

**Authenticity in Heritage Festivals in South Korea:
A Comparison of the Gangneung Danoje and
Baudeogi Festivals**

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ABSTRACT

The aim of this study is to explore the role of authenticity in heritage festivals in Korea. It compares and critically evaluates the commodification of heritage festivals in Korea by investigating the tourists', the performers' (ethnic community) and the policy makers' perceptions of authenticity based on comparative case studies and detailed empirical investigations of two contrasting heritage festivals in Korea. As one of the most debated issues in heritage tourism, authenticity has been an important topic of discussion. However, current authenticity research has been dominated by the naturalistic tradition with a strong emphasis on theory building. This study addresses the gap between conceptual and detailed empirical research in the area of authenticity. Therefore, this study identified stakeholders; visitors, performers and policy makers' perception of authenticity in two comparative cultural heritage festival.

The Baudeogi Festival in Anseong was selected as the first case study as it is representative of a commodified heritage festival. The Baudeogi Festival was started under deliberate government strategy in 2001 to promote local development. The second cases study, the Danoje Festival in Gangneung, was selected as representative of ancient forms of festivals. The Danoje festival is preserved and inherited from generation to generation for centuries by the local community and was registered as world intangible heritage by UNESCO in 2005.

800 visitor surveys were conducted with 17 interviews from festival performers and policymakers in both case festivals to identify their motivations for participating and their perceptions of authenticity. Several important findings emerged. Firstly, visitors'

characteristics at both festivals showed slight differences reflecting the character of the local area. Danoje visitors were younger than Baudeogi visitors while most Baudeogi visitors were with a family group whereas Danoje visitors also had a considerable number of friend/colleague groups. Regarding motivation, Baudeogi visitors generally showed stronger motivation than Danoje visitors about heritage festival visitation. The motivation to visit heritage festival were reduced through factor analysis to four each dimensions: cultural learning; escape/family togetherness; the need for authenticity; and enjoyment/socialisation factor at Baudeogi while enjoyment/novelty authenticity/cultural learning, family togetherness escape/socialisation were divers to those attending in the Danoje Festival.

Secondly, authenticity was understood differently by stakeholders. Among visitors' motivation, existential authenticity was identified as a strongest predictor for overall satisfaction from both festivals. Otherwise, performers and policy makers largely showed objective-related authenticity providers of the festival. However, there were tactical variations: performers and policy makers displayed existential authenticity as a means of engineering visitor satisfaction.

Furthermore, the commodified Baudeogi festival was commonly perceived as staged authenticity (Cohen 1979) by visitors, where performers and local government viewed it as real in a staged setting whereas central and regional government perceived it as contrived authenticity, as a staged festival. In contrast, Gangneung Danoje Festival was perceived as an authentic experience by all levels of governments and by performers as real in a real setting, while it was perceived as denial of authenticity by visitors as staged festival. This result indicated that the perception of authenticity was identified as depending on personal judgement (Cohen 1988).

Finally, through linear multiple regression analysis, visitors' motivation and perception of authenticity was identified as an influence to visitors' post-trip behaviours (satisfaction, recommendation and revisit). For the Danoje Festival, visitors' perception of authenticity showed effective causal relationship to visitors' intention of recommendation. Also, visitor satisfaction more strongly affected to intention of recommend and revisit.

Keywords: Local Cultural Heritage Festival, Perception of Authenticity, Commodification, Stakeholders, Motivation, Satisfaction

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CHAPTER 1

INTRODUCTION

1.1 HERITAGE TOURISM AND COMMODIFICATION

Travel has become an important activity in people's lives. In a rapidly developing and changing society, people are eager to escape from their ordinary spaces to enjoy their spare time more valuably. As one of the fastest growing tourism market segments, cultural heritage tourism involving historic places and cultural inheritances has gained increasing attention from tourists and researchers. Through the heritage tourism experience, a tourist can receive a memorable and enjoyable experience that is connected to their past and present where they live. This heritage tourism is considered in the tourism industry as a major tool to attract visitors especially those who look for personally rewarding and enriching tourist experiences.

Today, heritage has become an important economic source that pulls in great numbers of visitors and has economic benefits for communities around the world (Edson 2004). The World Tourism Organisation (2006; Timothy 2010:24) reported that heritage and culture has become a factor in almost 50% of all international trips undertaken. Especially, as an example, in the UK tourism market, heritage tourism is a primary motivation for international tourists heading to the UK for heritage, history, pageantry and culture (Heritage Lottery Fund 2010). According to the HLF (2010), the direct GDP contribution of heritage tourism including wages and profits earned by tourism businesses, such as hotels, restaurants and shops, as well as heritage attractions was estimated at £7.4 billion a year. In the UK, the commercial, independent-museum and tourism sectors have recognised the economic benefit for years. In the early 1980s, there was a boom in heritage-based attraction development and there were many notable successes including the 'Ironbridge Gorge Museum', 'Historic Dockyard Chatham' and other attractions (HLF 2010:42).

These examples were all based on authentic heritage assets with a strong sense of their purpose and their part in the regional economy and a total commitment to historical accuracy. However, there was also been an excessive development of ill-conceived heritage attractions between 1990s and the early years of the 21st century, which have performed much worse and contributed to the disconnection between heritage and the visitor economy (HLF 2010).

Regarding the growth of the heritage tourism market, commodification is invoked as an unavoidable process which reflects the increasingly commercialised nature of tourism products (Cohen 1988). Tourism development challenges the 'authentic' reproduction of culture. In tourism studies, the commodification of historical areas has been criticised for transforming them into superficial and often inaccurate presentations of history for entertainment (Hewison 1987), and for ruining authentic local culture and community in favour of what MacCannell (1976) termed 'staged authenticity', or what Boorstin (1964) described as 'pseudo events'. These commodified heritage attractions have been criticised as 'superficial junk' (Halewood and Hannam 2001). With the negative influence of commodification into local culture, Greenwood (1989:186) noted that "anything sold assumes a commodity form, including culture". Because culture does not personally belong to anyone, selling cultural products to tourists is considered as a form of community-wide expropriation (Greenwood 1989; Shepherd 2002). These transformed local cultures are 'altered and often destroyed' and 'made meaningless' (Greenwood 1989:173). As an example, the commodification of the Fuenterrabia Festival in Spain (Greenwood 1989:179) resulted in the transformation of the ritual into a meaningless performance for money and degradation of local culture as a development resource by the ministry of tourism.

In the competitive environment of heritage tourism, cultural performance and heritage festivals cannot resist commodification and survive in the tourism market. However, the concept of

commodification does not always have only a negative side: one of the positive aspects of commodification is the interpretative function of helping foster accessibility to heritage objects. It supplies the opportunity to share and helps to explain the value of the heritage site or object to the public. Likewise, increased tourism leads to a process of cultural commodification (Shepherd 2002:185) while it is spurring economic change and strengthening local culture at the same time.

1.2 SIGNIFICANCE OF AUTHENTICITY

The importance of authenticity can be understood in that it has been continuously debated in the tourism field for the last four decades. As a multi-faceted concept, authenticity has not been clearly defined. Debates about the concept started with Boorstin (1964) and MacCannell (1976)'s early works in which there are two different view points of authenticity in tourists' basic motivation of tourism. The first is seeking inauthenticity and the second is seeking authenticity in the tourists' tourism experience, but in both concepts experiences are regarded as inauthentic. Since these early statements, the term 'authenticity' has been the subject of different concepts across multiple studies (Cohen, 1988; Bruner, 1994; Daniel, 1996; Selwyn, 1996; Wang 1999).

Wang (1999) critically reviewed and classified different approaches to authenticity in the tourism literature identifying objectivism, constructivism, postmodernism and existentialism among the various approaches. Objective Authenticity "involves a museum-linked usage of the authenticity of the originals" (Wang 1999:213) judged by experts. In this perspective, original (not copied) objects are considered as authentic, whereas an inauthentic object induces inauthentic experience. Constructive Authenticity argues that "tourists are indeed in search of authenticity; however, what they quest for is not objective authenticity but symbolic authenticity" (Wang 1999:217). In the constructivist approach, symbolic authenticity is not

based on original or genuine objects but it allows tourists to judge what is authentic in their experience (Rickly-Boyd 2011). As a socially-constructed concept, it is negotiable (Cohen 1988) and contextual (Salamone 1997) and it provides “emergent authenticity” (Cohen 1988); that is, the social phenomena transforming inauthentic objects into authentic ones over time. In the meantime, Postmodernists do not consider inauthenticity as a problem but justify the inauthenticity of tourism space (Boyd 2011). In this point of view, tourists seek the inauthentic merely for more stimulating experiences (Wang 1999). Therefore they allow staged authenticity or inauthenticity as a protective substitute for the original (Cohen 1995; Rickly-Boyd 2011). As an activity-based approach, the Existentialist approach is not related to the authenticity of toured objects but it refers to a state of being (Wang 1999). Wang (1999) describe Existential Authenticity in two aspects; intrapersonal (bodily feeling and self-making) and interpersonal (family ties and community). The Existential approach received more attention in recent authenticity researches (Rickly-Boyd 2011).

Meanwhile, Bendix (1997) has pointed out the necessity of considering various positioned perspectives for authenticity beyond its conceptual meaning. She pointed to the multiple perspectives of authenticity in terms of how it is measured, perceived, experienced and felt compared to other phenomena.

The crucial questions to be answered are not ‘what is authenticity’ but ‘who needs authenticity and why’, ‘how has authenticity been used?’ and ‘what does authenticity do?’ (Bendix 1997:21)

Perception of authenticity through the tourism experience is a crucial factor affecting the overall evaluations of historical districts and authenticity can be privileged in determining the relative success of events (Naoi 2004). Cohen (1988) proposed a phenomenology of tourist experiences which suggests that visitors’ experiences of historical districts can be located on a continuum

between pilgrimages in search of reality (MacCannell 1976) and searches for entertainment through 'pseudo events' (Boorstin 1964) that entail the acceptance of contrived elements. Cohen (1988) argued that even visitors recognise and embrace inauthenticity; if they enjoy it, they accept the inauthentic thing rather than deny it. Genuineness or authenticity of a tourism setting is not a tangible asset rather it is a judgement or value placed on the setting by the observers. Therefore this study focuses on tourists' perception of authenticity in their tourism experience and investigates perceived level of authenticity by the festival suppliers (performers and policy makers) toward two types of cultural heritage festivals which are respectively commodified and authentic festivals.

1.3 CULTURAL HERITAGE FESTIVALS IN SOUTH KOREA

As a recreational opportunity to attract the heritage tourist, cultural heritage festivals are commonly used by planners and marketers in South Korea. In the tourism industry, such festivals traditionally receive support as a form of alternative tourism which has positive impacts like the interpretation of local cultural heritage or as a tool for economic development for both of local economy and host community.

Intangible cultural heritage retains more negotiable and contextual meaning rather than views of heritage based on original of toured objects. Among the previous studies, research specifically examining authenticity issues at cultural heritage festivals has been rare, in spite of the volume of work on heritage tourism, there has been a lack of studies concerning the interface between the tourist and intangible heritage (Poria et al. 2006). In particular in South East and East Asia where Intangible cultural heritage is a vital feature in the production of society and culture. The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through the generations. Evaluating authenticity and valuation of intangible cultural heritage is more related to experiential

approaches to authenticity whereas the majority of previous work has been non--experiential. In this light, this study focuses on cultural heritage festivals and tries to identify visitors' perception of authenticity from their experiences of local cultural heritage festivals in South Korea. In South Korea, cultural heritage tourism is the most popular tourist activity. According to the national tourist survey (KNTTO 2010), 45% of respondents answered heritage tourism is the most preferred tourist activity. From the mid 1990's, Korea witnessed a growing interest in festivals celebrating local cultural and historical traditions (KCTRI 2006). Since 1995, the number of festivals has dramatically increased with the support of central and local governments. Each year, around 1,200 festivals were estimated to be taking place across South Korea. Every municipal government (established since 1995) organised a tourism-related division which have responsibility for the local tourism development including managing local tourism resources; improving the quality of services provided by tourism personnel; promoting tourism products; providing information (KCTRI 2006).

With a boom of local festivals, the number of visitors increased more than ten-fold and more than 70 times the funds were produced after 1995. In terms of main themes of the local festivals (Ministry of Culture, Sports and Tourism 2007), the majority of local festivals were about a local cultural heritage (640); followed by food and local special products like Korean Ginseng festival, Herb festival and Mud festival (303); landscape and nature (31); art and music (20); sports (7); and the remainder classed as others (194). This growing interest to the festival development has gained more attention of central and local government who view festivals as tools for promoting economic development, given their potential to attract both tourists and residents to economically neglected regions (Hall 2003). Recently, local development and festival development have been used as a synonym in South Korea attracting both domestic and international visitors.

Recognising the potential of festivals as tourist attractions which boost local economies and create a positive image of a destination, the Ministry of Culture, Sports and Tourism has implemented a system which has designated regional festivals with high tourism potential as Cultural Tourism Festivals since 1995. This strategy provides various supports, including financial and promotional assistance. As more enterprises are implementing a five-day workweek, tourism demand is expected to grow rapidly. The government has launched a 'Travel Korea First' campaign in order to stimulate domestic tourism by Korean people and The Ministry of Culture and Tourism has been improving the nationwide tourism information system since 2005 (KCTRI 2006). However, despite these efforts, many local festivals have failed in the competitive market. The rapid expansion of festivals has, in some cases, apparently caused problems including commodification and the loss of identity of local culture (Lee 2009). Therefore, as a matured and well-established festival market, this study focuses on the South Korea's local heritage festival industry as case venues and how authenticity may feature in the attempt to make local heritage festivals sustainable in this highly competitive environment. In particular, it looks at how authenticity is related to intangible cultural heritage.

1.4 RESEARCH AIMS AND OBJECTIVES

Through empirical research, this study explores two different cultural heritage festivals: one is (a more) authentic cultural heritage festival which places major emphasis on authenticity; and the other one is commodified cultural heritage festival in which entertainment more than authenticity was paramount in the festival development. Also, this study identifies three different perspectives on authenticity from visitors, performers and policy makers in these two different types of cultural heritage festivals. As such, the study investigates visitors' perception of authenticity in different settings of heritage festivals. As a determinant of event quality and customer satisfaction (Getz 2007), performers' motivation and their judgement of the

authenticity of the festival are identified. As a main controller of the festival in South Korea festival industry, policy makers' intention and framing of the authenticity in the cultural heritage themed festival are investigated at last.

The aim of the study is to explore authenticity in cultural heritage festivals in South Korea. This study compares and critically evaluates the authentic and the commodified cultural heritage festival. This will be based on comparative case studies and detailed empirical investigation of two contrasting heritage festivals in Korea. In order to fulfil the aim of the study, eight specific research objectives are identified as follows:

Objective 1: To document the rise and importance of cultural heritage festivals in Korea

Local festivals in South Korea are well recognised as significant local economic resources. Especially, local cultural heritages are considered as an effective way for presenting local identity and forming social consensus by local government and community. However, in the process of the development, the rise of tourism induces a process of cultural commodification that risks ritual and tradition become valueless for local inhabitant (Shepherd 2002). As many local festivals have failed, Korean scholars and policy makers have mainly focused on their marketing problems and the development of festivals content rather than authenticity. Thus, this research objective explores two things. Firstly, it presents the background, growth, and economic impact of the Korea local festival industry which is not widely understood by scholars outside the country. Secondly, considering the local festival industry situation, the future trajectory of local cultural heritage festival development in Korea is suggested.

Objective 2: To develop a definition of authenticity from previous research which reflects the nature of Heritage festivals in Korea

The concept of authenticity has been heavily debated issue in heritage tourism field. As a multi-faceted concept there is more possibility to develop notions of authenticity further. Authenticity has been mainly discussed by Western scholars and there are only rare studies in Asian literatures including South Korea. Therefore, this objective tries to situate the concept of authenticity through the Korean literatures and the empirical study of South Korea local heritage festivals, and the construction of authenticity as it related to South Korea is discussed.

Objective 3: To identify appropriate measurements for appraising the authenticity of heritage festivals in Korea

Bendix (1997) pointed to the necessity of considering various perspectives on authenticity in terms of the utility and beneficiaries. During the last four decades, most authenticity studies in the tourism field have focused on constructing the conceptual meaning of authenticity. Bendix (1997: 21) asserted that “the crucial questions to be answered are not ‘what is authenticity?’ but ‘who needs authenticity and why?’ and ‘how has authenticity been used?’”. Thus, attempts that debate now to measure visitors’ perception of authenticity have been somewhat neglected in authenticity studies because the multi-faceted nature of the concept has continued unabated. Some researchers (Xie 2001; Chhabra 2003) tried to measure the visitors’ perception of authenticity to the local heritage festival with simple questions based on nominal scales (ie. yes or no) but this has not sufficiently identified how visitors perceived authenticity in their tourism experience because of absence of more appropriate or detailed appraisal tools. Furthermore the conceptual complexity of authenticity has been expanded from objective to existential perspectives which consider not only toured objects but also tourists’ experiences and their perception of authenticity. Research into perceptions and experiences is needed to be identified as the main demand for the tourism industry. Therefore, this objective identifies the measurement tool appraising authenticity, based on Wang’s (1999) recent notable work for the categorisation of the authenticity studies, to ask how authenticity is perceived and to identify if

measurement of authenticity is useful as a (measurement) tool for cultural heritage festival development.

Objective 4: To investigate authentic and commodified heritage festivals in Korea

This study investigates perceptions, understandings and meaning of authenticity as they relate to two cultural heritage festivals in South Korea. The case study festivals are identified as successful local festivals within South Korea. However, these two festivals show different features in that one is widely acknowledged as authentic and the other as widely commodified. In this study, the authentic cultural heritage festival is defined as an objectively authentic festival in the sense that it has intrinsic cultural values (Wang 1999) and it existed before (mass) tourism development. In terms of this operational definition, the Gangneung Danoje festival is considered as one of authentic cultural heritage festivals having one of the longest histories in its original form in South Korea. In contrast, commodified cultural heritage festivals may be understood in three ways in this study: the first is an original festival but one that has been transformed into a tourist product and is now valued more for its commercial value (Shepherd 2002); second, events that are reconstructed for the purpose of tourism attractions based on local culture and history; and third, those produced for tourism development and on purely created cultural values (Cohen 1988). The Anseung Baudeogi Festival integrates the first and second dimensions. The festival was reconstituted in 2001 based on a Nineteenth Century event that used to be held (type 2) in the market place but the performers who are the main theme of the festival have carried on the traditional value (type 1). Thus, in one sense this event may be described as a hybrid local cultural heritage. Through comparing both festivals, this study aims to identifying the feature of these different types of festivals in South Korea and how they are experienced.

Objective 5: To identify characteristics, motivations and perceptions of authenticity among the visitors to two types of Korea cultural heritage festivals

As a main demand for the tourism industry, it is very important to study visitors for the positioning of festivals in the market. This objective identifies visitors to the cultural heritage festival in South Korea in terms of their characteristics, motivation and perception of authenticity. Based on questionnaire surveys, the characteristics are categorised by socio-demographic information and visitors' travel information. For both festivals, this information is examined via statistical analyses to research if there is the significant difference in the motivations or perceptions of authenticity according to the visitors' background.

Objective 6: To identify the perception of authenticity and motivation among performers in the two types of heritage festivals in Korea

According to Getz (2007), performers have different motivations in their performance and mediation of events, and they affect the quality of events and associated customer satisfaction. Thus, performers' motivations are related to the authenticity of performance (Xie 2001). As Xie identified in his ethnic festival research, economic reasons for festival performance can make performers commodified. Therefore, as direct producers of local cultural heritage, it is useful to identify how performers believe whether festivals retain authenticity and present authenticity to visitors. In this study, the performers are operationally defined as initiators of the traditional performance who can well recognise the original features in the performance. Therefore, identifying motivation and perception of authenticity could produce a beneficial recommendation for the development of the festival management.

Objective 7: To identify policy-makers' perceptions of authenticity in cultural heritage festivals in Korea

As the ultimate decision-makers for the local festival management in South Korea, the policy maker's perception is important. According to their understanding of authenticity, festivals are deemed authentic or commodified. Therefore, how they consider and perceive authenticity in the planning process for local cultural heritage festivals and how they intend to mobilise local residents and performers, need to be identified.

Objective 8: To determine the relationship between perceptions of authenticity and motivations for festival going and visitors' satisfaction

MacCannell (1976) introduced the quest for authenticity as the main motive for tourism. In a previous study, Chhabra (2003) identified that perceived authenticity affects visitor spending behaviour in cultural heritage festivals. As a determinant of the success for the cultural heritage tourism, authenticity has a very important value (Getz 1998). However, in reality, to attract more visitors, many festivals emphasize enjoyment factors. As a result, many similar festivals have been (re-)produced through benchmarking each other and this has caused failure of festival developments (in Korea) simply by the same formula being presented continually (Ryu 2006). Therefore, it is necessary to examine the role of authenticity in visitors' satisfaction.

1.5 STRUCTURE OF THE THESIS

This study consists of eight chapters. It will be presented according to the following structure. Chapter one is the introduction chapter. This chapter has introduced the research background, research problem and research area of the study, including its aim and objectives. As research background, this chapter overviewed main research areas of the study: heritage tourism and

commodification; significance of authenticity; and cultural heritage festivals in South Korea. It has established the research aim as exploring authenticity in cultural heritage festivals in South Korea and eight specific research objectives were constructed to fulfil the aim. These objectives will be identified throughout the remaining chapters of the thesis.

Chapter two presents a review of the existing literature. This chapter focuses on key studies of mainly heritage tourism, cultural heritage festivals and the authenticity issue in the tourism field. The purpose of this chapter is to offer a critical review of the relevant literature. This literature review presents existing written theories to guide the subject of this study as well. As the first section for chapter two, heritage tourism studies are reviewed with salient contributions on the concept and typologies of heritage, cultural heritage tourism and cultural heritage tourists' motivation. This study focuses on festivals themed by cultural heritage. Therefore, in the next section, cultural heritage festival studies are reviewed and authenticity issues in previous festival studies are presented. As a last section, authenticity studies in heritage tourism are summarised and discussed in aspects of the concept and perception of authenticity.

Chapter three contains a background of the research area which is the Korean local festival industry. This chapter is related to research Objective one, to document the rise and importance of heritage festivals and the tourism flows they create, in society and culture in Korea. The operating environment of the Korean local festival industry is illustrated with statistical information based on government reports. As well as the background and history of Korean local festival development, this chapter provides rationale of case studies, the Baudeogi Festival and the Danoje Festival.

Chapter four discusses the research methods of this study. The purpose of this chapter is to describe and explain how the empirical research proceeded in order to address the seven

remaining objectives for the thesis. Firstly, the methodological strategy is outlined which comprises a critical review of secondary data, quantitative and qualitative research carried out through visitor questionnaires and semi-structured interviews. Secondly, this chapter presents the process of questionnaire design to identify festival stakeholders' characteristics, motivation and perception of authenticity and in this part, the process constructing measurement scales (research objective three) for perception of authenticity is explained. Thirdly, the chapter reports on field work from each case festival performed two times in 2008 and 2009 in Korea. The last section explains and justifies the analytical tools used in this study.

Chapter five and six analyse the collected primary data from the Baudeogi Festival and Gangneung Danoje Festival respectively. These chapters directly connect to research objective five, six and seven to analyse the motivation and perception of authenticity by visitors, performers and policy makers in two heritage festivals. Each chapter consists of three parts, they are: visitors statistically analysed by SPSS 15.0 programme; and performers and policy makers analysed by a thematic analysis method.

Chapter seven presents a direct discussion of the comparison of the result from the authentic and commodified cultural heritage festivals presented in chapter five and six. This chapter is directly related to research object 4 to investigate how authenticity and commodification configure the outcomes of heritage festivals in Korea through discussing both comparative festivals. This chapter consists of three parts according to key stakeholders (visitors, performers and policy makers) and each part discusses comparatively based on the results of the analysis.

Chapter eight presents the conclusions of the study. According to research objectives, the key finding of the study are identified in this chapter. It also presents the limitations and contributions of the research and offers best practice and recommendations for further research.

CHAPTER 2

LITERATURE REVIEW

2.1 INTRODUCTION

The primary focus of this study resides in identifying the role of authenticity in Korean local cultural heritage festivals. To this research aim, several theoretical perspectives introduced in the previous chapter are elaborated here to reinforce the initial research objectives. Hence, this chapter aims to explore the theoretical background of the study further and discuss previous research on cultural heritage festivals and the concept of authenticity. Accordingly this chapter begins with the concept of heritage and heritage tourism studies. Heritage tourism is the most rapidly growing international sector of the tourism industry. OECD (2009) reported that the growth of cultural heritage tourism as accounted for 40% of all international tourism, up from 37% in 1995 and it became viewed as a major source of economic development for many destinations (OECD 2009). As Hall et al. (1990) argued, heritage tourism was a prime force in the expansion of tourism and, it, as per their prediction, dominated the industry in the next decade and was responsible for an unprecedented rise in visitor satisfaction. WTO has recognised that heritage and culture have become a component in almost 50% of all international trips undertaken (Timothy and Boyd 2010:24). Therefore, to help understanding about heritage and cultural heritage tourism industry, this chapter presents issues concerning heritage and culture and their bond with the tourism industry in the first section. It discusses the complexity of the concept of heritage and typologies of heritage, and this is followed by outlining the meaning of cultural tourism and its association to heritage tourism.

In the second section, festival and event studies are reviewed as a part of cultural heritage tourism. The heritage festival industry is as a notable form of alternative tourism, and through heritage attractions, festivals and special events represent an element of supply that is highly diverse (Timothy and Boyd 2003). This section also presents the concept and the benefit of cultural heritage festivals, and introduces the relationship with authenticity. Additionally, the previous literature on festival visitors' motivations is examined.

The final section of the chapter delves deeper into the concept of authenticity which is discussed based on previous progress largely as it relates to the heritage tourism sector. Authenticity is not an exclusively western construct or concern. The concept has been discussed - albeit not in as great depth – by scholars in Asia. Thus as a novel contribution to tourism research, authenticity studies from the Korean literature are discussed to help understanding the concept of authenticity. Specifically, as it relates to the locations of this research and its case studies. Through its three sections, therefore, this chapter sets out to demonstrate the scholarly rationale for this study and its objectives, the intellectual location of the study, and how it is potentially going to contribute to the body of knowledge on cultural heritage tourism, festivals, and authenticity.

2.2 HERITAGE TOURISM

2.2.1 THE CONCEPT OF HERITAGE

The word 'heritage' in its broader meaning is associated with the word inheritance as linked to the past; that is something passed down through the generations both of cultural and physical assets (Hardy 1988). Sometimes, in terms of inheritance of the past, the meaning of heritage is equated to history. According to Timothy and Boyd (2003:4), history is explained as 'the

accurate record of the past' whilst heritage embraces more of a range of aspects like 'language, culture, identity and locality of the society'. Cassia (1999:237) also identified the differences with respect to the practical use that history is a scholarly activity producing knowledge about the past but heritage is a consumption of that knowledge. In a different way, Lowenthal (1996:23) described heritage derogatively as 'careless, popularized physical reconstructions and accounts of history'. For the meaning of heritage, he considered authenticity, accuracy and legitimacy as key concerns notwithstanding these are sometimes distorted in what has become known as the 'heritage industry'. He defined history as 'well-reasoned, documented interpretations of past actions and events.' Therefore, the meaning of heritage should be a more practical and comprehensive form of the past in comparison with history.

Thus, on the one hand heritage is seen as a combined vehicle of historical values from the past, and on the other viewed as a part of the cultural tradition of a society. Light and Prentice (1994:27) described heritage as anything that 'reflects a heterogeneous nostalgia for the past as imagined or presented'. As well as the concept of places, historically valuable assets, or historical values constructed through the generations, the meaning of heritage is expanded to the course of everyday life including personal experience: walking in the park or along the river bank can be described as a 'heritage experience' (Millar 2002:2). Collins (1990:69) explained that 'heritage is an accumulation of daily details and large traditions, social, racial and religious built from time and memory'. Obviously, there have been various approaches to identify the concept of heritage but precise definition is difficult. Ashworth and Tunbridge (1996, Millar 2002:2) suggested five common meanings of heritage:

- Heritage places - objects, buildings, sites, towns, districts, regions.
- Memories – collective and individual.
- Cultural and artistic production.
- Heritage landscapes and heritage flora and fauna.
- The heritage industry – selling goods and services with a heritage component.

For the classification of heritage, Ashworth and Tunbridge (1996) considered the attribute of the resources, and they included personal memories and the heritage industry in the scope of heritage. The heritage industry is defined by Millar (2002:3) as ‘the benefit of the present and future from the form of ideas, images, stories, plays, traditions, buildings, artefacts or landscapes of the past’. In the same vein, Ashworth and Tunbridge (1999:105) saw heritage as ‘the contemporary uses of the past’ and Timothy and Boyd (2003:4) described heritage as ‘not simply the past, but the modern-day use of elements of the past’. Likewise, heritage is more generally viewed as the selective past confirmed its value of use for the present by society such as community, local government and heritage organizations. Inherited historical assets like buildings and artefacts as well as collective and individual memories are used in response to current needs within heritage industries as well. As a culturally-constructed concept, heritage provides the flexibility for development required by heritage organizations and heritage managers as a shapable commodity (Kawamori 2001). Therefore, heritage and its meanings change over time and the commodified nature of heritage means that it entails ‘an ongoing historical process of cultural construction’ (McCabe 1998:233).

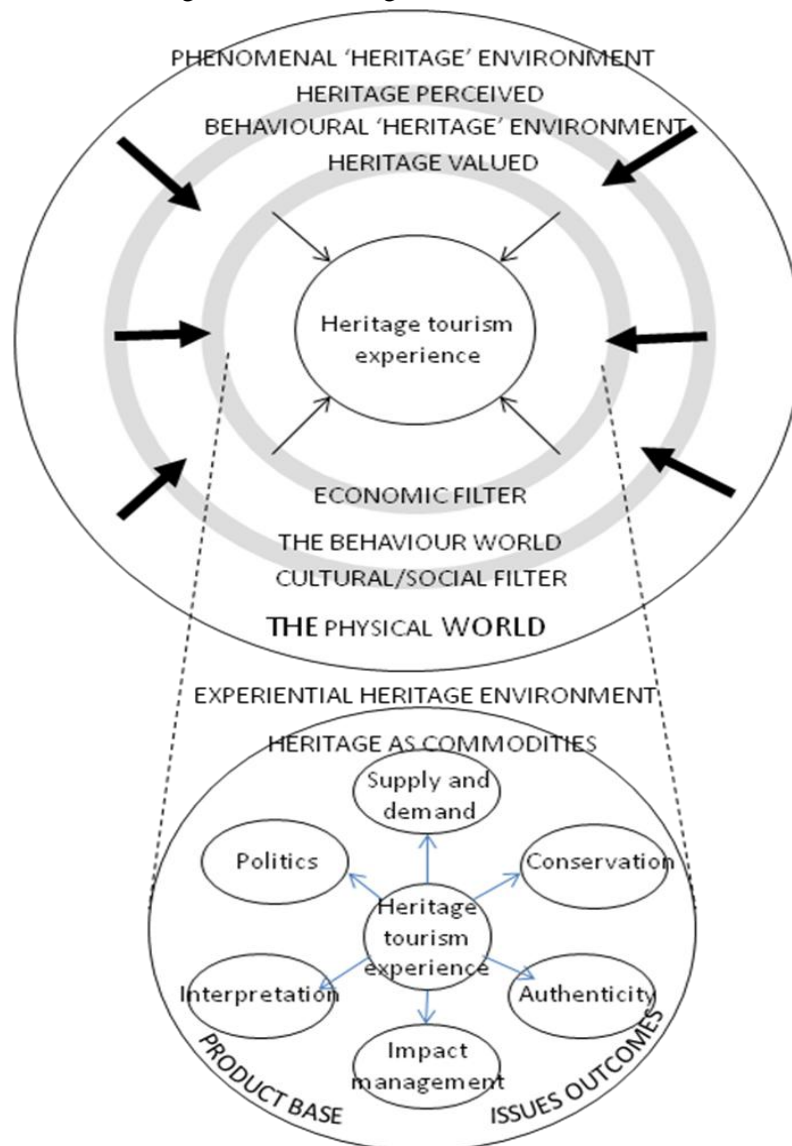
As a result, heritage receives attention as potential tourist attractions and heritage tourism has been considered as a major tool to attract visitors in the tourism industry. WTO (1992) defined heritage tourism as ‘an immersion in the natural history, human heritage, arts, philosophy and institutions of another region or country’. The meaning of heritage tourism has been discussed by tourism researchers numerous times. Swarbrooke (1994) described heritage tourism on the supply- and demand- sides; from the business point of view, heritage tourism exists to supply heritage products which are motivated by heritage demand. Yale (2004) limited the boundary of heritage tourism as nothing more than tourism focused on inheritance; anything from historic buildings to art works, to beautiful scenery, which includes cultural as well as natural sites with

historical significance. Poria et al. (2001) conceptualised heritage tourism as a subgroup of tourism, in which the main motivation for visiting a site is based on the place's heritage characteristics according to the tourists' perception of their own heritage. Therefore, Timothy and Boyd (2003) have noted that the discussion around heritage and heritage tourism is complex. They have argued that heritage is selective, based on people's interest to keep certain elements of the past, while others are neglected by society or political decisions. They pointed out that this is one of the first steps for creating a heritage product. The second step lies in marketing heritage which is valued as a commodity to tourists to fulfil tourists' motivations and result in their satisfaction. Therefore, heritage is inherited resources including nature, culture and man-made artefacts etc from the past, while heritage tourism is phenomena or activity from people's motivation for heritage.

To identify the relationship between heritage and heritage tourism, Timothy and Boyd (2003) presented a general model (Figure 2.1). According to the model, heritage exists within 'phenomenal' and 'behavioural' environment (Timothy and Boyd 2003:7): the former is an extended concept of the 'normal' environment like natural phenomena and cultural/built environments; the latter is the result for filtering of the social and cultural facts through the human values. For example, resource in the physical world is just 'neutral stuff' but, within the phenomenal environment, through the valuation process by society, it finally becomes a 'resource of heritage' (Zimmermann 1951:15; Timothy and Boyd 2003:7). Through this acknowledgement or filtering process, heritage moves from the phenomenal to the behavioural environment. Selected heritage which is marketable and saleable is valued as a commodity passing through an economic filter and a heritage industry emerges (Tunbridge and Ashworth 1996). This filtering stage illustrates the transformation process of heritage to heritage tourism.

In the core of the circle, the heritage tourism experience lies as the key outcome of tourism what visitors demanded through their experience. Timothy and Boyd (2003:7) labelled the enlarged core circle of the model as the ‘experiential heritage environment’ (Figure 2.1). As influential factors to heritage tourism, six elements were identified: supply and demand; conservation; authenticity; impact management; interpretation; and politics. These six elements and experiential heritage environment constantly interact with each other. The model also indicated that heritage tourism is strongly related to the tourists’ experiences and their satisfaction based on product base, issues and outcomes.

Figure 2.1 A model of Heritage and the Heritage Tourism Phenomenon



Source: adapted from Timothy and Boyd (2003:8)

2.2.2 TOWARDS A TYPOLOGY OF HERITAGE

Classification of heritage is crucial for the effective interpretation and planning of the heritage sites. There have been various attempts to classify heritage by scholars and heritage authorities. Although there is a wide range and diversity in definitions, the term heritage basically can be explained into two major categories which is natural heritage, drawing its qualities from nature, and cultural/built heritage which is related to people and events (Herbert 1995). According to the definition of UNESCO (1972), natural heritage comprise 'natural features, geological and physiographical formation, and natural sites or precisely delineated natural areas of universal value'. Natural heritage is the legacy of natural objects and intangible attributes embracing the countryside and natural environment, scientifically known as biodiversity, geology and landforms. For example, this includes the Dorset and East Devon (Jurassic) Coast in UK, Serengeti National Park in Tanzania, and Jeju Volcanic Island and Lava Tubes in South Korea, 188 natural heritages are contained in UNESCO's world heritage list (2012). Meanwhile, cultural heritage was classified as 'monuments, groups of buildings and sites' (UNESCO 1972:2). Cultural heritage means physical artefacts and intangible attributes of a group or society including tangible culture. Among these are buildings, monuments, landscapes, books, works of art and artefacts, intangible culture; folklore, traditions, language and knowledge, and natural heritage; culturally significant landscapes and biodiversity. 745 cultural heritages are listed by UNESCO (2012) including Stonehenge in the UK, Auschwitz Birkenau in Poland, The Great Wall in China, Taj Mahal in India.

Prentice (1993) defined the term 'heritage' as not only landscapes, natural history, buildings, artefacts, cultural traditions, but those among these which can be promoted as tourism products. He differentiated heritage sites according to type of resources; built, natural, and cultural

heritage. More specifically, Timothy and Boyd (2003:3) summarised the classification of heritage according to the characteristics of the attraction:

- Natural heritage – national parks, landscapes
- Living cultural heritage – fashions, foods, customs
- Built heritage – historic cities, cathedrals, monuments, castles
- Industrial heritage – coal, lumber activity, textiles
- Personal heritage – the Normandy beach landings, cemeteries, religious sites
- Dark heritage – places of atrocity, symbols of death and pain and elements of the past that some would prefer to forget

They emphasized industrial heritage, personal heritage and dark heritage in companion with the earlier three groups. According to Edwards and Llurdés (1996:342), industrial heritage is defined as ‘man-made site, buildings and landscapes that originated with industrial processes from earlier periods’ including factory and extractive machinery. The primary resource for industrial heritage is based on mines, quarries, factories, harbours, ports, agricultural relics, railroads and railway museums (Timothy and Boyd 2003). Also, based on the characteristic of attractions, they additionally classified into personal heritage and dark heritage. Personal heritage is related to regions having value for particular people based on their family history and kinship ties, and dark heritage is associated with history of pain or atrocity in locations like battlefields and concentration camps.

Heritage can be explained as tangible (immovable/movable) resources or through values intangible (Timothy and Boyd 2003). In 1999, UNESCO clarified the scope of tangible values as cultural properties to include monuments, groups of buildings. This tangible heritage can be stored and physically touched. Tangible resources are divided into immovable resources like buildings, rivers or natural areas, and movable resources like museums or architectures.

Table 2.1 Characteristics of Intangible and Tangible Heritage

Tangible heritage	Intangible heritage
Variegated landscapes	Folkloric traditions
Archaeological sites	Arts
Artefacts	Crafts
Architecture	Ethnic history
Artistic buildings	Social customs
Historical areas and towns	Cultural celebrations
Environments	Natural history
Monuments	Cultural traditions and manifestations
Museums	Social factors
Royal palaces	

Source : Adopted from Hollinshead (1988); Palmer (2005)

Table 2.1 shows characteristics of tangible heritage including environment, natural, monuments and buildings. Intangible cultural heritage is defined as ‘the practices, representations, expressions, knowledge, skills - as well as the instruments, objects, artefacts and cultural spaces associated therewith - that communities, groups and, in some cases, individuals’ recognise as part of their cultural heritage (UNESCO 2003)’. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interactions with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity (UNESCO 2003). As the characteristics of intangible heritage, Table 2.1 presented folkloric traditions, arts, ethnic culture, celebrations etc. This idea of intangible cultural heritage is furthermore elaborated usefully in working definitions by UNESCO membership countries (Table 2.2: UNESCO 2001).

Table 2.2 shows definitions commonly used to describe intangible cultural heritage as ‘outstanding historical values’ including a nation’s spiritual, oral and living values. The detailed examples for intangible cultural heritage from each definition do not only contain inherited traditions from the past but also contemporary culture based on rural and urban environments.

Table 2.2 Definition of Intangible Cultural Heritage in Use

Africa	Ethiopia	Any cultural heritage that cannot be felt by hands but can be seen or heard and includes different kinds of performances and show, folklore, religious, belief, wedding and mourning ceremonies, music, drama, literature and similar other cultural values, traditions and customs of nations, nationalities and peoples.
Arab States	Kuwait	The nation's oral heritage, folklore and spiritual culture, that consists of proverbs, habits, traditions, actions and individual and communal qualities that distinguish society from others. Also, cultural heritage includes family, wedding habits, arts, medicine and curing, typical Kuwaiti storytelling, crafts and activities of Kuwaitis in the past.
Asia and Pacific	Lao People's Democratic Republic	The whole human spiritual values and practices created and adopted during its long stages of historical evolutions such as: wisdom, knowledge, know-how, arts, literature, morals, good use and social practices, etc. whose main function is to humanize and civilize oneself and the others in their life in groups or in society.
	South Korea	Drama, music, dance, handicrafts and other intangible cultural expressions of outstanding historical, artistic and academic value.
Europe and North America	Republic of Lithuania	Unique traditional cultural phenomena, transmitted orally, through the imitation or other means within family, group, community and dissemination in traditional forms: language, vocal, instrumental, choreographic folklore, oral folk creativity, beliefs, myths, customs, rituals, skills of folk art, handicrafts and rural activities, medical, pedagogical astronomical and other systems of folk wisdom, through information and communication.
Latin America and the Caribbean	Peru	Music, song, dance, rites, customs, traditions and other related activities, constituted of real artistic expressions and artistic creations of people in the purpose of transmitting, promoting, conserving and preserving them.

Source: UNESCO (2001:1-7)

Intangible heritage consists of the oral traditions, memories, languages, traditional performing arts or rituals, knowledge systems, values and know-how. It includes meanings associated with places and objects, making it an essential component of all heritages. Munjeri (2000) explained intangible heritage as an essential co-element for tangible heritage which gives meaning to the tangible heritage places, musical instruments, ritual objects, and so on. He added that tangible heritage is only able to be interpreted through intangible heritage. Prosalendis (2003) has described the relationship between tangible and intangible heritage as all tangible heritages having intangible values associated with them, but not all intangible heritages having a tangible form. From a review of several instruments (UNESCO 2003), the following common features appeared in definitions of intangible heritage, folklore or living heritage:

- Oral expressions: Language, oral traditions, oral histories, storytelling, literature, mythology.
- Performing arts: music, dance, games, festivals, song.
- Social practices: rituals, festive events.
- Knowledge and practices: customs, cosmology and spiritual beliefs, values, traditional systems of healing and pharmacopoeia, religion, traditional means of conflict resolution.
- Traditional craftsmanship: vernacular architecture, the culinary arts and all kinds of special skills connected with the material aspects of culture, such as tools and habitat.
- Cultural spaces associated with intangible heritage practices or intangible values associated with sites

Although it is argued that tangible and intangible heritage co-exist and are to some extent naturally – dependent intangible heritage is at greater risk and can be lost for over time. Galla (ICOM 2003) pointed out that intangible cultural heritage is threatened by cultural standardisation from globalisation, tourism, migration, the degradation of the environment, industrialisation, rural exodus and armed conflict. Also, it is difficult to manage intangible heritage forms in the same way that built heritage has been managed. Therefore, UNESCO has suggested safeguarding systems are necessary to protect the rights of communities over their knowledge and skills. The safeguarding system refer to ‘measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage (UNESCO 2003:3).’ From this point of view, the best way of safeguarding intangible heritage is by supporting cultural activity at the local level. Intangible heritage is rarely expressed in a permanent physical form but change can be documented and communities can be encouraged to continue practising and passing - on traditions. Intangible cultural heritage can only be considered heritage when it is recognized by the communities, groups or individuals that create, maintain and transmit it (UNESCO 2003).

2.2.2.1 SCALE OF HERITAGE

The scale of heritage varies and heritage functions at different levels that are world, national, local and personal (Graham et al. 2000; Swarbrooke 1994; Timothy 1997; Timothy and Boyd 2003:14). World scale heritage attracts large masses of international tourists (Timothy 1997) with its international fame and popularity. National scale heritage is formed through time by symbolising a society's shared recollections (Lowenthal 1975:12), for example historical monuments, which represent durable national ideas, and national pride. At the local level, within many cities, towns and villages, there are efforts to conserve scenes and structures of the past (Lowenthal 1979:554). Scales can, though, interact. Local heritage becomes world-famous heritage based on local fame (Wall 1989) and government's effort. Therefore, policy makers keep investing in cultural attractions for local pride and prestige (Richards 2001:11). In terms of personal heritage, Lowenthal (1979) asserted that modern-day destruction of historic relics has deepened people's sense of nostalgia for the past which explains why people search for their roots and historical identity. Personal heritage makes people to possess emotional connections to a particular place (Timothy and Boyd 2003) and it draws people to local events and local cultural heritage festivals. Also, some people travel for family reunions like French speaking Americans travelling to Quebec to discover their origins (Louder 1989). As another form of personal heritage tourism, people travel to historic places to practise religious beliefs and fulfil their cultural obligations (Timothy 2003). For instance, Christian pilgrims from all over the world trace the paths of Jesus, while a visit to Mecca, especially as part of Hajj, is a very personal, spiritual, and rewarding experience.

2.2.3 CULTURAL AND HERITAGE TOURISM

2.2.3.1 CONCEPT OF CULTURAL TOURISM AND HERITAGE TOURISM

In the late 1980s and early 1990s, heritage tourism started to gain increasing attention, with a growing body of specific literature (Balcar and Pearce, 1996: 203). Heritage has been defined in various aspects by researchers; therefore, there are lots of definitions, which range from 'ethnic tourism' (King 1994) and 'cultural tourism' (Davis 1993; Silberberg 1995; Walle 1998) to 'historical tourism' (Ashworth and Tunbridge 1990) and 'heritage tourism' (Light and Prentice 1994; Nuryanti, 1996; Ashworth 1999; Pechlander 2000).

In the context of tourism, heritage has come to mean any product with a connection to the past that can be a subject for tourist promotion including landscapes, natural history, cultural traditions and manifestations, archaeological sites, artefacts, architecture, artistic buildings. Put simply, heritage tourism, widely writ, involves all that deserves to be protected as a source of national, regional or local wealth. Thus, heritage carries historical values from the past and is viewed as part of the cultural tradition of a society (Nuryanti 1996). Hollinshead (1988) asserted that heritage tourism also includes local cultural traditions, or the community heritage that serves as tourist attractions and embraces folkloric traditions, arts and crafts, ethnic history, social customs and cultural celebrations. Heritage tourism is representative of many contemporary travellers' desires to directly experience and consume diverse past and present cultural landscapes, environments and places. Heritage tourism broadly contains both heritage and cultural heritage assets as tourism attraction.

From a different but very important point of view, Smith (2003) described heritage tourism as a major field of cultural tourism, with elements of this type of tourism involved in almost all other categories. He classified heritage tourism as a subset of cultural tourism (Table 2.3). More specifically, he divided cultural tourism into arts tourism, creative tourism, urban cultural tourism, rural cultural tourism, indigenous cultural tourism and popular cultural tourism.

Table 2.3 A Typology of Cultural Tourism attractions

Type of cultural tourism	Places and Activities of Interest
Heritage Tourism	Visits to monuments, museums, religious and archaeological sites, ...
Arts Tourism	Visits to the theatre, concerts, galleries, festivals and events, ...
Creative Tourism	Photography, painting, pottery, crafts, language learning, ...
Urban cultural tourism	Historic cities, waterfront developments, arts and heritage attractions, shopping, nightlife, ...
Rural cultural tourism	Farm or agro-tourism, eco-museums, cultural landscapes, trails, national parks, ...
Indigenous cultural tourism	Trekking, arts and crafts, visits to cultural centres, festivals, ...
Popular cultural tourism	Theme parks, shopping malls, pop concerts, sporting events, industrial heritage sites, ...

Source: Smith (2003: 37)

In this classification, heritage tourism is seen as one part or aspect of cultural tourism which is based on historical places or artefacts. This view is reinforced by Hall and Zeppel (1992), for them, heritage tourism is a form of travel experience and nostalgia that is primarily mediated and experienced through cultural landscapes and forms. However, humans are not merely passive actors in receipt of cultural and heritage experiences. Prentice (1993) considered heritage tourism from a market oriented point of view, describing heritage tourism as a market place selling the 'beneficial feeling of consuming heritage' through heritage tourist attractions. Timothy and Boyd (2003) argued that a 'demand-side' assessment of heritage tourism relies too heavily on the perceptions of tourists. Because the word 'heritage' relates more directly to the characteristics of the location or destination, it does not easily lend itself to the motivational concerns of the tourist which also have to be acknowledged in the production of tourism experiences. Garrod and Fyall (2001) criticised demand side definition of heritage tourism and asserted that heritage tourism must have a heritage supply side which, in turn, leads to an argument about authenticity. Put another way, there is a tension between the extent to which a site may (need to be) authentic and the visitors' expectations as well as level of reported satisfaction. A heritage attraction, site, or experience can be completely inauthentic, whereas a

motivation to experience or connect with one's own heritage may be much more untainted and authentic. However, regarding arguments among researchers about the meaning of heritage tourism, most researchers commonly agree that heritage is connected to the past, which is representative such as inherited assets to be accepted to present and future generations, both in terms of cultural traditions and physical artefacts (Timothy and Boyd, 2003).

Finally, McKercher and Cros (2002:3) have identified four broad categories of definitions of cultural tourism: tourism derived, motivational, experiential and operational. In the tourism definition, cultural tourism is considered as a form of special interest tourism and interrelationships between people, places, and cultural heritage (Zeppel and Hall 1991; McKercher and Cros 2002:4). In the motivational view point, cultural tourism is defined as 'movements of persons essentially for cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other events, visit to sites and monuments, travel to study nature, folklore or art, and pilgrimages (WTO 1985:6; McKercher and Cros 2002:4).' In experiential (or aspirational) definitions, cultural tourism is recognised as an education and entertainment opportunity (VICENT 1996) and an opportunity to learn about the place, local community and cultural/natural landscape for the tourist. Operational definitions include the use of cultural heritage assets such as archaeological sites, museums, castles, palaces, historical buildings, famous buildings, ruins, art, sculpture, crafts, galleries, festivals, events, music and dance, folk arts, and theatre. Not surprisingly, McKercher and Cros (2002:6) have identified cultural tourism as an 'umbrella term' covering the activities related to historical tourism, ethnic tourism, arts tourism, and museum tourism. Therefore, the terms 'cultural tourism', 'heritage tourism', 'ethnic tourism', and 'arts tourism' are (not helpfully) almost interchangeable in their usage (Timothy and Boyd 2003:5).

2.2.3.2 BENEFITS OF HERITAGE TOURISM

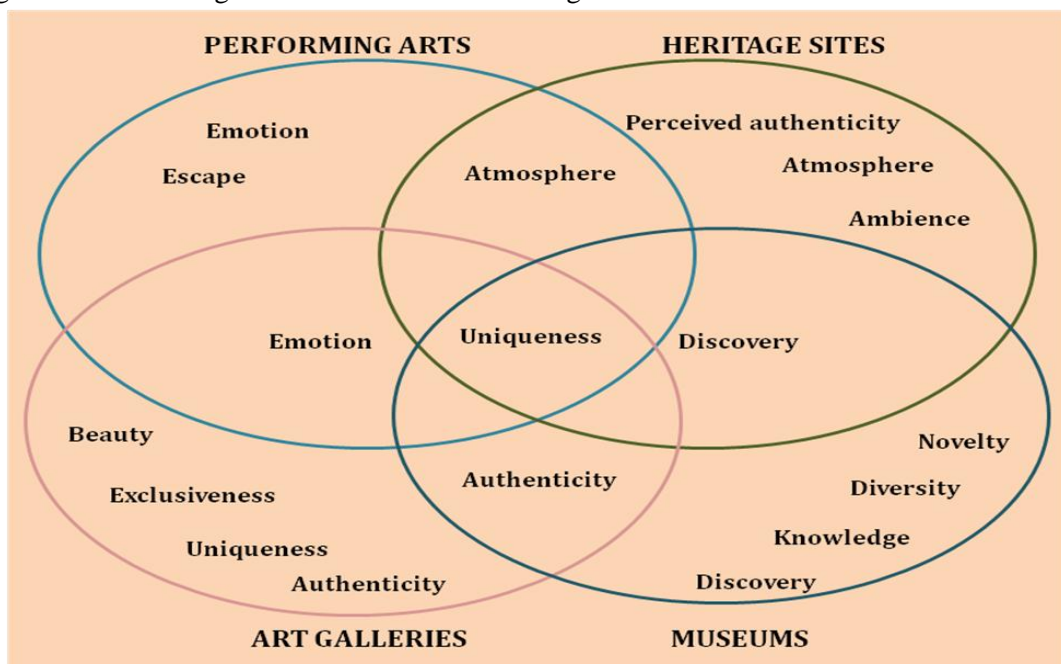
Several benefits of heritage tourism have been identified by scholars. Firstly, heritage tourism plays a crucial role in providing certain 'ritualised circumstances' through which shared social memory can be effectively inscribed and collectively communicated within specific heritage settings. In one particular instance of this, Palmer (2005) notes that heritage tourism enables people to conceive, imagine and confirm their belonging to the nation. In other words, visiting heritage settings is expected to encourage nationals to feel part of, and connected to, the nation's past in their national imagination. National heritage attractions including museums and royal palaces are often regarded as 'sacred centres', places of spiritual and historical pilgrimage. Secondly, heritage tourism functions as one of the tools for economic growth through attracting visitors who are motivated by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution (Silberberg 1995). Such travel is focused upon experiencing cultural environments, including landscapes, the visual and performing arts and special lifestyles, values, traditions, and events. From this point of view, Fyall et al. (1998) viewed heritage tourism as an economic activity that makes use of socio-cultural assets to attract visitors. It is a highly competitive and market oriented business, based upon nostalgia, and it sells a heritage product in the name of authenticity. As a resource for the tourism industry heritage has economic value from the local community to the nation by selling and generating tremendous income. In the meantime, tourists receive a psychological impact from their heritage tourism experience. The benefits can be great, but it may also simultaneously have a damaging effect especially on those heritage sites at the same time.

2.2.3.3 CULTURAL AND HERITAGE TOURISTS' MOTIVATION

It is important to assess how heritage tourists can be better understood and serviced through marketing, planning and programming with local and regional communities in cultural heritage tourism (Alzua et al. 1998). This is possible on the basis of various factors playing a role in

motivation for heritage trips and the enjoyment of cultural experiences (Hall 1993). Hall (1993) categorised factors motivating tourists according to the heritage attractions; performing arts, heritage sites, art galleries and museums. Heritage sites including natural and cultural places can deliver a sense of place and bring to visitors an awareness of the historical background about the area while visitors to performing arts are seeking more emotional experience and an escape. Otherwise, art galleries and museums that include cultural and historical artefacts rely more on authentic and unique values. According to Figure 2.2; the inner-most components of the factors is uniqueness, as a central value, which intersects with emotions, atmosphere, discovery and authenticity. These are important components of uniqueness in cultural and heritage tourism. Some outer components may also be associated with uniqueness experience – and including escape, ambience, beauty, exclusiveness, novelty, diversity and knowledge - are more specific to heritage experience in particular cultural venues. The main message from this research is, however, that the situation of experiencing high level cultural heritage tourism is dependent on providing the unique and authentic tourism experience (Hall 1993).

Figure 2.2 Motivating factors in cultural and heritage tourism



Source: Hall (1993: 403)

Other researchers have found a wide range of reasons to travel to identify heritage motivation. One of the earliest papers by Crompton (1979) identified nine travel motivations namely; escape from the mundane, exploration, relaxation, prestige and status, regression, enhancement of relationships, social interaction, education and novelty. These were condensed into physical, cultural, interpersonal and status and prestige motivators by McIntosh and Goeldner (1986). Chen (1998) found that heritage visitors have two broad motives that are, the pursuit of knowledge, and, other more personal benefits. Regarding the learning dimension, the perception of a greater willingness to learn is one of the most critical defining distinctions between heritage tourists and other types (Boyd 1993; Prentice 1995). Chen (1998) claimed that learning about culture and nature, as well as generally enriching personal knowledge were their primary motivations.

Table 2.4 Heritage Tourism Motivation

Motivation	Researcher
Enriching personal knowledge/ Willing to learn	Chen (1998), Moscardo (1996), Boyd (1993), Prentice (1993, 1995), Light (1995)
Interest in culture	Confer and Kerstetter (2000)
Personal benefit (health, relaxation, spiritual reward, recreation activities, enjoying sightseeing)	Timothy et al. (2003), Richards (2001), Kerstetter et al. (2001), Chen (1998)
Visit friend and relatives	Richards (2001)
Business	Richards (2001)
Perspective of nostalgia	Timothy et al. (2001), Baker and Kennedy (1994), Belk (wistful mood) (1990), Lowenthal (1979)
Experience authentic elements	Kerstetter et al. (2001), Poria et al. (2004) MacCannell (1973)
Fame and popularity of the site	Zhou et al. (1998)
Socialising	Timothy (2011)

Source: Summarised by Author

Heritage uses aspects of the past in order to satisfy nostalgic longings and to curb society's current sense of loss, or to celebrate certain aspects of past society and project them into the future (Ashworth and Larkham 1994; Graham et al. 2000). Through heritage tourism, people satisfy a sense of alienation in their lives. Table 2.4 presented various motivations for heritage tourism as described by a range of researchers. Common motivations for heritage travel are, not surprisingly, personal benefit, business purpose, visits to friends, relatives, fame of the sites and nostalgia for the past.

Most researchers agree that there are major social/personal and educational reasons involved for heritage tourists' motivation. Socialising with others, like family members and friends, is one of the most frequently-cited reasons for visiting heritage places (Timothy 2011). Other personal motives include exercise, sightseeing, gaining emotive or spiritual experiences, relaxing, or for business-related reasons (Timothy et al. 2003; Richards 2001). Nostalgia can be seen from two perspectives: nostalgia for their own past and societal nostalgia (Timothy et al. 2003; Baker and Kennedy 1994). For instance, the former relates to visiting places that relate to their own past, such as museums they visited before and also relates to past working lives and places of residence too. Societal nostalgia refers to a desire to visit places that are rooted in the simpler life of the past. From the educational perspective, most people visit heritage sites and museums to learn something new about history and culture, to increase their knowledge and skills in relation to a certain hobby, to encourage their children to learn or to put their knowledge to use. Most heritage visitors agree that experiences wherein they learn something new, are more satisfying and memorable (Richards 2001; Chen 1998).

Heritage visitors can be seen as either passive or serious. Passive tourists and visitors are those for whom a visit is simply something they do to pass time or who view a historic property as a secondary or ancillary attraction (Timothy and Boyd, 2003). Meanwhile, serious heritage

seekers are those whose purpose is to undertake a specific heritage experience of one kind or another, are more inclined to have educational experiences or a sense of personal nostalgia as their primary motivations. Another way of looking at heritage visitors is by the specific type of attraction they visit (Kerstetter et al. 1998) such as industrial, religious, political, natural, ethnic/cultural and literary heritage tourists and indeed such classifications might be useful in understanding various specific market segments whose interests lie in specific elements of heritage. A number of researchers have identified heritage visitors' demographic and social characteristics. As a general rule, heritage tourists are classified as younger and middle aged (Richards 2001). The majority being between 30 and 50 years of age but this pattern can differ in cases like in the USA, where heritage tourists are generally older or retired people (Timothy 2011). Education is one of the prominent traits of heritage tourists. Generally, they are more highly educated than the general public with more college or university graduates (Richards 1996, Hall and Zeppel 1990). Regarding occupation, they are employed in white-collar jobs (Richards 2001). 70% of cultural tourists were employed in professional or managerial positions (Richards 2001). Cultural heritage tourists are better-off economically than other tourists and this affects their behaviours in – destination, for instance spending more money on shopping, lodging and food, and staying longer (Timothy 2011). In terms of gender distribution, heritage tourists tend to be more female than male because women have a higher propensity to consume cultural activities than men (Richard 2001). Finally, they are identified as less elastic and less seasonal than other tourists (Fletcher 1997).

2.3 CULTURAL HERITAGE FESTIVALS

2.3.1 FESTIVAL AND EVENTS

As a heritage attraction, festivals and special events represent an element of supply that is highly diverse, covering many themes some of which are beyond heritage (Timothy and Boyd 2003).

They range in scale from international mega-events to small seasonal community-based festivals. The term 'festival' is derived from the Latin term 'festum' which had two meanings, namely: 'public joy or revelry'; and 'abstinence from work in honour of the gods' (Falassi 1987). Festivals involve an inversion of the daily routine whereby during the festival, 'people do something they normally do not; they abstain from something they normally do; they carry to the extreme behaviours that are usually regulated by measure; they invert patterns of daily social life' (Falassi 1987:3). It is this inversion that gives festivals their meaning (Abrahams 1987). Lee (2006) defined this attribute of festivals as 'escape'. The concept of escape is produced from the definition of rite of passage (Lee 2006) that means the procedure to be passed at a particular moment in one's life from birth to death, like a marriage, or a funeral etc. The concept of escape contains rites of separation from the ordinary life and rites of reassembly returning to the routine. In this point of view, a festival is a setting where individuals can be removed from social norms and a place where escape is permitted, even encouraged, Nevertheless, when the festival is finished, people must return to their ordinary life. Thus, through festivals, people experience the states of shamble and chaos, and re-humanizing (Lee 2006).

Another key distinguishing characteristic of festivals is that they are public celebrations conducted by members of the community for the community. A festival is a public display of a community's fundamental values, and it is this authenticity that makes so many festivals attractive to visitors outside the community (Delamere and Hinch 1994). Although festivals are largely for the local community, the fact that many festivals also attract outsiders as observers and/or participants tends to reinforce the internal sense of community (Lavenda 1991). In this sense, Lee (2006) has suggested 'association' as an essential attribute of the festival. 'Association' means forming feelings of pride and feelings of a sense of community spirit through interaction between people in the local society. Arguably, this is one of the more important festival impacts (Waite 2003).

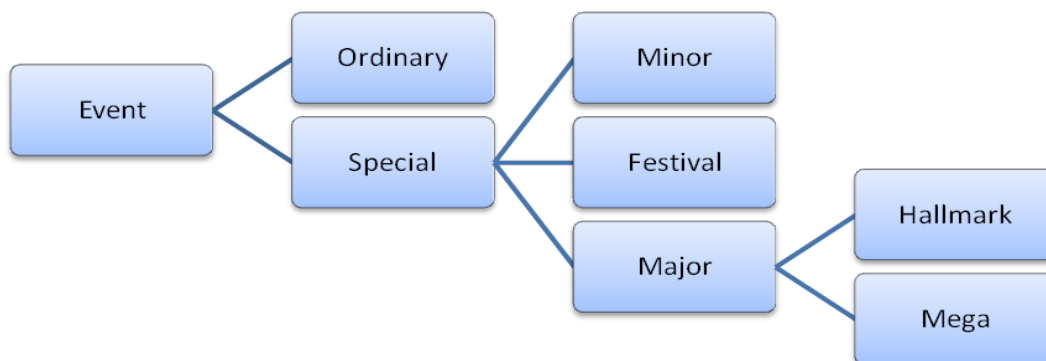
As further festival attributes, Lee (2006) has suggested playfulness, sanctification and placeness. The latter has already been discussed. Playfulness is one of the most important attributes in the festivals and a characteristic of human beings (Lee 1996; Huizinga 1993). Lee (2006) explained playfulness as physical spontaneity, social spontaneity, cognitive spontaneity, expression of pleasure, and a sense of humour. When people are immersed in particular activity, they tend to enjoy it purely regardless of reward (Lee 2006:6; Csikszentmihalyi 1999). Likewise, when festival visitors and residents feel pleasure immersing themselves in the festival experience, through their spontaneous participation, there is playfulness in the festival. As the last festival attribute, sanctification is related to the origin of the festival (Lee 2006; Lee 1998; Getz 1997). As themed and public celebrations (Getz 1998), festivals and events are considered as an alternative tourism form contributing to sustainable development and improving the relationship between host and guest (Getz 1991). Festivals can create tourist demand in off-peak periods, help to create positive images of a location, and supply opportunities for community action (Ryan 1998). Festivals and events are, therefore, an important factor of a local portfolio of tourism products. However, when they are consciously developed and promoted as tourist attractions, there is the risk that commodification will detract from or erode the celebrations, that entertainment or spectacle will replace the inherent and original meanings of the celebrations. In other words, tourism might destroy cultural authenticity.

Jago and Shaw (1998) provide a simple framework for the typology of an event (Figure 2.3). Events consist of planned and unplanned events. Planned events have a length of time that is usually fixed and publicised. These events are divided into ordinary and special events. A special event is 'one-off or infrequently occurring occasions outside the normal programme of the sponsoring or organising body' (Tassiopoulos 2007:11). These special events can be classified to three parts which are minor events, festivals and major events. Minor events mean annual or one-off events, including historical, musical and cultural events as well as dance

performances. Otherwise, major events are large-scale (national or international) special events which are high in status or prestige, and which attract large crowds and media attention. Meanwhile, festivals are related to the celebration of social values. As the last type, major special events are large-scale occurrences with high status that attract large crowds and widespread media attention. These major events are further divided into two categories: mega-events and hallmark events. Mega-events attract very large number of crowds or have a large cost or psychological effect (Tassiopoulos 2007:12).

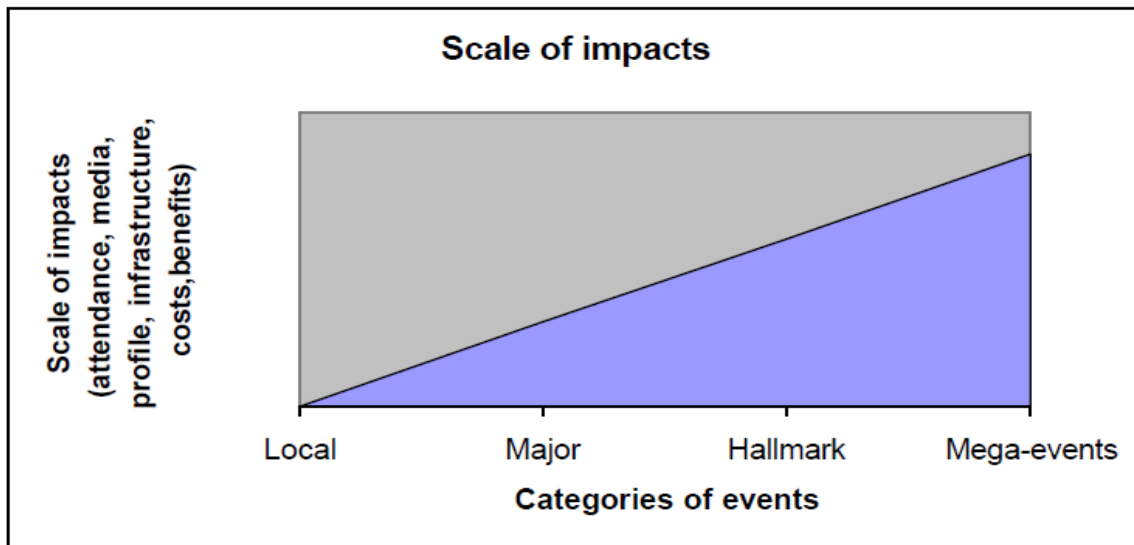
Mega-events induce high levels of tourism, media coverage, prestige or economic impact for the host destination. For example, the Olympic Games or World Cup events are categorised as mega-events. In the meantime, hallmark events are more related to tradition, attractiveness, image or publicity like historical anniversary and provide the host destination with a competitive advantage, like the Queen’s Jubilee or Royal Wedding in 2012. Hallmark events can be defined as ‘Major one-time recurring events of limited duration developed primarily to enhance the awareness, appeal and profitability of a tourist destination in the short and or long term. Such events rely on their success or uniqueness, status or timely significance to create interest and attract attention’ (Hall 1992:2; Tassiopoulos 2007:10).

Figure 2.3 Diagrammatic event frameworks.



Source : Jago and Shaw (1998:28)

Figure 2.4 Scale of impacts



Source : Bowdin et al. (2001)

According to Dreyer (2000), size is one important aspect for classifying events. He pointed out that there are three different groups of events which are mega events, medium events and micro events. Moreover, Bowdin et al. (2001) suggest a better characterization according to size and with respect to this research. As we can see in the Figure 2.4, they use the terms local events, major events, hallmark events and mega events. According to Bowdin et al. (2001), mega events are those events that are so large that they affect whole economies and reverberate in the global media and these events are generally developed by competitive bidding such as the Olympic Games, the FIFA World Cup, IAAF World Championships and World Fairs. Horne and Manzenreiter (2006) build upon this description by defining two key characteristics that mega-events should hold: first, that the host nation, region or city should experience significant alterations to the regular cycle of events that take place in the region; and second, that such events should attract media representatives and viewers from numerous nations across the world. The term 'hallmark events' refers to those events that become so identified with the spirit or ethos of a town, city or region that they become synonymous with the name of the place, and gain widespread recognition and awareness such as the carnival in Rio, the Tour de France, the

Oktoberfest in Munich, Germany, and the Edinburgh Festival (Bowdin *et al.*, 2001). Moreover, according to Bowdin *et al.* (2001), major events are capable of attracting significant visitor numbers, media coverage and economic benefits due to their scale and media interest. They can be found in sporting events, cultural events and business events, a classification by purpose which will be analysed later. Theatre festivals can be found in this category under the group of cultural events. However, the size of the festival is an important determinant.

2.3.2 BENEFIT OF CULTURAL HERITAGE FESTIVALS

Built environments such as historical places are perhaps the greatest manifestations of heritage and the most popular destinations of heritage tourism. However in terms of cultural production, some of the largest and most visited destinations are cultural heritage festivals (Ryan 1998). Likewise, these cultural heritage festivals have become a major focus of tourism. Getz (1994:321) defined heritage events as a class of events which have historical themes or which celebrate some dimension of a community's or cultural group's heritage and by definition, these events should contain high levels of authenticity (Getz 1998). According to Getz (1998:418), 'heritage events are public, themed festivals and other special events which celebrate a nation's or community's traditions, values and sense of place'. They may have an explicit heritage theme, such as a commemoration or a folk festival, or they may be broadly programmed community celebrations. Sometimes, heritage festivals are used for promoting the heritage site. For instance, Kyongju World Culture Expo is held in Kyongju heritage site, South Korea, which was the capital of the ancient Silla Kingdom. This area is a centre of cultural heritage possessing numerous ancient relics and national treasures, and it is called the 'museum without walls'. Pulguksa Temple and Sokkuram Grotto, added to the UNESCO World Heritage list in 1995, are located in this Kyongju city as well (Lee 2004:64). The Kyongju World Culture Expo consisted of exhibitions, performances and various events and it has been successfully attracting domestic

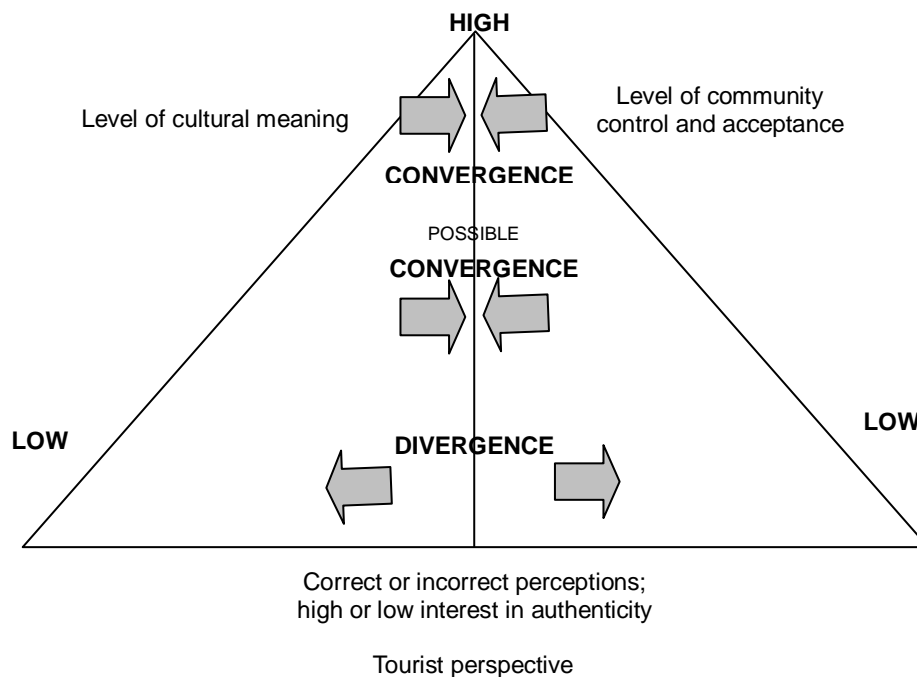
and international tourists to the Kyongju heritage site (Lee 2004). Smith (2006) attempted to identify this positive relationship between World Heritage Sites and temporary festivals. According to Smith (2006), while heritage can be seen to be inanimate and impersonal, festivals are by contrast full of animation, vibrancy and spontaneity. In this sense, today's heritage events are used as tools for generating publicity, attracting crowds, creating new forms of entertainment, achieving educational objectives, preserving folk culture, celebrating ethnic diversity and raising money. Heritage events can also be viewed as tools for interpreting community life by bringing people into direct contact with historical facts, objects or ways of life. These positive functions of heritage events are changing the way that communities think about their historic places (Janiskee 1996). In the meantime, heritage sites from historic eras appeal to visitors with their aesthetic qualities, educational worth, novelty and ability to stimulate a wide range of pleasurable thoughts and feelings associated with the real or imagined past. Thus, heritage festivals with a historical and cultural theme stimulate these appeals by creating additional high-quality recreational experiences and educational opportunities.

2.3.3 THE AUTHENTICITY ISSUE IN CULTURAL HERITAGE FESTIVALS

Getz (1994:425) emphasizes authenticity as a crucial aspect in the context of cultural tourism and especially event tourism. He suggested reconciliation of three perspectives on authenticity (Getz 1998). Firstly, in terms of social anthropology, authenticity is a measure of the inherent cultural meanings of festival and celebration. Regarding the cultural value of the festivals, Getz (1998) suggested authenticity as a form of measurement. Events with a low level of culture might be perceived as undesirable (Getz 1998). The second perspective is a measure of success in mobilising residents to support and participate in the event for planners of a festival and event (acceptance for residents); in other words, how the community accepts or rejects the theme or the image of heritage festivals. If they reject it, they will stay away or be against it. Low

community control and acceptance of events is difficult for achieving any cultural authenticity because local culture reflects the life of local people and these people have been key roles in presenting and marketing sense of festivals. For example, there is a difference between local performers from the community and outsourced performers when it comes to the expression of local image with their performance. Getz (1998) suggested that community members' agreement and participation as a criterion for the judgement of authenticity. However, to obtain community agreement, public sector roles and efforts are important. A last dimension is a measure of tourist perception. At the heart of this are the variable perspectives of the visitor or tourist, whose perceptions and reactions are at the level of individuals, unpredictable and subjective. Thus, from this point of view, the interest of the planner and marketer is tourist satisfaction. But purely commercial entertainment events can be low on authenticity and community acceptance, but still attracting tourists. Figure 2.5 shows Getz's (1998) three perspectives on event authenticity as an illustration.

Figure 2.5 Three perspectives of event authenticity



Source: Getz (1998:417)

On the presented pyramid model (Figure 2.5), each side of triangle describes one of three perspectives: cultural meaning; community control and acceptance; and tourists' perception. As the level of cultural meaning and community control and acceptance gets higher, so does the level of authenticity too. Thus, at the pyramid's apex a very traditional, uncommercialised festival or ritual is almost certainly one which is based on high community control and acceptance according to every perspective measured at the highest level. At the mid level, invented and tourist-oriented events might initially have lower cultural meaning, but this can change over time. Getz (1998) described as a contrived cultural product which comes to be perceived as authentic, over time like the 'Dickens on the Strand' festival in London.

Although authenticity is an essential ingredient of heritage and community interpretation, there are limits which apply to such events (Getz 1998). According to Rumble (1989), entertainment is a major component of festivals and special events, and this attraction has to be balanced against authenticity. As an example, there is a coffee festival in Costa Rica which is reported by Getz (1998). The idea was raised by a coffee company and, as a result, this successful festival promotes the crop, reflects an important aspect of Costa Rican life, and acts as a cultural attraction. Conversely, festivals with a high level of authenticity based on the religious celebration were present in Costa Rican communities, they could not be promoted as tourist attractions. Thus, Getz's (1998) conceptual diagram can not perfectly explain local cultural heritage, the festival environment and the relationships among stakeholders but it does provide an overview of the characteristics and direction for different perspectives of the local cultural heritage festival in a very compact way.

2.3.4 CULTURAL HERITAGE FESTIVAL MOTIVATION

As festivals and events have been recognised as one of the fastest growing tourism businesses, visitors' motivation to visit festivals has been the subject of growing attention by researchers (Lee 2001). Identifying visitors' motivations leads to better planning and marketing of festivals and events, and better segmentation of participants (Crompton et al. 1997). Moreover, festival and event motivation is considered as crucial to the design of offerings for event attendees, a way to monitor satisfaction, and a tool for understanding attendees and their decision-making processes (Crompton et al. 1997). A majority of the festival motivation studies have been conducted under the theoretical framework of travel motivation research (Uysal et al. 1995; Getz 1991; Scott 1996).

As "a starting point for understanding the motivations people have for attending festivals" (Scott 1996:122), Uysal et al. (1993) identified visitors' motivations for attending a county Corn Festival in South Carolina. Twenty-four motivation items were reduced to five dimensions of motivation; 'escape', 'excitement/thrills', 'event novelty', 'socialization' and 'family togetherness'. No statistically significant differences were found when motivational factors were compared according to demographic variables. However, this research pointed to the likelihood that 'event novelty' was most favored by older visitors, and an increase in visitors' income was inversely related to 'excitement and thrills'.

Mohr et al. (1993) also explored festival motivations for attending a Freedom Weekend Aloft (a hot air balloon festival) in Greenville, South Carolina. Twenty-three motivation items were selected and factor analysis delineated five dimensions of motivation: 'socialisation', 'family togetherness', 'excitement/uniqueness', 'escape', and 'event novelty'. Significant differences existed between first time and repeat time visitors with respect to 'excitement' and 'event

novelty' as motivational factors. Also, satisfaction levels were found to be significantly different; repeat visitors appeared to have higher satisfaction levels than first visitors. Backman et al. (1995) explored travellers' motivations for attending festivals, special events or exhibitions using data from the 1985 Pleasure Travel Market Survey. Twelve motivation items were factor-analysed and they identified differences in motivational factors according to demographic variables. Most important of all the excitement' factor showed significant differences according to age and marital status.

Formica and Uysal (1996) compared festival motivations patterns between resident and non-resident attendees to the Umbria Jazz Festival in Italy. Twenty-three motivation items were reduced to five dimensions of motivation: 'excitement and thrills', 'socialization', 'entertainment', 'event novelty' and 'family togetherness'. Contrary to the Mohr et al. (1993) and Uysal et al. (1993) studies, some demographic differences were found between the two groups. As a result, residents were more motivated by the 'socialisation' factor while they were less motivated by the 'entertainment' factor than non-resident visitors. Formica and Uysal (1998) also explored festival motivations for attending the Spoleto Festival in Italy with twenty-three motivation items which were reduced to six dimensions; 'socialization/entertainment', 'event attraction/excitement', 'group togetherness', 'cultural/historical', 'family togetherness' and 'site novelty'. Based on motivational behaviors, two groups of attendees were identified; enthusiasts and moderates. The former were typically older, wealthier, and married people, whereas the later consisted of single, younger and having lower income people.

Scott (1996) compared visitors' motivations in three festivals (Bug Fest, the Holiday Lights Festival and the Maple Sugaring Festival) organized by Cleveland Metroparks in Northeast Ohio. With a similar methodological approach as Uysal et al. (1993) and Mohr et al. (1993), Scott adopted slightly different motivation dimensions with twenty-five motivation items based

around namely: six dimension, 'nature appreciation', 'event excitement', 'sociability', 'family togetherness', 'curiosity' and 'escape from routine'. In general, statistically significant differences existed between motivation factors at different types of festivals. As a result, the finding indicated that attendees ascribed disparate importance to all motivation factors, varying by festivals types. The research found that first-time visitors were far more likely to be motivated by the 'curiosity' factor than repeat visitors. Thus, the author concluded that "festival type was a far better predictor of people's motivations than past experience" (Scott 1996:128).

Schneider and Backman (1996) examined the applicability of the factor structure developed from North America and they applied them into the Jerash Festival for Culture and Arts in Jordan. In their research, twenty-three motivation items were reduced to five dimensions; 'family togetherness/socialization', 'social/leisure', 'festival attributes', 'escape' and 'event excitement'. Their results indicated that festival motivation scale developed in North America is readily transferable to Arabic festivals, suggesting its under applicability across cultural boundaries.

Crompton and McKay (1997) adopted the escape-seeking dichotomy and the push-pull factors conceptual frameworks to identify festival motivations to a Fiesta in San Antonio, Texas. Twenty-eight motivation items reduced to six dimensions; 'cultural exploration', 'novelty/regression', 'recover equilibrium', 'known-group socialization', 'external interaction/socialization' and 'gregariousness'. They examined motivations across different types of festivals in the Fiesta. As a result, the 'cultural exploration' factor was perceived to be equally relevant across all event types except food events, whereas 'external socialization' was perceived to be equally strong across every type of festival.

Table 2.5 Festival and Event Motivation Studies

Researcher	festival	Motivation factors
Uysal et al. (1993)	Corn festival in South Carolina, US	Escape, Excitement/thrills, event novelty, socialisation, family togetherness
Mohr et al. (1993)	Freedom Weekend Aloft Festival in Green ville, South Carolina, US	Socialisation, family togetherness, excitement/unique, escape, event novelty
Formica et al. (1996)	Umbria Jazz festival in Italy	Excitement, socialisation, entertainment, event novelty, family togetherness
Scott (1996)	Three festivals in north-east Ohio, US	Sociability, family togetherness, escape from routine, nature appreciation, event excitement, curiosity
Schneider et al. (1996)	An Arabic Cultural festival in Jerash, Jordan	Family togetherness, socialisation, festival atmosphere, escape, event excitement
Crompton and McKay (1997)	a Fiesta in San Antonio, Texas, US	Family togetherness/socialization, social/leisure, festival attributes, escape, event excitement
Raybould (1998)	A remote fishing event in Australia	Social stimulation, learning, extrinsic reward, event novelty, escape, family togetherness
Formica et al. (1998)	Spoleto festival in Italy	Socialisation/entertainment, event attraction/excitement, group togetherness, site novelty, cultural/historical, family togetherness
Lee (2001)	Jindo light festival in South Korea	Socialisation, group togetherness, escape, enjoyment, cultural learning, novelty, curiosity
Lee et al. (2004)	World Culture Expo in South Korea	Cultural exploration, family togetherness, novelty, escape, event attractions, socialisation
Kim (2004)	Cheongdo Bull fighting Festival in South Korea	Event/novelty, excitement/thrills, education, enjoyment, cultural learning
Huh (2007)	Arirang festival in South Korea	Escape, socialisation, novelty, authenticity, enjoyment
Schofield and Thompson (2007)	Naadam Festival in Ulaanbaatar, Mongolia	cultural exploration, togetherness(with family and friends), socialisation, sports attraction, local special events
Yolal et al. (2009)	Eskişehir International Festival in Turley	Escape and excitement, family togetherness, event novelty, socialisation,

Source: Summary by Author

Lee (2000) compared festival motivation between domestic and international visitors in the Kyongju World Culture Expo, South Korea. Thirty-two motivation items were reduced to seven dimensions; 'cultural exploration', 'family togetherness', 'escape', 'novelty', 'external group socialization', 'event attractions' and 'known group socialization'. As a result, motivation was significantly different among visitor groups from the four regions. Statistical differences in motivations were found between two groups (Koreans and Japanese) and other two groups (Americans and Europeans). The mean values of motivation indicate that western tourists tend to have stronger motivation than oriental tourists at the Kyongju World Culture Expo.

As other Korean cultural heritage festival studies of domestic visitors' motivations, Lee (2001) examined the Jindo Light festival and Huh (2007) for Arirang festival. Lee (2001) categorised visitors' motivation to seven dimensions: socialisation, group togetherness, escape, enjoyment, cultural learning, novelty, and curiosity. Meanwhile, Huh (2007) reduced twenty items to five dimensions: escape, socialisation, novelty, authenticity, and enjoyment. Different to other researchers, he added 'authenticity' as a dimension in visitors' motivations. Quite novelly the specific nature of this cultural heritage themed festival was recognised in four items in the survey related to traditional experiences, namely: he ask whether visitors 'want to participate in traditional events', 'want to see aboriginal culture', 'want to see traditional performances', and 'want to experience authentic Arirang music'. Resulting from this, visitors' overall satisfaction explained just 8% of the variability while authenticity was identified as the only significant predictor of the type, nature and behaviour of attendees at the event.

Schofield and Thomson (2007) examined visitor motivation as well as satisfaction and behavioural intention with respect to repeat visitation in Naadam Festival in Mongolia. Twenty-seven motivation items from standard scales in cultural and sports festival motivation studies were reduced into five dimensions: cultural exploration; togetherness (with family and friends);

socialisation; sports attraction; and local special events. In comparison between domestic and international visitors, togetherness as a driver was significantly more important for domestic visitors than for the international market. Secondly, sports attraction showed significance difference on the basis of gender (more important for males). Thirdly, the desire for cultural exploration and to experience local special events was significantly more important for older age groups.

General findings across previous research indicate that the dimensions of motivation were similar in most festival research, but the order and the components of factors (into which they reduce) vary depending upon the type of festivals. In festival research, between twenty three and thirty five motivation items have been applied and five to seven factors have commonly emerged. These factors have been variously described as 'socialization', 'family togetherness', 'event novelty', 'escape', 'excitement/thrills', 'cultural exploration', 'event attractions', 'entertainment' and 'curiosity'.

2.4 AUTHENTICITY IN HERITAGE TOURISM

2.4.1 CONCEPT OF AUTHENTICITY

One of the most debated issues of heritage tourism in recent years is the notion of authenticity which has prompted a wide-ranging discussion (Selwyn 1996; Fees 1996; Rogers 1996; Waitt 2000; Taylor 2001; Timothy and Boyd 2003). As an attribute, authenticity brings the two component parts (tourist and attraction) together. Initially, discussion of the meaning of authenticity began in studies of museums and it has been extended to the tourism field (Trilling 1972). In the case of crafts in museums, authenticity has been mentioned to be present in pieces made from traditional materials by native craftsman for the use in the local community, not

‘specifically for the market’ (Cornet 1975). As an early scholar in the field, Boorstin (1964) decried modern mass tourism phenomena as ‘pseudo-events’ that resulted from extreme commoditisation and contriving of tourism attractions. Ironically, tourists prefer this contrived image to the original, because the well-contrived imitation or image seems better than the original (Boorstin 1964). His conception of pseudo-events reflects the idea of Wang’s objectivism viewpoint of authenticity, because it implies that the tourist’s authentic experience is determined by the originality of toured objects.

From the start of the 1970s, tourism studies have followed MacCannell’s (1973) thinking. He introduced the concept of authenticity to sociological studies of tourist motivations and experience. MacCannell (1973) stressed the objective character of authenticity as a ‘real, original and genuine thing’. He suggested that ‘touristic consciousness is motivated by its desire for authentic experience’ (1976:101). He described tourists as being like contemporary pilgrims who are in search of authentic experiences in other places and other times, and they are eager to escape to other zones, times or places to overcome their alienation from ordinary life. However, they are condemned to meet pseudo-experiences because the authenticity is not supplied as an original form to visitors but decorated or recreated by suppliers to provoke visitors’ interest.

MacCannell’s (1973) work built on foundations laid almost two decades before. Goffman (1959) had divided authenticity of experience into front and back regions. According to him, the front region presents an inauthentic and altered experience whereas the back region presents an authentic experience. He asserted that the ‘reality’ of everyday living which we perceive, is as staged as the cultural performances we attend. Based on Goffman’s front and back region settings, MacCannell (1973) developed a framework in which he constructed that authenticity was staged, or performed, as it were, on six stages. He insisted that the quest for authenticity by individuals is doomed to eventual failure because of the so-called ‘phenomenon’ of ‘staged

authenticity’, the essence of which is the inescapable fact that tourism events are necessarily contrived events for tourists. The back stage where authenticity resides is not accessible to tourists because of close protection by local cultures. Hence, tourists’ experiences are condemned to be inauthentic. Front regions are instead where tourists come in contact with local environments; however, here people become decorated and superficially presented to resemble places, peoples and practices of back regions. Backstage (Goffman’s back region) in this context means the authentic, reality and truth, while front stage (Goffman’s front region) is inauthentic, the front that tourists see and experience because this front stage is contrived by suppliers to catch more visitors’ attention (MacCannell 1976). The concept of authenticity within this type of specification connotes that the attainment of authentic experience is necessarily dependent upon the quality of toured objects, culture, and place. Therefore, in initial studies, authenticity is generally conceptualised as an ideal which is desirable but untouchable by the public. From this point of view, the meaning of authenticity becomes static and absolute.

Table 2.6 Staged authenticity

STAGE 1	Goffman’s front region; the kind of social space tourists attempt to overcome, or to get behind.
STAGE 2	Entirely a front region but cosmetically decorated with reminders of back region activities.
STAGE 3	A front region that is totally organised to look like a back region
STAGE 4	A highly modified back stage that is open to outsiders (visitors)
STAGE 5	A back stage that has been cleaned up or altered a bit because tourists are permitted an occasional glimpse in
STAGE 6	Goffman’s back region; the kind of social space that motivates touristic consciousness

Source: MacCannell (1973)

Since MacCannell's (1973, 1976) pioneering work, a range of authenticity studies have emerged. As one of the early scholars, Cohen (1988) asserted not a static meaning but a flexible notion of authenticity that is changed or created according to the time. The categories of the beautiful, the cultural and the authentic are not static but have changed and are constantly changing (Clifford 1988). Therefore, authenticity should not be judged by some museum experts or academic scholars but it is evaluated by the social and cultural context of a given society at a given moment in time (Cohen 1988). He extended the concept of authenticity from the initial studies and coined an alternative concept of 'emergent authenticity'. For instance, Disneyland or Disney World which may be regarded as artificial or inauthentic attractions within the objectivism tradition, can be conceived of as authentic in its own sense as the authentication of such cultural products are not inherently given but emergent among the given socio-cultural context. Salamone (1997) also supported Cohen's conceptualisation of 'emergent authenticity' by suggesting that nature of culture resides in negotiation and fluidity and authenticity, accordingly, should be judged by a cultural context. Likewise, 'authentic traditions' are being created constantly (Cohen, 1988; Smith, 1996). In other words, in early research, authenticity was considered as an essential concept to explain tourists' motivation for trips and deciding the value of toured object (McCannell 1973) but it started to develop as a vivid and flexible concept that can be changed and created by social agreement reflecting time not a static concept (Cohen 1988; Clifford 1988).

Since 1990s, the concept of authenticity has been more discussed within social psychology and the sociology of culture. According to early understandings, authenticity had been seen as some sort of ideal - highly valued and sought by individuals and groups as part of the process of becoming (Vannini and Williams 2009:3). However, Bruner (1994:398) led the development of work that viewed authenticity from practice, rather than from ideal states and he distinguished the different meanings of the expression 'authentic' with the term 'authentic reproduction'. Bruner (1994) explained authenticity in two comparative cities: Abraham Lincoln's Old Salem

and New Salem which is created like Old Salem. In this example, he described how in a literal sense only Old Salem is authentic, because it is impossible to construct an accurate re-creation of the original in reality. In other words, even though New Salem is presented like the original one, it is ultimately inauthentic. However, Old Salem is well reconstructed and recreated in New Salem, but how it is perceived by visitors and how it reminds them of the Lincoln period is actually more crucial for their perceiving authenticity than its absolute form. In this view, 'tourists construct a past that is meaningful to them and that is related to their lives and experiences and this is the way that meanings are constructed at historic site' (Bruner 1994:410). Bruner's (1994) constructive view of the perception of authenticity is endorsed by Gable and Hendler (1996). They developed the idea of 'total authenticity' which is an authentic lived experience and existential feeling. Here, authenticity is perceived not only through artefacts' value but also visitors' feeling through the experience. Furthermore, Bagnall (1996:241) explains authenticity in two dimensions which are 'emotional realism' and a 'desire for the experience to be based on fact and to be genuine'. Emotional realism refers to the 'feeling that they were really consuming the past'. Clearly, people make contact with a real world of the past based on their authentic emotion (Handler and Saxton 1988; Bagnall 1996). When they feel the destination as authentic, the site is perceived as an authentic place. The second dimension relates to 'a desire for the experience to be based on fact and to be genuine' (Bagnall 1996:241). Although visitors expect real and genuine history, not all of them anticipate authenticity. A number of researchers have argued that not everyone wants education or authenticity from trips; in fact, many tourists recognise and expect 'inauthenticity' and are still able to enjoy the experience (Moscardo and Pearce, 1986; Cohen, 1988). Bagnall (1996) explained the reason for this as being the denial of the existence of the authentic place in the real world.

Perhaps the most significant development in the literature on authenticity in recent times has been Wang's (1999) work. Based on a synthesis of the different theoretical concepts of

authenticity over the last four decades, Wang (1999) noted authenticity in previous studies may be classified into three broad domains of objectivism, constructivism and existentialism. Objective authenticity refers to 'the authenticity of originals' (Wang 1999:351). It focuses on the (apparent) originality of a toured object such as tour site, crafts or attractions. It is related to whether toured objects are historically accurate or not. Authentic experiences are achieved only through the acknowledgement and assessment of toured objects as authentic, with existing, predetermined, absolute and objective criteria for measuring their authenticity. Mainly adopted from the works of MacCannell (1976) and Boostin (1964) this approach has been problematic because criteria to measure authenticity have not been clearly (or irrefutably) identified; rather, authenticity is judged (ie. a subjective process) by experts with certain objective criteria. Therefore, objective authenticity contains limitation to be identified in intangible heritage which is more related to tourists' personal experiences and feelings.

In contrast, from the constructivist perspective, things appear authentic not because they are inherently authentic, but rather because they are constructed as such in terms of points of view, beliefs, perspectives, or powers. Constructive authenticity contains 'emergent' forms of authenticity like Disneyland, created attraction for tourists' interest, but has come to be recognised as authentic place over the years (Wang 1999). If an object, event or performance is a consequence of, or is in accordance with, the set of attitudes, beliefs, and values of the local population it has cultural meaning and hence is an authentic production. Moreover, according to Clifford (1988), a culturally-meaningful object or experience does not need to be in its original or 'authentic' cultural context because the object inherits a new 'traditional' meaning. Authenticity has always, by necessity, been a point of reference. From the constructivist point of view, Steiner (1995) implies that it is possible to 'create authenticity' by manipulating the context in which an object is presented: "the Mystique of 'direct' contact thereby elevates the value and authenticity of the piece." Steiner gives an object the denomination of 'authentic' by

the context in which it is located and its history, not for the object itself. Both these terms, objective and constructive, refer to whether and how the toured objects are understood to be authentic (Wang, 1999).

However, Wang found the limits of 'Object-related authenticity' and he suggested existential authenticity as an alternative form in tourism. This frees authenticity from the dogma of toured objects. Objectivism and constructivism tend to regard the concept of authenticity as an object-related quality while the authenticity from existentialism indicates a potential existential state of being that relates to activity rather than place or object (Wang 1999). This attribute has a more subjective nature of authenticity and it is a state of being that is activated by tourists when having a good time (Brown 1996). This existential authenticity is related to tourists' experience itself and it is referred to as 'activity-related authenticity'. Berman (1970) had suggested that authentic tourism experiences are associated with identity, autonomy, individuality, self-development, and self-realisation. Wang (1999:351) insisted that tourists feel they are more themselves and 'freely self expressed than in everyday life because they are engaging in non ordinary activities, free from the constraints of the daily' when in existentially authentic experiences. The difference between object-related and existential authenticity is that the former is an attribute, or projected attribute, of concrete artefacts while the latter is "a potential existential state of Being which is about to be activated by tourist activities" (Wang, 2000: 50). This concept is further classified into two different dimensions. Intra-personal authenticity relates to bodily feelings of pleasure, relaxation, spontaneity, and control. These are desires and feelings that can only be met in short periods of time and are provided for by the tourist industry. Intra-personal authenticity also relates to the self-making, peak experiences and practices that are totally different from what is claimed too often to be a monotonous and over-predictable everyday life. Inter-personal experiences of authenticity are the results of joint touristic experiences and the achievement of a sense of togetherness inside the family and the

construction of 'communitas' among groups of tourists. Both these forms of authentic experiences are not a search for the authenticity of 'the Others'. Rather the search is in, among, and between the tourists themselves (Wang, 2000).

Jamal and Hill (2002) develop Wang's ideas about authenticity. First, objective authenticity usually refers to traditional/historical sites or artefacts. They note that constructivist authenticity may refer to staged events, moderated art objects, or artificially-created cultural attractions. The final form of authenticity is, put more simply, a form of personal authenticity. This authenticity is the most complex and the least researched, but it may refer to the emotional and psychological experience of travel; subjective responses to, and interpretation of, sites and events experienced; or deeper existential aspects relating to personal meaning and identity.

Jamal and Hill (2002: 103) define authenticity as:

neither a unified static construct nor an essential property of objects and events. It is better to approach it more holistically as a concept whose objective, constructed and/or experiential dimensions are in dialectical engagement with each other and with both the home and world of the tourist. Tourism becomes a metaphor for a changing, bi-political world in which (post)modernity, capitalism and globalisation furnish complex meanings to authenticity and the authentic in everyday life.

Many tourists are escapists in their pursuit of leisure and entertainment but many are also very well aware that the cultural experiences presented to them are far from being 'authentic'. There are often more important issues at stake for the average tourist than authenticity, such as entertainment and enjoyment. However this is probably less likely to be the case for tourists who partake in indigenous cultural tourism. In many ways they go to great lengths to avoid the inauthentic. As Cohen (1988:32) argued "there is no such person as the tourist, but rather, many

different kinds of tourist, some of whom are looking for no more than mere recreation". Cohen's implication is that different tourists have different perspectives and needs. The underlying rationale of Cohen's (1988:380) argument is that similarity and diversity are not fixed concepts, and they are negotiable. The term homogenisation should not be used randomly while talking about the tourist's desire for staged authenticity. In other words, what is considered, contrived and staged at one time may become the central icon of a country, region, or culture.

Chronis (2003) classified five types of authenticity as objective, fact-based, locational authenticity, personage authenticity, and environmental authenticity. Objective and locational authenticity are related to tangible objects and he subdivided them according to the nature of objects. Object relative authenticity is a tangible object (objective or constructive) such as cannons, weaponry, buildings and personal items etc in heritage battle field sites and locational authenticity is the actual place where the event happened. Next, fact-based authenticity means historical accuracy and story etc. Also, personage authenticity is related to actual historical people who lived, acted, died, the historical characters. Lastly, environmental authenticity is the landscape surrounding the site which is nature based (tree, hill and land etc), lack of intervention (lack of human involvement) and lack of commodification.

2.4.2 TOURIST PERCEPTION OF AUTHENTICITY

Cohen (1979) attempted to categorise tourists' perception of authenticity. He constructed several cases of tourists' perception of authenticity in the different settings of MacCannell's staged authenticity framework. In MacCannell's (1979) staged authenticity model, tourists not only step into a 'real' or 'staged' scene (back or front stage), but they also can have the impression of entering a 'real' or 'staged' scene. Therefore, the possible combinations of encountered scenes are illustrated in Table 2.7.

Table 2.7 Types of Touristic Situations

	Tourists view the experience as REAL	Tourists view the experience as STAGED
REAL scenes are provided	Authentic experience	Denial of authenticity (staging suspicion)
STAGED scenes are provided	Staged authenticity (covert tourist space)	Contrived authenticity (overt tourist space)

Source: Cohen (1979)

The vertical column provides the different environments that have been manipulated by the hosts or the tourist establishments to create false impressions (staged scene), and scenes that have not been manipulated (real scenes). The horizontal row refers to the impression that tourists have about the scene when they are entering. Firstly, ‘authentic experience’ indicates truly authentic experiences wherein the situation is ‘objectively real’ and accepted by the tourists as real. Secondly, ‘staged authenticity’ indicates that the provided situation is staged or made up for the tourists, but tourists accepted it as real scene. On ‘staged authenticity’, MacCannell considered that tourists always take the situation as necessarily real or authentic and hence a lack of authenticity can produce neither satisfaction nor motivation (Cohen 1979). The third part of Cohen’s scheme is ‘denial of authenticity’ where although the scene is presented as genuine, tourists question its authenticity. ‘Contrived authenticity’ is the final type of potential experience. In this situation the event or place is overtly inauthentic and presented as such by the tourist establishment and perceived as such by the tourist.

Pearce and Moscardo (1986) have constructed a person-based approach to the mediation of authenticity building on Cohen’s initial work. This model considers the possibility that tourists achieve authentic experiences through relationships with people in tourist-staged environments. They identified four possible scenarios: 1) authentic people in authentic environments; 2) authentic people in inauthentic environments; 3) inauthentic people in inauthentic

environments; and 4) inauthentic people in authentic environments. Finally, they found that tourists could also recognise authenticity or have a false impression of authenticity in each of the two aspects (people and environment) independently as they encountered them in each of the four situations.

While Cohen (1979) and Pearce and Moscardo (1986) attempted to explain tourists' perception of authenticity in various settings, Pearce (1988) suggested that tourists' personal backgrounds are an important influence on the perception of authenticity. Specifically he argued that the perception, evaluation and motivation of authenticity are affected by the stage that tourists' have reached in their 'travel careers' (Pearce 1988). The concept of the travel career was based on Maslow's (1954) work on human motivation, and it refers to a progression of experience in travel from lower levels of motivation (peer recognition) to higher levels (auto-realisation) that influence their satisfaction with the tourist experiences they undertake (Pearce and Moscardo 1985). People move through their travel career in different ways and at different paces, but progression tends to be related to the amount of travel experiences a person has: in general terms the more an individual travels, the more that person advances in his travel career. Pearce and Moscardo (1985) found that tourists in the higher levels of their travel career were concerned with authenticity of destinations' people and environment. People in the middle levels of the travel career were particularly concerned with authenticity of people. However, tourists at the lower levels of their travel careers did not identify authenticity as an important factor in their experiences. Thus, tourists with more travel experience are likely to seek more profound experiences in terms of authenticity.

Otherwise, tourists' perceptions of authenticity are affected by their expectations (Cohen 1988). Each tourist seeks 'authentic' experiences in different degrees, and uses different criteria to determine authenticity. Cohen (1988) proposed a classification of tourists based on the depth of

experience the individual seeks in tourism. The modes proposed are existential, experiential, recreational and diversionary tourists. Existential tourists are seeking an 'authentic' experience; they will try to stay away from the mass tourism centres and will try to 'spiritually abandon modernity' by embracing the culture that they are exploring and living. The experiential tourist, in a less intense way, seeks to participate in the life of the new culture and is also actively seeking authenticity. The recreational type of tourist wants a relaxing, enjoyable experience and tends to approach cultural products with a playful attitude. Finally diversionary tourists are those found in the mass tourism centres and are seeking mere diversion and oblivion. In terms of the evaluation of authenticity of an experience or object, recreational and diversionary tourists have less strict rules than existential and experiential tourists (Cohen, 1988). In that sense, recreational tourists are more likely to think that something is authentic than experiential tourists would.

Several researchers (McIntosh and Prentice 1999; Waitt 2000; Chhabra et al. 2003) have tried to find affective factors on tourists' perception of authenticity. McIntosh and Prentice's (1999) study of tourists at three British period theme parks explored visitor experiences and the authenticity of settings. Through an extensive visitor survey, they suggested that the historical accuracy of the settings might not be the main concern for tourists as conventionally believed. Rather, the cultural heritage settings are appreciated not just because they provide an insight into the past but because they provide an insight into visitors themselves. Thus, the identification of personal meanings as a result of visitation, they contend, may be more important than the examination of cognitive outcomes of a visit or the reception of historical accuracy. Waitt (2000), in a study of visitors at The Rocks in Australia, identified the factors that drive visitors' perceived authenticity toward the representation of history at heritage park. The factors that were found to be influential include gender, place of residence, and stage of lifecycle. Specifically, young females or tourists from overseas were less likely to authenticate

the imagined past represented through physical settings and activities. Meanwhile, Chhabra et al (2003), through surveying the visitors at the Flora Macdonald Scottish Highland Games in the USA, found that the level of perceived authenticity (in regard to the activities, settings, and interactions between touring members) is affected by the connections to Scottish heritage and the level of involvement with it.

In summary, earlier studies on tourists' perceived authenticity, focused on tourists' perception based on provided environment by suppliers (Cohen 1979; Pearce and Moscardo 1985). These studies largely classified tourist types based on various case scenarios. Tourists' experiential background like travel career (Pearce and Moscardo 1985; Pearce 1988) and expectation (Cohen 1988) were identified as affective factors on perceived authenticity. Researchers have focused more on tourists' personal information like tourists' demographic characteristics (Waitt 2000) and personal meaning of the tourism experience (McIntosh and Prentice 1999) as affective factors on perceived authenticity. However, there is still lack of research on tourists' perception of authenticity, not least in terms of how authenticity relates to, and is constructed among, different types of cultures around the world. In the next section, recent attempts to examine authenticity in Korea, although limited in number, are examined.

2.4.3 AUTHENTICITY STUDIES IN SOUTH KOREA

Authenticity is not a particularly common term in Asian tourism studies, and few researchers in the region have been working on authenticity. McKercher and Cros (2002) suggested several reasons for this based on Asian philosophies for the management of cultural heritage. A first, remarkable reason is the difficult nature of Asia's physical environment and the tendency build using wood. Physical deterioration of the built environment has meant that structures require more maintenance. Secondly, the religious views some cultures hold, such as animism (sacredness of the surrounding environment) means that people are more likely to think in terms

of the mortal life span for shrines. Structures that were built to house deities are also considered to be 'mortal' having their own life cycle. It is therefore important that these structures are regularly renewed, so as not to be made unclean by death. For example, Japanese builders developed a unique reconstruction system for such shrines that enables all structures within a temple complex to be renewed every twenty years (McKersher and Cros, 2002). In 1994, the Nara conference in Japan, produced the influential Nara Documents on authenticity, which has become the basis of much revision of conservation practice around this part of the world. The main features of the document are the revised principles on understanding and managing authenticity in a way that takes into account Eastern as well as Western viewpoints.

Every Asian country has different culture, environment and social background. Thus, the Japanese case, as presented is difficult to apply uniformly throughout Asia including South Korea. Different to the West, many Asia countries have experienced very rapid economic growth recently and some countries have been suffering economic difficulties. Several researchers have started to consider the concept of authenticity in the tourism industry in South Korea. In an early study, Sim (1992) examined tourists' perception of authenticity in Jeju Island based on four factors; 'reconstructed traditional culture', 'traditional costume', 'local accent', and 'understanding of original culture'. Later, Kim (1999) focused on emergent authenticity and examined how the negotiation process, leading to the perception of authenticity as it related to social values and cultural values in the local festival. He asserted the importance of authenticity as symbolising the local culture in local festival development (Kim et al. 1999). In a later study, he investigated visitors' perceptions of authenticity in a Korean folk village (Kim 2000). The exhibition, traditional buildings, service staff, and the overall atmosphere of the village were appraised with 5-point Likert scales. At around the same time, Tak (2000) discussed the conceptual meaning of authenticity and defined it as a unique character of ethnic culture in Korea which is created in the process of transferring and mixing culture over time.

Further, empirical studies identified visitor perceptions of authenticity. Kim (2002b) analysed the cause-effect relationship between tourist experience factors and perceived authenticity factors in a Korean folk village. 14 authenticity items were reduced to four over-arching factors; traditional building, service staff, exhibition and the atmosphere of the village. Also, 15 tourist experience items were reduced to four dimensions; escape, aesthetic experience, learning and entertainment. As a result of regression analysis, he identified the perception of authenticity was significantly affected by visitors' experience with high explanation level .58 of adjusted r^2 . With multiple regression analysis, he identified that visitors' perceived authenticity in all aspects except service staff. The traditional buildings, exhibition and atmosphere of the village each significantly affected tourists' experience, with a 60% of explanation level. In conclusion, he suggested that to promote the on-site experience, it is necessary to improve the authenticity of traditional buildings, the village atmosphere, and to promote an experience of escape. Also, for promoting learning experiences, enhanced authenticity of traditional building is needed, while for improvements to the entertainment experience, the authenticity of the exhibition needs to be developed further. As a result he suggested that tourist experiences at the site can be controlled by changing the level of authenticity.

Cho and Yang (2004) examined reliability and validity of items of measurement for measuring authenticity at the Gwangalli Eobang cultural tourism Festival in Busan, South Korea. They developed 15 items of measurement for authenticity, which were subsequently reduced to three factors; objective, experiential and constructive authenticity. A seven-point Likert scale was used to measure perceived levels of authenticity and there were differences in how the three types of authenticity were perceived. Authenticity was identified as 4.92 for objective, 4.37 for constructive, and 4.24 for experiential. Cross-tabulation analysis identified significant relationships between demographic characteristics and authenticity. They found that people who were single and in their twenties showed higher perceptions of authenticity; in contrast, people

who were married, in their thirties exhibited low perceptions of authenticity. In conclusion, they identified different perception of authenticity by visitors' characteristics and asserted the importance of authenticity for the growth of better-positioned local festival.

Jang and Choi (2007) attempted to measure perceived authenticity on Gijang Anchovy festival through 24 items. These were reduced to 3 dimensions: objective authenticity; experiential authenticity; and inauthenticity. All items were measured on a seven-point Likert scale. Objective authenticity was concerned with history and objective proof of the festival, while experiential authenticity concerned with the environment and presentation of the festival site. Inauthenticity related to the tourists' motivational related items. Factor analysis identified reliability and validity of the measurement items while regression analysis identified causal relationships between perceived authenticity and visitors' overall satisfaction. In terms of the perceived level of authenticity, objective authenticity was judged at 4.89, experiential authenticity at 4.36, and inauthenticity at 4.24. Regression analysis revealed that experiential authenticity and inauthenticity were key drivers in overall visitor satisfaction.

Finally, Kim and Seo (2007) attempted to identify factors that could affect destination development in the Confucian culture area of Gyeongsangbuk-do Province. They collected data the Hahoe Village and Dosan Seowon which are well-known heritage sites in Korea. In the study, nine tourism authenticity items with five-point Likert scales were reduced to two dimensions: differentiation of tourism resource, and tourist experience. They indicated that tourism authenticity is a crucial element for tourist destination development and planning, not just a theoretical construct. This contribution, like other Korean research, has attempted to widen the concept of authenticity to use it not only in heritage tourism locations but also in types of sites (including festivals). In general, in Korean research, authenticity has been considered a crucial element in how to embrace local cultural characters at tourism sites. (Sim

1992; Kim 1999, 2000, 2002a, 2002b; Cho and Yang 2004; Jang and Choi 2007). To date, however, there has been no attempt to consider Wang's critique and his ideas of existential authenticity. This is clearly an important oversight and it is also a clear opportunity to develop the body of knowledge on authenticity, both more generally and more specifically, as it relates to Korea.

2.5 SUMMARY

Heritage is imbued with historical and cultural values as well as an accumulation of daily details and personal memory (Collins 1990). Heritage carries historical values from the past and is viewed as part of the (contemporary) cultural traditions of a society (Nuryanti, 1996). Thus, terms like cultural tourism, heritage tourism, ethnic tourism, and arts tourism have become almost interchangeable in their usage (Timothy and Boyd 2003:5). Heritage can furthermore be differentiated into tangible and intangible resources (Timothy and Boyd 2003). Tangible heritage divided into immovable resources like buildings or natural areas and movable resources like museums or architectures (Timothy and Boyd 2003). Intangible heritage is defined as 'the practices, representations, expressions, knowledge, skills (UNESCO 2003). Intangible cultural heritage assets are threatened by cultural standardisation from globalisation, tourism, migration, the degradation of the environment, industrialisation, rural exodus and armed conflict (Galla 2003). It is difficult to manage intangible heritage forms in the same way that built heritage has been managed. Rather, the best way of safeguarding intangible heritage is by supporting cultural activity at the local level.

As heritage attractions, festival and special events represent an element of supply that is highly diverse (Timothy and Boyd 2003). The term 'festival' is derived from the Latin term 'festum' which had two meanings, namely: 'public joy or revelry'; and 'abstinence from work in honour

of the gods' (Falassi 1987:2). Festivals involve an inversion of the daily routine. According to Smith (2006), while heritage can be seen to be inanimate and impersonal, festivals are by contrast full of animation, vibrancy and spontaneity. In this sense, today's heritage events are used as tools for generating publicity, attracting crowds, creating new forms of entertainment, achieving educational objectives, preserving folk culture, celebrating ethnic diversity and raising money. Heritage events can also be viewed as tools for interpreting community life by bringing people into direct contact with historical facts, objects or ways of life. These positive functions of heritage events are changing the way that communities think about their historic places (Janiskee 1996).

Festivals and events are recognised as one of the fastest growing tourism sectors, and visitor motivations, and behaviour at festivals, has been the subject of increasing attention by researchers (Lee 2001). General findings from previous research indicates that motivation dimensions were identified as similar in all festival research, but the order and the components of factors (to which they reduce) vary by type of festival. In festival research, between 23 and 35 motivation items were applied and five to seven factors commonly emerged. These factors broadly follow the concepts of 'socialization', 'family togetherness', 'event novelty', 'escape', 'excitement/thrills', 'cultural exploration', 'event attractions', 'entertainment' and curiosity. In the most radical development, Wang (1999) has re-worked previous studies in three ways; objectivism, constructivism and existentialism. Of these, the former two are reasonably well-established and conventional ideas. The latter form of existential authenticity is a conceptual innovation that has not featured, as yet, in detailed empirical research, either of perceptual studies of authenticity more generally or in understanding authenticity in festivals in South Korea. Despite some progress in a limited number of studies, there is still a need for more research on perceptions of authenticity in a wider range of cultural (heritage) settings. However, there is still lack of research into tourists' perception of authenticity. Thus, more volumes of

research are necessary with diverse background and disciplinary approaches with various methodologies.

This chapter reviewed previous research on the current research topic. The literature supplied theoretical and conceptual background and it is evidence alone of the need for this study. This chapter also provides context for comparison with the results presented later in this study. As the key concept for this study, authenticity studies were presented from both western and Korean viewpoints. Through this literature review- not least through its consideration of Korean material - this study found several gaps in studies of authenticity including a general lack of empirical studies to appraise how authenticity is perceived among to tourists. The later chapters will attempt to fill this gap somewhat. However, before that the first turn to consider in more detail the very specific nature and development of (heritage) festivals in South Korea.

CHAPTER 3

BACKGROUND TO THE RESEARCH AREA

3.1 INTRODUCTION

As a higher value-added business with low costs and high efficiency, local festival development has supplied various benefits to local society in South Korea (Lee 2009); economic impact, inheritance of local cultural heritage, harmony of local community, improving local image and establishing local identity. Therefore, this chapter presents the history and growth of the local festival industry, in particular as it relates to changes in the operating environment and government policy. In addition, the rationale for selecting the case festivals among Korea cultural heritage festivals is discussed.

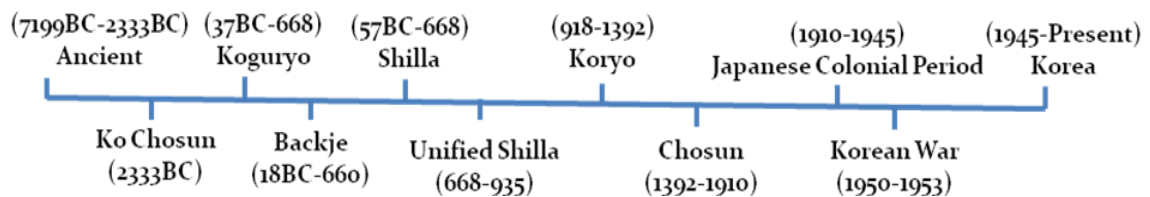
This chapter is directly related to research Objective one, namely: to document the rise and importance of cultural heritage festivals in South Korea. Firstly, this chapter reports the history of local festival development in Korea from its beginning to recent growth. Originally, festivals started as a form of ritual ceremony to God, but they have been developed as tourist attractions with recent government support. Therefore, in the second stage, this study investigated how local festivals have been supported by government as political strategy. Thirdly, the current local festival activity in Korea is reported, with respect to duration, peak season, distribution by areas, and festival themes, which are classified in this study. Finally, the selected case festivals are discussed against this wider background.

3.2 LOCAL FESTIVAL IN KOREA TOURISM INDUSTRY

3.2.1 BEGINNING OF FESTIVALS

‘Festival’ is a compound word formed from the words ‘celebration’ and ‘rites’ in Korea. According to the original meaning, people gathered to celebrate special days and they performed ritual ceremonies to God. These ritual performance contained cultural and artistic elements which have been inherited as a theme of cultural heritage festivals today. If the earlier festivals were closer to religious ceremony, recent festivals have put emphasis on entertainment and enjoyment (Lee 2002). Korean history started with the King Tan-gun myth. He was born between the God’s son and a woman who is transformed from a bear, and this mythical man established the first kingdom, Kochosun (old Chosun) in 2333 B.C (Figure 1). In ancient times, Koreans had worshipped the God in heaven and they had sacred rites for good harvest and the wealth of the nation. In the literature (Jeong et al., 2006), the beginning of festivals in Korea is usually traced to these sacred rites. After the rites, people enjoyed dances, games and food together in their community. Afterwards, these types of ancient festivals were affected by Confucianism so that the people started to have scared rites for the ancestors rather than the God. Also, the new culture from China during Chosun dynasty affected on the festival development in Korea toward what to see and enjoy like performances, music and circus. However, many local communities tried to conserve their traditional rites for the next generations.

Figure 3.1 Korean Historical Timeline



Source: The National Institute of Korean History (1996)

Today, cultural and heritage tourism is one of the most popular tourist activities in the Korean tourism field (KNTTO 2008). Every day, people enjoy drama and film themed by history and historic person on television and the filmed location gets in the spotlight as a popular destination for a daytrip (Lee 2009). There are several reasons that make Koreans interested in heritage tourism: pride in their history, ancestor worship, and appetite for knowledge (Ryu 2006). In history, Korea has been frequently invaded by surrounding nations, namely Russia, China and Japan. Overcoming various hardships in history, the ancestors had maintained an independent and ethnically homogenous nation. It makes Koreans feel proud that they protected themselves from every invasion and they look for their identity in the history. As such, most Koreans respect ancestors and recognise their roots as invaluable. Also, Confucianism which is based on loyalty and filial piety has been the social ideology in Korea and it influenced to ancestor worship. After the Korean War in 1950, education was considered as a tool for overcoming poverty. Every parent desired their children to get some higher education and it affected the appetite for knowledge in society. Visiting historical sites or cultural heritage festivals is therefore considered a more valuable activity for leisure time than other tourism activities (Lee 2009).

3.2.2 THE FIRST GROWTH OF FESTIVALS: PRE 1990s

The Republic of Korea was established in 1948 after independence from the Japanese invasion. During the period between 1910 and 1945, the Japanese government instituted a policy to obliterate Korean culture and local tradition including festivals, which were prohibited (Ryu 2006). Only ten festivals (Figure 3.1) started before 1945 have survived today, thus having the longest history and most traditional values. Before 1945, Korea was named as the Chosun dynasty (1392~1910) and the oldest festivals originated before the modern age of Korea and some were even earlier than the Chosun dynasty. Including non-recorded festivals, there were

ten festivals that date from before 1945 and most of those related to sacred rites. As non-recorded festivals were the Gangneung Danoje festival; the Dapkyo Festival; Wando Poongerje; the Tug-of-war festival in Whayang city; the Tug-of-war festival in Kiji city; sacred rites in the Eunsan; and the Poonger festival. Other festivals were Jang sacred rites since 1200; Youngsan festivals from 1732; and the Chunhyang festival which is about a historical person since 1931.

During the Korean War between 1950 and 1953, most parts of the country were destroyed and around two million people were killed (Ryu 2006). It made tourism a neglected area until the early 1960s. However, from the 1960s, the Korean economy started to grow and with the period of the first growth of festivals in Korea, indigenous festivals and traditional culture were revived with the legislation of the law for protection of cultural assets in 1961. During this time, the number of festivals increased around 20% from the 1950s (Yim 2007). With rapid industrialisation and urbanisation in 1960s, these festivals functioned as a tool to unite the local community and were controlled by central government (Ryu 2006).

By the 1980s, the Korean tourism market had grown narrowly focused on the domestic tourism market. People started to spend their spare time visiting urban tourism attractions like museums, old architecture, heritage sites, zoos, and local events, and travelling to country sites (Ryu 2006). However, in the late 1980s two mega-events (1986 Asian Games and 1988 Summer Olympic Games) made a big impact on the Korean tourism industry. With the success of these, Korea could be perceived as a new tourist destination by international tourists and the national image improved from that of a poor country no longer suffering from the Korean War. Between 1988 and 1999 the number of tourists visiting Korea rose 75% from 2.34 million visitors to 4.65 million due to the impact of 1988 summer Olympic and during the same time period of 1988 to 1999 tourism revenues increased to US\$5.6 billion annually (Kim 2001). Moreover, the Korean economy had grown dramatically from the 1970s. By the late 1980s, increased spare time,

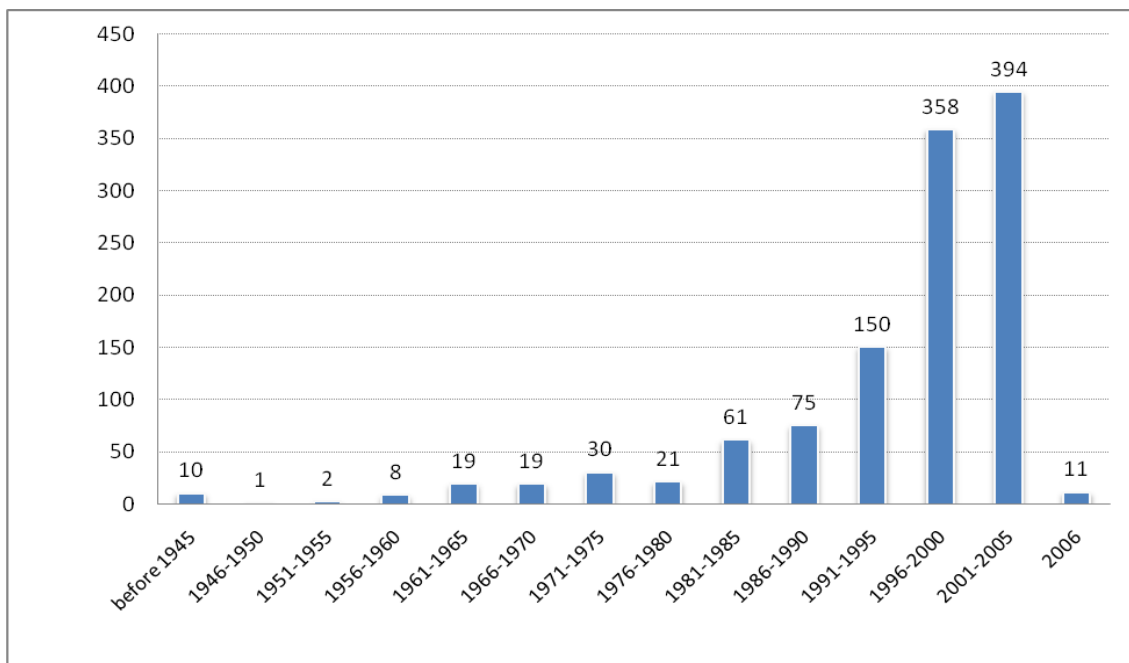
income and car ownership had promoted tourism even further in Korea. The growth of the middle class with higher standards of education had increased the market for special interest tourism. Along with these background changes in tourism trends and place marketing, the direct and specific causes for the growth of festivals in Korea are changes in the political situation and the government's tourism policy.

3.2.3 THE SECOND GROWTH OF FESTIVALS: POST 1990s

Since 1995, after local democratisation, local governments have established hundreds of local events (see Figure 3.2) and festivals. The municipality obtained independent authority from central government to promote regional development and local festivals started to be considered as a tool for economic development. Each local government was put in charge of tourism affairs. Their main responsibilities have been developing the local tourism industry; managing local tourism resources; improving the quality of services provided by tourism personnel; conducting tourism promotions; providing information; and managing rest areas in tourist areas (MCST 2006).

As Figure 3.2 indicates, from the mid 1990s Korea witnessed a dramatic growing interest in festivals celebrating local cultural and historic traditions. In the 1990s, the number of festivals doubled every five years and after 1995, the number of new festivals is computed to be around 64% in total. Every year, around 1,200 festivals have been estimated to be taking place across Korea. As more enterprises have implemented a five-day workweek from 2004, tourism demand has grown rapidly. Furthermore, the government has launched a 'Travel Korea First' campaign in order to stimulate domestic tourism. In 1996, tourism contributed 3.45% to the Korean Gross Domestic Product, a statistic best considered in comparison to the average 9% contribution of advanced OECD countries (Kim 2001).

Figure 3.2 The growth of the number of festivals in Korea



Source: Ministry of Culture, Sports and Tourism (2006)

This contribution was also calculated to be higher than that of the petro-chemical, electrical engineering, and machine assembly industries. The employment multiplier for tourism was 0.1406. this was the largest of any industry in Korea and stands 1.9 times larger than that of its closet rival, the construction industry, and 3 times larger than that of the petro chemical industry. More than two million Korean people were employed in 7,000 tourism operations in 2000 (Kim 2001).

Most authentic heritage festivals disappeared during Japanese occupation (between 1910 and 1945) and the late industrial period (between 1960 and 1970), but in the 1980s, the government attempted to revive what it called ‘dismissed’ local heritage festivals (Kim 2001). Festival orientation was largely changed compared with the 1960s-1970s and it was to promote the tourism industry for economic impact and improve brand power of the local area. Hence, it had changed from earlier traditional folklore to indigenous themes for unity and mobilisation of the community (Kim 1995). Since, 1995, as one of a number local development strategies, local government started to use local festivals and this political purpose caused the growth of a large

local festival industry. However, the rapid expansion of the festivals and competitive environment caused many problems like commodification, the erosion of identity of local culture, and the leakage of government funds and labour (Ryu 2006).

3.3 POLICY OF THE ‘CULTURAL TOURISM FESTIVALS’

Recognising the potential of festivals as tourist attractions, which boost local economies and create a positive image of a destination, the Ministry of Culture, Sports, and Tourism has implemented a system which has designated regional festivals with high tourism potential as ‘Cultural Tourism Festivals’ since 1995. The central government encourages the local festivals with this special project ‘Cultural Tourism Festivals’ as a tourism promotion policy. The Ministry of Culture, Sports and Tourism (MCST) and the Korea National Tourism Organisation (KNTTO) are charged with this plan. The main purpose of ‘Cultural Tourism Festivals’ is to improve local festivals to an international level of cultural tourism for attracting foreign tourists and to develop tourism products through concentrating on selected local festivals. In 1995, the central government started this plan when two festivals were selected as the first examples. Since then, the number of ‘Cultural Tourism Festivals’ has increased dramatically. In the 2000s, the number of festivals increased from 25 to 57 and government funding rose from £931,312 to £3,951,020 (KCTRI 2011).

The nature of ‘Cultural Tourism Festivals’ is concerned more with economic achievement and popularity than traditional values. Therefore, the term ‘Cultural Tourism Festivals’ incorporates more events designed especially to attract visitors. This idea of the plan is to make local government more competitive with other local festivals for selection, because economic potential is an important criterion for judgement. Selected festivals get various supports, including financial and promotional assistance. Table 3.1 presents several criteria for selecting ‘Cultural Tourism Festivals’.

Table 3.1 Criteria for Cultural Tourism Festival

Part		Criteria
A	1	Potential of festival as a tourism product to attract domestic and foreign tourists
	2	On the contents side, the difference with other local festivals in aspects of local identity and unique cultural resource
	3	The willingness of local government to develop festivals and the level of infrastructure and facilities for tourists
B	1	Expected economic impact of festival
	2	The level of preservation and inheritance of local cultural heritage
	3	The achievement of last year's festival
	4	The level of participation of the local community

Source: Jung et al. 2006

Part A is the essential evaluation (60%) and part B is optional evaluation (40%) part. These criteria are applied equally on evaluation of all types of festivals that are selected as a 'Cultural Tourism Festival'. According to Part A, the potential of the festival as a tourist attraction, differentiation to other festivals, and the environment of the festival site including infrastructure are mainly considered. Part B, described as optional evaluation, considers potential for economic impact, local cultural value, previous outcome, and community participation.

3.4. LOCAL FESTIVALS IN KOREA

According to the noticeable growth of the local festival industry and its impacts, many researchers tried to identify trends in Korean local festivalisation in recent years. Kim (1995) defined Korean local festivals in two aspects. In a micro viewpoint, a local festival retains local tradition and cultural heritage because it is produced through the interaction between local culture and history. Otherwise, in the macro viewpoint, it embraces not only cultural heritage festivals but also every local event. Kim (2001) defined Korean local festivals similarly. Kim's

(1995) macro viewpoint has every sort of cultural event produced by local government or community, but he added that local festivals have a special purpose and various programmes, and are hosted regularly during certain periods of time.

Park and Son (1998) defined Korean local festivals as events that are repositories and symbolic of local culture for the purpose of promoting the local place as a tourist attraction. Likewise from a tourist attraction viewpoint, Kim (2000) defined a Korean local festival as a public event based on the cultural identity of local society. The local festival provides opportunities to see, enjoy, eat, and learn in order to satisfy tourists' motivations. A local festival is considered as a tourist attraction for the local tourism industry based on local culture.

Several researchers have also tried to distinguish between festivals and events. Ryu (1999) divided Korean local festivals into those that survived in their original form, and reconstructed festivals according to social needs. Similarly, MCST (1996:14) distinguished between the concept of festivals and events. Festivals contain attributes of art like rites or religious ceremony (MCST 1996:14), whereas events are hosted for particular purposes such as local promotion, industry promotion, international relationships etc. (Jang 1996:7). Most local festivals in recent times have been categorised as the latter, as purposively created and staged festivals, particularly for political and economical needs. However, this boundary between festival and event has been blurred and local festivals have survived the change of local culture over time (Kim 2001). Korean local festival development contributes to local culture, policy, economy, and society in various ways. Firstly, local festival development contributes to local identity for local residents (Lee 1999:197). Through local festivals, residents and community members obtain a sense of belonging, community spirit, identity, solidarity and it works positively roles for local community development (Jung 1999). Also, they can improve local image and local competitiveness (Lee 1999). Secondly, as cultural impact through local festivals, people have

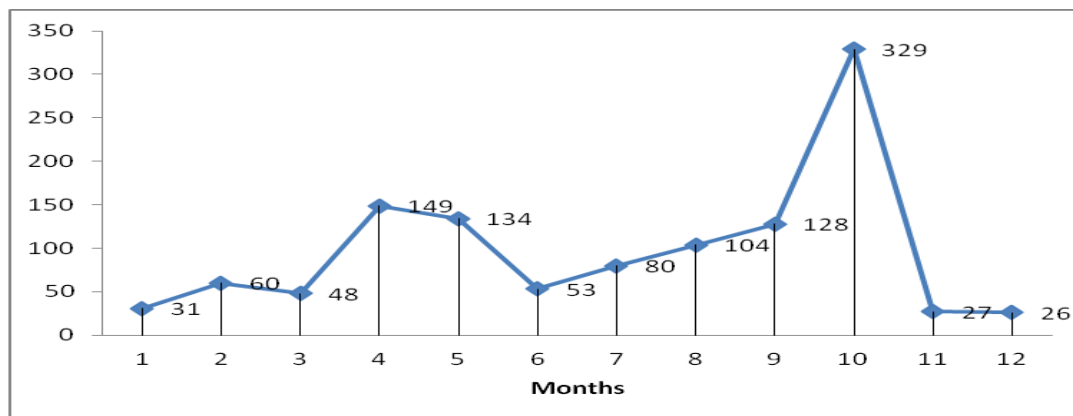
realised the neccerity of festival development for the development of local culture, cultural authenticity, and heritage (Shin 1999). Consequently, local residents can obtain cultural benefits through increased opportunities to engage with local culture and its associated facilities. Thirdly, as educational impact, when the festival contains educational contents, it provides opportunities to tourists and local people to understand their cultural heritage (Kim 2001). It plays a role to promote cultural costumers through providing cultural experience. Fourthly, as economic impact, investment in cultural events and tourist spend affect the local economy (Table 3.2). Tourists' spend on accommodation, transportation, food, souvenirs, local products, and related tourist attractions, and they induce positive impacts on local residents' income, employment, and other related industry. In particular, so-called 'industrial festivals' make direct benefits through selling local products to visitors (Kim 2001).

Table 3.2 Economic Impact of the Cultural Tourism Festivals

Year	Number of Visitors to CTF		Economic impact
	Domestic	International	(£ million)
2000	11,537,338	161,843	104
2001	13,112,885	139,344	249
2002	13,407,672	129,243	233
2003	15,945,536	159,059	336
2004	22,598,608	229,515	471
2005	32,402,768	338,718	574
2006	34,210,410	434,202	742
2007	35,868,000	549,206	894
2008	34,680,897	485,551	844
2009	27,170,126	442,771	819
2010	30,434,537	699,906	916

Source: KCTRI statistics 2012

Figure 3.3 The number of festivals in Korea by month



Data source: The Ministry of Culture and Tourism, 2006

Today, there are many local festivals with various themes across several venues. Generally, the length of local festivals is around 3 days and hosted during weekends to attract more visitors (Figure 3.3). Autumn, from September to October, is the peak season for festivals (457) and spring time as a secondary peak season (from March to June). During spring season, 384 festivals are held at various venues across the country (Figure 3.3). This is because of good temperatures and weather conditions in spring and autumn to go out with family and friends.

Korea is composed of nine provinces (Gyeonggi, Gangwon, Chungbuk, Chungnam, Jeonbuk, Jeonnam, Gyeongbuk, Gyeongnam, Jeju), with Seoul, the capital city. Other metropolitan cities include Busan, Daegu, Incheon, Gwangju, Daejeon, and Ulsan. The landscape of the country is spectacular in its variations and about 70 percent of the Korean peninsular is composed of mountains, with more than 3,000 islands dotting the coastline. Figure 3.4 shows the map of Korea peninsular and number of festivals according to the regional areas. Gyeonggi, surrounding the capital city Seoul, has 152 (12.9%) festivals. Gyeonggi has good accessibility especially from Seoul (the most populated area) to access the festivals. Gangwon in the north-east of Korea followed next with 124 (10.5%) festivals as home also to the famous tourism sites based on various natural resources (mountains, beaches, valleys, farms, monuments etc).

Figure 3.4 The number of festivals by regional areas



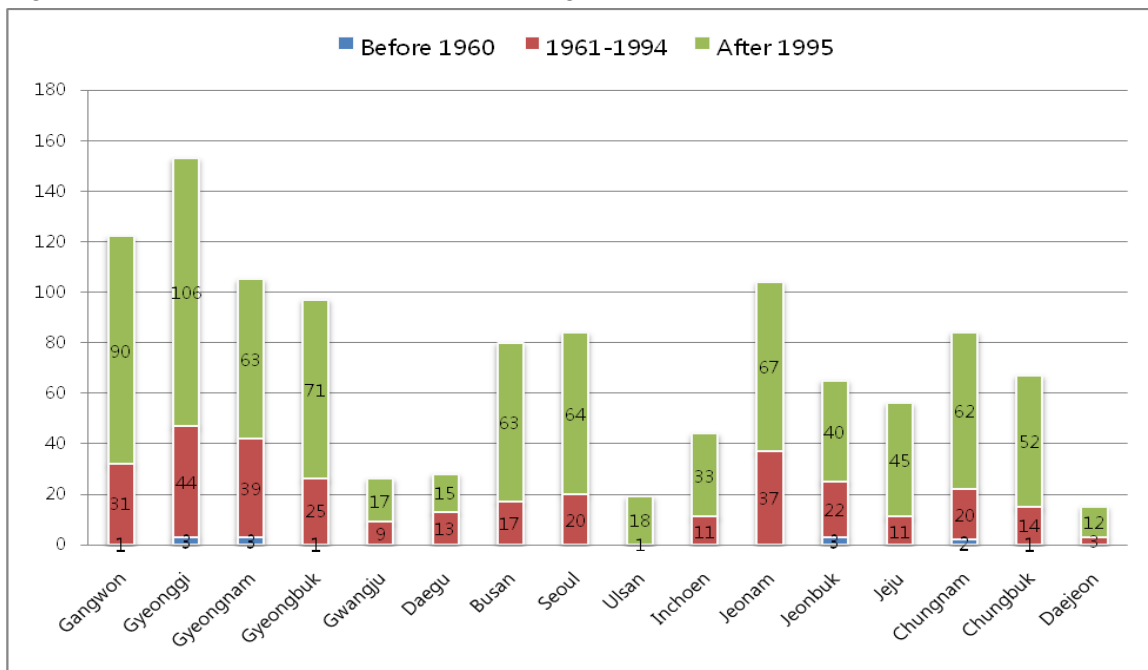
Data source: The Ministry of Culture and Tourism, 2006

Also, Chungnam/buk, Jeonnam/buk and Gyongsangnam/buk situated in the countryside also have many local festivals with their special products (agricultural products, seafood and preserved local culture) and heritage sites. These provinces contain capital cities of three old countries when Korea was divided as Koguryo, Backje and Shilla between 37BC and 668. This period, which is called the Renaissance of Korea, produced plenty of cultural heritage assets. Otherwise, metropolitan areas - in particular Ulsan city, Dajeon city, Gwangju city and Daegu city – have comparatively few numbers of festivals because these cities are urbanised industrial cities.

As explained in previous section, local festival industry experienced two periods of growth in the 1960s-1970s and after 1995. After the Korean War (1950-1953), the government focused on reconstruction of the country but from the 1960s the economy started to grow and Korea experienced the first growth of the festival industry of 20% (Yim 2007). The second period for the growth of the local festival industry was after 1995. Since, 1995, as part of local development strategies, local government started to use local festival and this political purpose caused the growth of local festival industry (Ryu 2006).

Figure 3.5 shows the growth of the number of festivals by regional areas. The graph identifies large growth of the volume of the festivals after 1995 and especially, Gyeonggi (106) and Gangwon (90), which showed the largest growth in the number of local festivals since 1998, and Gyeonbuk (71) in third place. As Figure 3.5 demonstrates, areas that experienced noticeable growth, also had plenty of other tourism attractions based on such features as cultural heritage assets, a rich history, natural resources, and local speciality products and goods.

Figure 3.5 The Growth of Local Festivals in Regional Areas



Data source: The Ministry of Culture and Tourism, 2006

Conversely, urbanised and industrialised areas showed the least growth among regional areas (ie. Gwangju, Daegu, Ulsan, and Daejeon). However, exceptionally, Seoul, the capital city, has been able to promote international tourist visitation and hence there has been impressive growth in the number of festivals.

3.4.1 TYPOLOGY OF FESTIVALS IN KOREA

It is difficult to categorise Korean festivals as a particular type because of their multiple characteristics. Nevertheless, in the Korean literature, several researchers have tried to classify Korean festivals into various types and they preferred to categorise them by festival theme (Table 3.3). Jung (1999) classified local festivals specifically to 8 types according to the subject of the festival, namely: agricultural products; traditional souvenirs; landscapes; flowers; food; historical event & person; cultural theatre; and cultural music. MCST (The Ministry of Culture, Sports and Tourism) classified local festivals to 4 types according to purpose; that is, for unity of community, tourism festivals, industrial festivals for promoting local products, and special purpose festivals. Also, in terms of the contents, they classified festivals into cultural heritage, arts, variety and others. Recently, the typology has become more specific to 12 types which are: sacred rites, tourism souvenirs, cultural heritage, traditional folklore, culture tourism, sport leisure, winter theme, indigenous folklore, local special product, cultural arts, variety and others (KCTRI 2006). However, this typology is not easily used for classification because there are several overlapping parts among the defined groups.

Kim (2003) classified the type of Korean festivals to three types by local resources which are nature festivals with nature assets; cultural festivals with cultural heritage and historical assets; and industrial festivals with local special products. However, there is a limitation to understand each character because the festivals in Korea are more integrative.

Table 3.3 Typology of Local Festival in Korea

Researchers	Categories	Items
Jung (1999)	8 by subject	Agricultural products, traditional souvenirs, landscapes, flowers, food, historical event& person, cultural theatre and cultural music
MCST	4 by purpose	Unity of community, tourism festivals, industrial festivals for promoting local products, special purpose festivals
	3 by contents	Cultural heritage, arts, variety and others
	12 by theme	Sacred rites, tourism souvenirs, cultural heritage, traditional folklore, culture tourism, sport leisure, winter theme, indigenous folklore, local special product, cultural arts, variety and others
Kim (2003)	3 by resource	Natural festivals, cultural festivals, industrial festivals
Lee (2005)	5 by theme	Cultural heritage, industrial, tourism, special purpose and exhibition/Expo.
KCTRI (2006)	12 by contents	Traditional sacred rites, traditional folklore, tourism souvenirs, tourism event, cultural tourism, cultural arts, indigenous food, local special products, unity of community, variety and others
Yim (2007)	4 by contents	Traditional heritage, cultural arts, industrial festivals, tourism event
This study	5 by theme	Cultural heritage festival, cultural art festival, industrial festival, tourism event festivals, unity festival

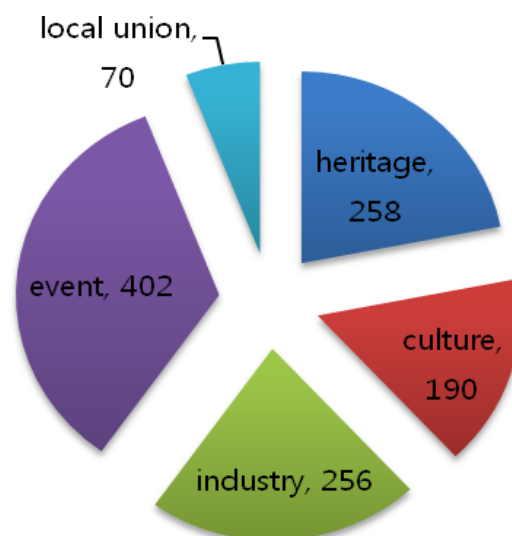
Source: Summarised by Author

Yim (2007) classified the festivals to four types in terms of programme content which are: traditional heritage containing sacred rites; cultural arts with theatre and film etc; industrial festivals for promotion of local products; and tourism events to promote local tourism. The industrial festivals and tourism event types started after the late 1990s because of rapid growth and elevated competition among local festivals. Lee (2005) classified festivals into five types as cultural heritage; industrial; tourism; special purpose; and exhibitions/Expos.

KCTRI (Korea Culture and Tourism Research Institute 2006) categorised festivals into twelve types by contents which are: traditional sacred rites, traditional folklore, tourism souvenirs, tourism event, cultural tourism, cultural arts, indigenous food, local special products, unity of community, variety and others. Based on previous literature about the typology of Korean festivals, this study classified Korea festivals to five types in terms of theme. First is cultural heritage festival which contains traditional folklore, historical site/person and sacred rites. Second is cultural art festival with theatre, exhibition, film and music. Third is industrial festival about promotion for local special product and local souvenirs. Fourth is tourism event festivals like adventure, experience, sport/leisure and nature theme (flower festival, butterfly festival, and mud festival etc) and the last one is unity festival for the local community.

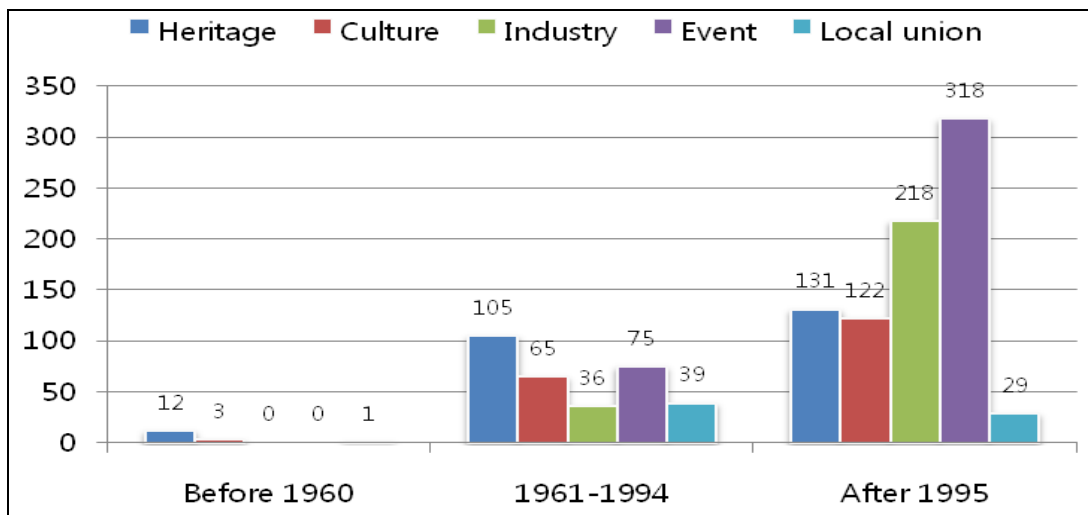
Figure 3.6 shows a frequency distribution of the type of festivals in Korea based on this consolidated scheme. Tourism event festivals and industrial festivals are the most frequent (56%). The reason is that after 1996, the festivals became the strategy to develop the local economy and the local government invented beneficial festivals for local income.

Figure 3.6 The Typology of Festivals in Korea (2006)



Data source: The Ministry of Culture and Tourism, 2006

Figure 3.7 The Origins Growth in Numbers of Local Festivals in Korea



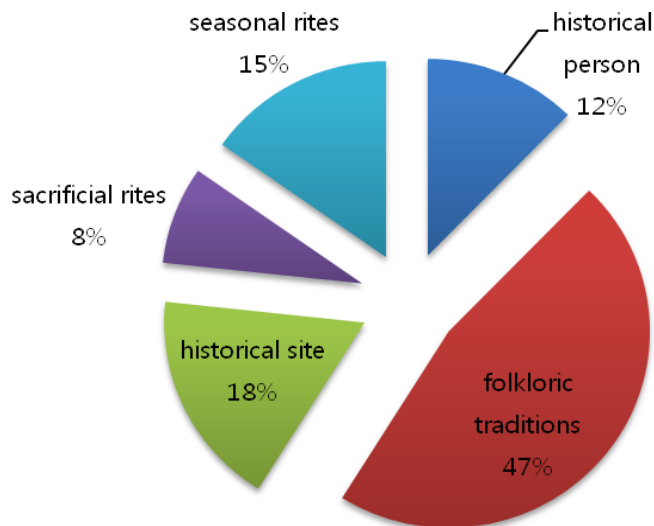
Data source: The Ministry of Culture and Tourism, 2006

Figure 3.7 shows the number of festivals according to types in each festival growth period. Before 1960, there were 12 heritage festivals, 3 cultural festivals and 1 unity of local community festivals. This indicates that majority of local festivals were themed by heritage in this period. From the 1960s the number of festivals increased and between 1961 and 1994, the number of heritage festivals increased to 105 with the legislation of the Law of Preservation Cultural Heritage Assets. However, after 1995, the number of industrial and tourism event festivals increased dramatically. In contrast, the number of unity of local community festivals decreased, because in view of policy on economic benefit, industrial festivals provide more direct effects for local economy. The figure 3.7 reflects the underlying theme that festivals development has been affected by political purpose because most Korea local festivals has taken place as a result of government’s strategy.

This study is focused on heritage themed festival in Korea. As the largest type of festival in the country, 258 festivals were identified with various themes (Figure 3.6). Classifying heritage festivals more specifically by main subject, reveals five additional sub-categories: events themed on historical person, traditional folklore, historical site, sacred rites and seasonal rites. Firstly, events themed on historical person related to distinguished persons in the past like

famous scholars or legends in local stories or local history. Secondly, folkloric traditions refer to local culture or folkloric performance handed over from long ago. Thirdly, historical festivals refer to place. For example, they present past people's lives in an area, for example the Backje Culture Festival which is hosted in the old capital city of the Backje. Fourthly, festivals referring to sacred rites are based on memorial ceremonies for god or ancestors like Gangneung Danoje Festival or Giuje. Finally, festivals based on seasonal rites relate to activities like praying for a good harvest like ordinary Danoje Festivals in other areas. According to these five categories, figure 3.8 shows the distribution of the number of heritage festivals. The most populated category is traditional folklore festivals which accounted for 47% of heritage festivals. This category includes traditional dances, games, music, performance and various things related to traditional culture. The secondly largest category are historical sites with 18%, which are related to special places in history like battle fields, birth places of historical persons or the old capital city.

Figure 3.8 The typology of the heritage festival after 1945 in Korea



Data source: The Ministry of Culture and Tourism, 2006

3.5 RATIONALE FOR THE SELECTION OF STUDY SITE

To select case festivals, this study examined several criteria. First was the popularity of the festival. Larger, more popular festivals offered the opportunity to examine the issues more extensively and with greater statistical reliability. The second criterion was whether the festivals focused on history, heritage and authenticity. The purpose of this study is comparing two heritage festivals under different development strategies: commodification of and conservation of authenticity. Therefore, for both case festivals in this study, authentic roots (i.e. themed by authentic local cultural heritage) were necessary, even though they show different figures today. A third criterion is the preserve of performers for the festival performance who can distinguish between original and (potentially) staged performances. Fourth, seasonality is a key feature in the Korean festival market and the two events had to be in the two peak seasons.

3.5.1 AUTHENTIC HERITAGE FESTIVAL AND COMMODIFIED FESTIVAL

Among the 258 (22%) heritage festivals in Korea (Jeong 2006), ten festivals existed before 1945 and have survived today. For some it has, not been recorded when the festival started because these festivals emerged naturally and have been passed down by the local community over generations. Nine festivals, out of the ten which existed before 1945, are classified as authentic heritage festivals (the exception is Chunhyang Je Festival). Even though it is one of the oldest festivals started at 1931, the Chunhyang Je Festival was a sacred rite festival (in early days to memorise the death of Miss. Chunhyang). However, the festival theme has been changed over time focusing instead on the beauty of Miss. Chunhyang and it has turned into beauty contest in recent years. Therefore, in this study, Chunhyang Je festival was omitted for potential selection from the authentic festival list and nine oldest festivals are identified in Table 3.4 with brief information about each festival. Most of those are held in the spring season and

they are a type of scared rite to pray for a good year. Each festival was identified as keeping the original forms and seven were officially approved as an ‘Intangible Cultural Property’ by central government. To select the two case festivals from the nine presented festivals, Getz’s (1998) nine criteria for ensuring authenticity in cultural event (Table 3.5) were adopted. Through these nine criteria, he asked the festival’s cultural value, authenticity (genuineness and accuracy), novelty (how fulfil visitors’ curiosity and satisfaction), community (control and participation), and possibility of commodification.

Table 3.4 Cultural Heritage Festivals before 1945

	Festivals (Category)	Start	Period	Contents
1	Ansum Poonger* Je** (Seasonal rite)	unknown	Feb	-The rite to pray for a large catch of fish and local wealth - ‘Province intangible Cultural Properties 35 th ’ in 2001
2	Eunsan Byulsin Je (Seasonal rite)	unknown	March	-Village ritual in Eunsan, folk play and rite - ‘Important Intangible Cultural Properties 9 th ’ in 1966
3	Hapyong Dapgyo Nori (Seasonal rite)	unknown	Mar	-To pray for a good harvest - ‘Intangible Cultural Properties 10 th ’ in 2003
4	Jangjoakibaji Byulsin Je (Seasonal rite)	1200	Feb	-Community rite to pray for good harvest and local wealth
5	Gangneung DanoJe (Sacrificial rite)	unknown	June	-As a sacrificial rite, it is based on religious ceremony with variety performance including dance, music, song and costume. - ‘Important Intangible Cultural Properties 13 th ’ in 1967 - UNESCO masterpiece of the Oral and Intangible Heritage of Humanity in 2005
6	Tug-Of-War in Giji (Seasonal rite)	unknown	April	-To pray for a good harvest - ‘Important Intangible Cultural Properties 75 th ’ in 1982
7	Tug-Of-War in Whayang (Folkloric and tradition)	unknown	Feb	-Folkloric festival for unity of local residents through the game, a tug of war with very huge rope specially made by master
8	Unhungsa youngsan Je (Sacrificial rite)	1732	April	-The rite for soldiers who sacrificed their lives to defend against the Japanese Army in 1592
9	Whangdo Poonger Je (Seasonal rite)	unknown	Feb	-The rite to pray for a large catch of fish and local wealth - ‘Province intangible Cultural Properties 12 th ’

* ‘Poonger’ means a large catch of fish, ** ‘Je’ means rite

Source: Festivals’ official website

Table 3.5 Criteria for Ensuring Authenticity in Cultural Event

-
1. Reflect indigenous theme; reveal meanings about values, traditions and sense of place
 2. Reveal interrelationships between people, and people and the environment
 3. Are controlled by the host community and protected against potentially damaging external influences; appropriate organisations and decision-making processes are in place
 4. Are valued and well attended by residents
 5. Stimulate both emotional and intellectual curiosity
 6. Offer culturally genuine goods and performances, such as local foods, costumes, dances, crafts; provide direct contact with important heritage objects, sites, events or ways of life
 7. Do not exploit tourists through profit maximization at the expense of quality; commercial goals are made to fit cultural goals
 8. Allow hosts and guests to mingle and to participate in the living community
 9. Accurately portray historical events or objects
-

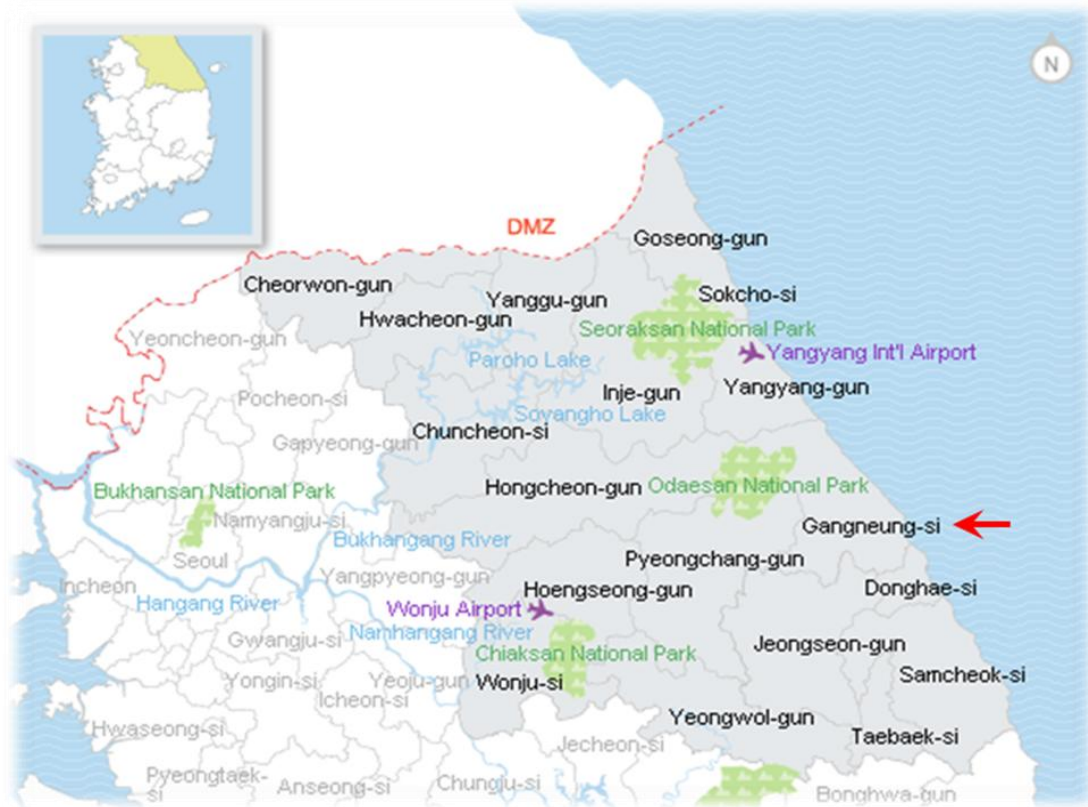
Source: Getz 1998:424-425

These criteria included community's participation as well as cultural value and accuracy of the festival. Based on this, the Ganeneung Danoje Festival was festival was selected as an authentic heritage festival for inclusion in this research.

3.5.1.1 GANGNEUNG DANOJE FESTIVAL (AUTHENTIC FESTIVAL)

Gangneung city (Figure 3.9), situated in the northeast part of Korea is recognised for its unique natural setting, bordered by the ocean on the east and the Taeback mountain range on the west. These natural barriers made this local area isolated until 1975 before the construction of the Youngdong motorway. Shamanism was practised by local people to worship the surrounding natural features, including the Taeback Mountains and the East Sea. These were viewed as governing the city and its main industries, agriculture, and fishing and, in turn, this was expressed in the Gangneung Danoje Festival.

Figure 3.9 Map of Gangwon Province



Source: Visit Korea website (August, 2012)

The origin of Danoje Festival is assumed to be conjectured to date back to the tenth century Koryo Dynasty. The Gangneung Danoje Festival is famous for the oldest cultural heritage festival in Korea (Kim 2001). It is more than a 2,000 year old tradition of praying to mountain deities for a healthy and prosperous year for the community. In 2005, it became the third Korean cultural tradition to be recognized by UNESCO as an Intangible Cultural Heritage of Humanity.

The four-week long Danoje festival begins with the brewing of sacred liquor and Dano shamanistic rituals, in which a central role is played by a sacred tree, the ‘sinmok’, and the ‘hwagae’, a ritual object made of feathers, bells and bamboo wood. One of the specific features of the festival is the coexistence of Confucian, shamanistic and Buddhist rituals. Through the rituals devoted to the deities, the region is believed to remain unaffected by natural disasters, allowing all its residents to live in peace and prosperity.

Figure 3.10 Gwanno mask drama in the Danoje festival



Source: Author

The festival is held all over Gangneung City and Daegwallyeong Ridge which stretches from the Danoje Festival grounds by Namdaecheon Stream which runs through the Gangneung city. It runs from 20th March on the lunar calendar when sacred liquor is brewed for the ritual, to 6th May on the lunar calendar when the ritual finishes (Kim 2001). During the festival, there are traditional music and Odokddegi folk songs, the Gwanno mask drama (Figure 3.10), and various popular pastimes. The Nanjang (traditional) market, Korea's largest outdoor marketplace, is a major element of the festival today, where local products and handicrafts are sold, and contests, games and circus performances take place.

The Danoje Festival consists of three main elements of sacred rituals, shamanistic rituals with traditional music, and Gwanno (a servant-class of people) mask drama. The performers of the latter belong to Gangneung Danoje Preservation Association which is organised by the local community. Therefore they are independent from the government control to manage Danoje festival. The Gangneung Danoje Festival has been deep-rooted in the local community and

transmitted for over two thousand years and it is recognised as the only traditional festival in Korea which preserves its original form (Ryu 2006). As volunteers, most performers make their living through other jobs. The exceptions are several people who are qualified as a ‘human cultural asset’ by the central government. Table 3.6 presents criteria for ensuring authenticity and discussion of Gangneung Danoje Festival (Getz 1998, see Table 3.5).

Table 3.6 Criteria to Ensure Authenticity

	The festival....	Gangneung Danoje Festival
1	Reflects indigenous theme; reveal meanings about values, traditions and sense of place	YES: The festival retains original theme and local spirits.
2	Reveals interrelationships between people, and people and the environment	YES: Traditional market offers interaction opportunities between hosts and guests.
3	Is controlled by the host community and protected against potentially damaging external influences; appropriate organisations and decision-making processes are in place	YES: As a representative community controlled festival in Korea, they have a strong will to sustain original form.
4	Is valued and well attended by residents	YES: Relies on local market as 80% of visitors from local area (Kim 2001)
5	Stimulates both emotional and intellectual curiosity	YES: The festival has fame as the most traditional festival. As a world heritage listed on UNESCO 2005, it stimulates visitors’ curiosity for the past people’s lifestyle.
6	Offers culturally genuine goods and performances, such as local foods, costumes, dances, crafts; provide direct contact with important heritage objects, sites, events or ways of life	YES: Conserved by local community and providing original performance. In the Danoje museum, historical objects and costumes related to the Danoje are exhibited.
7	Does not exploit tourists through profit maximization at the expense of quality; commercial goals are made to fit cultural goals	YES: Independent from government and community have intention to conserve original form
8	Allows hosts and guests to mingle and to participate in the living community	YES: Various traditional event and market are provided to interact host sand guests
9	Accurately portrays historical events or objects	YES: The festival including 3 main events is approved by UNESCO as ‘Intangible Cultural Heritage of Humanity’ in 2005

Source: Author

Regarding the cultural value and authenticity (genuineness and accuracy) of the festival, the Danoje Festival presents authentic performances in the original form by authentic performers. The cultural value was confirmed by Central government and UNESCO as listed on the important heritage list. Also, in terms of novelty (how to fulfil visitors' curiosity and satisfaction), the Danoje Festival stimulates visitors' curiosity with various events and participation programme. As a well-known community controlled festival in Korea, Danoje festival fulfils community-related criteria. Finally, as conserved over long time by local people, Danoje festival has added its cultural value. As far as managed by local community, the possibility of commodification of the festival is considered very low. Therefore, as a case study for an authentic festival, this study selected the Gangneung Danoje festival. The reasons for choosing Gangneung Danoje festival for the case study can be summarised as following. Firstly, Gangneung Danoje festival is commonly recognised as the most authentic festival in Korea by both domestic and international organisations. Secondly, there are well organised conservation groups (initiator performers) that offer, in addition to visitors, alternative perspectives on authenticity. Thirdly, the Danoje Festival was preserved by the local community for a long time even in the Japanese colonial period. Hence, it has been recognised as a good case of community participation and as an officially authentic festival in Korea by government and scholars (KCTRI 2006). Finally, the Gangneung Danoje Festival very well attended and allows a large sample of visitors to be surveyed.

3.6 DISCUSSION FOR SELECTION OF COMMODIFICATED HERITAGE FESTIVAL

As noted previously, under recent reforms, local government has got independent authority to promote regional development and local festivals have been increasingly used as a tool for economic development and image marketing.

Table 3.7 Summary of Commodified festivals (at Sep and Oct)

	Festivals (Category)	Start	Period	Contents
1	Andong International Mask dance (Folkloric tradition) and	1997	Sep	- Main purpose of the mask dance was prayer for an abundant harvest, peace and wealth of village and also, being a social buffer to ease the tension between social class - Important Intangible Cultural Property No. 69 in 1980
2	Anseong Baudeogi (Folkloric tradition) and	2001	Oct	- To pass down Namsadang (a team of entertainers performed between 1661 and 1910) traditional culture and the artistic spirit of ‘Baudeogi’ who was a legendary leader of the team. - Selected as a cooperating festival by CIOFF, UNESCO NGO organization in 2006
3	Baekje cultural (Historical site)	1954	Oct	- In 18BC, as one of the three old countries, Baekje was set up in Han River down stream area and acted as a cultural bridge to connect China and Japan and contributed to Japanese old culture’s formation. Baekje played as an eastern culture’s transmitter. - Reproduce of Baekje culture
4	Jinju namkang (Historical site)	2000	Oct	- To memorise victory from Japanese invasion - In 1592, in the big battle with Japan, people lit the lantern and sailed it on the river to disturb Japanese troop.
5	Kangjin celadon (Folkloric tradition) and	1996	Sep	- Kangjin preserves 188 caldron sites perfectly and shows the history of ancient Korean pottery for more than 500 years - To give Koryeo ceramics wider national and international publicity and promote the development of itself
6	Kangwha Stonehenge (Historical site)	1998	Oct	- the site is Registered on UNESCO world heritage list in 2000 - Experience of prehistory culture
7	Nangae traditional Korean music (Folkloric tradition) and	1965	Sep	- Korea traditional music festival - To praise musical achievement of musician ‘Park yeon’ in Choson dynasty (1400)
8	Suwon Hwasung (Historical site)	1963	Oct	- The festival was established to promote mutual friendship and reconciliation of people and promote social morals and customs and contribute to local development. - It is held every year around October 10th, for 6 to 7 days to celebrate Citizens' Day with a variety of activities.

Source: Official websites

To develop local festivals many municipal governments have searched for the materials to attract visitors. As a result, various cultural and historical themes have been 'discovered' and utilised as tools to create festivals. In previous Korean research, Kim (2000) coined the term 'commodification heritage festival' as created or enlarged event to attract visitors for economic purposes in Korea. As a result, this research focuses on post 1996 festivals as potential case venues for a commodification heritage festival which was developed for a (largely) political purpose. Table 3.7 shows a summary of commodification festivals in Korea during the autumn season (September and October) which were considered as potential case locations for this research. These government-induced festivals have various themes and have exhibited rapid development patterns. However, they have relatively weak cultural roots based on local culture, ignorance of local community, and many similar types of festivals (Ryu 2006).

In order to provide balance and since Danoje takes place in spring, commodified events in the autumn season were considered for field work. One key criterion was to select a comparative festival to Danoje Festival in terms of popularity and the existence of performers to consider authenticity. Hence, the search was narrowed down to the Andong International Mask Dance Festival and the Anseong Baudeogi Festival. As seen in Table 3.8, Andong International Mask Dance Festival and Namsadang Baudeogi Festival have very similar figures and directions. Both festivals originated from a popular form of traditional dance and play which used to be performed in a public square to satirise past times. Although both of those have authentic history and performers, they are adapting to changing trends and globalisation, and they are being promoted as international festivals. Also, they have been enlarged over time. In terms of community participation, Andong Mask Dance Festival is mainly controlled by the local community, whereas Anseong Baudeogi Festival is controlled by local government and commonly considered as a commodified festival. Therefore, Anseong Boudeogi festival was selected as the most suitable case venue for a commodified cultural heritage festival.

3.6.1 ANSEONG BAUDEOGI FESTIVAL

In the late Chosun dynasty (1392~1910), a troupe of entertainers consisting of 40-50 people gave variety performances like mask plays, dances, tightrope dancing etc in the market and public square. They were called Namsadang who were the originators of popular culture in Korea. The Namsadang originated in Anseong, but they travelled across the country. The members of Namsadang were the lowest grade people performing for a living. In the late Nineteenth century, Namsadang had the first woman leader, Baudeogi (1848~1870), a 15 year-old girl who raised the status of Namsadang to the top performance group in the country. In this period, they presented performances at the remodelled Gyeongbok-gung Palace in the 2nd year of King Gojong's Reign. After that, the Namsadang was granted with a jade headband button, a symbol of an official post equivalent to deputy minister level for its distinguished performance shown to comfort the workers.

Figure 3.11 Pungmul by Namsadang in the Festival



Source: Anseong city

Eventually, Baudeogi led the Namsadang to the highest level of a national art performance group. Then, Anseong Namsadnag started to be called 'Baudeogi'. Even after the era of Baudeogi, the descendents of the Namsadang attempted to pass down Namsadang in Anseong. Namsadang has thus been preserved but it has been developed into today's Namsadang.

The basis of the festival lies in a reincarnation of the period 1848 to 1870 to pay tribute to Baudeogi, the first and the last female leader (called Kkuktusoe) in the Chosun Dynasty, and to bring the Namsadang culture to the level of Korea's representative culture in the world. The story of the Baudeogi and Namsadang group was filmed in 2005 and hit the box office with more than 1,000,000 people watching. After that the festival has been promoted via the story of the film, 'King's Man'. In 2006, CIOFF (International Council for Organisation of Folklore Festivals Arts; NGO in UNESCO) designated the Baudeogi Festival as an official festival and it has started to move toward an international folkloric festival. During the festival, several foreign dancer teams, members of CIOFF visit and perform their (version of) traditional performance. The Namsadang performance team in Anseong originated first in the nineteenth century but the recent version of the Baudeogi festival was started by the local government in 2001 to promote local development. However, in 2011, Anseong city hosted the first CIOFF World Folkloriada and finally, it replaced the name of Anseong Baudeogi Festival. The annual report for the local festivals in Gyonggi area by Gyonggi Tourism Organisation (2008) reported that the economic impacts of local festivals was estimated to about £93,000,000 while Anseong Baudeogi Festival alone was estimated 10 times more than the average at £1,027,000,000. Table 3.8 presents a discussion by Getz's (1998) criteria for the Baudeogi Festival. Regarding cultural value and authenticity (genuineness and accuracy) of the festival, the Baudeogi Festival presents reconstructed performances by authentic performers. These performers provide reconstructed performance to stimulate visitors' interest.

Table 3.8 Criteria to Ensure Authenticity

	The festival....	Baudeogi Festival
1	Reflects indigenous theme; reveal meanings about values, traditions and sense of place	NO. As a staged festival, they attempt to retain present value based on traditional setting.
2	Reveals interrelationships between people, and people and the environment	YES. Various participation events like learning programmes are provided.
3	Is controlled by the host community and protected against potentially damaging external influences; appropriate organisations and decision-making processes are in place	NO. It is controlled by government.
4	Is valued and well attended by residents	YES. It is well recognised as local based tradition with many local visitors.
5	Stimulates both emotional and intellectual curiosity	YES. Symbolising historical person and expose the interesting story related to her, the festival stimulates visitors' curiosity.
6	Offers culturally genuine goods and performances, such as local foods, costumes, dances, crafts; provide direct contact with important heritage objects, sites, events or ways of life	NO. They attempt to develop the festival as international attraction and the traditional forms have been refined to fulfil visitors' demands.
7	Does not exploit tourists through profit maximization at the expense of quality; commercial goals are made to fit cultural goals	NO. The festival retains commercial goals rather than conservation.
8	Allows hosts and guests to mingle and to participate in the living community	YES. They present past life in the festival site and provide participation events.
9	Accurately portrays historical events or objects	NO. Reconstructed form of festival and performance

Source: Author

Therefore, the festival presents staged performance to visitors rather than original form. Also, in terms of novelty (how fulfil visitors' curiosity and satisfaction), Baudeogi festival stimulates visitors' curiosity with various active performances and participation programmes. However, the festival is controlled by government without community participation. Finally, with respect to the commodification, the Baudeogi Festival claimed to be an international festival so that it can be categorised as commodified festival (Wilson and Udall 1982; Hall, 1992; Kim 2000). For these reasons, the Anseong Baudeogi Festival (current CIOFF World Folkloriada) was selected as the case study for a commodified festival.

3.7 SUMMARY

This chapter looked into the history of festival development and the typology of festivals in Korea. Then, the rationale of case festivals was discussed among heritage festivals to select appropriate venues. The start of the festival is traced to Kochosun (old chosun) in 2333 B.C. In ancient times, Koreans had worshipped God and they had sacred rites for good harvest and the wealth of the nation. The growth of festivals has accelerated since 1995, after greater local democratisation. With the empowerment of the municipality, local government has greater independent authority to promote regional development and local festivals are used as a tool for economic development and image marketing of the local area. With central government's supportive policy, 'Cultural Tourism Festivals' incorporate more events designed especially to attract visitors. This plan sets out to make local government more competitive with other local festivals for selection, because economic potential is an important criterion for judgement.

In Korea there are around 2,000 local festivals across the country (Ryu 2006). Based on previous literature about typology of Korea festivals, this research classified Korean festivals into five types in terms of themes to use for this study; cultural heritage festival which contains traditional folklore, historical site/person and sacred rites; cultural art festivals with theatre, exhibition, film and music; industrial festivals about the promotion of local special product and local souvenirs; tourism event festivals, like adventure, experience, sport/leisure and nature theme (flower festival, butterfly festival, and mud festival etc); and unity festivals for the local community. Based on these categories, Korean heritage festivals are reviewed to select case venues. Two festivals were selected for comparison which were the authentic Gangneung Danoje Festival and the commodified Anseong Baudeogi Festival. The next chapter will present the method to research authenticity at these two festivals in order to achieve the research objectives.

CHAPTER 4

METHODS

4.1 INTRODUCTION

In previous chapters, relevant literature reviews and the history of the Korean festival industry, with a rationale of case study venues, were presented. This chapter demonstrates the application of methods and components of analysis techniques that were utilised to achieve the research aim and objectives of this study. The concept of authenticity based on theoretical reviews is used to develop a measurement tool for questionnaire design. Ultimately, this study focuses on exploring key stakeholders' perceptions of authenticity in Korean heritage festivals and comparing two case festivals for the presence of different perspectives by visitors, performers and policy makers. In order to fulfil the objectives of the study, a multiple-method approach was employed with qualitative and quantitative research methods.

In this chapter, a discussion of research methods adopted for the study is provided. The description of research methods utilised in this study is organised in the following order. The first part examines the research design and data collection methods for the main study. In this part, a rationale for research design and research approach is provided. Also, through the data collection methods, a description of data types to meet the objectives of this study and sampling methods is presented. The second part sets out the field research. The final part discusses the techniques used to analyse the data.

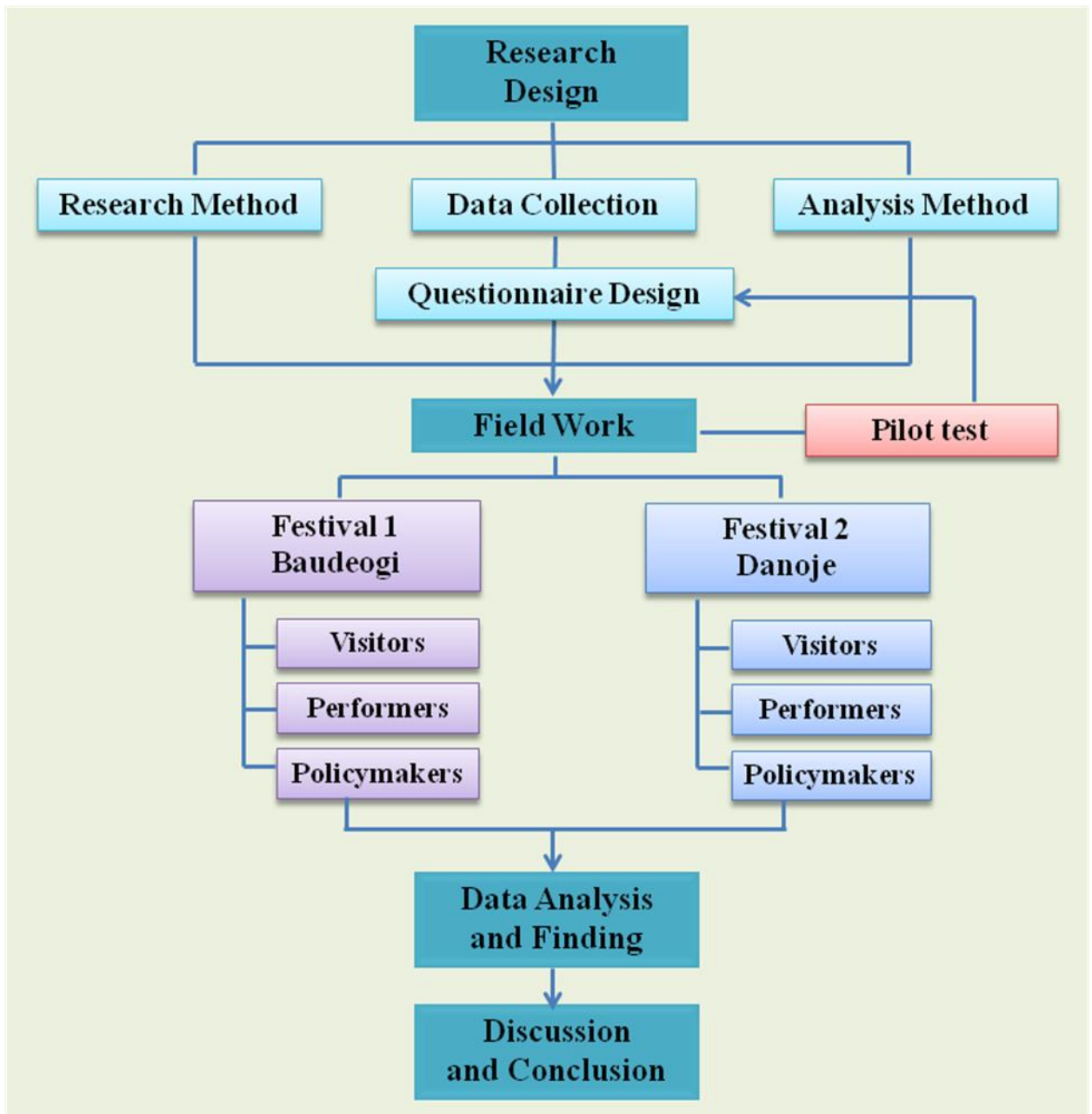
4.2 RESEARCH DESIGN

As a blueprint of the study, research design includes the outline of what the researcher will do, from establishing the hypothesis and its operational implications, to the final analysis of data (Creswell and Clark 2007). Research design helps researchers to construct their research frameworks and structures which illustrate methodology, data collection, sampling design and data analysis procedures. There are three types of research (Kent, 1999): exploratory, descriptive and causal. Each of these three kinds of research is employed in this study to identify the role of authenticity in cultural heritage festivals in South Korea. Research design also determines how data will be collected. Exploratory research is for generating insights, ideas and hypotheses rather than measuring or testing them. This approach is applied for identifying research problems and provides a better understanding of the nature of research problems and determines the research hypotheses (Kent 1999). Therefore, exploratory research is adopted for this study by employing qualitative methods to provide insights into performers and policymakers toward local cultural heritage festival.

Descriptive research is for examining the measurement of sizes, quantities or frequencies of things rather than trying to find any relationships between behaviour and variables (Kent, 1999). In this study, descriptive and causal research is used for the quantitative analysis part particularly to identify visitors' characteristics, motivation and perception of authenticity. Visitors' socio-demographic information (gender, age, income, education, occupation etc), travel information (previous visitation, information source, group size etc), motivation and perception of authenticity are descriptively presented by frequency analysis. Causal research is to identify relationships and interdependencies between dependent and independent variables. For causal research, the existence of correlation or association is essential (Kent 1999). This study uses a causal research approach to identify the cause and effect relationship between visitors'

perception of authenticity as the independent variable and the visitors' satisfaction as the dependent variable by regression analysis. Figure 4.1 presents the research processes used by this study.

Figure 4.1 Research process



Source: Author

4.2.1 RESEARCH OBJECTIVES AND DATA COLLECTION

As noted in Chapter one, this study has eight objectives, seven of which should be addressed by primary empirical research. The first objective, which is addressed by secondary sources, was discussed in Chapter three. Table 4.1 presents data collection methods for remainder this study, and it sets out how a combination of different data types were employed, as relevant, to address the objectives.

Table 4.1 Data collecting

Objectives	Secondary	Primary	
	Documents	Qualitative	Quantitative
		Semi-structured interview	Self-completion questionnaire
Objective 1. To document the rise and importance of cultural heritage festivals in Korea	- Government reports - Academic Journals - Newspaper articles - Online DB	-	-
Objective 2. To develop a definition of authenticity from previous research which reflects the nature of the Heritage festivals in Korea	- Academic Journals - Books	-	-
Objective 3. To identify appropriate measurements for appraising the authenticity of heritage festivals in Korea	- Academic Journals - Books	-	-
Objective 4. To investigate authentic and commodification heritage festivals in Korea.	- Academic Journals - Newspaper articles - Books - Online DB	Performer/ policy maker interview	-Visitor Survey
Objective 5. To identify characteristics, motivations and perceptions of authenticity among the visitors in the two types of heritage festivals in Korea	-	-	Visitor Survey
Objective 6. To identify the perceptions of authenticity and motivation among performers in two types of heritage festivals in Korea	-	Performer interview	-
Objective 7. To identify policy-makers' perceptions of authenticity in cultural heritage festivals in Korea	-Government reports -Academic Journals -Local newspaper	Policy maker interview	-
Objective 8. To determine the relationship between perceptions of authenticity and motivations for festival going and visitors' satisfaction	-	-	Visitor survey

Source: Author

For research objectives 1 to 3, the secondary data collection method was mainly performed and these data were reviewed in light of insights from the later primary data collection. For research objectives 4 and 7, secondary and primary data collecting methods were combined. Information from secondary materials was complemented by the interviews. Secondary data are defined as data that have been already collected and used for a primary purpose by others (Veal 2006). Reviewing the existing literature provided a useful insight into the focus of the topic and current trends. If secondary research and data analysis is undertaken carefully, it can provide a cost-effective way of gaining a broader understanding of specific phenomena and conducting preliminary needs assessments. Secondary data are also helpful in designing subsequent primary research and, also, can provide a baseline with which to compare primary data collection results (Bryman, 2008). To conduct the study, the researcher needs to know what is already acknowledged and what should be deeply examined regarding the research area, in relation to cultural heritage festivals. Secondary data was collected through various channels such as local newspaper articles, academic journals, academic books, government reports, industry studies, conference papers, and the internet, electronic newspapers, KTRI (Korea Tourism Research Institute) and the KNTTO (Korea National Tourism Organisation) press releases including reports, documents, statistics and national surveys.

To meet research objective 5, 6, 7 and 8, primary data was employed. Primary data is information collected by researchers specifically for the study at hand and for achieving the specific purposes of the research (Collis and Hussey 2003). Primary data can be collected by various methods: survey, observation, experimentation or interview according to the research problem, design and approach (Saunders et al. 2007). Primary data are collected for specific research purposes, and they provide more validity, reliability and relevant data than secondary data (Bryman 2008). However, primary data collection entails greater cost, time and effort to

generate material than secondary data collection methods. To collect the primary data, this study employed: self-completion surveys and semi-structured interviews.

4.2.1.1 SELF-COMPLETION SURVEY

A questionnaire survey is the most popular and widespread quantitative social research technique. For gathering information from visitors to cultural heritage festivals in South Korea, the researcher used questionnaires with a view to generating representative samples. As a list of carefully structured questions, to gather information from particularly selected people (Collis and Hussey 2009: 191), questionnaires were used here for gathering visitor information including motivation and perception of authenticity. Surveying with questionnaires is useful to get responses from large number of people and is more efficient in that it save cost, time and effort more than interviews. To gather responses from a large number of visitors in cultural heritage festivals, this study had a self-completion mode. The survey was conducted for 5 days including the weekend in the festival site all day long with volunteers selected and trained by the researcher. Visitors were approached and asked to participate in the survey and they were allowed to complete the questionnaires without the surveyors' participation. Pens and questionnaires were ready to be passed out when they agreed. Surveyors were around the respondents during the survey for unexpected questions from respondents. The sitting areas were chosen for the survey spots in the festival site.

4.2.1.2 SEMI-STRUCTURED INTERVIEW

Different to the questionnaire which is a written text transfer, interview is a face to face interaction. Interviews are conversations with a specific purpose (Dexter 1970; Jennings 2005:102). According to Jennings (2005), interviews can be differentiated three ways. Firstly, they may be used methodologically to generate quantitative and/or qualitative data, or some instances as part of mixed methodology studies. To be specific, a structured interview is related

to quantitative methodology and a semi-structured and unstructured interview to qualitative methodology. In terms of analysis, structured interviews employ mathematical or statistical methods but semi-structured and unstructured interview usually require textual analysis (Table 4.2). Secondly, interviews may be classified by number of participants into group interviews, paired interviews and individual interviews. In group interviews, there are focus groups, panel and nominal group technique interviews.

Table 4.2 Comparison of Structured, Semi-structured and Unstructured Interviews

Descriptor	Structured	Semi-structured interview	In-depth interview Unstructured interview
Style	Specific protocol of question and answer	Conversation-like	Conversation
Design	Structured	Semi-emergent	Emergent
Researcher stance	Objective	Subjective	Subjective
Researcher perspective	Outsider	Insider	Insider
Consequence of researcher stance and perspective	Limited reflexivity	Reflexivity	Reflexivity
Exchanges issues during the research process	Limited reciprocity	Reciprocity	Reciprocity
Language used	Subject/respondent	Informant, participant co-researcher	Informant, participant co-researcher
Material/Data collection	Data Representation Checklist Some open-ended questions	Empirical materials Slice of life Field notes Transcription and recording	Empirical materials Slice of life Field notes Transcription and recording
Basis of analysis	Mathematical and statistical analysis	Textual analysis	Textual analysis
'Findings' expressed as	Numeric representation	Deep and thick descriptions	Deep and thick descriptions
Writing style for reporting research	Scientific report	Narrative	Narrative

Source: Jennings (2005:101)

Thirdly, an interview can be classified by its purpose. For instance, for specialised information like forecasting, a panel technique may be employed. As an open instrument, interview is flexible, and adaptable to the various empirical contexts (Jennings 2005). Table 4.2 presents three types of interview that can be distinguished which are structured, semi-structured and unstructured. In this study, the semi-structured interview was employed to gather information from performers and policy makers in Anseung Baudeogi festival and Gangneung Danoje

festival in South Korea (Objectives 6 and 7). This study adopted the semi-structured interview method with performers and policy makers of the case festivals this type of interviewing because allowed individuals to discuss in some depth and, with some flexibility, their individual views on authenticity issues at their respective festivals.

4.3 RESEARCH FRAMEWORK

Discussion of research methodologies revolve around two major approaches, namely quantitative and qualitative (Denzin and Lincoln 2005; Cohen, Manion and Morrison 2007). Bryman (2004) suggests that there are a number of distinct features for quantitative and qualitative data (Table 4.3). Quantitative methods measure a phenomenon using numbers in conjunction with statistical procedures, to process data and summarise results (Payne and Payne 2004). A quantitative approach is used to explore data from descriptive studies through statistical methods. Also, a causal relationship between dependent and independent variables can be identified.

Table 4.3 Some Common Contrasts between Quantitative and Qualitative Research

Quantitative	Qualitative
Numbers	Words
Point of view of researcher	Point of view of participants
Researcher distant	Researcher close
Theory testing	Theory emergent
Static	Process
Structured	Unstructured
Generalization	Contextual understanding
Hard, reliable data	Rich, deep data
Macro	Micro
Behaviour	Meaning
Artificial settings	Natural settings

Source: Bryman, (2004:287)

However, the facts coming from statistical results have limits in terms of their ability to explain in depth all aspects of events in the world. This study collects quantitative data from the visitor survey in cultural heritage festivals to identify their characteristics, motivation and perception of authenticity and to explore the relationship between motivation and perceived authenticity. Qualitative researchers share a belief that they can provide a deeper understanding of social phenomenon over and above quantitative methods (Silverman 2000). This approach is appropriate for investigating specific contexts and a smaller number of informants are needed than with a quantitative approach. In this study, information from performers and policy makers is investigated with a qualitative approach. However, because the purpose of this study is identifying appropriate measurement and examining its application to cultural heritage festival based on Wang's three types on authenticity rather than seeking new concept of authenticity, visitors' perceptions of authenticity were demonstrated through questionnaire surveys without interview. In the meantime, both qualitative and quantitative approaches have their strengths and weaknesses, and advantages and disadvantages (Kumar 2005). In that respect, qualitative research commonly addresses "how" or "why" types of questions, while a quantitative approach provides an answer to the "what" question (Yin 2003). Therefore, this study adopts both research approaches to complement the strength and weakness.

Recently, the integration of different types of methods in mixed methods and multi-methods research have become popular by research students and scholars (Creswell 2003) to supplement weakness or to capitalize on the advantages of each method to produce higher quality findings and better answers for research questions. On the one hand, the mixed methods have developed in response to controversies about the respective merits of the quantitative and qualitative research paradigms. It combines or mixes quantitative and qualitative research techniques within a single study (Johnson and Onwuegbuzie 2004:17). On the other hand, Multi-method employs a combination of methods of qualitative and quantitative methods, but each method

remains complete in itself (Tashakkori and Teddlie 2003). Two or more studies are not dependent on the other's outcome and are not transposed into the other's analysis rather the results are integrated during the interpretation and discussion. Two types of multi-method design are simultaneous and sequential design, where both types are theoretically driven by one primary method but differ in the timing and rationale of the delivery of the second. The strength of multi-methods approaches is that different perspectives at different levels on the same issue are collected, allowing for greater interpretation of the results and a more comprehensive understanding of the research problem. Also, multi-methods research intends to confirm and cross validate research results using the two methods to minimise the weaknesses with each individual method. This study adopted multi-methods for the research approach. Therefore, in this study, the first portion is a quantitative analysis using a survey of the visitors to measure perception of authenticity, motivation and satisfaction in each festival. The research also utilises qualitative methods of semi-structured interviews with performers and policy makers to further examine in detail the perceived authenticity.

4.4 DATA COLLECTION PROCEDURE

4.4.1 SAMPLING METHODS

For all surveys, a sampling procedure is necessary when it is hard to obtain the views of the full population. According to Saunders et al (2003), sampling provides a valid alternative to a census when it would be impracticable to survey the entire population; budget or time constraints prevent surveying entire population or when it is needed to get result quickly. For Churchill and Iacobucci (2009), there are six stages in the sampling process. The first stage is defining target population of the study. Population is the full set of cases from which a sample is taken (Saunders et.al 2003) such as populations of towns, individuals in a specific industry etc.

The target population for this study is separated into three distinct groups (visitors, performers and policy makers) from each case festival; authentic Danoje festival and commodification Baudeogi festival. The first group consists of visitors to Baudeogi festival in 2007 and Danoje festival in 2008 based on previous annual statistics. Meanwhile, the other groups are performers and policy makers for each festival. The second stage is defining the sampling frame. The sampling frame for visitors is defined as the adult visitors who are over 19 years old while performers' sample frame is restricted to the official members for the Anseong Namsadang performance team and the Danoje performance team to ensure the quality of response. For policy-makers, the sample frame are those individuals who are directly responsible for the case festivals.

The third stage requires the selection of a sampling method that is developed from a sampling frame. Sampling methods are divided into probability (representative sampling) and non-probability (judgemental sampling). On the one hand, probability sampling is associated when each case being selected from the population is known and is usually equal for all cases. The sampling frame for probability sampling is a complete list of all the cases in the population from which sample will be drawn in the study (Saunders et al. 2003). For probability sampling, simple random sampling is the most commonly-used method with survey-based research (Saunders et al. 2003). As the most basic type of probability sampling, in simple random sampling every population element has a known and equal chance of selection. However, a simply random process has the possibility of bias in the selection procedure and the chance of generating a representative sample is diminished. Therefore, systematic samples help to overcome this weakness as selecting individuals directly from the sample frame (Bryman et al. 2006). As the technique of dividing the population into discrete units for sampling, there is cluster sampling (Saunders et al. 2003). In contrast, non-probability sampling involves personal judgement in the selection and each element of the population does not have a known possibility

of being included as sample subjects (Churchill and Iacobucci 2009). As one of non-probability method, convenience sampling is commonly used (Bryman 2004). Convenience sampling has been described as ‘selecting haphazardly those cases that are easiest to obtain for the sample such as the person interviewed at random in a shopping centre for a television programme’ (Saunders et al. 2003:176). The assumption of this method is that the target population is homogeneous and the interviewed elements are similar to the whole target population regarding the characteristics being studied (Hair et al. 2003) and it is considered as a quick, efficient and economic way to gain fundamental information (Sekaran 2003). Snowball sampling is also a form of convenience sampling (Bryman 2004). This method is commonly used when it is hard to identify the elements of the target population (Saunders et al. 2003). The researcher makes first contact with a small group or several people who are in a target population and uses these to make the next contact. This method is useful for the small population (Aaker et al. 2007). As another non-probability method, there is quota sampling which is used intensively in the commercial research field (Bryman 2004). Quota sampling ensures that certain groups are sufficiently represented in the study through the assignment of a quota. This method is considered as a form of stratified sampling, but it is distinguished in that the sampling of individuals is not carried out randomly (Bryman 2004). In this study, for the visitor survey, convenience sampling method was employed. Convenience sampling is normally used when the researcher seeks to explore the idea from the sample and it is useful to gather a large amount of data in relatively short time and at lower costs (Cooper and Schindler 2006). For the performers’ and policy-makers’ semi-structured interview, the purposive sampling method was used. The researcher asked for cooperation to each performance group and policy-makers and contacted to potential respondents by phone personally based on the members’ list which was officially provided on the website.

Table 4.4 Data Collection Schedule

	Anseong Baudeogi Festival (Commodification festival)	Gangneung Danoje Festival (Authentic festival)
Location	Anseong (Middle west in South Korea)	Gangneung (North east in South Korea)
Period	30 th Sep ~ 5 th Oct 2008 (6 days) Peak period: 3 rd Oct ~ 5 th Oct (Weekend)	9 th May ~ 11 th June 2009 (1 month) Peak period: 5 th June ~ 11 th June (7days)
Visitor Population	500,000 (in 2007)	1,700,000 (in 2008)
Performers	Official members (88)	Official members (69)

Source: Author

Within sampling, the fourth stage is selecting the (minimum appropriate) sample size and the fifth is choosing the elements to include in the study. The last stage is collecting the data from the designated elements. To decide sample size, for the visitor survey, the sample population is all visitors in Gangneung Danoje festival and Anseong Baudeogi festival. To decide the sample size, this research employed Cochran's (1963:75) equation, for whom three criteria should be considered. They are the level of precision, the confidence level, and the degree of variability. In large populations, Cochran (1963) developed Equation 1 to yield a representative sample based on proportions.

Equation 1

$$n_0 = \frac{Z^2pq}{e^2} = \frac{(1.96)^2 (0.5)(0.5)}{(0.05)^2} = 384.16$$

Source: Cochran (1963 :75)

Equation 1, n_0 is the sample size, Z is the abscissa of the normal curve that cuts off an area at the tails (1-equals the desired confidence level, e.g., 95%), e is the desired level of precision, p is the estimated proportion of an attribute that is present in the population and q is $1-p$. The value for Z is found in statistical tables which contain the area under the normal curve.

Cochran assumed, $p=0.05$ (maximum variability) and a 95% confidence level and $\pm 5\%$ precision. The resulting sample size is demonstrated as 384.16. Based on the sample size of equation 1, the sample sizes of Gangneung Danoje festival and Anseong Baudeogi festival are calculated. Equations 2 and 3 show the results. Based on previous visitors' statistics provided by Gangneung city, Equation 2 assumed the population of Gangneung Danoje festival as 1,700,000 (Table 4.4). As a result Equation 2 provided the target sample size for Gangneung Danoje festivals as 383 visitors. In the meantime, Anseung city provided previous number of visitors to Baudeogi festival as 500,000 and in Equation 3 determined 384 visitors as the proper target sample size.

Equation 2 Sample size for Gangneung Danoje Festival

$$n = \frac{n_0}{1 + \frac{n_0 - 1}{N}} = \frac{384.16}{1 + \frac{(384.16 - 1)}{1,700,000}} = 383 \text{ visitors}$$

Equation 3 Sample size for Anseong Baudeogi Festival

$$n = \frac{n_0}{1 + \frac{n_0 - 1}{N}} = \frac{384.16}{1 + \frac{(384.16 - 1)}{500,000}} = 384 \text{ visitors}$$

Thus, to meet these thresholds for sample size, this study decided 400 questionnaires for each festival. This was for reasons of insurance. Non-responses in particular parts of the questionnaire, as well as poor completion of individual questions can reduce the effectiveness of questionnaire surveys. To reduce this risk, trained surveyors were around the visitors when they were filling out the survey and they collected completed questionnaires immediately after a visitor finished.

Table 4.5 Summary of Sampling

		Anseong Baudeogi Festival (Commodification festival)	Gangneung Danoje Festival (Authentic festival)
Questionnaire (Visitor)		<ul style="list-style-type: none"> ▪ Sample frame: All adults in the festival ▪ Non probability ▪ Convenience sampling ▪ Sample size: 400 ▪ Venue : in the festival site ▪ Period : 1st Oct ~ 5th Oct 2008 (5days) everyday 11am ~ 5 pm 	<ul style="list-style-type: none"> ▪ Sample frame: All adults in the festival ▪ Non probability ▪ Convenience sampling ▪ Sample size: 400 ▪ Venue : in the festival site ▪ Period : 28th May to 31st May 2009 (4days) everyday 11am ~ 5 pm
Inter- view	Performer	<ul style="list-style-type: none"> ▪ Sample Frame: Official performers 88 ▪ Probability ▪ Purposive sampling ▪ Sample size: 5 ▪ Venue : in the regular performance theatre ▪ Period : 1 June ~ 20th June 2009 	<ul style="list-style-type: none"> ▪ Sample Frame: Official performers 69 ▪ Probability ▪ Purposive sampling ▪ Sample size: 5 ▪ Venue : personal contact through official organisation ▪ Period : 1 June ~ 20th June 2009
	Policy maker	<ul style="list-style-type: none"> ▪ Probability ▪ Purposive sampling ▪ Sample size: 4 (including central officer) ▪ Venue : in the government office ▪ Period : 1 June ~ 20th June 2009 	<ul style="list-style-type: none"> ▪ Probability ▪ Purposive sampling ▪ Sample size: 5 (including central officer) ▪ Venue : in the government office ▪ Period : 1 June ~ 20th June 2009

Source: Author

In a qualitative study, sample size is not the critical issue, as the main purpose is to gain relevant rather than representative information (Carson et al. 2001), in order to provide insights into the phenomenon. In qualitative studies typically small sample sizes are used because of their concentrated nature (Sekaran 2003). Smaller groups of respondents who have plentiful knowledge on the research topic are more effective for the study (Morgan 1998). In contrast, larger samples are only useful when a topic has a low involvement with respondents, or when the researcher wants to hear numerous brief suggestions (Morgan 1998). Here the study was conducted with a small group of respondents who have plenty of knowledge about their festivals, which meant that small sample size was most appropriate for this study. Therefore, five interviewees were targeted samples from both the Baudeogi and Danoje Festivals for the semi-structured interview among performers. Also, for policy maker interview, regarding local, regional and central level, four and five people were selected for Baudeogi and Gangneung Danoje Festivals. Two central government officers from MSCT and KNTD participated on behalf of both festivals. As a community controlled festival, one principal community member was additionally interviewed for Gangneung Danoje Festival.

In summary, within this study, the first step of the interview process was to select key informants to interview. Key informants are defined as experts in the field. They are the people who are particularly knowledgeable and articulate, and whose insights can prove particularly useful in helping a researcher to understand what is happening in the field (Patton 2002). Therefore, interviews with key informants (performers and policy makers in this research) might provide not only valuable information which might not be obtained in written documents, but also an enhanced understanding of the specific research situation. Purposive sampling involving the selection of informants based on important characteristic under study, was used. Purposive sampling is especially good for exploratory research because the researcher decides on the sample based on their own knowledge of the population and the aims of the research. In this research, the interview questions were open-ended in order to gain more spontaneous opinions and to avoid the potential bias from restricting responses to the researcher's own fixed categories. The respondents were contacted in advance (via e-mail) to arrange a convenient time for an interview, to give them a list of interview themes, and to assure them about anonymity and confidentiality. Face-to-face interviews took place, they were tape-recorded, and they lasted between 30 minutes and 1 hour. Finally, these recorded materials in Korean were translated to English.

4.5 QUESTIONNAIRE DESIGN

This section deals with the process of the development of the questionnaire for the main survey. As the backbone of most surveys, questionnaires should be carefully planned and performed (Chisnall 1992). As well as designing the questionnaire, this section develops appropriate means by which to measure visitors' perceptions of authenticity in the Korean case. For this, based on Wang's (1999) classification, three categories of the concept of authenticity were elaborated and developed into questions for visitors.

The visitor questionnaire comprised five sections (Table 4.6). In order to ensure that objective 4, 5 and 8 could be fully addressed. The first part related to travel characteristics of visitors (See also Appendix A). These covered past levels of visitation to the festival and sources of knowledge about the festival. The second part related to motives for visiting the festival, and the third an assessment of a sense of authenticity. The fourth section asked visitors about the degree of satisfaction they derived from the visit ,while the last section sought socio-demographic data. The design of the measurement scales for all the variables in this study is based on previous research. In the questionnaire, interval, nominal and open-ended scales were used as appropriate to suit the purpose of each question. For interval scales, five point scales were used where '5' represented the highest value – the scale running from 'strongly disagree' to 'strongly agree' - and a non-response option was also provided. Nominal scales were also used to determine respondents' gender, education level, age, household income etc (e.g. Male =1, Female =2). Open-ended questions were used for obtaining more specific information from respondents because it is useful in questionnaires when researchers require a more detailed answer (Saunders et al. 2007).

This study provides tourists' travel and demographic characteristics in part 1 and part 5 of the questionnaire. As important attributes related to satisfaction with the destination and in motivating tourists to revisit, tourists' experience and characteristics include membership in a group, past experience, length of stay, and sources of information about the destination (Light 1996). Through investigating individuals' trip characteristics (trip group types) and past experience with a destination, Lee (1999) identified the importance of past experience for visitors' choice of tourism destination. According to previous empirical studies (Moscardo 1986; Lea and Waller 1998), the authenticity of tourist experience is affected by culture, number of tourists, level of independence and with conformity to the stereotype of the country and degree of knowledge.

Table 4.6 Questions for Visitors' Characteristics

Categories	No.	Questions	Scale
PART 1: TRAVEL CHARACTERISTICS			
	Q 1	Visiting number to this festival	Open-ended
	Q 2	Length of stay	Open-ended
	Q 3	Companion type	Nominal
	Q 4	Group number	Open-ended
	Q 5	Familiarity of the festival (go Q6 or Q7)	Nominal
	Q 6	Information source	Nominal
	Q 7	Visiting number to the festival in 12 months	Open-ended
	Q 8	Favourite festivals	Open-ended
PART 2: MOTIVATION			
	Q 9 ~ Q27	See Section 4.5.1 (below)	
PART 3: AUTHENTICITY			
	Q28 ~ Q44	See Section 4.5.2 (below)	
PART 4: SATISFACTION			
	Q45	Satisfaction	Interval (5-points)
	Q46	Recommend	Interval (5-points)
	Q47	Revisit	Interval (5-points)
PART 5: SOCIO-DEMOGRAPHIC			
	Q48	Gender	Nominal
	Q49	Age	Nominal
	Q50	Marriage statue	Nominal
	Q51	Occupation	Open-ended
	Q52	Education	Nominal
	Q53	Income	Nominal
	Q54	Spending in this festival	Open-ended
	Q55	Resident	Open-ended

Source: Author

Likewise, visitors' socioeconomic, demographic, and behavioural indicators are commonly used in tourism research to profile tourists by age, gender, income, marital status, occupations, education or ethnic background and these indicators are easy to identify and use in marketing decisions. (Yavuz 1994). In this study, the first part of the questionnaire integrated the visitors' travel experience and characteristics with eight questions (see Table 4.6). Part two and three are explained in the next section more specifically, and the fourth part consists of three questions about visitors' satisfaction of the festival experience. Visitor satisfaction is used to identify the relationship with visitor motivation and perceived level of authenticity.

In the final part of the questionnaire, questions about the visitors' socio-demographic characteristics were asked. Socio-demographic data are especially useful characteristics for identifying market segments (Fomica and Uysal 1998). Silberberg (1995) noted a common pattern of cultural heritage tourists based on their broad travel and demographic characteristics. He identified the cultural heritage tourist as one who: earns more money and spends more money while on vacation; spends more time in an area while on vacation; is more highly educated than the general public; is more likely to be female than male, and tends to be in older age categories. Master and Prideaux (2000) used the variance by age, gender, occupation and previous overseas travel of Taiwanese cultural heritage tourists to determine if demographic and travel characteristics influenced responses on the importance of attributes and satisfaction levels. Similarly, Kerstetter, Confer, and Graefe (2001) investigated whether broad types of heritage tourists exist and, if so, whether they differ based on socio-demographic characteristics. This study found that tourists with an interest in visiting heritage or cultural sites (i.e., heritage tourists) tend to stay longer, spend more per trip, are more highly educated, and have a higher average annual income than the general tourists (i.e., tourists are not categorised by their special interest). Therefore this study examined tourists' socio-demographic characteristics in order to explore the differences in visitors' attributes and satisfaction.

4.5.1 VISITOR MOTIVATION

A large number of motivational studies in the tourism field have emerged in the last 30 years and it is widely accepted that understanding travel motivations is vital to predicting future travel patterns. The underlying assumption in travel motivation studies is that travellers choose the destination or type of vacation to satisfy optimally their internal needs (Lee 1999). In festival motivation studies, the findings from previous research show that broadly similar motivation factor solutions have emerged from different festivals in a range of geographical and cultural

settings. In turn, this suggests that there is a set of universal dimensions that explain the motivating factors of visitor attendance. Therefore, general findings throughout the literature review indicate that dimensions of motivation appear to be similar across all festival research. In fact, 23 to 24 motivation items among 6 to 7 factors appear to be identified most commonly (Table 4.7).

Table 4.7 Motivation in Cultural Heritage Festival

Categories	No.	Questions	Literatures
PART 2: MOTIVATION			
Cultural exploration	Q 9	To experience local customs and culture	Crompton & McKay (1996), Lee (2000), Lee & Lee (2001), Schofield & Thompson (2007)
	Q10	To increase my cultural knowledge	Lee (2000), Lee & Lee (2001),
	Q11	I like art and folk performances	Lee (2000), Lee & Lee (2001), Schofield & Thompson (2007)
	Q12	I enjoy new experiences	Formica, S. & Uysal, M. (1998), Lee (2000), Lee & Lee (2001), Yuan et al. (2004), Schofield & Thompson (2007)
Family togetherness	Q13	To spend more time with my family	Formica, S. & Uysal, M. (1998), Lee (2000), Lee & Lee (2001), Pearce & Nicholson (2001), Yuan et al. (2004), Schofield & Thompson (2007)
	Q14	To increase family kinship and ties	Lee (2000), Lee & Lee (2001)
Escape	Q15	To relieve daily stress	Crompton & McKay (1996), Lee (2000), Lee & Lee (2001), Pearce & Nicholson (2001)
	Q16	To have a change from routine life	Lee (2000), Lee & Lee (2001), Pearce & Nicholson (2001)
Socialisation	Q17	To meet people with similar interests	Formica, S. & Uysal, M. (1998), Lee (2000), Lee & Lee (2001), Pearce & Nicholson (2001), Yuan et al. (2004)
	Q18	To see the event with my colleagues	Lee & Lee (2001),
	Q19	To enjoy a festival crowd atmosphere	Formica, S. & Uysal, M. (1998), Pearce & Nicholson (2001), Yuan et al. (2004)
Excitement/entertainment	Q20	I like going to special events	Lee (2000), Lee & Lee (2001), Pearce & Nicholson (2001), Yuan et al. (2004), Schofield & Thompson (2007), McCartney and Osti (2007)
	Q21	To enjoy the entertainment	Crompton & McKay (1996), Formica, S. & Uysal, M. (1998), Pearce & Nicholson (2001), Yuan <i>et al.</i> (2004), Schofield & Thompson (2007), McCartney and Osti (2007)
	Q22	It is stimulating and exciting	Pearce & Nicholson (2001),
Learn/education	Q23	To help my family learn more about traditional culture	Lee (2000), Lee & Lee (2001), Schofield & Thompson (2007)
Authenticity/novelty	Q24	This festival is unique	Formica, S. & Uysal, M. (1998), Pearce & Nicholson (2001), Yuan <i>et al.</i> (2004)
	Q25	I enjoy experiencing culture in its historical setting	Lee (2000), Lee & Lee (2001), Pearce & Nicholson (2001), Schofield & Thompson (2007)
	Q26	To experience traditionally and original performances	Kerstetter <i>et al.</i> (2001), MacCannell (1973), Smith (1990)
	Q27	Due to the popularity of the festival	Poria <i>et al.</i> (2004)

Source: Summarised by author

Note: Each question was measured by Interval 5- point Likert scale

These factors include 'socialization', 'family togetherness', 'event novelty', 'escape', 'excitement/thrills', 'cultural exploration', 'event attractions' and 'entertainment'. Also, in the heritage context, 'fame/popularity of the site', 'education/learning', 'experiencing authentic elements', and 'personal interesting factors' are revealed as tourist motivations. Therefore to identify heritage festival motivation, this research combined these two dimensions of motivations.

4.5.2 PERCEPTION OF AUTHENTICITY

This section attempts to develop practical measurement from conceptual meaning of authenticity to identify visitors' perception of authenticity. In previous tourism research, various definitions and interpretations of authenticity have been used (see Table 4.8). In the cultural heritage festival study, Chhabra (2003) identified empirically the meaning of authenticity from vendors' viewpoints through telephone interviews. She summarised the definition of authenticity as entailing the representation of tradition, the use of originals by suppliers, genuineness, negotiation process, illusion, connection to the past, and consumer demand based on previous researches. Xie and Wall (2002) noted authenticity is judged by visitors in their own mind based on their local festival study. In practical view point, Apostolakis (2003) considered authenticity as a tool of marketing for the cultural heritage object what makes the tourism object as unique and different. Sim (1992) and Tak (2002) defined authenticity in their local festival studies as cultural values reflecting traditional Korean spirits (national spirits). As presented in Chapter 2, Wang (1999) classified concepts of authenticity as objective, constructive and existential authenticity. Objective authenticity is an evaluation of whether the festival maintains its originality and its relevance to an initial aim. Constructive authenticity refers to the sorts of expectation and image of the festival produced through social production, social symbol or local image.

Table 4.8 Definition of Authenticity in Previous Research

Definition	Researchers
Representation of tradition	Chhabra (2003)
Origin made by suppliers	
Consumer demand	
Genuineness	MacCannell (1973, 1976), Handler (1986), Boynton (1986), Pearce and Moscardo (1986), Cohen (1979, 1988, 1989), Littrel (1990), Chhabra (2003), Osti (2007)
Negotiation process	Cohen (1988), Littrell <i>et al.</i> (1993), Clifford (1994), Adams (1996), DeLyser (1999), Chhabra (2003)
Illusion	Chhabra (2003)
Connection to the past	Waitt (2000), Chhabra (2003)
Judgement from visitors' mind	Pearce and Moscardo (1986), Handler and Saxton (1988), Weiler and Hall (1992), Stebbins (1996), Walle (1996), Moscardo and Prentice (1999), Xie and Wall (2002)
Tool of marketing	Apostolakis (2003)
Cultural value reflecting Korean spirit	Sim (1992), Tak (2000)
Reflection of the past living	Cho and Yang (2004)

Source: Summarised by author

Therefore, if visitors go to festivals and they encounter things they recognised as authentic through media, books or other information sources, they feel they have as a result experienced an authentic festival. Existential Authenticity is very personal and is regarded as subjective authenticity. This is relevant to personal experience and feeling rather than any notion of originality or the historic value of the original form.

4.5.2.1 OBJECTIVE AUTHENTICITY

In this study Objective Authenticity refers to the certainty that the object has been produced by its original creator. This type of authenticity is similar to Lowenthal's (1992: 186) material authenticity that "honours surviving originals, however fragmented". In intangible heritages like

local cultural heritage festivals, objective authenticity could be found from the performance which has been handed over generation to generation by its original creator. Also, authenticity might refer to original places where events happened and to the historical accuracy of certain events of the past (Chronis 2003). They shouldn't be replaced or copied, and have to be the original ones. However, even though they are original, they may not be perceived as the same by tourists, and there may be differences in the level of perception and variables which impact upon perception (Pearce and Moscardo 1985).

Table 4.9 Measurement Tool of Authenticity

Categories	No.	Questions
PART 3 AUTHENTICITY		
Objective	Q28	Traditional performance originated from this area
	Q29	Traditional performance here is a historically accurate form
	Q30	The costumes and equipment of performers are the original ones
	Q31	Performance group is the real performers with a long history
	Q32	The objects from exhibition are the original/real ones
Constructive	Q33	It seems as if the actual events took place here
	Q34	Traditional market looks like a real market in the past
	Q35	This seems how the events actually happened
	Q36	The people might have enjoyed the performance in this spot in the past
	Q37	Performance and facilities of the festival present traditional life vividly
Existential	Q38	Learning traditional performance is fun (intra*)
	Q39	I feel a bonding experience with those people who lived here (intra*)
	Q40	I feel myself as a part of the history (intra*)
	Q41	I feel closer to companions (inter**)
	Q42	I feel bonding experience with other visitors (inter**)
	Q43	I feel bonding experience with performers(inter**)
	Q44	I feel nostalgia (intra*)

Source: author

Note 1) Each question was measured by Interval 5- point Likert scale

Note 2) * intra: intra- personal authenticity, **inter: inter-personal authenticity (Wang 1999)

Therefore, this study constructed five questions to identify how visitors perceive objective authenticity from their festival experience (Table 4.9). Based on previous research, Objective Authenticity is investigated through ideas of originality, accuracy and the real objects in each festival. The objects are divided into performance, performers, place and traditional equipments.

4.5.2.2 CONSTRUCTIVE AUTHENTICITY

Constructive Authenticity refers to symbolism that is an outcome of social construction (Bruner 1994). 'Things appear authentic not because they are inherently authentic but because they are constructed as such in terms of points of view, beliefs, perspectives, or powers' (Wang 1999: 351). In this study, constructive authenticity refers to exact replicas of original objects or buildings that look real and to any kind of reproduction that appears in the eyes of the visitor as a representative artefact of the past. For example, as an enactment, it may refer how Baudeogi and Danoje festivals, construct the festival environment and scenery as real as a past festival. Therefore, in this regard, there are five questions regarding the constructed and mediated nature of the environment, reality, place, atmosphere at each festival (Table 4.9).

4.5.2.3 EXISTENTIAL AUTHENTICITY

Existential Authenticity might have nothing to do with the issue of whether objects or events are real, or even an accurate simulation of reality. This is linked to a series of postmodern conditions detrimental to the self-concept and personal meaning (Arnould and Price 2001). This authenticity can be achieved when 'individuals feel themselves to be in touch both with a 'real' world and with their 'real' selves' (Handler and Saxton 1988:243). For example, what kinds of feelings visitors have gained is considered a type of existential authenticity. Existential refers to a person's authentic experience of being, according to which one is true to oneself. While both objective and constructive authenticity are object-related, existential is a self-referential concept that is independent of the site's qualities; rather, it may emerge as an outcome felt by visitors. In

this study, existential authenticity is divided into intra-personal and inter personal authenticity (Wang 1999). As intra-personal questions, body feeling and self identification factors are considered such as feeling fun, nostalgia, absorbing the past, and feeling ancestors' life. Also, as inter-personal authenticity, relationships with their companions, performers or other visitors are considered like relationship with companions, other visitors and performers. Therefore, seven questions for existential authenticity were organised within two categories in the questionnaire (Table 4.9).

4.5.3 SEMI-STRUCTURED INTERVIEW

For the design of semi-structured interviews, four themes were constructed for performers and policy makers: background; motivation; authenticity; and commodification (Table 4.10, Appendix B). First of all, individuals in both sets of stakeholders were asked about their background, not all were full time employees of the festivals. The second part, consisted of questions about festival motivation. Performers were asked the reason why they joined the performance team and why they perform in the festival, while policy makers were asked about the purpose of festival development and planning process in this part.

Table 4.10 The Themes of Interview Questions

	Performers	Policy makers
Part1 Background	- Name, gender, age, residence, occupation	- Name, gender, age, residence, occupation
Part 2 Motivation	- Personal history - Motivation\	- Purpose of the festival development - Planning process
Part 3 Authenticity	- Personal feeling/experience - Knowledge -Participation to the festival development	- Perception of authenticity - Consideration of authenticity -Consideration of Community participation
Part 4 Commodification	- Opinion of commodification	- Opinion of commodification

Source: Author

In the third part, on authenticity, performers were asked their opinion of authenticity of the festival performance and their personal experiences and feelings during the performance. In parallel, for policy makers, their perception of authenticity and consideration of authenticity and community participation in the festival development were probed. In the final part, both sets of key stakeholders were asked their opinions about (the extent of) commodification of each festival.

4.5.4 PILOT TEST

The pilot study refers to a mini version of a full-scale study which can provide the researcher with experience of logistics and procedural implementation. Several advantages are associated with conducting a pilot study. Firstly, it is a means of assessing the feasibility of the main study. Through a pilot study the researcher can assess whether the research protocol is realistic and workable. Secondly, it is helpful for identifying logistical problems which might occur using proposed methods and collecting preliminary data. Lastly, it assists in developing questions and planning research. Therefore, a pilot study can facilitate a more systematic approach to actual data collection and analysis. For this reason, a pilot survey of visitors was examined at the Backje Festival in 2008 which is one of heritage festivals in Seoul, Korea for 1 day by the researcher and 1 assistant. 20 questionnaires were completed by visitors at the festival site (Appendix C). As a result of the pilot test, several questions were modified to help respondents' understand the main survey. Firstly, to the information sources of the festival, 'Internet/homepage' item was added. Secondly, the question about visitors' favourite festivals was changed from closed-ended to open-ended because the respondents were confused about the category of the festival. Thirdly, most respondents felt unhappy with the question about annual income and three out of twenty people refused to answer it. Therefore, the question was changed from open-ended to a closed-ended type and the range of amount was expanded

according to respondents' recommendations. Fourthly, based on the expression of the questions, several sentences and words were changed to ease understanding. Also, a pilot interview was conducted with one Namsadang performer and through this, the order of questions and conversation method were corrected to improve the interviewee's experience of participation and understanding. For the policy makers' interview, the pilot test was conducted by phone with one central government officer. As a result, several questions were integrated and expressions were modified according to respondents' recommendation.

4.5.5 FIELDWORK

4.5.5.1 ANSEONG BAUDEOGI FESTIVAL

From 25th September to 12th October in 2008, the first field work was carried out in Anseong City, South Korea. This first field work was performed in three stages. Firstly, the pilot test was conducted before the main visitor survey at Backje festival in Seoul. Secondly, after the pilot survey, the main survey was conducted in Baudeogi festival as a first case study. The researcher prepared 400 questionnaires with eight assistants and the questionnaires were completed by visitors at the festival site. Lastly, there was pilot interview with one performer in 'Baudeogi festival'. It was conducted on the 8th October in the 'Namsadang performance team' office for twenty minutes. From 2nd to 5th Oct, for four days including the weekend, from 11am to 6pm, at the 'Anseong Baudeogi festival' site, a survey was carried out by nine surveyors consisting of eight assistants and the researcher. As survey assistants, eight postgraduate students studying tourism were selected by the researcher. Table 4.11 shows summary of the visitor survey in Baudeogi festival. Sample frame was every adult visitor over nineteen years old and the sample size was previously decided as 400. The sampling method was 'non probability' and convenience sampling.

Table 4.11 Summary of Visitor Survey in Baudeogi Festival

Namsadang Baudeogi Festival (Commodified festival)	
Visitor Questionnaire	<ul style="list-style-type: none"> ▪ Sample frame: Adult visitors (over19 years) ▪ Non probability ▪ Convenience sampling ▪ Sample size: 400 ▪ Venue : the festival site (Anseong city) ▪ Period : 2nd Oct ~ 5th Oct 2008 (4 days) everyday 11 am ~ 6 pm ▪ For 10 minute per person

Source: Author

Figure 4.2 Surveyor with his identity badge



Source: Author's fieldwork

Figure 4.2 shows the surveyors taking the questionnaire from the respondent in the rest place of the 'Anseong Baudeogi Festival' and in the photo one surveyor is presenting his identity badge. In the intervals, the researcher checked surveyors and walked around the festival site doing observation and taking pictures. The surveyors were adequately and uniformly briefed, as Appendix D makes clear. In deciding the survey place, the date and the time are very crucial elements which affect to the respondent. For example, the exit of the festival site is better than

the entrance for performing a survey because the visitors who have already experienced the festival can be found easily around the exit. Also, unexpected problems were considered beforehand like the weather condition, the environment for survey and avoidance of participation. Fortunately, for four days during the Baudeogi festival, the weather was very clear and the environment was moderate. For the survey, four stationary spots were designated in the festival site. The festival site was an open place without an entrance fee, so people could access easily the festival site from everywhere. Stationary spots were allocated around the sitting areas to avoid those visitors who had just arrived and who had not yet experienced the festival because people do not like to have a break as soon as they come to the festival. Figure 4.3 shows the scenery of the festival site which is viewed from the hill. There are temporary commercial booths which are reconstructed in Nineteenth century form for the festival. Also, lots of traditional lanterns with red and blue fabrics hang between booths.

Figure 4.3 Scenery of the Festival Site



Source: Author's fieldwork

Figure 4.4 Dancing Erumsani (Erum; Tightrope dancing)



Source: Author's fieldwork

Figure 4.4 shows an Erumsani, a performer dancing on the tight rope which is called an Erum. She is performing on the rope with a fan surrounded by the audience. There are lines of temporary commercial booths (white tents) for selling local products and activity places at the back of the audience.

4.5.5.2 GANGNEUNG DANOJE FESTIVAL

From 18th May to 6th June in 2009, a second phase of field work was carried out in South Korea. This was at the Gangneung Danoje Festival, the authentic heritage festival, to compare with the Baudeogi festival, a commodified heritage festival. The visitor survey was carried out from 28th May to 31st May at the festival site in Gangneung city, South Korea. Table 4.12 shows brief information of the visitor survey for the Danoje festival. The survey was conducted in the same way as the first fieldwork. For the survey, four to eight surveyors were employed each day flexibly depending on the date. For example, the weekend was busier than on weekdays with more visitors.

Table 4.12 Sampling for visitor questionnaire

Gangneung Danoje Festival (Authentic heritage festival)	
Visitor Questionnaire	<ul style="list-style-type: none">▪ Sample frame: Adult visitors (over 19 years)▪ Non probability▪ Convenience sampling▪ Sample size: 400▪ Venue : the festival site▪ Period : 28th May ~ 31st May 2009 (4 days) everyday 11am ~ 6 pm▪ For 10 minutes per person

Source: Author

Therefore, at the weekend, more questionnaires were distributed than weekday to prevent bias. (In this study, the research applied four surveyors for Thursday, eight surveyors for Friday and Saturday and five surveyors for Sunday because Friday was a national holiday. Therefore, Friday and Saturday were expected as the busiest dates).

Figure 4.5 Danoje Festival Crowd



Source: Author's fieldwork

Each surveyor was provided an individual name badge to present their identity, five pens, copies of the questionnaire, two plastic boards to be laid under the questionnaire, stickers to attach onto respondents after the survey and cans of cold drinks as a gift for respondents. For the survey, visitors (older than eighteen for improving reliability) were approached and asked to participate by the surveyor. Pens and questionnaires were ready to be passed out when they agreed. While the questionnaire was completed, to completion rates, surveyors were staying beside visitors and collected it right away.

The survey was focused on individual visitor's opinion. Therefore when surveyors met group visitors, one person was taken out from the group for the survey. Respondents filled in the questionnaire on their own without the participation by the surveyor. After the survey, participating visitors received sticker on their left arm to prevent re-approach by other surveyors.

Figure 4.6 Gwanno mask drama in Danoje festival



Source: Author's fieldwork

4.5.5.3 RESPONSE RATES

As a result of the data collection, there were 20% of inadequate questionnaires. These questionnaires were decided as inadequate for analysis for the following three reasons: completion rate (completed less than 70%); consistency of response (lack of consistency); and (un)reliability of response. Firstly, in terms of completion (in) consistency, through their training, the researcher emphasised on completeness and legibility to surveyors (Appendix D) but several questionnaires were not fully completed. One of the reasons was that the hot weather annoyed respondents when filling in the answers and made them leave immediately after the questionnaire. Secondly, a lack of consistency was revealed, for example, where somebody answered that he came to the festival with his girlfriend in previous question, but he answered that his purpose to come this festival having fun with his family in another question. When there are clear contradictions among answers to questions, the data is too unreliable to be used. In this case, it was very difficult to control for such instances by the volunteer surveyors because this kind of respondent completed all questions and the answers looked reasonably competent at first glance. Finally, it is reliability of response was checked Likert measurement, with the same pattern like 123,123, or 345,345, etc were detected. This kind of questionnaire was considered to be answered roughly and to produce spurious data.

4.5.5.4 SEMI-STRUCTURED INTERVIEW WITH PERFORMERS AND POLICY MAKERS

Policy makers' interviews were conducted from the local level to central level. Policy makers have a role as main decision makers in Korea local festival industry which is under government control. Therefore, their strategy for local cultural heritage festivals and perception of authenticity is useful information. Each local government has a range of different roles in managing local cultural heritage festivals and through the semi-structured interview with related government officers, their roles and strategy was revealed.

Table 4.13 A Summary of the Interviewees

Policy maker (7 people)				
Central	Korea National Tourism Organisation Ministry of Culture, Sports and Tourism			
	Baudeogi festival (2)		Danoje festival (3)	
Regional	Gyeonggi Province	Tourism department	Gangwon Province	Head of a culture and art department
Local	Anseong City	Charge for commodity of Namsadang	Gangneung City	Vice Secretary General of Gangneung Danoje Festival committee Department to create the city of Gangneung Danoje culture (local officer)

Performer (10 people)

- Baudeogi festival performers: Namsadang (5)
- Danoje festival performers: Gwanno mask drama (3), performer for shamanistic ritual (2)

Source: Author

They were contacted by phone and then after their agreement they were invited to the interview. Performers' interviews were undertaken at both festivals. The performers were recommended by the team leader of the performance team and from among the qualified members. Table 4.13 shows the list of interviewees. As Table 4.13, sets out seventeen interviewees were participated in this research in semi-structured interviews at both festivals. Policy makers were divided into three groups; central, regional and local level of government and they were selected one each from every levels of government. At central level, KNTTO and MCST participated for this study as supporters for the local festivals. At the regional and local levels, the main responsible person for the festival was selected from each case festival but for Danoje festival as a community-led festival, one of community members was also interviewed with a government officer. For traditional performers' interview, ten people were interviewed from both festivals in the performers' waiting room or in the office.

4.5.5.5 RELIABILITY AND VALIDITY

Reliability is ‘the extent to which research findings would be the same if the research were to be repeated at a later date or with a different sample of subjects’ (Veal 2006:41). The main issue about reliability for this study was in the questionnaires construction and measuring concept of authenticity. In terms of reliability, the questionnaire was constructed based on the literature review, and tested and modified through a pilot test. Through two comparative festivals, this study confirmed that the questionnaire worked properly in different environments. Validity is ‘the extent to which the information collected by the researcher truly reflects the phenomenon being studied’ (Veal 2006:41). Validity is classified into three types which are construct validity, internal validity and external validity (Chisnall 2001). In research design, terms here, only the idea of construct validity requires acknowledgement. Construct validity is about the correct measurement from relevant theory. This study developed research instruments from the concepts of authenticity and heritage festival motivation theory.

4.5.5.6 ETHICAL CONSIDERATIONS

Participants were provided with an information sheet prior to taking part in the survey and interview. This informed them of the nature and purpose of the research and how the findings were going to be disseminated. Participants were advised they could withdraw their consent at any stage. The sheet also told participants about the format and length of the survey or interview, and that subject to their permission the latter would be recorded. Also, participants had the right to refuse to answer any particular question or the right to ask that the tape be turned off. The interview was transcribed but they were told that all identifying information would be removed although parts of the interview might be used in the thesis and publication.

4.5.5.7 HEALTH AND SAFETY

To prevent and reduce the possibility of potential risk, the researcher informed each day the route to family and friends. Any potential hazards during research was considered and prevented beforehand. The utmost care and preparation were observed both before and during any field work carried out in what was a relatively safe and harmonious environment. Therefore the risks involved in the research were comparatively minimised. At all times the researcher was contactable by either mobile or e-mail. Also, to minimise safety risks a clear record was maintained of the data, times and locations where the survey was taking place. This was left with family and friends. In the survey site, the researcher informed the official festival office about the research and survey time schedule when the researcher was on site thus minimising safety risks. Interviews were conducted individually in a public place and one research assistant was accompanying the researcher to prevent potential risk.

4.6 DATA ANALYSIS

This study has generated multiple data sets from different sources in order to explore the role of authenticity and to identify perception of authenticity in cultural heritage festivals. Therefore, both qualitative and quantitative techniques have been employed to analyse the data collected during the fieldwork. Accordingly, this section explains how data was coded, sorted, and interpreted in order to meet the stated research objectives. As a result of fieldwork, adequate questionnaires were selected except for unfinished questionnaires, unclear answer, etc. For the qualitative part, transcription of the interviews from the tape record was used and transcripts were coded and categorised for analysis.

4.6.1 STATISTICAL ANALYSIS

For analysis of the quantitative data from the visitor surveys involving the classification of written-answers, statistical software (SPSS 15.0) was used.

Table 4.14 Research Questions for Quantitative Analysis

Objective 5 To identify characteristics, motivations and perception of authenticity for the key stakeholders in the two types of heritage festival

- RQ1 What are visitors' socio-demographic characteristics?
- RQ2 What are visitors' travel characteristics?
- RQ3 What are visitors' motivations to heritage festivals?
- RQ4 Is there any difference in motivation according to visitors' characteristics?
- RQ5 How do visitors perceive authenticity from their festival experience?
- RQ6 Is there any difference of perception of authenticity according to visitors' characteristics?

Objective 8 To determine the relationship between perception of authenticity and motivation and influence to visitors' satisfaction

- RQ7 Is there any difference of perceived authenticity according to visitors' motivation?
- RQ8 Visitors' satisfaction was affected by visitors' motivation factors?
- RQ9 Visitors' satisfaction was affected by visitors' perception of authenticity?

Source: Author

To analyse quantitative data, specific research questions were established (Table 4.14). These research questions were intended to achieve Objectives 5 and 8 which are to identify visitors' characteristics, motivation and perception of authenticity and to determine the relationship between perception of authenticity and motivation in cultural heritage festivals. To answer these research questions, appropriate statistical techniques were applied.

4.6.1.1 DESCRIPTIVE STATISTICS

Descriptive statistics are useful for presenting and summarising the characteristics of large data sets. Frequency distributions describe the pattern of a set of numbers by displaying a count or proportion for each possible value of a variable (Choi 2000). In this study, firstly, frequencies were used to understand the characteristics of the sample, and measures of central tendency (mean, minimum and maximum) and measures of variability (standard deviation) were computed to describe the research variables. Through frequency analysis, a sense of the visitors' characteristics emerged. Descriptive statistics were also used to rank motivation and authenticity variables. As one set of descriptive statistics, this study employed cross-tabulation analysis. A cross-tabulation analysis is a joint frequency distribution of cases based on two or more categorical variables. It can be analysed with the Chi square statistic to determine whether the variables are statistically independent or if they are associated (Choi 2000).

4.6.1.2 COMPARISON OF MEANS

t-test and ANOVA techniques are for compare the mean score of two or more groups respectively. t-test is used to identify significant differences in the mean score for two independent groups for the variable for interest. The t-test takes into consideration the means and standard deviations of the two groups of the variable and examines if the numerical difference in the means is significantly different from zero as postulated in the null hypothesis of the study (Sekaran 2003). Different to the t-test, ANOVA (Analysis of Variance) allows researchers to handle data that has more than two conditions. ANOVA allows researchers to investigate the effect of more than one independent variable (Pallant 2007). To interpret the result of ANOVA, the meaning of the F-ratio and p-value have to be identified. The F-ratio explains the variance between the groups divided by the variance within the groups. A large F-ratio indicates more variability between the groups than within each group (Pallant 2007). Therefore, a large F-ratio leads to the rejection of null hypothesis of no difference in means

across groups, and the p-value needs to be less than 0.05 in order for the difference to be regarded as significant (Brace et al. 2006). Therefore, for this study, t-test and ANOVA were used for investigating significant differences of visitors' motivation factors and perception of authenticity factors according to visitors' travel and demographic characteristics.

4.6.1.3 FACTOR ANALYSIS

Factor Analysis is used to analyse interrelationships among a set of variables and to explain these variables in terms of their common underlying structure (Kline 1993). There are two main approaches to Factor Analysis: exploratory factor analysis (EFA) and confirmatory factor analysis (CFA). EFA is normally used (often in the first stages of research) to explore the inter-relationship among a set of variables while CFA is a more complex set of techniques in order to confirm specific hypotheses or theories concerning the structure underlying a set of variables through structural equation modelling (Hair et al 2006). For this study, to examine the set of variables in visitors' motivation items and perception of authenticity items, exploratory factor analysis was adopted.

In Factor Analysis, there are several key terms for interpreting the results. Firstly, researchers have to assess the appropriateness of Factor Analysis through Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy; that is, testing to assess the 'factorability' of the data. Furthermore, the Bartlett Test of Sphericity determines the statistical significance among at least some of the variables (Hair et al. 2006). The KMO index ranges from 0 to 1 and the minimum value for a good factor analysis is suggested as 0.6 (Pallant 2007).

Secondly, to determine the number of factors, the eigenvalues-greater-than-one (or latent roots) rules as mathematical and psychometric criterion as well as 'scree test' are most commonly used as 'rules of thumb' (Fabrigar et al. 1999). Latent root criterion (Eigenvalues) is one of the most

popularly used methods to determine the number of factors. Factors with an eigenvalue of 1.0 or above are considered significant for further investigation (Pallant 2007), and the Eigenvalue represents the amount of variance accounted for by a factor (Hair et al. 2006). The scree test is undertaken by plotting the Eigenvalue against Factor Number and examining the plot to find a point at which the shape of the curve changes direction and the gradient of the curve declines notably. Factors above the point of inflection when it first begins to become a horizontal line are taken for other analysis (Hair et al. 2006). Thirdly, the percentage of variance criterion is an approach based on achieving a specified cumulative percentage of total variance extracted by successive factors. Although there is no exact way for obtaining the number of factors, generally a solution that accounts 60% of the total variance is accepted in social science (Hair et al. 2006).

After the number of factors has been identified, factors are rotated to simple structure to make them more interpretable (Hair et al. 2006). Rotating factors relates to reorienting them or changing the location of the factors in dimensional space to improve the interpretability of the results (Russel 2002). There are two factor rotation technique, resulting in either orthogonal or oblique factor solutions. Varimax rotation is widely used as a form of orthogonal rotation due to its simplicity and conceptual clarity (Tabachnic and Fidell 2006) and it is useful for principal components analysis (data reduction) (Russel 2002). Meanwhile, the Oblique approach allows for the factors to be correlated, but this method is more complicated to interpret and to report. The existence of substantial correlations among factors implies that a higher order factor may exist and this is why oblique solutions are more useful for theory building (Hair et al. 2006)

Table 4.15. Factor Loading Based on Sample Size

Sample size	350	250	200	150	120	100	85	70	60	50
Factor loading	.30	.35	.40	.45	.50	.55	.60	.65	.70	.75

Source: Hair et al. 2006, $p < 0.05$

‘Factor loading’ refers to the correlation between each factor decided and each of the original variables. Each factor loading is a measure of the significance of the variable in measuring each factor (Aaker et al. 2007). Factor loadings are between +1 to -1 and where the variable is closely associated with a factor, the factor loading is high. Table 4.15 presents guidelines to decide significant factor loadings based on sample size and by assessing statistical significance. Factor loadings in the range of ± 0.30 to ± 0.40 are considered to meet the minimal level for interpretation of structure (Hair et al. 2006).

Factor Analysis may be applied to reduce the large number of variables to a (smaller) group of factors (that themselves are not associated) for easier handling (Kent, 1999). For instance, motivation variables and authenticity variables were reduced to three or four factors here prior to further analysis.

4.6.1.4 CLUSTER ANALYSIS

Cluster Analysis is a range of techniques for grouping respondents who have characteristics in common (Kent 1999; p181). Each cluster has broadly the same characteristics. Unlike Factor Analysis, Cluster Analysis creates a number of respondent groups which are defined not by variables but by subjects (ie. respondents) and hence the researcher can examine the differences and look to characterise clusters. The result of Cluster Analysis for motivation and authenticity groups here was then subject to correspondence analysis to find out the relationship between these two types of groups and their co-location was mapped to discover how closely these groups were conceptually positioned.

4.6.1.5 CORRESPONDENCE ANALYSIS

Correspondence Analysis is a mode of presentation to see the distance of the relationship among variable groups at once on a map. Correspondence Analysis has been popular in

marketing research, to display such variables as customer preference like colour, size, and taste in relation to preferences for brands. It is a special case of Canonical Correlation, where one set of entities (categories rather than variables as in conventional Canonical Correlation) is related to another set (Choi 2000). The technique defines a measure of distance between any two points, where points are the values (categories) of the discrete variables. Since distance is a type of measure of association (correlation), the distance matrix can be the input to Principal Components Analysis, just as correlation matrices may be the input for conventional Factor Analysis (Clausen 1998). Correspondence Analysis uses a definition of Chi-square distance rather than Euclidean distance between points. For this study, to identify the relationship between visitors' motivation clusters and perception of authenticity clusters, correspondence analysis was adopted.

4.6.1.6 LINEAR MULTIPLE REGRESSION ANALYSIS

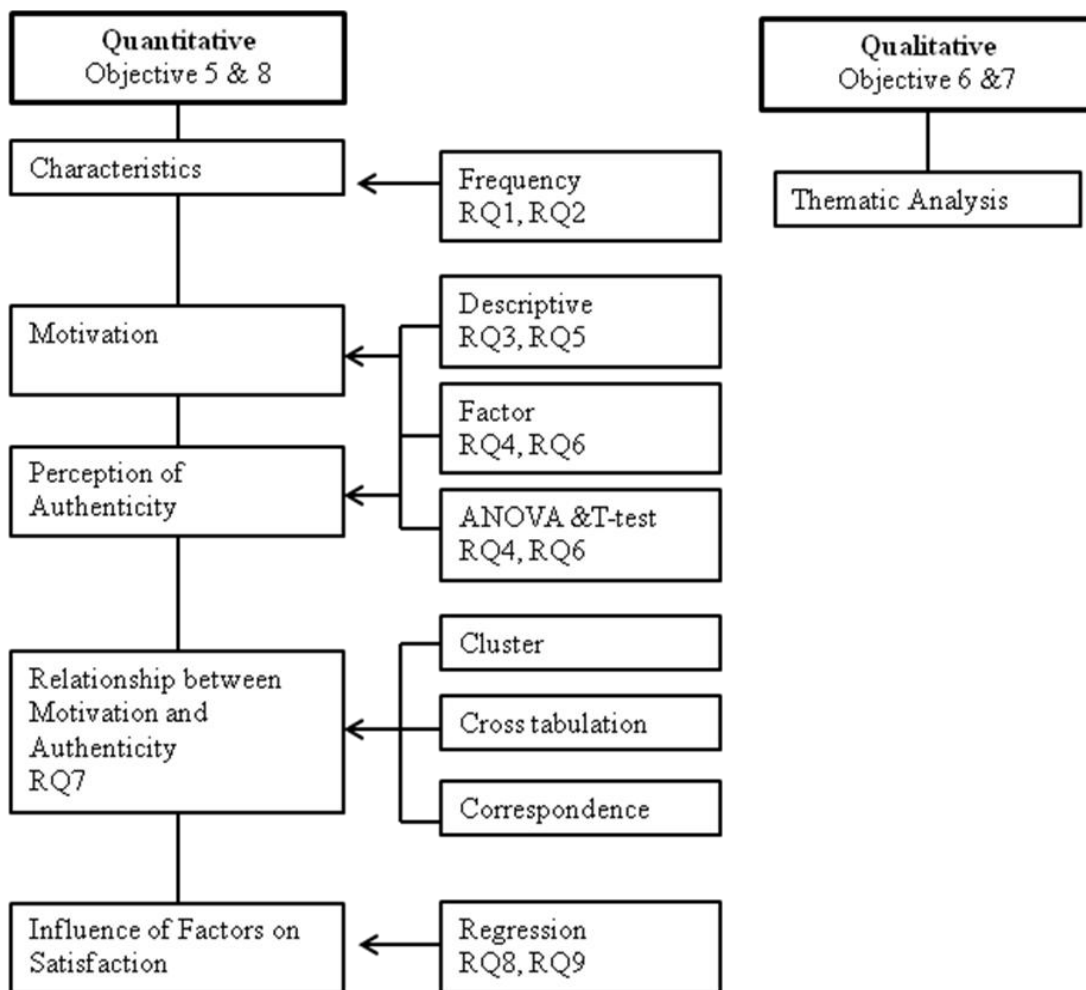
Regression is a correlation-based statistical technique. This analysis allows a more sophisticated exploration of the interrelationship among a set of variables (Pallant 2007). To examine for the influence of several independent variables on a dependent variable, Multiple Regression Analysis was adopted for this study. In standard Multiple Regression Analysis, all independent variables are entered into the equation at the same time and each independent variable is assessed in terms of its predictive ability, over that provided by all the other independent variables (Pallant 2007). There are several key terms for understanding regression models. Firstly, the assessment of collinearity describes a situation where an independent variable is related ($r=0.8$ and above) to one or more of the other independent variable in the model (Pallant 2007). Secondly, the Coefficient of determination (r^2) is a measure of the proportion of the variance of the dependent variable about its mean explained by independent variables. The coefficient can differ between 0 and 1 (Hair et al 2006). The larger the r^2 value, the more of the behaviour of the dependent variable is associated with the independent variable (Hair et al 2006).

Thirdly, the F-ratio indicates that how the model has explained by variance. The less than 0.05 p-value for the F-ratio is regarded as significant (Choi 2000). Fourthly, the Beta value is a measure of how strongly each independent variable has effect on the dependent variable. Therefore, researchers can directly compare independent variables to determine which independent variable has the most influence on the dependent variable but this is only meaningful when the p-value for each variable is less than 0.05 (Pallant 2007).

4.6.2 QUALITATIVE ANALYSIS

There are various approaches to the analysis of derived from qualitative research data. In this study to analyse the qualitative data, the thematic analysis was employed to gain understanding of stakeholders. Thematic Analysis is defined as ‘a method for identifying, analysing and reporting patterns (themes) within data’ (Braun and Clarke 2006:79). It minimally organises and describes the data set in rich detail. Thematic Analysis differs from other analytical methods that seek to describe patterns across qualitative data – such as ‘thematic’ discourse analysis, thematic decomposition analysis, and Grounded Theory. Grounded Theory seeks patterns in the data, but it is theoretically-bound (Braun and Clarke 2006). Meanwhile, thematic analysis allows the researcher’s involvement and interpretation more than other word-based analysis and it focuses on identifying and describing themes within the data (Guest et al. 2012). Patters of words are typically developed to represent the identified themes and applied or linked to raw data as summary markers for later analysis. However, reliability is a problematic issue with thematic analysis because more involvement and interpretation from the researcher goes into defining the data items. Nevertheless, it is considered as the most useful method in analysing the complexities of meaning within a textual data set (Guest et al. 2012) and it helps researchers to capture important and relevant data related to the research questions.

Figure 4.7 The Process of the Analysis



Source: Author

4.7 SUMMARY

In this chapter, methodological approaches, methods of data collection, field work reports and data analysis methods were presented (Figure 4.5 summarises the process of the data analysis for this study). This study used multiple methods to address the aim of the research which is to explore the role of authenticity in heritage festivals in Korea. For this aim, this study compares and critically evaluates authentic and commodified heritage festival in Korea by investigating the tourists', performers' and policy-makers' perceptions of the authenticity. Two different collection tools - questionnaire surveys and semi-structured interviews - were applied according to the research objectives. Furthermore, to fulfil the objectives of this study, secondary data

were collected from various sources. For questionnaire design visitors' motivation items and the concept of authenticity were discussed. To obtain relevant information, appropriate samples were drawn. Based on previous visitor numbers to the two festivals under consideration, the target size sample was calculated to be 400 visitor questionnaires, which were conducted during field work. For the interviews, performers and policy makers were selected first of all after recommendation by group leaders and government officials. In the end, ten performers and seven policy makers were interviewed from both festivals and the recorded data were transcribed into text data.

For analysis of the quantitative data from the visitor survey, the SPSS 15.0 software programme was used. To fulfil the research objectives, appropriate analytical techniques were applied according to the specific research questions which were elaborated to address the objectives. To present visitors' characteristics and ranking of variables for motivation and authenticity, frequency analysis was used. Factor and Cluster Analysis were adopted to reduce variables and to explore the presence of groups according to common characteristics. Reduced factors and organised cluster groups from motivation/authenticity variables were used to explore the relationship between motivation and authenticity, and were the subject of further (correspondence) analysis. Finally, to compare mean difference between visitors' characteristics and motivation/authenticity factors, one way ANOVA and independent t-test were used. For qualitative data analysis from performers and policy makers' semi-structured interviews, the Thematic Data Analysis method was employed to identify, analyse and report patterns within collected data. Through this chapter informed heavily by the literature review, the design and examination of this study and the process to construct measurement tool for perception of authenticity (Objective 3) was presented. In the next chapters, the first results of data analysis will be discussed to address Objectives 4 - 8.

CHAPTER 5

ANALYSIS OF THE BAUDEOGI FESTIVAL

5.1 INTRODUCTION

As noted in Chapter 1, the aim of this study is to explore the role of authenticity in a heritage festival in Korea. While the last three chapters have set out the rationale for and background to, this research, this chapter is the first of three to present the findings of extensive empirical research. This chapter identifies how authenticity is perceived by stakeholders at the Baudeogi Festival and how visitor perceptions of authenticity are related to motivation and satisfaction of the festival. As noted in Chapter 4, the research design was based on Wang's (1999) three concepts of authenticity; the objective, constructive and existential. Additionally, this research utilised Getz's (1998) three-fold classification of visitors' perception, cultural meaning and local ownership - the last of which is related to Ryan's (2002) argument that 'authenticity' is the wrong term and detracts from the real issues. This chapter investigates a commodified local cultural heritage festival in South Korea first by analysis of the results of a questionnaire survey of visitors. Key stakeholders' characteristics, motivations and perceptions of authenticity are identified through statistical and thematic analysis. The chapter consists of three parts dealing respectively with visitors, performers and policy makers and it sets out to address Objectives 5, 6, 7 and 8 in the process.

The first part addresses Research Objective 5 which is to identify the characteristics, motivations and perceptions of authenticity, possessed by tourists to the Baudeogi Festival. As a first step, frequency analysis was conducted to identify the visitors' demographic, and travel characteristics. Second, to identify trends in visitor motivations and perceptions of authenticity by their characteristics, Factor and Cluster Analyses were conducted. As a third step, the new

labelled variables were subjected to ANOVA tests and t-tests to identify the mean differences and relationships among respondents' characteristics. Moreover, for research Object 6, Correspondent Analysis was conducted. Visitors had been previously grouped through Cluster Analysis according to their motivation and authenticity but now the distance between the motivation and authenticity clusters is presented and their relationship discussed. Also, to identify the influence of motivation and perception of authenticity on overall satisfaction (Objective 8), Linear Multiple Regression Analysis is employed. In the last two parts of this chapter, performers' motivations and perceptions of authenticity (Objective 6) and policy-makers' perceptions of authenticity in the Baudeogi Festival (Objective 7) are examined.

5.2 VISITOR RESEARCH AT BAUDEOGI

For visitors, events offer multiple experiences and benefits (Light, 1996). Firstly, visitors have opportunities to fulfil their physical needs through participation in various activities and recreational programmes supplied by event organisers. Secondly, visitors obtain social benefits thorough interaction with their companions or other visitors in the event. This interpersonal relationship offers a sense of community and belonging in contrast to the routine alienation of people in the modern world. Finally, visitors can learn and discover new things. Better understanding of visitors at festivals is necessary to enhance the economic benefits they generate. Therefore this part identifies visitor characteristics, motivations and perceptions of authenticity at the Baudeogi Festival.

5.2.1 THE CHARACTERISTICS OF VISITORS

5.2.1.1 THE DEMOGRAPHIC CHARACTERISTICS OF VISITORS

400 questionnaires (100%) were collected as part of the Baudeogi research and 309 valid

questionnaires were used for the final analysis. To identify visitors' demographic profile, frequency analysis was employed. Table 5.1 presents a profile of the visitors to Baudeogi Festival. The gender distribution was generally even with 56.3% of female and 43.7% of male respondents, and the dominant age groups were middle aged, between their thirties (46.4%) and forties (25.9%). Most respondents were married (81.2%) and most were office workers (34.3 %) or housewives (31.7 %). More than half of the respondents (66%) had an undergraduate degree. This reflects the selective and disproportionate appeal of heritage themed festivals to middle class visitors in terms of their occupation and educational level (Light 1996) is commonly documented in previous research.

Table 5.1 Profile of Visitors to the Baudeogi Festival (n=309)

	Frequency (%)		Frequency (%)
<i>Gender</i>		<i>Education</i>	
Male	135 (43.7)	High school	76 (24.6)
Female	174 (56.3)	Undergraduate degree	204 (66.0)
		Graduate school degree	29 (9.4)
<i>Age</i>		<i>Residence (see Figure 5.1)</i>	
18-19	21 (6.8)	Anseong (local) ¹⁾	96 (31.1)
20-29	36 (11.7)	Gyeonggi ²⁾	134 (43.4)
30-39	144 (46.6)	Seoul	38 (12.3)
40-49	80 (25.9)	Gangwon	2 (0.6)
50-59	14 (4.5)	Chungcheong	26 (8.4)
60 +	14 (4.5)	Jeonla	1 (0.3)
<i>Marriage</i>		Gyeonsang	11 (3.6)
Single	58 (18.8)	Jeju	1 (0.3)
Married	251 (81.2)		
<i>Occupation</i>		<i>Income (monthly)³⁾</i>	
Student	36 (11.7)	Less than £ 500	55 (17.8)
Housewife	98 (31.7)	£ 500-1,000	75 (24.3)
Office worker	106 (34.3)	£ 1,001-1,500	71 (23.0)
Government officers	14 (4.5)	£ 1,501-2,000	46 (14.9)
Self-employed	26 (8.4)	£ 2,001-2,500	38 (12.3)
Professionals	22 (7.1)	Over £ 2,501	21 (6.8)
other	7 (2.3)		

¹⁾ From Anseong city, ²⁾ From Gyeonggi province (see Figure 5.1), ³⁾ Unit: British Pound

Source: Author

The majority of respondents were from the local area Anseong city (31.1%) and Gyeonggi (43.4%) province where Anseong city is located. Gyeonggi province is one of the largest areas surrounding Seoul, the capital city as seen in Figure 5.1 and the most populated region with

24.47% of the population (KNSO 2007). The next largest cohort of visitors were from Seoul (12.3%) having 20.71% of the population (KNSO 2007) and Chungcheong (8.4%) after Seoul. The results show that most visitors are local and from Anseong city's neighbouring areas. Hence, accessibility to the festival venue is considered one of the prime determinants of a visit. The modal group for gross monthly income of family was £500-1000 and it accounted for 24.3% of the respondents. This was followed by the £1,001-1,500 group (23%). In 2008, the average monthly wage was reported around £1,500 in South Korea by Korea National Statistical Office (2009).

Figure 5.1 South Korea



Source: Author

5.2.1.2 THE TRAVEL CHARACTERISTICS OF VISITORS

According to Table 5.2, most respondents visited with their family (79.3%) or with friends or colleagues (17.8%). In other Korean festival research, there were similar social demographic patterns. For example, Jang & Choi (2007:116) reported that 55.3% of visitors attended the Anchovy festival with family members; other friends, including boy or girl friends, followed at 26.4%. In terms of group size, 66.4% were with 2-4 people and 29.1 % were with 5-10 people, combining more than two family groups. The results show that the Baudeogi Festival is popular with group tourists.

Table 5.2 Group Description of Sample Respondents (n=309)

	Frequency (%)	
<i>Group size</i>		
Alone	5	(1.6)
2-4	205	(66.4)
5-10	90	(29.1)
11 +	9	(2.9)
<i>Type of companion</i>		
Alone	6	(1.9)
Family	245	(79.3)
(Boy or Girl) Friend/colleague	55	(17.8)
Other	3	(1.0)

Source: Author

Table 5.3 is about previous experience of visitors towards the festival. The majority of respondents (68.6%) attended at least two other festivals within 12 months and more than half (57.1%) of visitors chose a heritage themed festival as their memorable visit (analysed by multi-response frequency). Regarding previous knowledge for the Baudeogi Festival, 82.5% of visitors had already heard about Baudeogi before visiting. The main sources of knowledge were the internet (22.3 %) or TV (21.0%) and as other answers (35%), word-of-mouth including personal recommendations and previous visits were most prominent. 47.9% of respondents were first-time visitors and there were high rates of revisit as more than half (52%) had returned. The number of visitors to the Baudeogi Festival has increased 10 times (from 50,000 to 500,000) since 2001 (Lee 2009) and, according to the growing number of visitors, first-time visitors'

have continuously been on the increase. Nevertheless as a counterpoint, twelve (3.9%) answered that they had visited every year and ten people among these twelve were Anseong residents.

Table 5.3 Previous Experience (n=309)

Frequency (%)		Frequency (%)	
<i>Visited festival recently</i>		<i>How to know</i>	
Less than 1	106 (34.3)	TV	65 (21.0)
2	106 (34.3)	Movie	5 (1.6)
3	58 (18.8)	Newspaper/Magazine	25 (8.1)
4	17 (5.5)	Book	8 (2.6)
More than 5	22 (7.1)	School	11 (3.6)
		Internet	60 (22.3)
		Others	95 (35.3)
<i>Memorable festival</i>		<i>No. of visits to Baudeogi festival</i>	
Heritage festival	141 (57.1)	First time	148 (47.9)
Cultural festival	16 (6.5)	2	65 (21.0)
Industrial festival	48 (19.4)	3	45 (14.6)
Event festival	42 (17.0)	4	19 (6.1)
		5	15 (4.9)
		6	3 (1.0)
<i>Knowledge about Baudeogi</i>		7	2 (0.6)
Yes	255 (82.5)	8 (every year)	12 (3.9)
No	54 (17.5)		

Source: Author

5.2.2 VISITORS' MOTIVATION

Table 5.4 shows the mean values among a range of visitor motivations. These were measured on 5-point Likert scales (strongly disagree: 1 ~ strongly agree: 5). Missing values and 'don't know', which was scored as zero, were omitted from the analysis. According to Table 5.4, the highest ranked motivation variable was 'to spend more time with my family (3.94)'. 'I like art and folk performances (3.90)', 'To increase family kinship and ties (3.85)', 'To enjoy entertainment (3.81)' and 'I enjoy new experience (3.73)'. According to the highly ranked motivation variables, visitors desired to enjoy the festival with their family members and they expected fun and enjoyment from the festival experience conversely 'To meet people with similar interests' was ranked as the lowest score (2.23).

Table 5.4 The Mean of Motivation by Frequency Analysis

Questions	Ranking	Mean ¹⁾	SD
Q13 To spend more time with my family	1	3.94	0.93
Q11 I like art and folk performances	2	3.90	0.99
Q14 To increase family kinship and ties	3	3.85	1.07
Q21 To enjoy the entertainment	4	3.81	1.19
Q12 I enjoy new experience	5	3.73	1.01
Q20 I like going to special events	6	3.69	1.02
Q19 To enjoy a festival crowd atmosphere	7	3.63	1.05
Q23 To help my family learn more about traditional culture	8	3.61	1.10
Q22 It is stimulating and exciting	9	3.60	1.04
Q25 I enjoy experiencing culture in its historical setting	10	3.47	1.05
Q 9 To experience local customs and culture	11	3.42	1.10
Q26 To experience traditional and original performances	12	3.39	1.09
Q15 To relieve daily stress	13	3.37	1.15
Q10 To increase my cultural knowledge	14	3.30	1.15
Q27 Due to the popularity of the festival	14	3.30	1.15
Q16 To have a change from routine life	16	3.27	1.18
Q18 To see the event with my colleagues	17	3.14	1.32
Q24 The festival is unique	18	3.13	1.04
Q17 To meet people with similar interests	19	2.23	1.09

¹⁾ 5-Points Likert Scale (1: strongly disagree, 3: neither agree nor disagree, 5: strongly agree).

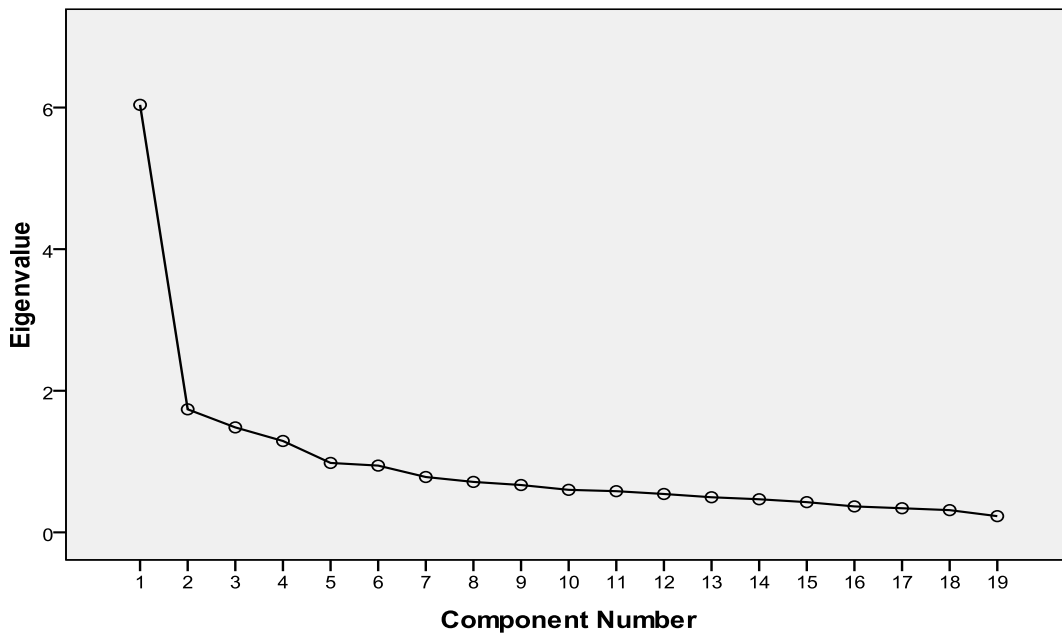
Source: Author

One conventional festival benefit, interacting with like-minded people and feeling belongingness (Light, 1996), was not paramount among Baudeogi Festival visitors. Variables related to Cultural experience and historical values were considered in the middle or lower level among the 19 motivation variables. In particular, uniqueness of the festival variable was placed at 18th position among the 19 variables. Therefore, visitors to the Baudeogi Festival were mainly motivated by family unity, enjoying the festival whilst cultural and historical values were considered as additional (fringe) benefits of the festival experience. This result showed the reason of why the most local festivals focused on family visitors.

5.2.2.1 FACTOR ANALYSIS

To explore interrelationships between the motivation scores and visitors' characteristics, a Factor Analysis was conducted so 19 motivation variables were reduced into several overarching macro dimensions. Principal Component extraction with a Varimax Rotation was applied to the 19 items that provide construct validity. As a widely-used approach, Principal Components Analysis summarises a number of variables to several factors assuming that there is perfect reliability and no error (Choi 2000). Four factors with eigenvalues above 1.0 were generated and they accounted for 55.52% of the total variance explained. A popular method to determine the number of extracted dimensions is a Scree Plot (Figure 5.2). The number of factors was decided before the point where the eigenvalues level off (Bryman et al. 2000); that is after the first four factors.

Figure 5.2 Scree Plot for Motivation Factors



Source: Author

To determine the reliability of this solution, item-based statistics and the number of dimensions for the proposed (factoral) constructs was identified. At first, Bartlett's Test of Sphericity' a statistical test for the presence of correlations among the variables, and the KMO (Kaiser-

Meyer-Olkin) Measure of Sampling Adequacy were used to assess the ‘factorability’ of the data. KMO values exist between 0 and 1 and the closer to 1 the value is the better. In this study, the KMO value was 0.859 which exceeds the minimum acceptable value of 0.60 (Hair et al. 2006). The Barlett Test was found significant ($p=0.000$, ie. $p<0.05$) (Hair et al. 2006). Thus, significant inter-correlation existed among all four factors.

Table 5.5 Factor Analysis for Visitor Motivation

Mean	Items	1	2	3	4
FAC 1: Cultural Learning					
3.65	To experience local customs and culture	.716			
	To increase my cultural knowledge	.682			
	I like art and folk performances	.610			
	I enjoy new experiences	.579			
	To enjoy festival	.572			
	To help my family learn more about traditional culture	.500			
FAC 2: Escape/Family togetherness					
3.58	To spend more time with my family		.744		
	To increase family kinship and ties		.683		
	To relieve daily stress		.680		
	To have a change from routine life		.645		
FAC 3: Authenticity					
3.33	This festival is unique			.802	
	To experience traditional and original performances			.790	
	I enjoy experiencing culture in its historical setting			.720	
FAC 4: Enjoyment/socialisation					
3.26	To see the event with my friends/colleagues				.788
	To enjoy a festival crowd atmosphere				.592
	To meet people with similar interests				.588
	Due to the popularity of the festival				.529
	I like going to special events				.474
	It is stimulating and exciting				.385
Eigen value		6.038	1.738	1.482	1.291
Variance (%)		31.780	9.146	7.802	6.792
Cumulative (%)		31.780	40.926	48.728	55.521
Cronbach Alpha		.775	.713	.817	.746
KMO: 0.859, Sig: 0.000					

Source: Author

The four dimensions were classified as exploratory extracted measures. The retained factors were supported by the following criteria: the meaningfulness of each factor was apparent; all variables loaded significantly on each factor; and a high proportion of the total variance was explained by the four factors (55%). Factor loadings of the variables ranged between 0.38 and

0.80; that is, above the suggested threshold value of 0.3 to be practically and statistically significant.

To test the internal consistency of the factors, Cronbach's Alpha was used. Four components ranged from 0.71 to 0.82, higher than a value of 0.7 which determines those belonging to reliable range (Churchill and Iacobucci 2004). Table 5.5 shows the internal composition of the factors.

The four factors were named according to their nature and what they represent. The first factor was labelled as 'cultural learning' (Lee 2001) which were comprised of six variables: 'To experience local customs and culture', 'To increase my cultural knowledge', 'I like art and folk performances', 'I enjoy new experiences', 'To enjoy festival' and 'To help my family learn more about traditional culture'. They reflected that cultural experience and benefits from the Baudeogi Festival were retained. It accounted for the largest percentage of common variance at 31.7%. The reliability alpha was 0.775 (ie. internal consistency of the factor above 0.7).

The second factor was entitled 'Escape/family togetherness' (Yolal et al. 2009) and contained four items; 'To spend more time with my family', 'to increase family kinship and ties', 'to relieve daily stress' and 'to have change for routine life'. This factor reflected the desire for family togetherness and escape from ordinary life. This factor explained 9.14% of total variance. The reliability alpha was 0.713.

Factor three was named 'Authenticity' (Huh 2007) and it included three variables which were: 'this festival is unique', 'to experience traditional and original performances' and 'I enjoy experiencing culture in its historical setting'. This dimension reflected a preference for the historicity and originality/uniqueness of the Baudeogi Festival. This factor retained attributes of

cultural heritage tourism rather than festival motivations. It explained 7.8% of the total variance and the reliability alpha of 0.817 showed high internal consistency.

The fourth factor was named as 'Enjoyment/socialisation' (Lee 2001; Kim 2004) having six variables which were: 'to see the event with my friends/colleagues', 'to enjoy a festival crowd atmosphere', 'to meet people with similar interests', 'due to the popularity of the festival', 'I like going to special events', and 'it is stimulating and exciting'. This factor was about enjoyment and socialisation with other festival visitors. It explained 6.79% of the total variance and the reliability alpha was 0.746.

5.2.2.2 VISITORS' CHARACTERISTICS AND MOTIVATION

5.2.2.2.1 ANOVA AND t-TEST ANALYSIS

Based on the results of the Factor Analysis, newly formed motivation factors were used to explore inter-relationships between motivations and visitors' characteristics. For this analysis, one way ANOVA and Independent t-test analysis were adopted using a significant level of 95%. The results show that there were some significant differences based on socio-demographic characters (occupation, age, education, gender, marriage statue, residence) and travel characteristics (companion type, number of visitation, knowledge about festival, and preference of heritage festival). However, there were no significant differences among other characteristics such as length of stay and household income (Table 5.6).

5.2.2.2.1.1 OCCUPATION

Table 5.6 shows the result of the ANOVA tests. The results indicate significant differences on the 'authenticity' and 'enjoyment/socialisation' factors.

Table 5.6 ANOVA results for Visitor Motivations

Motivation		Mean (SD)	df	F	Sig.
Occupation					
Authenticity	Student (n=36)	3.05 (.951)			
	Housewife (n=95)	3.53 (.900)			
	Office worker (n=105)	3.22 (.851)			
	Government officer (n=14)	3.16 (.624)	6	2.352	.031*
	Self-employed (n=25)	3.32 (1.10)			
	Professional (n=22)	3.53 (.846)			
	Other (n=7)	3.19 (1.07)			
Enjoyment/ socialisation	Student	3.38 (.631)			
	Housewife	3.41 (.805)			
	Office worker	3.13 (.698)			
	Government officer	2.92 (.569)	6	2.380	.029*
	Self-employed	3.28 (.827)			
	Professional	3.26 (.719)			
	Other	3.02 (.836)			
Age					
Authenticity	18-19 (n=21)	2.77 (.825)			
	20-29 (n=35)	3.29 (.915)			
	30-39 (n=142)	3.34 (.868)			
	40-49 (n=78)	3.42 (.903)	5	3.150	.009**
	50-59 (n=14)	3.59 (1.07)			
	Over 60 (n=14)	3.30 (1.04)			
Enjoyment/ socialisation	18-19	3.26 (.665)			
	20-29	3.27 (.550)			
	30-39	3.22 (.735)	5	2.250	.050*
	40-49	3.26 (.728)			
	50-59	3.11 (1.08)			
	Over 60	3.67 (1.05)			
Education					
Enjoyment/ socialisation	High school (n=75)	3.49 (.756)			
	Undergraduate (n=201)	3.15 (.732)	2	6.269	.002**
	Graduate (n=29)	3.35 (.684)			
Companion					
Escape/family togetherness	Alone (n=6)	2.95 (.828)			
	Family (n=245)	3.72 (.737)	3	11.854	.000**
	Friends/colleague (n=55)	3.05 (1.01)			
	Other (n=3)	2.91 (.764)			
Residence					
Enjoyment/ socialisation	Anseong (n=95)	3.50 (.822)			
	Gyeonggi (n=134)	3.15 (.649)			
	Seoul (n=37)	3.32 (.641)	4	7.542	.000**
	Chung(nam/buk)(n=25)	3.12 (.837)			
	Others (n=15)	2.77 (.680)			

* Significant at the $p < 0.05$ level , ** $p < 0.01$ level

Source: Author

Housewives and professionals were the most motivated (3.53) by 'authenticity' factor whereas students exhibited the lowest score of 3.05. For the 'enjoyment/socialisation' factor, housewife group had the highest score with 3.41 and student group followed next with 3.38. Government officers had the lowest score (2.92) which means they did not come to the Baudeogi Festival for enjoyment/socialisation. Otherwise, 'Cultural learning' and 'escape/family togetherness' factors did not significantly differ across occupation groups.

5.2.2.2.1.2 AGE

'Authenticity' factor and 'Enjoyment/socialisation' were significantly different according to age groups. For 'authenticity', youngest (18-19 years old) age group had the lowest mean (2.77) but they were more motivated by 'enjoyment/socialisation' factor comparatively to other age groups. An Older group (50-59 years old) had the highest mean with 3.59. The older visitors were the more they were motivated by 'authenticity'. The mean of motivation for 'authenticity' decreased for the over-sixties and for them, 'enjoyment/socialisation' was a more important factor. For 'enjoyment/socialisation' factor, the '50-59' age group had the lowest score and 'over 60s' gave the highest score. The mean score of 50-59 and over 60 in 'authenticity' factor and 'enjoyment/socialisation' factor is the reverse. 50-59 are eager for 'authenticity' factor but less so for 'enjoyment/socialisation'.

5.2.2.2.1.3 EDUCATION

In the study of a Korean Traditional Drink & Rice Cake Festival in Korea, Kim & Park (2006) found that 70% of visitors were educated to undergraduate level. This study was similar with 75% of visitors educated at university or higher. Table 5.5 showed significant difference between 'enjoyment/socialisation' based on visitors' education levels. The lowest educated group was the most motivated by 'enjoyment/socialisation' (mean, 3.49) while the modal undergraduate level was least motivated for 'enjoyment/socialisation'.

5.2.2.2.1.4 COMPANION TYPE

‘Escape/family togetherness’ was strongest motivation in family groups. Otherwise, visitors who came alone or with other types of companion gave the lowest point on ‘escape/family togetherness’ (mean, 2.95) and although friend/colleague group shows a positive score with 3.05, this was a low level of motivation for them.

5.2.2.2.1.5 RESIDENCE

In this study, visitors were classified as domestic including local, regional and national tourists for better understanding of the questionnaire and quality of the answer. ‘Other’ area is an integration of visitors from ‘Gyeong(nam/buk)’, ‘Jeonla(nam/buk)’, ‘Gangwon’ and ‘Jeju’ due to just a few number of respondents. In every motivation, visitors from ‘other’ area gave a lower score than local or neighbouring areas but local people from Anseong city shows a higher mean score than other visitors for every motivation factor. Formica & Uysal (1998) identified significant differences in visitor motivation at the Spoleto Festival in Italy such that residents tended to be more motivated by ‘socialization’, while non-residents appeared to be more driven by ‘entertainment’. Similarly, here significant differences existed between visitors’ place of origin and ‘enjoyment/socialisation’, but since the factor integrated both enjoyment items and socialisation items, the results were somewhat different. Nevertheless, Local people were motivated by the ‘entertainment/socialisation’ factor more than non-residents. Meanwhile, visitors from ‘Other’ area (ie. the most far away from the festival venue) gave the lowest score. As they were travelling longer distances, ‘enjoyment/socialisation’ factor was not considered as the first reason while they were more motivated by ‘escape/family togetherness’ factor by being away from their ordinary place of residence and/or work. Table 5.7 presents the result of the independent t-test to compare mean difference between two groups measured by nominal scale like gender, marriage statue etc. In the table, there are several negative t-values. Generally, a

negative t-value simply indicates a reversal in the directionality of the effect, which has no bearing on the (presence or absence of) significance of difference between groups. Analysis of a negative t-value requires examination of its absolute value in comparison to the value on a table of t-values and degrees of freedom (which quantifies the variability of the final estimated number). If the absolute value of the experimental t-value is smaller than the value found on the degrees of freedom chart, then the means of the two groups can be said to be significantly different.

5.2.2.2.1.6 GENDER

Females came to the Baudeogi Festival more for 'enjoyment/socialisation' more than men. Generally, women visit heritage sites more than men (Timothy & Boyd 2003; Hopper-Greenhill 1988) and likewise this study shows more women visitors to the Baudeogi Festival either because of this general tendency (Richards 2001).

5.2.2.2.1.7 MARRIAGE STATUS

In the other festival research, 'family togetherness' was a stronger motivation to attend festivals for married people than singles (Uysal et al.1993). In this study, married visitors considered 'escape/family togetherness' and 'authenticity' more strongly than single visitors. Also, married people are related to family group visitors and they showed similar patterns to family group and moreover gave the highest score for 'escape/family togetherness'.

5.2.2.2.1.8 VISITATION

There was significant mean difference in 'escape/family togetherness' and 'enjoyment/socialisation' between groups. First-time visitors recorded higher scores on 'escape/family togetherness' and lower on 'enjoyment/socialisation' than repeat visitors. Mohr et al. (1993) found significant differences with respect to the two factors of 'excitement' and

‘novelty’ between first and repeat visitors in their festival motivation study and Uysal et al. (1993) also found repeat visitors attached significant importance to ‘excitement’ and showed low interest in ‘event novelty’.

Table 5.7 t-Test Result for Visitor Motivations

		Cultural learning	Escape/family togetherness	Authenticity	Enjoyment/socialisation
		Mean (SD)			
Gender	Male (n=135)	3.57 (.680)	3.58 (.881)	3.26 (.920)	3.14 (.759)
	Female (n=171)	3.71 (.722)	3.58 (.805)	3.37 (.892)	3.35 (.723)
	t (Sig)	-1.325 (.186)	.740 (.460)	-.726 (.468)	-2.411 (.017)*
Marriage	Single (n=58)	3.49 (.681)	3.19 (.825)	3.09 (.875)	3.19 (.651)
	Married (n=248)	3.68 (.708)	3.67 (.816)	3.38 (.904)	3.27 (.765)
	t (Sig)	-.596 (.553)	-3.117 (.003)**	-2.671 (.009)**	1.525 (.131)
Visitation	First-time (n=147)	3.63 (.700)	3.66 (.840)	3.28 (.881)	3.15 (.683)
	Repeat (n=159)	3.66 (.713)	3.50 (.830)	3.36 (.926)	3.35 (.789)
	t (Sig)	-.464 (.643)	1.977 (.049)*	-.970 (.333)	-2.481 (.014)*
Knowledge	Yes (n=252)	3.66 (.738)	3.60 (.834)	3.35 (.907)	3.30 (.755)
	No (n=51)	3.61 (.527)	3.47 (.858)	3.18 (.888)	3.03 (.659)
	t (Sig)	-.270 (.787)	1.037 (.301)	1.169 (.243)	2.035 (.043)*
Been to heritage Festival in this year	No (n=165)	3.52 (.671)	3.55 (.815)	3.21 (.871)	3.12 (.698)
	Yes (n=141)	3.81 (.717)	3.62 (.866)	3.47 (.927)	3.43 (.767)
	t (Sig)	-3.643 (.000)**	-.738 (.561)	-2.546 (.011)*	-3.653 (.000)**

* Significant at the 0.05 level, ** Significant at the 0.01 level

Source: Author

5.2.2.2.1.9 KNOWLEDGE

People who had prior knowledge about Baudeogi were motivated by ‘enjoyment/socialisation’ more because they knew this festival is fun and enjoyable.

5.2.2.2.1.10 HERITAGE FESTIVAL EXPERIENCE IN THIS YEAR

In the Baudeogi Festival sample, there were more general festival goers (165 people) than heritage festival goers (141 people). Heritage festival goers who answered the heritage festival as one of the memorable festivals experienced in the last 12 months, were motivated by ‘cultural learning’, ‘authenticity’ and ‘enjoyment/socialisation’ motivation factors more than others.

Table 5.8 shows a summary of the analysis about motivation factors according to visitors’

characteristics including socio-demographics and travel. First, for the ‘cultural learning’ factor, there is a significant mean difference according to preference of heritage festival. These heritage festival goers expected ‘cultural learning’ from the Baudeogi Festival. Visitors were driven by two broad motives: the pursuit of knowledge and other more personal benefits (Chen 1998). Previous benefit from heritage themed festivals motivates these visitors to go to another heritage festival. Secondly, for the ‘escape/family togetherness’ factor, there was a significant mean difference according to companion type, marriage status and previous visitation to the Baudeogi Festival. Visitors who were in a family group, married visitors and first time visitors were expecting an ‘escape/family togetherness’ feeling from the Baudeogi Festival. Thirdly, the ‘authenticity’ factor had significant mean differences according to visitors’ age, occupation, marriage status and preference of heritage festival. The ‘authenticity’ factor motivated the 50-59 age group disproportionately, in contrast teens were not motivated by this factor. Also, people who have professional jobs were motivated by the ‘authenticity’ factor, while married people and heritage festival goers came to the Baudeogi festival for ‘authenticity’. This result supports previous research on the middle class’s preference for heritage festivals and authentic experiences (Light, 1996).

Table 5.8 Visitor Characteristics according to Significant Differences among Motivation Factors

Motivation	Characteristics
Cultural learning	- Heritage festival goer
Escape/family togetherness	- Family visitors, - married group, - first visitors
Authenticity	- Old age group (50-59), - professional occupation group, - married group, - heritage festival fonder
Enjoyment/socialisation	- Long distance visitors, - over 60s age group, - lowest education level (under highschool), - occupation group, females, - repeat visitors, - having knowledge group, - heritage festival goer

Source: Author

This is achieved by looking at the similarities and differences between the individuals or objects of interest in order to determine the number of groups (clusters) in the sample and classify them according to their characteristics (Hammond 1995). According to the Table 5.9, on the 'agglomeration schedule', the distance of coefficient jumped the most between 299 and 300 stage. Therefore, cluster analysis suggested that a four-cluster solution was most appropriate for the data of 'Baudeogi Festival' visitors' motivation and four clusters of distinctive festival visitors were saved as a new variable for the next analysis.

Table 5.10 shows the result of ANOVA (One-way ANOVA) tests between motivation factors and clusters. ANOVA test was used to identify names of labels for each cluster and it was interpreted through mean component values. In the cluster interpretation, biggest value showed closest profile. The result showed that all four motivation factors contributed to differentiate each motivation cluster ($p < 0.05$ or $p < 0.01$). According to Table 5.10, cluster 1 contained 89 visitors. This cluster 1 was very far from 'escape/family togetherness' factor and more similar to 'enjoyment/socialisation' factor. This cluster was named as the 'enjoyment/socialisation seekers' (Table 5.10), based on the mean score characteristics with respect to the factors. Cluster 2 contained 91 visitors, representing the largest sample of the respondents. This cluster was found to have low or medium mean scores across all the factors except for the 'authenticity' factor. Thus, this cluster was labelled as the 'authenticity seekers'. Cluster 3 contained 69 visitors. This cluster had the highest mean score on 'escape/family togetherness'. Thus this cluster was named as the 'escape/family togetherness seekers'. Finally, cluster 4 contained 54 visitors as the smallest sample of the respondents. This cluster had the highest mean score on 'cultural learning' factor and the cluster was named as the 'cultural learning seekers'.

Table 5.10 ANOVA Analysis between Motivation Factors and Clusters

Motivation Factors \ Cluster	Cluster 1 (n=89)	Cluster 2 (n=91)	Cluster 3 (n=69)	Cluster 4 (n=54)	F-ratio (p)
Cultural learning	.4966 ¹⁾ (.7541) ²⁾	-.6487 (.8840)	-.4154 (.7704)	.8056 (.8014)	54.860 (.000*)
Escape/family togetherness	.2039 (.6585)	-.6182 (1.034)	.6419 (.6749)	-.1145 (1.140)	28.755 (.000*)
Authenticity	.3888 (.6187)	.4266 (.9991)	-1.045 (.6405)	-.0236 (.9217)	53.528 (.000*)
Enjoyment/socialisation	.7802 (.5895)	-.0856 (.8342)	.0677 (.8335)	-1.228 (.1003)	82.331 (.000*)
Cluster Name	Enjoyment/ Socialisation seekers	Authenticity Seekers	Escape/family togetherness Seekers	Cultural learning seekers	-

¹⁾Mean , ²⁾SD, * p<0.01

Source: Author

Therefore, cluster analysis identified the most important market segment of the ‘authenticity seekers’ with the largest number of visitors for the Baudeogi festival. Table 5.11 shows the result of cross-tabulation analysis. It was used to explore for statistically significant differences between the motivation-clustered groups visitors’ characteristics. Firstly, with respect to visitors’ occupation, ‘enjoyment/socialisation seekers’ and ‘cultural learning seekers’ was characterised as a largely housewife group, whereas ‘authenticity seekers’ and ‘escape/family togetherness seekers’ were more likely to contain office workers. All four-cluster groups had at least undergraduate level education and they were accompanied by their family members to the Baudeogi Festival. These four groups were mainly composed of married people. However, ‘authenticity seekers’ more single people and friend/colleague groups than any other cluster. ‘Enjoyment/socialisation seekers’ had more high-school level of education group than other clusters. Through cross-

tabulation analysis between visitors' characteristics and each cluster, the profile of the segments was identified. Table 5.12 summarises the key features of each segment.

Table 5.11 Cross-tabulation Analysis for Characteristic of Motivation Clusters

	Cluster 1 Enjoyment/ Socialisation (n=89)	Cluster 2 Authenticity (n=91)	Cluster 3 Escape/family togetherness (n=69)	Cluster 4 Cultural learning (n=54)	χ^2 (p)
<i>Occupation</i>					
Student	10	13	9	3	
Housewife	36	24	17	20	
Office worker	26	31	31	16	26.60
Government	0	4	5	5	(0.08)**
Self-employed	6	9	5	4	
Professional	10	6	2	4	
other	1	4	0	2	
<i>Education</i>					
High school	31	17	14	13	17.61
Undergraduate	48	70	43	38	(0.00)***
Graduate school	10	4	12	3	
<i>Companion</i>					
Alone	1	2	2	1	16.57
Family	78	60	55	46	(0.05)**
Friends/colleague	9	28	11	7	
others	1	1	1	0	
<i>Marriage</i>					
Single	12	23	16	6	7.105
Married	77	68	53	48	(0.06)*

Significance *p<0.1, **p<0.05, ***p<0.01,

Source: Author

Table 5.12 Summary Profile of the Segments

Segment		Profile
Enjoyment /socialisation seekers	29.4 %	Housewives, lowest education level (under high school), family companion, married visitors
Authenticity seekers	30 %	Office workers, undergraduate level, friend/colleague companion, non-married visitors
Escape/family togetherness seekers	22.8%	Office workers, undergraduate level, family companion, married visitors
Cultural learning seekers	17.8%	Housewives, undergraduate level, family companion, married visitors

Source: Author

5.2.3 PERCEPTION OF AUTHENTICITY

For this study, visitors' answers from specified questions based on Wang's three categories of authenticity were analysed by frequency analysis. Table 5.13 shows the mean of perceived authenticity by visitors in the Baudeogi festival. Visitors gave the highest score to 'Namsadang originated from Anseong' variable with 3.91 in that they trust the team performing in Baudeogi festival as the real Namsadang team. This means that the festival was perceived highly reliable by visitors in terms of originality and genuineness of the attraction.

Table.5.13 The Mean of Perceived Authenticity

Questions	Ranking	Mean	SD
Q28 Namsadang is originated in Anseong	1	3.93	1.02
Q38 Learning/To experience Namsadang performance is fun	2	3.48	1.05
Q30 The costumes and equipment of Namsadang are the original one	3	3.46	0.87
Q32 The objects from Baudeogi exhibition are the original/real ones	4	3.40	0.93
Q41 I feel closer to companions	5	3.38	1.01
Q36 The people might have enjoyed the performance in this spot at 19c	6	3.27	1.10
Q44 I feel nostalgia	7	3.23	1.10
Q31 Namsadang group is the real performers	8	3.17	0.93
Q33 It seems as if the actual events took place here in 19c	9	3.16	1.05
Q43 I feel bonding experience with performers	9	3.16	1.01
Q42 I feel bonding experience with other visitors	11	3.11	1.02
Q34 Traditional market looks like a real market in 19c	12	3.09	1.01
Q37 Performances and facilities of the festival present traditional life vividly	13	3.04	1.00
Q39 I feel a bonding experience with those people who lived here	14	3.02	1.04
Q29 Namsadang performance here is historically accurate form	15	2.99	0.86
Q40 I feel myself as a part of the history	16	2.95	1.08
Q35 This seems how the events actually happened	17	2.89	1.03

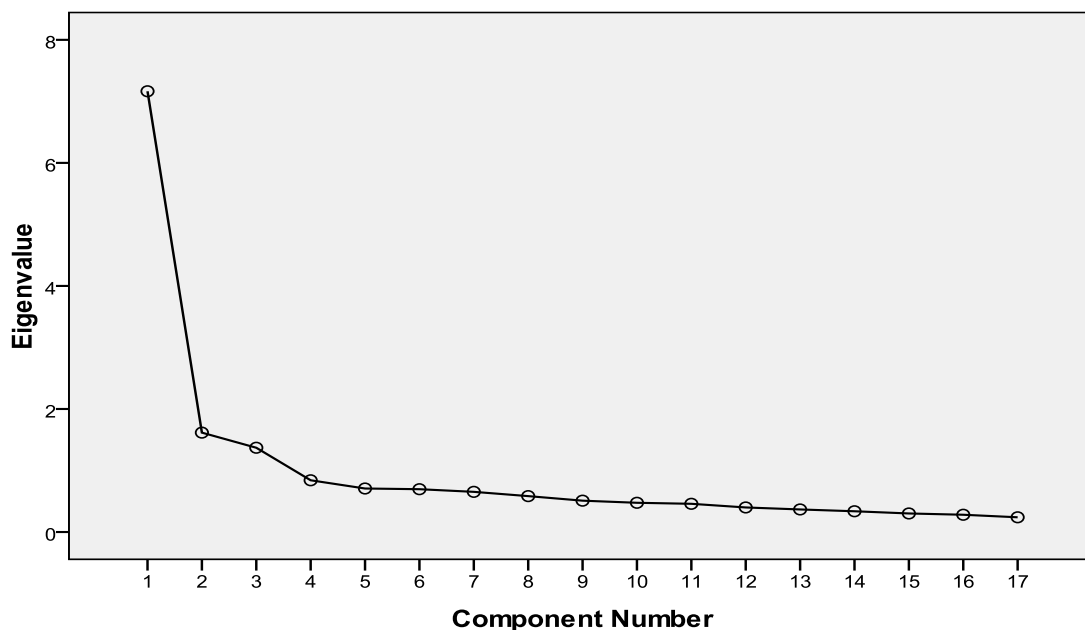
Source: Author

‘Learning Namsadang performance is fun (3.47)’, and ‘the costumes and equipment of Namsadang are the original ones’ (3.46) ranked as the second and third place. Although visitors were in an inauthentic environment, they experienced pleasure at the festival and they perceived staged authenticity (Cohen 1979; MaCannell 1973) ie, the situation is contrived for the tourists, but it is perceived as real in that the visitors recognised Namsadang performers and equipments are original. In contrast, visitors gave a lowest (negative) scored to ‘Namsadang performance is an historically accurate form (2.99)’, ‘I feel myself as a part of the history (2.95), and ‘It seems as if the actual events took place here (2.89)’. These are all very minor deviations from 3 (ie. neither agree nor disagree) but regarding statistical viewpoint, it showed that most people gave low scores (less than 3 points in 5), which indicates negative or uncertain for these variables. Although visitors considered that the performers and their equipment were original, they perceived that the performers were presenting an inauthentic performance. This inauthentic perception toward festival performance made a gap or an obstacle to feel them as a part of history.

5.2.3.1 FACTOR ANALYSIS

To explore interrelationships between perception of authenticity and visitors’ characteristics, 17 authenticity variables were reduced into several dimensions through Exploratory Factor Analysis. According to the Scree Plot (Figure 5.3), a three- solution was most appropriate factor. Further to this Exploratory Factor Analysis, reliability, item-based statistics and the number of dimensions for proposed constructs were identified. Here, the KMO value was 0.914 which exceeds the acceptable minimum value of 0.60 (Hair et al. 2006). The Barlett’s Test of Sphericity was found significant ($p=0.000$). Thus, significant inter-correlation existed among all 3 factors. Factor loadings of the variables ranged between 0.50 and 0.80, above the suggested threshold value of 0.3 for practical and statistical significance.

Figure 5.3 Scree plot for Authenticity Factors



Source: Author

The three factors accounted for about 59.70% of the total variance. To test the internal consistency of the three factors, Cronbach's Alpha was used. Three components ranged from 0.80 to 0.88, higher than minimum cut-off score of 0.7. Thus, three components were considered reliable (Churchill and Iacobucci 2004). The three factors were named according to their nature. In fact, the categorised three dimensions were organised the same as the pre-categorised dimensions of Wang (1999) in the questionnaire design. Therefore, the result of the Factor Analysis for the perception of authenticity suggests the validity of the measurement tool in this study for the investigation of Wang's constructs in this context.

The first factor was comprised of seven variables (Table 5.14): 'I feel myself as a part of the history'; 'I feel bonding experience with Namsadang'; 'I feel nostalgia'; 'I feel a bonding experience with those people who lived here'; 'I feel bonding experience with other visitors'; 'I feel closer to companions'; and 'Learning Namsadang performance is fun'. The variables represent visitors' personal experiences and a range of inter-personal and intra-personal experiences. In the variables, 'Being part of the history', 'Feeling nostalgia' and 'Fun' are

related to Wang’s intra-personal authenticity which is about bodily feeling and self-making dimensions. In the meantime, bonding to others like companions, other visitors, performers and ancestors indicates Wang’s inter-personal authenticity. Therefore, this factor can be labelled as ‘existential authenticity’ based on Wang’s term. Existential authenticity represents a particular state of being (Wang 1999). It is coined as personal authenticity by Jamal & Hill (2002) as the emotional and psychological experience of travel, subjective responses to, and the interpretation of sites and events experienced, or deeper existential aspects relating to personal meaning and identity. Factor 1 explained the largest percentage of the common variances at 42.1%. The reliability alpha was 0.884 showing an internal consistency of the factor higher than 0.7 the lower threshold value of.

Table 5.14 Authenticity Factor Analysis

Mean	Items	1	2	3
FAC 1: Existential Authenticity				
	I feel myself as a part of the history	.802		
	I feel bonding experience with Namsadang	.798		
	I feel nostalgia	.745		
3.21	I feel a bonding experience with those people who lived here	.724		
	I feel bonding experience with other visitors	.720		
	I feel closer to companions	.628		
	Learning Namsadang performance is fun.	.548		
FAC 2: Objective Authenticity				
	The costumes and equipment of Namsadang are the original		.782	
	Namsadang performance here is a historically accurate form		.721	
3.38	Namsadang originated from Anseong		.696	
	The objects from Baudeogi exhibition are the original/real ones		.689	
	Performers are the real people having a long history		.644	
FAC 3: Constructive Authenticity				
	The people might have enjoyed the performance in this spot in that 19c			.753
	It seems as if the actual events took place here			.746
3.09	Traditional market looks like a real market in 19c			.711
	This seems like how the events actually happened			.709
	Performance and facilities of the festival present traditional life very vividly			.507
	Eigen value	7.164	1.616	1.370
	Variance (%)	42.144	9.504	8.058
	Cumulative (%)	42.144	51.648	59.706
	Cronbach Alpha	.884	.806	.824
	KMO: 0.914, Sig: 0.000			

Source: Author

The second factor (Table 5.14) consisted of five variables which were ‘The costumes and equipment of Namsadang are the original ones’; ‘Namsadang performance here is a historically accurate form’; ‘Namsadang originated from Anseong’; ‘The objects from Baudeogi exhibition are the original/real ones’; and ‘Namsadang team are the real performers with 200 years’ history from 19c’. In terms of the originality and genuiness of the festival attractions which are the performers, the traditional equipment for performances, the performance itself and the place, these variables represented the authenticity of originals. Thus, this factor was labelled as Wang’s objective authenticity. Objective authenticity is usually referred to traditional or historical sites or artefacts (Jamal & Hill 2001). In terms of objective conceptualisation, an authentic experience is achieved only through the recognition of the toured objects as authentic, absolute and objective. This factor explained 9.50% of the common variances. The reliability alpha (0.806) showed the internal consistency of the factor.

The third factor (table 5.14) contained five variables which were ‘The people might have enjoyed the performance in this spot in that 19c’; ‘It seems as if the actual events took place here’; ‘Traditional market looks like a real market in 19c’; ‘This seems like how the events actually happened’; and ‘Performance and facilities of the festival present traditional life very vividly’. These variables in Factor 3 were concerned with artificially created cultural attractions (Jamal & Hill 2002) and constructed objects like the past form. Therefore, this factor was labelled as Wang’s constructive authenticity. From the constructive viewpoint, things appear authentic not because they are inherently authentic, but because they are constructed as such in terms of points of view, beliefs, perspectives, or powers (Wang 1999). Factor 3 explained 8.05% of the common variances. The reliability alpha (0.824) showed internal consistency of the factor. According to mean score for each factor, ‘Objective authenticity’ was perceived highest at 3.38 and ‘Existential authenticity’ followed next with 3.21. The lowest mean was about ‘constructive authenticity’ at 3.09 which suggests the least importance was attended to how the festival environment was reproduced like in the past.

5.2.3.2 VISITORS' CHARACTERISTICS AND PERCEPTION OF AUTHENTICITY

5.2.3.2.1 ANOVA AND t-TEST ANALYSIS

The three authenticity factors were used to explore interrelationships between perceptions of authenticity and visitors' characteristics. For this analysis, again one way ANOVA and Independent t-test analyses were used with a significance level of 95%. There were some significant differences among demographic characteristics (occupation, age, residence, marriage) and travel characteristics (number of visitation, knowledge about festival, and experience of heritage festival groups) as they related to authenticity variables in this study.

5.2.3.2.1.1 OCCUPATION

According to Table 5.15, there was a significant difference in perception of 'objective' authenticity by occupation group. Visitors who were self-employed and housewives considered Baudeogi Festival as most authentic from an objective point of view but office-workers perceived objective authenticity the least compared with others.

5.2.3.2.1.2 AGE

According to age groups (Table 5.15), the mean of 'existential authenticity' and 'objective authenticity' were significantly different. The result showed that 'existential authenticity' is more strongly perceived in older age groups. In younger (18-19 and 20-29) age groups, existential authenticity was not be perceived with mean values of 2.91 and 2.99 (n.b. 3=neither agree nor disagree on 5-point Likert Scale). In contrast, it is the most perceived for over 60 years old at 3.54. Also, for 'objective' authenticity, the perceived level is getting higher in the older visitors as well.

5.2.3.2.1.3 RESIDENCE

Visitors from Anseong which is a local area perceived objective authenticity more than people from other areas (Table 5.15). Local people could perceive authenticity more than other people from outside. ‘Objective’ authenticity’ was the most perceived for local visitors from Anseong at 3.62 and those from Chung(nam/buk) perceived it next at 3.40. In contrast, visitors from Seoul and other areas (including Gangwon, Gyong(nam/buk), Jeonla (nam/buk), and Jeju) gave the lowest scores of 3.18 and 3.19. Distance from the venue increased the perception of objective authenticity became lower.

Table 5.15 ANOVA Result for Visitor Perceived Authenticity

Motivation		Mean (SD)	df	F	Sig.
<i>Occupation</i>					
Objective	Student (n=36)	3.32 (.629)			
	Housewife (n=95)	3.52 (.711)			
	Office worker (n=105)	3.23 (.632)			
	Government officer (n=14)	3.44 (.478)	6	2.299	.035*
	Self-employed (n=25)	3.54 (.937)			
	Professional (n=22)	3.36 (.721)			
	Other (n=7)	3.37 (.616)			
<i>Age</i>					
Existential	18-19 (n=21)	2.91 (.790)			
	20-29 (n=35)	2.99 (.676)			
	30-39 (n=142)	3.19 (.763)			
	40-49 (n=78)	3.37 (.740)	5	2.740	.019*
	50-59 (n=14)	3.15 (1.069)			
	Over 60 (n=14)	3.54 (1.248)			
Objective	18-19	3.14 (.448)			
	20-29	3.26 (.678)			
	30-39	3.36 (.686)			
	40-49	3.41 (.660)	5	2.873	.015*
	50-59	3.62 (.982)			
	Over 60	3.87 (.743)			
	<i>Residence</i>				
Objective	Anseong (n=93)	3.62 (.76)			
	Gyeonggi (n=132)	3.29 (.60)			
	Seoul (n=38)	3.18 (.65)	4	5.984	.000**
	Chungnam/buk(n=26)	3.40 (.79)			
	Others (n=15)	3.19 (.69)			

* significant at the 0.05 level ** significant at the 0.01 level

Source: Author

t-tests were also carried out to examine if there were significant differences in authenticity. Table 5.16 presents the results. This study identified significant difference between visitors' marriage status, visitation, knowledge, and preference for heritage festival and perceived authenticity. Firstly, according to marriage status, 'objective' and 'constructive' factors displayed significant differences. Married visitors perceived 'objective authenticity' more than single visitors and they perceived 'constructive authenticity' less. Secondly, according to the visitation number, first-time visitors gave a lower score to 'objective authenticity' and higher to 'constructive authenticity' than repeat visitors. In terms of first-time visitor, they compared the festival with their common knowledge or their other experience. If their previous experiences were similar to the Baudeogi Festival, or if they felt enjoyment and novelty in a traditional manner, they accepted the festival as authentic.

Thirdly, according to prior knowledge about the festival, 'objective authenticity' was significantly different. Visitors with knowledge about the Baudeogi festival perceive a 'objective authenticity' more than visitors without prior knowledge.

Table 5.16 t-test Results for the Level of Perceived Authenticity Factors

		Existential	Objective	Constructive
		Mean (SD)		
Marriage	Single (n=58)	3.08 (.738)	3.16 (.613)	3.16 (.748)
	Married (n=248)	3.24 (.813)	3.43 (.700)	3.06 (.807)
	t (Sig)	-1.525 (.130)	-3.236 (.002)**	2.259 (.026)*
Visitation	First-time (n=147)	3.21 (.774)	3.3000 (.65797)	3.1622 (.76393)
	Repeat (n=159)	3.21 (.828)	3.4637 (.71649)	3.0164 (.82154)
	t (Sig)	.380 (.704)	-2.697 (.007)**	2.157 (.032)*
Knowledge	Yes (n=252)	3.2337 (.803)	3.4302 (.682)	3.0591 (.829)
	No (n=51)	3.1164 (.792)	3.1660 (.708)	3.2189 (.608)
	t (Sig)	.602 (.548)	2.791 (.006)**	-1.951 (.052)
Been heritage Festival in this year	No (n=165)	3.15 (.770)	3.30 (.678)	3.06 (.817)
	Yes (n=141)	3.29 (.833)	3.48 (.699)	3.12 (.774)
	t (Sig)	-1.539 (.125)	-2.273 (.024)*	-.630 (.529)

* significant at the 0.05 level ** significant at the 0.01 level

Source: Author

The ‘agglomeration schedule’ (Table 5.18) showed that the distance of coefficient jumped the most at the 299 and 300 stage. This suggests that a three-cluster solution was most appropriate for the data of authenticity.

ANOVA tests indicate that all three factors contributed to differentiating the three authenticity clusters. In addition, the Duncan multiple-range test was further employed (see Table 5.19). According to Table 5.19, for Cluster 1, ‘objective’, and ‘constructive’ authenticity were the most related to this cluster but the mean of ‘objective authenticity’ was higher than the ‘constructive authenticity’ factor. Therefore Cluster 1 was labelled as ‘objective acceptors’. Cluster 2 is titled as ‘constructive acceptors’ based on the scale of mean score (Table 5.19). Finally, Cluster 3 was the most related to ‘existential authenticity’ and was identified as ‘existential acceptors’.

Table 5.19 ANOVA Analysis between Authenticity Factors and Clusters

Motivation Factors \ Clusters	Cluster 1 (n=153)	Cluster 2 (n=91)	Cluster 3 (n=58)	F-ratio (p)
Existential	-.1949 ¹⁾ (.9549) ²⁾	.2535 (.8680)	.1163 (1.200)	6.450 (.002*)
Objective	.5789 (.7672)	-.9988 (.6255)	.0399 (.7739)	133.807 (.000*)
Constructive	.3518 (.7231)	.3059 (.7584)	-1.408 (.6916)	134.343 (.000*)
Cluster Name	Objective acceptors	Constructive acceptors	Existential acceptors	

¹⁾Mean , ²⁾SD, * p>0.01

Source: Author

Table 5.20 shows the result of cross-tabulation analysis between visitor characteristics and authenticity clusters. Regarding visitors' background, Cluster 1 and Cluster 3 showed very similar figure with a higher population of repeat visit and prior knowledge about the Baudeogi Festival, but Cluster 2 presented more first visitors and people without prior knowledge in the groups.

Table 5.20 Visitors' Characteristics of Authenticity Clusters

	Cluster 1	Cluster 2	Cluster 3	χ^2
	Objective acceptors (n=153)	Constructive acceptors (n=91)	Existential acceptors (n=58)	(p)
Visitation				
First time	72	52	23	28.81 (0.04)**
Repeat	81	39	35	
Stay				
Daytrip	92	71	32	14.52 (0.06)*
Stay	61	20	26	
Knowledge				
Yes	128	69	52	4.99 (0.08)*
No	25	22	6	
Marriage				
Single	25	26	7	7.85 (0.02)**
Married	128	65	51	
Age				
18-19	11	7	3	15.68 (0.10)*
20-29	18	12	4	
30-39	75	44	23	
40-49	35	25	17	
50-59	5	2	7	
Over 60	9	1	4	

* significant at the 0.1 level ** significant at the 0.05

Source: Author

5.2.4 RELATIONSHIP BETWEEN MOTIVATION AND PERCEPTION OF AUTHENTICITY IN BAUDEOGI FESTIVAL

5.2.4.1. CORRESPONDENCE ANALYSIS

Correspondence analysis has been popular in marketing research to display such variables as customer preference like colour, size, and taste in relation to preferences for brands. It is a special case of canonical correlation, where one set of entities (categories rather than variables as in conventional canonical correlation) is related to another set (Choi 2000). The technique defines a measure of distance between any two points, where points are the values (categories) of the discrete variables. Since distance is a type of measure of association (correlation), the distance matrix can be the input into Principal Components Analysis, just as correlation matrices may be the input for conventional factor analysis (Clausen 1998). Correspondence Analysis uses a definition of Chi-square distance rather than Euclidean distance between points. Table 5.21 shows the results of Correspondence Analysis. The Chi-square value (41.374) was significant ($p < 0.01$) which justifies the assumption that the two variables were related (Choi 2000). The singular values, simply the square roots of eigenvalues, were calculated at .370 and .046 for each dimension.

Table 5.21 Correspondence Analysis between Motivation and Authenticity Clusters

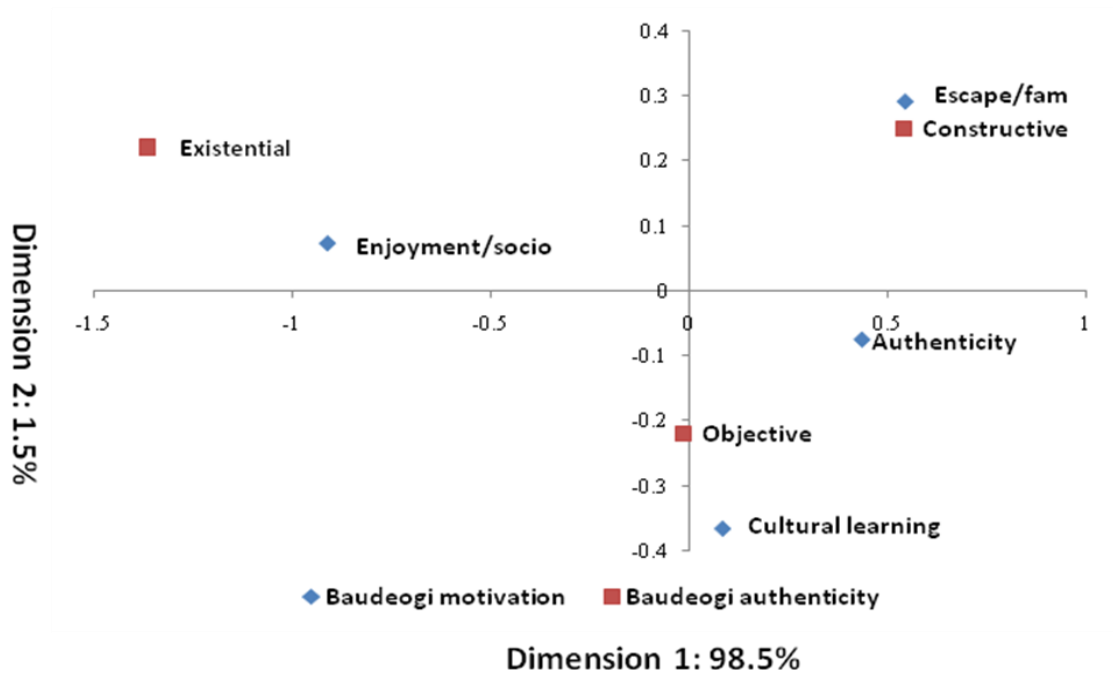
Configuration Points	Point Definition (group)	Coordinations of X (dimension 1)	Coordinations of Y (dimension 2)
MTV 1	Enjoyment/socialisation	-.910	.075
MTV 2	Authenticity	.436	-.073
MTV 3	Escape/family togetherness	.545	.293
MTV 4	Cultural Learning	.085	-.364
AUT 1	Existential	-1.363	.222
AUT 2	Objective	-.015	-.219
AUT 3	Constructive	.540	.250
Singular value		.370	.046
Proportion of inertia (%)		98.5	1.5
$\chi^2 = 41.374$ $p = .000$			

Source: Author

The proportion of inertia indicated that Dimension 1 explained 98.5% of the correspondence relationship in two groups and Dimension 2 explained the rest of 1.5%. Therefore, the correspondence relationships between authenticity clusters and motivation clusters were explained in two dimensions.

Following the coordinates X and Y in Table 5.21, each variable (point) was displayed on a correspondence map (Figure 5. 4). The correspondence map displays two or more of the dimensions which emerge from Principal Components Analysis of point distances, and points are displayed in relation to these dimensions (Choi 2000). Therefore, on the correspondence map (Figure 5.4), visitor motivations (presented as blue diamond) and perceptions of authenticity (presented as red square) were displayed as a result of Correspondent Analysis. The map indicated that according to how each item drift apart on the opposite side it is in counterpart but according to getting closer, the relationship is getting higher.

Figure 5.4 Correspondence Map in Baudeogi Festival



Source: Author

According to Figure 5.4, regarding Dimension 1 (related to authenticity), the left-hand side and the right-hand side were divided into activity-related (existential) authenticity and object-related (constructive and objective) authenticity. Dimension 2 (related to motivation), the lower side and upper side were divided into heritage related motivation (history and cultural learning) and festival experience related motivation (escape and enjoyment).

Through this correspondence map, the distances between any two points among motivations and perceptions of authenticity were identified. According to Figure 5.4, existential acceptors and enjoyment/socialisation seekers were located the most closely. This relation showed that 'enjoyment/socialisation' seekers tended to perceive more 'existential' authenticity from the Baudeogi Festival experience. Also, 'authenticity' seekers and 'cultural learning' seekers were positioned the nearest to 'objective' acceptors. These visitors who sought history and cultural value from the Baudeogi Festival perceived 'objective' authenticity. Finally, 'escape/family togetherness' seekers were positioned closer to 'constructive' acceptors. Likewise, the result showed the relationships between visitor motivations and their perceptions of authenticity (Cohen 1988).

5.2.5 VISITORS' SATISFACTION

5.2.5.1 ANOVA ON SATISFACTION LEVEL BY CLUSTERS

One-way ANOVA tests were employed to examine the relationship between motivation clusters and perceived authenticity clusters overall satisfaction. As shown in Table 5.22, there was a significant main effect ($p < 0.01$) on overall satisfaction levels among motivation clusters. The 'enjoyment/socialisation' seekers (mean, 3.98) were more satisfied than any other group and cultural learning seekers were followed next (mean, 3.41).

Table 5.22 Satisfaction by Different Motivation Groups

Clusters	Cluster 1 (n=89) Enjoyment/ socialisation seekers	Cluster 2 (n=91) Authenticity seekers	Cluster 3 (n=69) Escape/family togetherness seekers	Cluster 4 (n=54) Cultural learning seekers
Mean (SD)	3.98 ¹⁾ (.723)	3.37 (1.061)	3.30 (.928)	3.41 (.077)

F= 8.65 Sig: 0.000

¹⁾ 5-points Likert scale (5: strongly agree, 3: neither agree nor disagree, 1: strongly disagree)

Source: Author

An ANOVA test indicated that there was also a significant main effect ($p < 0.1$) on overall satisfaction level among perceived authenticity clusters (Table 5.23). The Existential Cluster (mean, 3.67) reported a significantly higher level of satisfaction than the Objective (mean, 3.46) or Constructive (mean, 3.33) Cluster.

Table 5.23 Satisfaction by Different Perceived Authenticity Groups

	Cluster 1 (n=153) Existential	Cluster 2 (n=91) Objective	Cluster 3 (n=58) Constructive
Mean (SD)	3.67 ¹⁾ (1.013)	3.46 (.970)	3.33 (1.066)

F= 2.75 Sig: 0.065

¹⁾ 5-points Likert scale (5: strongly agree, 3: neither agree nor disagree, 1: strongly disagree)

Source: Author

5.2.5.2 LINEAR MULTIPLE REGRESSION ANALYSIS

5.2.5.2.1 MOTIVATION AND AUTHENTICITY DIMENSIONS WITH OVERALL SATISFACTION

The four motivation factors (section 5.2.2.1) and three authenticity factors (section 5.2.3.1) were used in a linear multiple regression analysis. The independent variables were expressed in terms of the standardized factor scores (beta coefficients) and the significant factors that remained in the regression equation were shown in order of importance based on the beta coefficients. The dependent variable, visitors' overall level of satisfaction, was measured on a 5-point Likert type

scale (very unsatisfied~very satisfied). The equation for visitors' overall level of satisfaction was expressed in the following equation:

$$Y_s = \beta_0 + B_1X_1 + B_2X_2 + B_3X_3 + B_4X_4$$

Where,

Y_s = Tourists' overall level of satisfaction with the Baudeogi Festival

β_0 = Constant (coefficient of intercept)

X_1 = Cultural learning

X_2 = Escape/family togetherness

X_3 = Authenticity

X_4 = Enjoyment/socialisation

B_1, \dots, B_4 = Regression coefficient of Factor 1 to Factor 4.

Table 5.24 showed the results of the regression analysis for motivation factors and satisfaction level. To predict the goodness-of-fit of the regression model, the multiple correlation coefficient (r), coefficient of determination (adjusted r^2), and F ratio were examined. First, the r of independent variables (four motivation factors, X_1 to X_4) on the dependent variable (visitors' overall level of satisfaction, or Y_s) was 0.50, which showed that the visitors had positive overall satisfaction levels with the four dimensions. Next, the adjusted r^2 was 0.25, suggesting that about 25% of the variation of visitors' overall satisfaction was explained by the four factors. Finally, the F ratio, which explained whether the results of the regression model could have occurred by chance, had a value of 24.781 ($p=0.00$) and was considered significant (ie. It was not random effect).

In regression analysis, the beta coefficients can be used to explain the relative importance of the four dimensions (independent variables) in contributing to the variance in the tourists' overall satisfaction (dependent variable). As far as the relative importance of the four motivation dimensions is concerned, Factor 3 (authenticity, Beta=0.350, $p=0.00$) carried the heaviest weight for visitors' overall satisfaction, followed by Factor 2 (escape/family togetherness, Beta=0.244, $p=0.00$), Factor 4 (enjoyment/socialisation, Beta=0.189, $p=0.00$), and Factor 1

(cultural learning, Beta=0.179, p=0.00). In conclusion, all the underlying dimensions were significant. However, due to the low level of the adjusted r^2 value (25%) as below 40%, the regression model could not achieve a satisfactory level of goodness-of-fit in predicting the variance of visitors' overall satisfaction in relation to the four factors. Thus, the results of multiple regression analysis indicated that there is a low level of causal relationship between motivation factors and overall satisfaction level.

Table 5.24 Regression Analysis for Satisfaction vs Motivation

	B	Standard Error	Beta	t	Adjusted r^2 (F)
Constant	3.541	.050		70.311**	
Cultural learning	.180	.050	.179	3.559**	
Escape/family togetherness	.246	.050	.244	4.867**	0.250 (24.781)**
Authenticity	.352	.050	.350	6.972**	
Enjoyment/socialisation	.190	.050	.189	3.764**	

** Significant at the 0.01 level

Source: Author

Secondly, perception of authenticity factors (section 5.2.3.1) and overall satisfaction were examined with regression analysis. The equation for tourists' overall level of satisfaction was expressed in the following equation:

$$Y_s = \beta_0 + B_1X_1 + B_2X_2 + B_3X_3$$

Where,

Y_s = Tourists' overall level of satisfaction with the Baudeogi Festival

β_0 = Constant (coefficient of intercept)

X_1 = Existential authenticity

X_2 = Objective authenticity

X_3 = Constructive authenticity

B_1, \dots, B_3 = Regression coefficient of Factor 1 to Factor 3.

Table 5.25 shows the result of regression analysis. The r of independent variables on the dependent variable was 0.49, which indicated that the visitors had positive overall satisfaction levels with the three dimensions. Also, the adjusted r^2 was 0.24, suggesting about 24% of explanation by three factors for overall satisfaction. Last, the F ratio, which explained whether the results of the regression model could have occurred by chance, had a value of 31.446 ($p=0.00$). Therefore, between visitors' perception of authenticity and satisfaction, there is a low level of causal relation at the Baudeogi Festival. Regarding the Beta values, Factor 1 (Existential Authenticity, Beta=0.396, $p=0.00$) carried the heaviest weight for visitors' overall satisfaction as the most important predictor among the authenticity factors. It was followed by Factor 3 (Constructive Authenticity, Beta=0.223, $p=0.00$) and Factor 2 (Objective Authenticity, Beta=0.184, $p=0.00$).

Table 5.25 Regression Analysis for Satisfaction vs Authenticity

	B	Standard Error	Beta	t	Adjusted r^2 (F)
Constant	3.540	.051		69.089**	
Existential	.403	.051	.396	7.845**	0.240 (31.446)**
Objective	.187	.051	.184	3.645**	
Constructive	.227	.051	.223	4.416**	

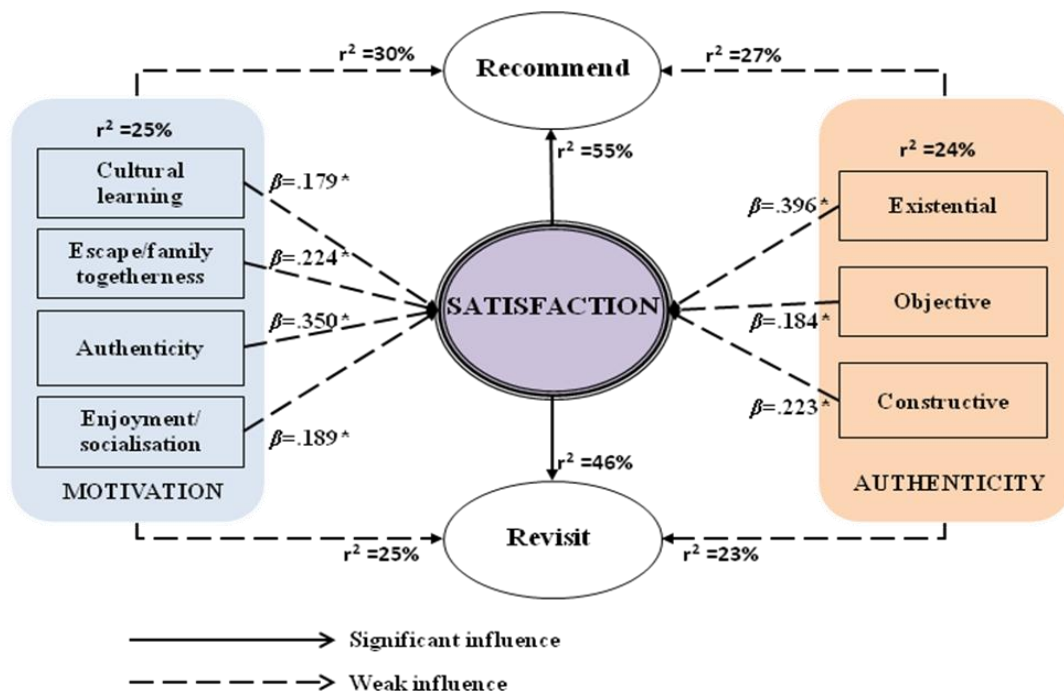
** Significant at the 0.01 level

Source: Author

Figure 5.5 summarised the result of regression analysis for satisfaction of the Baudeogi festival visitors as a flow chart. The arrow indicates the direction from independent variables to dependent variables. The single line represents stronger influences while dotted line represents weak influences between independent and dependent variables. According to Figure 5.5, satisfaction and intention to revisit the Baudeogi Festival accounted for 46% (adjusted r^2) of the explanation which is an acceptable level (Choi 2000) in the social sciences. Therefore, visitors' overall satisfaction level affected a visitors' willingness to revisit the festival. In the meantime, regarding visitors' satisfaction and intention to recommend the festival, the regression model

explained 56% (adjusted r^2) of the relationship. Satisfied visitors attract more potential visitors by their recommendations. This result indicated the importance of visitor satisfaction for the future development for the festival. Therefore, to keep these loyal visitors, festival organisers and performers need to fulfil visitors' satisfaction and act upon the effective factors in visitors' satisfaction where motivation and authenticity factors are clearly important.

Figure 5.5 The Result of Multiple Regression in the Baudeogi Festival



Source: Author

5.3 PERFORMER RESEARCH AT BAUDEOGI

This research investigated the festival performers as one manifestation of the visible local customs and folklore themselves and how they are involved in the process of festival planning and tourism development in their region (Research objective 6). The performers are generally recruited by the performance groups from various teams and regions to provide dance performances for the public and to hand over this living culture to the next generation. Through

the semi-structured interview with 5 performers from each festival, issues of what make them perform for their troupe and for the festival; the perception of authenticity in their troupe; and their opinion about the festival are identified.

First of all, the Namsadang is a performance troupe for the Baudeogi festival. Baudeogi was a legendary person who led the Namsadang to their heyday in 19c as the first and last woman leader in the otherwise male-only group. The traditional Namsadang performance was registered on UNESCO's ICH (Intangible Cultural Heritage of humanity) list in 2009 and this consisted of six components: a segment of 'farmers' music' emphasises the percussive sounds with traditional musical instruments; a mask dance presents four comic scenes depicting people from different social classes; a tightrope walking act sees an acrobat dance on a high-wire engaged in witty exchanges with a clown below; in a puppet play, more than fifty puppets act out seven scenes together with a narrator and musicians; an acrobatic segment combines physical feats performed on the ground with comic conversation and music; and hoop spinning with a wooden stick rounds off the performance. The mask dance and puppet plays enacted the oppression of the lower classes as well as women in a male-dominated society. Through satire, these performances raised issues on behalf of those with no political voice and manifested ideals of equality and freedom, sustaining and inspiring the poor. As a result, the Namsadang performance seems to organise a good and varied collection of Korean traditional culture. Therefore, it is considered good content for cultural promotion overseas by the government.

The original form of Namsadang performances is not performed in the festival. Converted performances are performed differently to cater for visitors' taste and contemporary trends. The traditional language has been converted to the modern usage and the performing theme has changed with social issues. They are preserving the hardware (6 components) but modifying software (expression) of their performance according to current trends. Therefore, the

Namsadang performance troupe is really two groups; that is, a regular performance group (called 'old Namsadang') and an event performance group (called 'new Namsadang'). The regular performance group performs in their private facility every weekend for two groups (4 months each) per year. They perform the original form with the full performance including old language. On the other hand, the event performance group performs outside events including at the Baudeogi Festival or at overseas events. This group performs edited versions of the performance according to the nature and character of the particular event. As a promotional and experimental group, the second group (new Namsadang) is the main sample group for this study.

5.3.1 PERFORMERS IN THE BAUDEOGI FESTIVAL

Performers are seen as the critical indicator of authenticity (Xie, 2001). What happens to the performers in their performance is often considered critical in determining if this cultural heritage is commercialised or not because the commodification can be seen as the need for jobs and incomes from the ethnic community perspective as well as the quality of performance.

Namsadang, performers of the Baudeigi Festival, are very famous as a representative of traditional performance Korean. Most performers join the 'new Namsadang' through the audition and some are chosen directly by initiators who have the main responsibility to preserve and hand over the original performance. These performers are continuously trained by initiators in this authentic performer group. Although most performers are not seen as ethnic performers, they are trained as authentic dance performers. They get training everyday in their training centre which is provided by Anseong city because they are retained by the city council and paid in the capacity of a government employee. Whenever they perform at public events, including in the Baudeogi festival, they are paid extra per performance.

5.3.1.1 PERFORMERS' PERSONAL DETAILS

Interviews were conducted with 5 performers who were recommended by the team manager. According to Table 5.26, interviewees consisted of three males and two females. The ages ranged from 21 to 34 and they had different roles in the performance, but they had trained to be able to perform every part. The two female members had different backgrounds to the other members. These two women had performed in the team since they were eight and ten years old and at that time they started as child dancers (Figure 5.6). These child dancers perform in the 'Pungmul' part (playing traditional music as part of a dance ensemble) and they dance on the shoulders of adult performers.

Figure 5.6 Dancing Child in the Namsadang Performance



Source: Author

These early starters started performing through personal interest and recommendation, while the other performers were transferred from the other traditional performance team through the audition or recommendation. Therefore, all of the Namsadang performers interviewed here were professionally experienced and trained performers. BA was the youngest adult performer in the troupe whose role was team mascot, recalling Baudeogi and acting as a main model for the

promotional poster. Although they conduct a very active performance, their characters were generally quite introverted.

Table 5.26 Profile of the Performers

	Informant	Gender	Age	Festival	How long	occupation	Main role	Residential location
1	BA	F	21	Baudeogi	13 yrs	Performer/ Student	Erum (Acrobatic on the rope)	Anseong
2	BB	M	33	Baudeogi	6 yrs	Performer	Beona (hoop spinning)	Anseong
3	BC	F	34	Baudeogi	24 yrs	Performer/ trainer	Sangshoi (music/Leader)	Anseong
4	BD	M	29	Baudeogi	3 yrs	Performer	Salpan (Acrobatics)	Anseong
5	BE	M	30	Baudeogi	4 yrs	Performer	Salpan, Pungmul (Farmers' music)	Anseong

Source: Author

5.3.2 MOTIVATION OF THE PERFORMERS

These performers were asked about their motivation in two ways: why they started their involvement in the Namsadang performance, and why they perform in the Baudeogi Festival? As a summary of the answers for motivation, Table 5.27 shows a data matrix for all five performers. Commonly, most performers enjoyed their performance and saw it as their duty to join the festival as a member of city performance team. Also, they were fairly satisfied for the Baudeogi Festival.

5.3.2.1 MOTIVATION TO START PERFORMING

Namsadang performers joined the team for their personal interest or as a job for living. The two female members, who started their performing before 10 years old (BA and BC on Table 5.27) felt dance performance as their destiny. As one of the early starters, BA began her performances by recommendation of an extra-curricular activity teacher, and enjoyment and fun from her performances made her to continue until present.

Table 5.27 Performers' Motivation

	Informant	Motivation to start performing	Motivation for the festival performing	Satisfied
1	BA	An extracurricular activity at school Recommendation by teacher Fun/enjoy Destiny	Duty & responsibility as a member of city performers Opportunity to be recognised to many people	Yes
2	BB	Previous relationship with Namsadang performer Personal interest Fun Similar career from other troupe	A matter of course as a city performers The festival's theme is fit to my team's history and performance	Yes
3	BC	To be attracted strongly (when she saw the performance at first) Destiny	As a member of city performers	Yes
4	BD	As a job through the audition Similar career from other troupe	As a member of city performers	Yes
5	BE	Similar career from other troupe Recommendation	As a member of city performers	Yes

Source: Author

Performer BC who has performed for 24 years, described it as her destiny because she started when she was a child with pure enthusiasm for the Namsadang performance.

“I started this performance when I was in elementary school, 10 years old. When I saw the Namsadang performance for the first time, I was playing in the play ground like other children. One day, I heard a drum beat and traditional music sound and followed where the sound came from and I saw Mr KB Kim (initiator performer) was playing a ‘Janggu’ (A double-headed drum). His performance and drum sound was flashy. I was captivated by his passionate performance and desired to do it like him. After that I followed the Namsadang team for two years and they took me finally as their child performer.”

Her motivation showed a difference to recruited performers. BD, who had been in the team for 3 years, recalled the reason for performing in Namsadang as an alternative choice to get out from unemployment. He also recalled his previous experience (working for a similar performance team) which affected his starting the Namsadang performance as a job.

“I used to play a traditional musical instrument in another performance troupe before military army service but when I was discharged from the army I couldn’t get a job for a while. One day my friend who was performing in the Namsadang gave me audition information and I applied and joined the Namsadang team.”

These performers were performing in the same team but they had widely different motivation according to their starting age and time spent in the troupe. The early members showed stronger motivation and responsibility than recently-recruited members. This tendency was found among other performers too. As early starters, BA showed a more similar attitude to BC in terms of how they have been continuing the performances with their willingness since their childhood. However, comparatively BB and BE seemed closer to BD’s impression in their motivation. Through the interviews, it was shown that for recently-joined performers, prior related careers were one of the most important factors for recruitment in a renowned group. Based on their previous dance performance experience, they were trained for the Namsadang performance and spirit.

5.3.2.2 MOTIVATION PERFORMING FOR THE FESTIVAL

One of the main motivations for performing was that they are the theme of the festival themselves; they felt responsibility for it; and they considered it as a good opportunity to become famous. In fact, before the festival, the Namsadang performance was not well-recognised by the public. The reason for this was that they used to perform in their own theatre for special interest visitors only rather than in a public place. However, since the Baudeogi

Festival, the Namsadang performance has been recognised as a representative Korean traditional performance team (Newsis, 11th Nov. 2009). This popularity has made them accrue more financial benefit because extra payment has followed from their extra performances. BD commented how money was an important element for his performance.

“Through the performance to be recognised by many people like a celebrity makes me feel good and performing in the festival is good for money as well because during the festival we perform a lot. To be honest, without money nobody would like to do it.”

Meanwhile BE offered a different point of view about the festival in that it is a chance for local development and personal growth through more experience.

“It is good chance for Anseong city’s development. Obviously, the Baudeogi festival is the biggest event in a year for my team that is why it makes me more nervous than performing in other place. I think this is good thing to improve my performing ability as well.”

In terms of festival motivation, it seems there was no difference between the early starters and the recently-recruited members but there was a difference in the way of accepting the benefit of the festival if it is for individual (money or personal growth) or local development. When they were asked about their satisfaction working as a Namsadang performer, generally they were all satisfied with their performances. Performing as a job was the reason why they were proud of their performance in terms of its history and cultural value, and most of all they enjoyed for simple personal reasons, too. When they were asked if they would continue to perform in the festival, all the Namsadang performers expressed a high willingness to remain performing in the festival.

5.3.3 PERCEPTION OF AUTHENTICITY OF THE PERFORMERS

In the next part of the interviews, an attempt was made to identify how Namsadang performers perceive authenticity from their mediation of the Baudeogi Festival, using Wang's (1999) categories of authenticity once more.

5.3.3.1 EXISTENTIAL AUTHENTICITY

Dance performance is re-enactment. This is hard to be considered as objective authenticity because it is difficult to be sure if it is the accurate re-enactment of traditional dance (Daniel, 1996). Therefore, existential authenticity can be considered beyond the originality of the object (Wang 1999) and it is important to examine perceptions of authenticity from intangible cultural heritage. Different to object-oriented viewpoint, existential authenticity in tourism indicates an 'intensified and concentrated experience of an alternative Being-in-the-world' (Wang 2000:65). For professional performers, existential authenticity is usually superior to objective authenticity because performers become absorbed in their performances and their emotions during their performances rather than on whether they are performing exactly the 'correct' dance.

Existential authenticity is divided into two dimensions: intra-personal and inter-personal authenticity. Intrapersonal authenticity contains bodily feelings and self-making. Bodily feeling could be seen in the two aspects of the sensual and symbolic (Wang 1999). Sensual is like sensibility or feeling and symbolic is an expression of personal identity including health, naturalness, youth, vigour, vitality, fitness, movement, beauty, energy, leisure class, taste, distinction, romance etc (Wang 1999). Bodily feelings can be considered as regaining one's true human capability not controlled by social norms and regulations, and it becomes a significant element that allows one to attain a sense of authentic existence. Self-making is connected with the motivation for tourism or travel. Wang (1999) maintained that self-making or self-identity is

an implicit dimension sought through touristic activities occurring outside ordinary life. Some performers commented that their self-related experience was the one important experience during their performance. Inter-personal authenticity is connected with family ties and touristic *communitas*. The festival and performance provide opportunities of intermediation and interaction to tourists and performers being outside of everyday life and sharing common humanity, fun and enjoyment. Table 5.28 shows the data matrix of performers' perceived existential authenticity in the festival. Their responses were categorised separately as intrapersonal authenticity and interpersonal authenticity. For the Namsadang team, the level of perceived existential authenticity was different according to their career in the team and motivation. Those who have performed longer and who have higher willingness and motivation, perceived intrapersonal authenticity richer. For example, BA (13 year career) and BC (24 year career) have more comments on their special feelings about performances. These two performers made more willingness and motivation than other members as well.

Table 5.28 Perceived Existential Authenticity by Performers

	Existential Authenticity
BA	<p>Intra: Try to fit myself in ancestors' character (Strong and charismatic), their feeling and environment. Time-machine role, Responsibility I abandon myself when I am performing. I am totally my character 'Erumsani'. Inter: bonding with my colleagues, visitors and my character. Breathing together.</p>
BB	<p>Intra: In the costume I abandon myself and try to enjoy my performance Responsibility Inter: bonding with my colleagues</p>
BC	<p>Intra: Sometimes, I attain a spiritual state of perfect selflessness. I perfectly forget myself and become my character. enjoyment, happiness, responsibility, pride Inter: When audiences fall into my performance, I feel I am going against the time. When we feel same things and concentrated on a moment at the same time, I, my colleagues and audiences. Sudden exclamation from audiences.</p>
BD	I haven't felt it yet.
BE	<p>Intra: Appreciation to past performers, sense of accomplishment, responsibility One day, I experienced total immersion in my character. I can't remember but my colleagues said I was a totally different person. Inter: when the audiences give me good reaction, I feel a bond with them.</p>

Source: Author

5.3.3.1.1 INTRA-PERSONAL AUTHENTICITY

Depending on the type of performance, the perception of intra-personal authenticity may be different. To these performers for the living culture, it is easier to be absorbed in their performance and to feel emotional feeling so they have a more sensual experience.

5.3.3.1.1.1 BECOMING A PERFORMANCE CHARACTER

The Namsadang performers play a character role that is their performances. Visitors feel pleasure and catharsis enjoying the performance and the characters. Some characters look shy but it is charismatic at the same time while other characters are tough or comical. Also, they continuously communicate with audiences through speaking, dancing, and playing music. When these characters are interpreted well and expressed properly by the performer, it helps visitors to have fun and sympathy. To research the character helps performers to be absorbed in their performances and it makes them feel another self. BA and BC commented about different body feelings when they were losing themselves during the performance. In the real world, BA is a calm and shy young lady, but during her performance she is changed to an excellent joker and charismatic character.

“When I am performing my character Erumsani, I am totally changed to a different person. Ermsani looks like a young girl but she is very strong and charismatic to be able to control the audience with her attitude and conversational skill. However, I have to control Erumsani’s personality behind the little young girl character. When I perform this character, I am reminded of Baudeogi. She might be this kind of girl. ”

Actually, she is the only performer who gets a tip from audiences during her performance. She kept exchanging words with her audiences with a sly humour while performing her dance.

5.3.3.1.1.2 LOSING MYSELF / MEETING ANOTHER SELF

During performances sometimes performers experienced losing themselves and finding another self inside them. Except BD, every performer answered that they had this kind of experience. Sometimes it was recognised by other people as well. This feeling was as free from oneself and being another object. Although the Namsadang performance is extremely active and dynamic, the interviewed performers tended to be shy and quiet. Therefore, this difference between their real personality and their performing characters are distinct and they lose themselves through immersion. As a medium for this 'change', BB mentioned his costume. He answered when he dresses for a performance he felt a change of his attitude. In his costume, he had a different feeling to when in his ordinary clothes. It made him feel more special and confident. In the mean time, BC commented that sometimes she feels in a different time over her character. This feeling was no different for her between theatre performance for the purpose of preservation, on the one hand, and reconstructed festival performances on the other. She explained that these experiences do not depend on the accuracy of the performance but it depends on the situation made by audience's response, harmony with colleagues and herself. However, she could not deny that she got this feeling more often in an (objectively) authentic performance than in re-created performance. During her performance (she leads a traditional music group beating a small gong which makes the leading sound) she looks totally absorbed in the music and makes audiences dance with her.

“Sometimes, I feel my existence has disappeared. I fall into the music and my body moves with the music without my control. I call it as the state of complete absence of ego. It is really difficult to experience during the performance. To achieve it, the audience, my team and I should be one at the same time. You can recognise it if you see the performance when I am in the state of complete absence of ego. Everything is different from normal.”

5.3.3.1.1.3 HAPPINESS/FUN/ENJOYMENT AND RESPONSIBILITY

The interviewees commonly answered that they feel happy, fun, enjoyment and responsibility in their performances. Traditional dance performer is not a preferred job in Korean society and for all performers it is not a guarantee of success in their futures. Just a few of them can survive as a notable name of human cultural assets or initiators. Therefore, if they cannot enjoy it, they will not always carry on with this job. As far as they feel this positive feeling, although they are performing modified performances from the original form, they regard the actual format of the performance as acceptably authentic.

5.3.3.1.2 INTER-PERSONAL AUTHENTICITY

In this part, performers' feelings and experiences when they were performing through interacting among them or with audiences was examined.

5.3.3.1.2.1 BONDING WITH COLLEAGUES

As a group performance, harmony among performers is needed and it affects the atmosphere of the stage and the experience of the audiences. Performer BC recalled that when she felt the perfect moment of harmony among her colleagues. She commented that apart from physical environment, she experienced this feeling only from the air and harmony with people (at Namsadang performances).

“The moment, I, colleagues and audiences are being one, is the most precious. Sometimes I come across this moment.”

5.3.3.1.2.2 BONDING WITH AUDIENCES

Like bonding experience with colleagues, the performers they gained the feeling of bonding with their audiences. This experience follows when they first harmony among the performers and then transfer this feelings successfully to the audiences. Active interaction with audiences

provokes sympathy between performers and audiences. BE commented that audiences are integral parts of their performance, and he argued these onlookers are their '(informal) colleagues' when he feels bonding to audiences. Also he added that this moment made him excited and made him concentrate more on his performance.

Feelings of sympathy among audiences means that the performers had successfully transferred authenticity through what they had wanted to share with them. When the audiences had attended the real performance, they had reacted to the performers and enjoy it together. To make this experience, performers prepared several repertories of the performance according to the type of audience. BA said when they perform for children, they change everything to make it more accessible to young audiences; and if they perform for special interest audiences (for example, who desire the most original performance) visitors, they do the original form with old language. However, in the festival, general visitors are family groups, so they usually perform a general level of performance with contemporary issue and language. Performers expressed satisfaction performing different contents according to audiences in that they were able to share their performance to many people. BA recalled that:

“I think our authenticity is an invisible thing which can be explained as enjoyment, fun and catharsis from traditional experience. These feelings are able to be transferred when people understand and sympathise with our performance. Therefore, how to make them understand is more important than recorded form in the documents. That is why I keep studying our performance to understand and to transfer these feelings to modern people. Also, I can confirm whether I am doing it well from the atmosphere and audiences' response.”

BA added that these reactions of audiences affect their next performance and they keep modifying it.

5.3.3.1.2.3 GOING BACK TO THE PAST

The background of their performance is the past, the nineteenth-century, a different era with a distinct name, the Chosun Dynasty. Between the Chosun Dynasty (1392-1897) and the Republic of Korea (since 1945), there existed a long gap associated with the Japanese occupation. The Chosun Dynasty is the most recent past for Korean people in the sense of 'pure' Korean history and the most nostalgic period in their memory because it was destroyed by foreign influence. Performers follow nineteenth-century ways in their performances through costume, speaking, dancing, and music. They have not experienced the past, 200-300 years ago. However, through their performances they attempt to experience the atmosphere of the past and to share it with their audiences. BC noted that she experienced another time when she was performing. Although it happened only several times, she felt she was the one playing on the street in the nineteenth-century. BA mentioned her role as being, practically, a 'time-machine' for the audience who can explore the past through their performance.

5.3.3.2 OBJECTIVE-RELATED AUTHENTICITY

The Namsadang performance has been handed down from generation to generation since the nineteenth-century. However, during the Japanese colonial era between 1910 and 1945, as one of the liquidation policies of Korean culture and nationality, the Namsadang performance was prohibited (Ryu 2006). In this period, the Namsadang recorded and documented their history and performance to keep their heritage. After 1945, a few survivors started to train new performers to transmit the performance and then the Namsadang performance could carry on its previous pedigree. However, every performance is re-enactment by individual performers and it is hard to say whether it is accurate re-enactment (Daniel, 1996) of the original form. Therefore, it is difficult to judge the authenticity from an objective view point in invisible cultural assets like these art performances.

Table 5.29 Objective Authenticity in Namsadang Performance

BA	<p>Authenticity is ‘Heung’ (joy / excitement), breath together, sharing ancestors’ feeling Pedigree (passed by generation in person) history which has been recorded and inherited</p> <p>How to express authenticity Recreate it to modern style in a traditional frame Deliver the same feeling the ancestors felt to visitors rather than same performance with the past Continuously recreated every year according to visitors’ preference</p>
BB	<p>Authenticity is ‘Heung (happy/excitement)’ Original frame</p> <p>How to express authenticity Entertain people and make them happy Sharing performer’s feeling</p>
BC	<p>Authenticity is Joy, fun and excitement Frame, basic order of performance (original form)</p> <p>How to express authenticity Bonding and sympathy of joy and fun between performance and audiences.</p>
BD	<p>Authenticity is Heung (Joy, participation)</p> <p>How to express authenticity Doing my best for performing and make them to enjoy it.</p>
BE	<p>Authenticity is Original frame</p> <p>How to express authenticity Making the audiences share the same feeling with ancestors who enjoyed this performance.</p>

Source: Author

The Namsadang performers routinely mentioned ‘Heung’ in their answers about the objective authenticity of their performance (Table 5.29). ‘Heung’ can be translated into English as amusement, fun and pleasure; and the performers explained it as joy, excitement, fun, happy and participation of audiences. Secondly, it is derived from sympathy and relief from a pithy satire on the politics and society in those days by a witty talker. Thirdly, they considered well documented evidences about their history and original performance as their authenticity. Lastly, their pedigree in that they have been trained same as original Namsadang performers.

The objective authenticity of Namsadang performance in Baudeogi Festival is still a debated issue between new Namsadang and old Namsadang members. The following part will present the comparative opinions among both performer sub-groups.

5.3.4 COMMODIFICATION OF THE BAUDEOGI FESTIVAL

The Baudeogi Festival is a well-known local festival which has successfully converted local culture into a discrete cultural tourism product. Before coming to fame, just one out of the six parts (Pungmul, Beona, Salpan, Erum, Deotboegi, and Deolmi) of the Namsadang performance was listed on the Korean National Important Intangible Cultural Heritage by Central government. This disappointing result made Anseong city change their goal to promote the festival as an international festival focused on international tourists.

The effort of commodification for the Namsadang performance by Anseong city started with promoting the symbol of Baudeogi. This character had lived in local tales and developed into an historical person, in the process creating a local cultural product. Although there are still various opinions about the historical reality of Baudeogi (if she was real or fake), discussion has been avoided in public (Jung, 2009). In the mean time, Anseong citizens have suggested more stories and myths about Baudeogi rather than clarifying the historical truth. Moreover, Anseong city has invited the public participation in the contest to create more stories about Baudeogi.

Obtaining the title of intangible cultural heritage from the government has been helpful to construct local identity, but to make a global product further content development has been necessary. As a cultural product, the Namsadang performance has required recreation as stage art rather than improving the performing skills. Anseong city scouted a famous stage art director for the Namsadang with a view to making a new stage art product. For this new project, they

organised new Namsadang which combines ideas of a cultural product and an educational experience tourism product for the purpose of the global market. New Namsadnag consists of young talented artists who have passed through intensive auditions, qualifying with a more dynamic performance than was originally the case. However, this new project jarred with old Namadang team members. They have debated about the issue of re-creation and preservation. New Namsadnag members pointed out that old members are afraid of new things and development by just insisting on preservation. Conversely, old Namsadang have complained that the new Namsadang has ruined the original form and badly damaged the Utadri melody which is the quintessence of the Namsadang performance. As a result of their divergent views, they compromised to be managed separately under Anseong city. Old Namsadang trains their performance the traditional way and new Namsadnag concentrates on the completion of new performances. Basically, a new form of performance has been created based on the original form but they have changed the main rhythm by adding another rhythm (Paldo rhythm) to their base rhythm (Utari rhythm). Instead of child dance, a new song and dance was added. The whole six components were re-organised as if they were one story and the spectacle is performed more dynamically by young performers (Jung, 2009).

However, new Namsadang considers there to be authenticity in their performance, and accurate enactment is not meaningful if it fails to promote a shared sense of feeling with audiences. They support the plan of Anseong City to commodify Namsadang performance and to publicise it as a global brand. BB commented about their re-created performance as follows.

“I suppose re-creation is another form of preservation. As we mentioned early, we manage the preservation teams separately. More than an accurate form of performance, how we maintain our authenticity in the performance is important and it is our task. As a vagabond troupe, performing on the various stages and venues is appropriate for our

character. I think protecting the original form is not the best way. We need to share with various people and develop it together.”

BA asserted the importance of the role of performers. She said that culture reflects current times that is why the authenticity of the transmitter who has empathy for the original form is more crucial. According to Namsadang performers’ comments, performers are the most important in the intangible cultural heritage and the performer’s perception of authenticity is necessary to help visitors’ perception of authenticity. Despite their contrasting approaches, the new Namsadang performers strongly recommended theatre performances by the old Namsadang team, adding that it is authentic. This performance is more intensive and it is largely a gathering of specially interested people. The reason why festival goers visit the festival is not only for performance, but also to enjoy the festival atmosphere, or family unity. In the festival it is difficult to concentrate on the performance only.

5.4 POLICY MAKERS RESEARCH AT BAUDEOGI

The growth of local festivals is considered as a gauge for the growth of the local economy in Korea. Since 1993, with the introduction of municipality, local festivals have been promoted as one of the crucial strategies for local development. Central government recommended municipalities develop local tradition and culture such as cultural heritage sites, monuments, memorial assets, arts, and traditional crafts as tourism resources, and gave advice about how to develop local invisible cultural assets into local festivals and international events (Jung, 2009). After 2000, with the government’s promotional strategy for cultural tourism including festivals, financial support dramatically increased for local festivals and it created an extremely competitive environment. Although a noticeable growth of the festival industry has emerged with this strategy, it has not avoided criticism. Many festivals disappeared in a few years and

there was sometimes poor use of funds, thus blighting the process of development. As a result of reckless development, the intrinsic attribute of festivals, it is alleged, has started to be distorted (KCTRI, 2006).

Within local festival development in Korea, the government's role is still dominant although it is in the process of sharing power with the private sector and the local community. Therefore, as a policy maker and planner, the government's role is important in the Korean festival industry. Government exists at three levels which are the central (Ministry of Culture, Sports and Tourism and Korea National Tourism Organisation), regional (Gyeonggi and Kangwon provinces see Figure 5.5), and local levels (Anseong and Gangneung). Central government has the final decision-making authority for local festival development while regional government nominates promising festivals among those festivals proposed by local government. Here, in order to address research objective 7, the text turns to consider how policy-makers consider authenticity in the festival planning process and how they think about authenticity and commodification in festival planning. For the Baudeogi Festival, four government officers were interviewed in Korea. Table 5.30 shows the profile of interviewees who were from MCST, KNTO, Gyeonggi province and Anseong city.

Table 5.30 Profile of Policy Makers' Profile

	Gender	Age	Festival	How long	Government	Main role	Organisation
PA	M	43	Both	14 yrs	Central	Culture and art	MCST
PB	F	49	Both	23 yrs	Central	Promotion	KNTO
PC	F	34	Baudeogi	4 yrs	Regional	Budget	Gyeonggi province
PD	M	40	Baudeogi	10 yrs	Local	Commodification	Anseong city

Source: Author

5.4.1 THE ROLE OF GOVERNMENT FOR BAUDEOGI FESTIVAL

As an agricultural city, Anseong is famous for grape cultivation and brassware. Before the Namsadang Baudeogi Festival started, the local festival centred on the agricultural products like grape, pears and rice etc. With these local products, they managed more than 10 festivals per year. According to a local officer, local product-themed festivals have limitations if they want to be long running festivals because they cannot reflect local identity like culture-based festivals. Uniqueness is lacking when compared to other local festivals. Moreover, festivals based on local products are unlikely to grow as international festivals. Hence, finally the grape festival, the former representative festival in Anseong, was changed to the Namsadang Baudeogi Festival in 2001. The local government officer described it as 'expansion of the existing festival'. Compared to festival based on local agriculture products, a cultural heritage festival is considered greater potential. At that time, the new mayor's personal fondness facilitated the change as he was a supporter of the Anseong Namsadang Preservation Association and had a profound knowledge of Pungmul, traditional music play. After that Anseong city decided to support the Namsadang to resolve the problem of handing down this local tradition. The city council recruited a young artist and secured performers' livelihood with regular wages to allow them to concentrate on their performances and personal development. Also, the Namsadang performance was every week and developed as a main resource for local festivals.

For the planning of the Baudeogi Festival, the local government hired a professional planner practised specifically for the purpose. Recently the authority of festival planning has moved gradually from government to the private sector. Local government plan the festival together with civic organisations. The local officer said that they take part in administrative procedures and the professional planner participates in the formal urban planning process. They try to make Baudeogi festival different to other local festivals which rely on additional events like celebrity

performances. In the meantime, the central government, MCST (Ministry of Culture, Sports and Tourism) makes policy and funds local festivals that have continued for at least 3 years and which have had a visible achievements. Among more than 1,000 festivals in Korea, around 30 have been supported by central government. This limited but focused support has created a very competitive environment in the local festival industry. To decide on financial support, central government presents appraisal criteria and guidelines which are co-established by professional planners and central government's policy makers. According to the guidelines, local government or private planners organise appropriate festival planning to comply with the government standard. Also, nominated festivals through the local and regional government are then evaluated at a meeting of external experts. KNTO (Korea National Tourism Organisation) as another central government organisation, takes charge of marketing and publicity for tourism attraction including local festivals to overseas. However, its intervention comes after the nomination and decision-making processes for supported local festivals have been concluded.

Regional government is positioned in a strict planning hierarchy between Anseong city (local government) and government ministry. When local government hands in its planning report for a proposed festival, the regional officer looks it over and recommends it (or not) to central government. Depending on the decision of the government ministry's committee, they would get national fund and national promotion benefit. To select a proper festival for nomination, the regional government calls a committee meeting. The appraisal criteria for outstanding festivals are provided by central government and they contain a 15% optional part which is considered differently according to the type of festival in the total marks. The regional government officer offered her opinions on local heritage festival development: (PC)

“The role of a local festival is very important in local society. Especially, using local cultural heritage for festival development is a very efficient way to make

differentiation from other festivals. Of course, when we appraise a local festival, we consider several criteria. Firstly, how the festival reflects the tradition and history of the local area. Secondly, how the local festival can present history to visitors well and the connections to develop it as tourist attraction are important. Lastly, if it is fun and entertainment is most important for a festival. This is the most crucial than the other things because visitors prefer popular things rather than historical evidence.”

5.4.2 AUTHENTICITY AND COMMODIFICATION

Anseong city successfully turned a commercial produce-based festival into a cultural festival based on local intangible heritage but they have tried to limit commodification to their cultural heritage festival in the future. For local government, the key essence of the Baudeogi Festival is to graft traditional art on to an existing festival which embraces essential components like eating, drinking, enjoyment and fun. Therefore, they intended to present tradition as not boring but an enjoyable thing for modern people. The local officer said to that carry both values at the same time (tradition and popularity) is a tricky challenge because the two are difficult to reconcile. Moreover, he added that this challenge encompasses the ‘spirit’ of Namsadang performance. The local officer explained that without reinterpreting, tradition would be neglected by the public, and that decorating and changing to new dress has been absolutely necessary to prevent its disappearance altogether.

The Baudeogi Festival is openly considered to be a commodified festival in the Korean festival industry but the local officer evaluated it as an authentic festival because of its history and its compromise among stakeholders. The authenticity of the re-created Namsadang performance comes from social ‘contracts’ through (new) Namsadang performers, Anseong citizens and local government. Local government maintains two groups of Namsadang performers and mediates

both sets of opinions for the future planning of the Baudeogi Festival. In that community control is one of the elements for authenticity (Getz, 1998), Anseong city is seen as controlling their communities appropriately.

However, as noted above, regional and central government officers did consider the Budeogi Festival as a commodified festival. One central government officer mentioned that for the majority of traditional festivals, the role of education and entertainment is most important. Although, he considered authenticity not as a part to be considered by visitors, the community should have the responsibility for maintaining authenticity of their local cultural heritage. Meanwhile, another central government officer commented that according to the characteristic of festival, authenticity can be presented differently. She added that visitors tend to seek enjoyment and unique experience through their festival experience rather than its authentic values. Therefore for the Baudeogi Festival, she said that it is acceptable to be commodified because its authenticity is to be found in amusement and the sense of amusement keeps changing over time. Thus, both pointed to commodification with respect to the Baudeogi Festival and they agreed on the necessity of commodification from a political point of view (ie. in order to get the festival up and running). Preservation of culture has tended to be a dilemma for the central government. Tourism utilizes cultural resources in exchange for financial success, whilst preservation means to be left intact without development with the risk that living, intangible culture dies out as a result.

5.5 SUMMARY

In this chapter, as the first case study, the commodified Baudeogi Festival was analysed in three parts: for visitors, performers and policy-makers. As the first part, to identify visitors' characteristics, motivations to attend the festival and their perceptions of authenticity (Research

Objective 5), this study employed several forms of statistical analysis. First, the results of the frequency analysis demonstrated that there were more female and married visitors. Regarding group figure, there were more family groups with 2-4 group size. Most visitors from local and regional areas and they had higher education level with university degrees. Visitors were more heritage festival goers and repeat visitors. Most visitors obtained festival information from mass media including internet and TV. The characteristics of visitors in the Baudeogi Festival showed similar to general local festival markets in Korea (Cho & Yang 2004).

Secondly, to identify visitors' motivation, this study attempted to identify the statistical difference of visitors' motivation by visitors' characteristics. For this, 19 motivation items were reduced to 4 dimensions by Factor Analysis. The first dimension, the cultural learning (Lee 2001) factor, describes visitors who wanted to escape everyday life (Yolal et al 2009), desire authenticity (Huh 2007) and sought enjoyment/socialisation (Lee 2001; Kim 2004) in order of importance. These motivation factors were examined to identify statistical differences by visitor characteristics. For this analysis, ANOVA and t-tests were undertaken. The results showed that the cultural learning factor was strongest among heritage festival goers while escape/family togetherness was driven by family, married and first time visitors. The desire for authenticity was most prevalent among older groups in their 50s, professionals and regular heritage festival goers. The last dimension, enjoyment/socialisation, most motivated long distance travellers, the oldest visitors, the least educated, females, repeat visitors, those with prior knowledge and regular heritage festival goers.

To identify variations in the perception of authenticity, the same process of analysis was conducted. As a result of Factor Analysis, three dimensions emerged as predicted by the literature: objective, existential and constructive authenticity. Objective Authenticity was most perceived by visitors followed by Existential and Constructive Authenticity. Although the

Baudeogi Festival was perceived by government as a case of a commodified heritage festival, the visitors themselves perceived objective authenticity the most among the three forms of authenticity. As a result of mean difference analysis, objective authenticity was perceived strongest by local people, older people, office workers, repeat visitors, people with prior knowledge of the festival, regular at heritage festival goers and married people. The results showed that the characteristics of visitors who perceive objective authenticity at the Baudeogi Festival, in general, had more knowledge and experience about the Baudeogi Festival. Therefore, objective authenticity at the Baudeogi Festival was not based on the genuineness of the performance (toured object); but rather, visitors' personal feelings and judgements based on their experiences.

To examine the relationship between visitor motivation and authenticity (Research Objective 8), Correspondence Analysis was conducted. Following Cluster Analyses of the results of the Correspondence Analysis, it became clear that enjoyment/socialisation seekers perceived existential authenticity more, while authenticity seekers and cultural learning seekers perceived objective authenticity more strongly in comparison. Escape/family togetherness seekers perceived constructive authenticity most of all. The results indicated that visitor motivation is related to perception of authenticity (Cohen 1988). Finally, the influence on overall satisfaction of visitors' motivation and perception of authenticity (Research Objective 8) was examined with linear multiple regression analysis. The regression models for both factors showed low levels of r^2 (motivation 25%, authenticity 24%) but were statistically significant. Therefore, there existed weak levels of causal relationship with overall satisfaction. Among the four motivation factors, authenticity was identified as strongest predictor affecting overall satisfaction while, for the three authenticity factors, existential authenticity was an affective predictor on overall satisfaction. Therefore, this study identified visitors' motivation and their perceptions of authenticity as influential factors on overall satisfaction.

In the second part of this chapter, performers in the Baudeogi Festival were analysed with thematic analysis (Research Objective 6). There were different characteristics and motivation based on their performance careers. Performers with longer careers expressed more responsibility and loyalty to the team. A newly-recruited team called new Namsadang agreed to commodification of their performance and the festival. However, both the new Namsadang and the old Namsadang performers have received the same training by initiators. Therefore, performers in the festival perceived authenticity of their performance and they considered their performance as objectively authentic because they are performing in the Namsadang troupe's spirit. Related to research objective 7, the perceptions of policy-makers authenticity and their view point of commodification of the Baudeogi Festival was sought in the last part. The Baudeogi Festival is mainly controlled by local government, like other local festivals. Actually, the old Namsadang do not fully agree with local government's direction, and they are separately managing one group apart from the festival performance group, the new Namsadang team. As providers of fund or infrastructure, regional and central government classified the Baudeogi festival as a commodified heritage festival; however, in terms of its good results and growth into a global festival, they evaluate the Baudeogi Festival as a successful local heritage festival.

The Baudeogi Festival started in 2001 with the Namsadang performance team, which is a representative performance team recreating the 19th century tradition, as one of the government policies. Before this Festival, Anseong was famous only for grape and brassware trades. Not surprisingly, these were not a motivation to visit Anseong. However, through the Baudeogi Festival, Anseong city has gained in reputation and attracts an increasing number of visitors. According to the analysis of the visitors' perceptions of authenticity and satisfaction of the Baudeogi Festival and the Namsadang's performance, although they recognised the change of Namsadang's performance, they still enjoyed it. However, if local government does keep

changing the festival according to the demands of visitors, the future and continued success may not be assured. This research continues with further reporting on a second empirical study. As a comparative case, the Danoje Festival (an instance of a supposedly authentic festival) will be examined first before it is compared with the Baudeogi Festival in Chapter 7. The perceptions of visitors, performers and policy-makers will be researched by quantitative and qualitative methods in precisely the same manner and sequence as this chapter.

CHAPTER 6

ANALYSIS OF DANOJE FESTIVAL

6.1 INTRODUCTION

This chapter makes a pair with Chapter 5, analysing data from The authentic Danoje festival. This chapter uses the same structure and analytical tools to chapter 5 to address Research Objectives 5, 6 and 7. Firstly, visitors to the Danoje festival are examined by statistical analysis. Secondly, performers' motivations and perceptions of authenticity and policy makers' perception of authenticity is identified.

6.2 VISITOR RESEARCH AT THE DANOJE FESTIVAL

6.2.1 THE CHARACTERISTICS OF VISITORS

6.2.1.1 THE SOCIO-DEMOGRAPHIC CHARACTERISTICS OF VISITORS

At the Danoje Festival, a visitor questionnaire was conducted during the festival period. 317 questionnaires from 400 total completions were used for the analysis. Table 6.1 shows visitors' socio-demographic characteristics to the Danoje Festival resulted for frequency analysis. According to Table 6.1, the gender distribution was generally even with 53.4% of female and 46.6% of male respondents and the majority age group was young visitors in their twenties (31.3%). This is a noticeable point of this study that contrasts with typical Korea festival research in which the majority of visitors are in middle age groups between 30 and 49. Comparative to other local festivals, the Danoje Festival visitors attracted many more young visitors with 43.5% under 30 years old. From this point of view, the Danoje Festival would appear a more attractive heritage attraction for younger visitors to enjoy and have fun at. The

rest of the respondents showed fair distribution in each age group. Marriage status showed generally similar distribution between two groups with 55% married and 45% single visitors. The majority of respondents were students (31.6 %) and the rest of the respondents evenly distributed in each occupations category at around 15%. The distribution of visitors' occupation reflected the age group distribution. Most young visitors in their 20s were students. In terms of education, more than half of the respondents (60.5%) hold an undergraduate degree (as seen in the previous case study for the Baudeogi Festival); a large number of visitors showed higher levels of educational attainment in the Danoje Festival as well. Most visitors were from the local or regional area (67.4%). The Danoje Festival used to have more local visitors and it had been more reliant on the local market (Kim 2001) because of Gangneung's (host city) peripherality (see Figure 5.1); the Danoje Festival has traditionally been hard to access for other visitors from out of Gangwon province. Even in the same regional area, there are obstacles to access Gangneung city because it is surrounded by mountains.

Table 6.1 Profile of Respondents (n=317)

Frequency (%)		Frequency (%)	
<i>Gender</i>		<i>Education</i>	
Male	149 (46.6)	High school	102 (32.0)
Female	168 (53.4)	Undergraduate degree	194 (60.5)
		Graduate school degree	23 (7.5)
<i>Age</i>		<i>Residence (see Figure 5.1)</i>	
18-19	39 (12.2)	Gangneung (local) ¹⁾	140 (43.9)
20-29	100 (31.3)	Gyeonggi	40 (12.5)
30-39	49 (15.3)	Seoul	40 (12.5)
40-49	56 (17.5)	Gangwon (regional) ²⁾	75 (23.5)
50-59	49 (15.3)	Others	24 (7.5)
60+	25 (7.9)		
<i>Marriage</i>		<i>Income (£/monthly)³⁾</i>	
Single	140 (45.0)	Less than £ 500	91 (28.4)
Married	176 (55.0)	£ 500-1,000	49 (15.3)
<i>Occupation</i>		£ 1,001-1,500	71 (22.2)
Student	101 (31.6)	£ 1,501-2,000	65 (20.3)
Housewife	48 (15.0)	£ 2,001-2,500	22 (6.9)
Office worker	45 (14.1)	Over £ 2,501	16 (5.0)
Government officials	31 (9.7)		
Self-employed	46 (14.4)		
Professionals	22 (6.9)		
other	25 (7.8)		

¹⁾ From Gangneung city, ²⁾ From Gangwon province (see Figure 5.1), ³⁾ Unit: British pound

Source: Author

In terms of monthly income, the visitors showed a generally low income level in that about 69% answered less than £1,500 per month. According to national statistics (CBS News 2007), the average monthly wage in Korea was reported as £1,500 (45 hours p/w) but in the Danoje Festival, 44.6% of visitors' income was investigated as less than the average rate and 20.7% were at the average level. The reason can be explained in two sides; visitors' age and high dependence rate to local market. In the Danoje festival, 43.7% of visitors were teenagers and young adults in their 10s-20s and the majority of visitors were from the local area, Gangneung (43%) which is small city with summer holiday industry and fishery industry. Therefore, the income level of Danoje's visitors was lower compared to typical heritage site visitors.

6.2.1.2 THE TRAVEL CHARACTERISTICS OF VISITORS

Table 6.2 shows most of visitors (57.2%) attended in a group of 2-4 people and 28.1 % were in a group as large as with 5-10 people. Companion types of visitors were generally even with family group (48.1%) and friends group (46.3%). Unlike other Korean local festival research that identified an overwhelming number of family visitors (Cho and Yang 2004), the Danoje Festival showed considerable, more of the friends/colleague type of visitors.

Traditionally, as the biggest local event, local and regional people have waited for the Danoje festival season all the year over (ie. pent up demand) and many of those people - especially who lived far from the festival venue - made small private funds for groups travelling to the Danoje Festival from each village unit and they travelled together to the festival. This tradition has continued today (Local government officer interview 2009) and it is the reason why large groups of people could be seen in the Danoje Festival more so than at other local festivals.

Table 6.2 Group description of sample respondents (n=319)

	Frequency (%)	
<i>Group size</i>		
Alone	24	(7.5)
2 - 4	183	(57.2)
5-10	90	(28.1)
11 +	22	(6.9)
<i>Type of companion</i>		
Alone	13	(4.1)
Family	154	(48.1)
(Boy or Girl) Friend/colleague	148	(46.3)
Other	4	(1.3)

Source: Author

Most people (69.3%) had experienced another festival in the past 12 months and more than half (51.9%) of respondents answered that heritage festival was a memorable experience (Table 6.3). A considerable number of the Danoje festival visitors could be classified as heritage festival goers. An overwhelming majority (94.1%) of visitors had previous knowledge about the Danoje Festival which supported prior claims of the Danoje Festival's popularity and fame (Kim 2001). The most common information source (49.4%) was from presented category, but according to written answers, previous visitation since childhood or recommendation from previously experienced people was a significant driver.

Table 6.3 Previous experience (n=319)

Frequency (%)		Frequency (%)	
<i>Visited festival recently</i>		<i>How to know</i>	
Less than 1	98 (30.7)	TV	79 (24.7)
2	92 (28.8)	Movie	1 (0.3)
3	72 (22.5)	Newspaper/Magazine	29 (9.1)
4	9 (2.8)	Book	7 (2.2)
More than 5	47 (14.7)	School	26 (8.1)
		Internet	10 (3.1)
		Etc	158 (49.4)
<i>Memorable festival</i>		<i>No. of visits to the Danoje</i>	
Heritage festival	202 (51.9)	First time	87 (27.2)
Cultural festival	37 (9.5)	2	64 (20.0)
Industrial festival	54 (13.9)	3	52 (16.3)
Event festival	96 (24.7)	4	12 (3.8)
		5	23 (7.2)
		6	10 (3.1)
		7	7 (2.2)
		Every year	64 (20.0)
<i>Knowledge about Festival</i>			
Yes	303 (94.1)		
No	14 (4.4)		

Source: Author

Similar results were found from previous research by Kim (2001), he explained the reason was why Danoje festival had very long history and its reputation had been constructed well by local residents and previous visitors. Another impressive point was just 3% of visitors gathered festival information through an internet search. It is counter to the recent trend in that the internet seems an almost universally popular source for tourism information. Word of mouth is clearly more effective in this isolated local area than publicity or advertisement to promote the local festival. Not surprisingly, 72.7% of visitors revisited the Danoje Festival and 20% showed their strong loyalty to the festival as they have attended every year, that means their whole life. The Danoje Festival used to show high rate of repeat visitors about 80% (Kim 2001) as a local community-based festival with long history.

6.2.2 VISITOR MOTIVATIONS

Table 6.4 shows the mean of visitors' motivations which were measured by Likert's 5 point scaling. The highest ranked motivation variable was 'to enjoy entertainment' at '3.91' (nearing clear agreement) and 'due to the popularity of the festival (3.81)', 'To enjoy festival crowd atmosphere (3.81)' and 'It is stimulating and exciting (3.66)' followed the next. According to highly ranked motivations on the table, visitors of the Danoje Festival were mainly motivated by enjoyment variables. This result showed that Danoje Festival had been considered as entertaining festival by visitors. In contrast, 'To meet people with similar interests' was marked as the lowest score (2.52) as a negative score (ie. mildly disagreement overall). Therefore, Danoje visitors wanted to bond within their own companion group (not necessarily make new acquaintances) through their festival experience. Feeling a bond with other festival visitors through a festival experience is limited in most local festivals in Korea because it is not considered the purpose of festival planning (Ryu 2006).

Table 6.4 The Mean of Motivation (Frequency analysis)

Questions	Ranking	Mean ¹⁾	SD
Q21 To enjoy the entertainment	1	3.91	1.04
Q19 To enjoy a festival crowd atmosphere	2	3.81	1.05
Q27 Due to the popularity of the festival	2	3.81	1.18
Q20 I like going to special events	4	3.66	1.15
Q22 It is stimulating and exciting	4	3.66	1.10
Q11 I like art and folk performances	6	3.59	1.14
Q 9 To experience local customs and culture	7	3.56	1.20
Q18 To see the event with my colleagues	8	3.53	1.21
Q12 I enjoy new experience	9	3.52	1.14
Q25 I enjoy experiencing culture in its historical setting	9	3.52	1.11
Q26 To experience traditional and original performances	11	3.46	1.11
Q23 To help my family learn more about traditional culture	12	3.43	1.19
Q14 To increase family kinship and ties	13	3.41	1.19
Q24 The festival is unique	14	3.40	1.20
Q15 To relieve daily stress	15	3.38	1.22
Q13 To spend more time with my family	16	3.37	1.29
Q10 To increase my cultural knowledge	17	3.29	1.11
Q16 To have a change from routine life	18	3.28	1.21
Q17 To meet people with similar interests	19	2.52	1.23

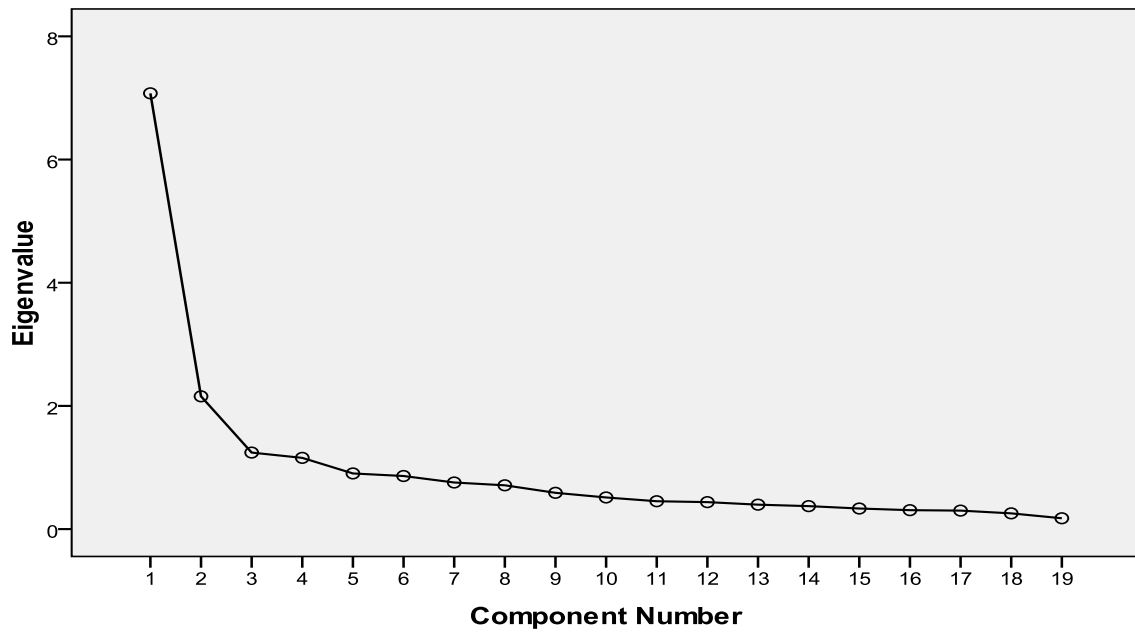
¹⁾ Score 3 means neutral, less than 3 is negative and over 3 is a positive response

Source: Author

6.2.2.1 FACTOR ANALYSIS

19 motivation variables were merged into a convenient number of dimensions through exploratory factor analysis. Principal Components Analysis was once more used. As shown in Figure 6.1, a four factors solution was chosen. For better explanation of each factor, rotation methods were used to simplify the factor loadings (Bryman and Cramer, 2000). Varimax rotation was again chosen. A factor scale score was computed from responses to each scale item, and the reliability of each scale was also estimated using Cronbach's alpha as normal practice. The results of the Factor Analysis are reported in Table 6.4. Four factors were identified with factor loadings between .849 and .443; that is above the suggested threshold value of 0.3 for practical and statistical significance of the total variance, 61.20% was explained.

Figure 6.1 Scree Plot for Motivation in the Danoje Festival



Source: Author

The KMO value was good at 0.892. As a result of the Factor Analysis, 4 factors were categorised. Each factor's Cronbach alpha was from .65 to .85 higher than 0.6 which devotes belonging to the acceptable range. Therefore, the four components were considered reliable. Each dimension was labelled based on the characteristics of the motivation variables and previous research (Schofield & Thompson 2007; Lee 2000, 2001, 2004; Pearce & Nicholson 2001; Crompton & McKay 1996).

In Table 6.5, the first factor was comprised of five variables: 'To experience traditional and original performance'; 'this festival is unique'; 'I enjoy experiencing culture in its historical setting'; 'To increase my cultural knowledge'; and 'Due to the popularity of the festival'. These were all about retaining interest for historicity of the festival. Therefore, it was labelled as 'Authenticity/cultural learning' based on Huh (2007). It explained the largest percentage of the common variances at 37.2%. The reliability alpha was 0.852 which showed high internal consistency of the factor.

Table 6.5 Analysis for Visitor Motivations

Mean	Items	1	2	3	4
FAC 1: Authenticity/cultural learning					
	To experience traditional and original performances	.849			
	This festival is unique	.822			
3.49	I enjoy experiencing culture in its historical setting	.813			
	To increase my cultural knowledge	.569			
	Due to the popularity of the festival	.443			
FAC 2: Enjoyment/novelty					
	To enjoy festival		.759		
	To enjoy a festival crowd atmosphere		.690		
	I like art and folk performances		.627		
3.68	I like going to special events		.575		
	To experience local customs and culture		.563		
	I enjoy new experiences		.556		
	It is stimulating and exciting		.555		
FAC 3: Family togetherness					
	To spend more time with my family			.852	
3.41	To increase family kinship and ties			.787	
	To help my family learn more about traditional culture			.602	
FAC 4: Escape/socialisation					
	To relieve daily stress				.693
3.18	To have a change from routine life				.692
	To meet people with similar interests				.620
	To see the event with my friends/colleagues				.615
	Eigen value	7.075	2.156	1.242	1.156
	Variance (%)	37.236	11.346	6.539	6.087
	Cumulative (%)	37.236	48.583	55.122	61.209
	Cronbach Alpha	.852	.854	.755	.650
KMO: 0.892, Sig: 0.000					

Source: Author

The second factor was entitled ‘Enjoyment/novelty’ factor containing seven items: ‘To enjoy festival’; ‘To enjoy a festival crowd atmosphere’; ‘I like art and folk performances’; ‘I like going to special events’; ‘To experience local customs and culture’; ‘I enjoy new experiences’; and ‘It is stimulating and exciting’. This factor explained 11.346% of total variance. The reliability alpha was 0.854 that was internally consistency.

Factor three was named as a ‘Family togetherness’ and included three variables: ‘To spend more time with my family’; ‘To increase family kinship and ties’; and ‘To help my family learn more about traditional culture’. This dimension was about retaining and enhancing family unity through the festival. This dimension explained 6.5% of the total variance. The reliability alpha

was '0.755' showed internal consistency. The final factor was named 'Escape/socialisation' and had four variables which were: 'To relieve daily stress'; 'To have a change from routine life'; 'To meet people with similar interests'; and 'To see the event with my friends/colleagues'. This factor was about experiencing a different place, different people and a different atmosphere to ordinary life including interaction with other visitors. This dimension explained 6.087% of the total variance. The reliability alpha was '0.650'. According to the mean score from each factor, the Danoje visitors were mostly motivated by entertainment/novelty factor.

6.2.2.2 VISITORS' CHARACTERISTICS AND MOTIVATION

To determine if there were any difference in visitors' motivation according to the visitors' characteristics, ANOVA and t-tests were conducted. The results showed that there were some significant differences among socio-demographic characteristics (occupation, age, education, gender, marriage status, residence, income) and travel characteristics (companion type, festival experience in recent 12 month, number of visitation, length of stay, preference of heritage festival).

6.2.2.2.1 ANOVA TEST

6.2.2.2.1.1 OCCUPATION

According to the visitors' occupation, the 'family togetherness' factor and 'escape/socialisation' were statistically significant (Table 6.6). Housewives and government officer groups most considered family togetherness, but the student group was least motivated by this factor. In terms of the 'escape/socialisation' factor, the student and professional working groups gave greater importance among occupation groups, while self-employed visitors were not motivated, at 2.93.

6.2.2.2.1.2 AGE

For the Danoje festival, the mean difference of visitors' motivation by age groups were

significant in the ‘authenticity/cultural learning’ and ‘family togetherness’ factors. For the ‘authenticity/cultural learning’, the older group were motivated more at the Danoje Festival. ‘Family togetherness’ was more of a motivation for middle age visitors in their 30s and 40s.

Table 6.6 Socio-demographic Characteristics

	Enjoyment/ novelty	Authenticity/ cultural learning	Family togetherness	Escape/ socialisation
	Mean (SD)			
<i>Occupation</i>				
Student (n=101)			3.23 (.992)	3.36 (.735)
Housewife (n=48)			3.67 (.898)	3.10 (.922)
Office worker (n=44)			3.50 (.908)	3.16 (.800)
Government officer (n=31)			3.67 (.958)	3.14 (.798)
Self-employed (n=45)			3.33 (1.07)	2.93 (.971)
Professional (n=21)			3.56 (1.04)	3.25 (1.00)
F (Sig)			1.994 (0.06)	2.618(0.01)*
<i>Age</i>				
18-19 (n=39)		3.20(.825)	3.16 (.961)	
20-29 (n=100)		3.26 (.915)	3.21 (1.00)	
30-39 (n=49)		3.41 (.868)	3.61 (.935)	
40-49 (n=56)		3.67 (.903)	3.78 (1.03)	
50-59 (n=49)		3.73 (1.07)	3.40 (.925)	
Over 60 (n=25)		3.94 (1.04)	3.44 (1.03)	
F (Sig)		4.025(.002**)	3.530(.004**)	
<i>Education</i>				
High school (n=102)	3.59 (.895)			
Undergraduate (n=193)	3.68 (.756)			
Graduate (n=23)	3.41 (.827)			
F (Sig)	3.236(.041*)			
<i>Companion</i>				
Alone (n=13)		4.00 (1.26)	2.97 (1.25)	2.58 (1.32)
Family (n=153)		3.53 (.990)	3.69 (.903)	3.06 (.863)
Friends/colleague (n=147)		3.33 (1.03)	3.19 (.989)	3.38 (.730)
Other (n=4)		4.25 (.957)	2.17(.882)	2.63(.661)
F (Sig)		3.521(.016*)	13.621(000**)	10.626(.000**)
<i>Residence</i>				
Gangneung (n=138)			3.50 (.978)	
Gyeonggi (n=40)			3.23 (1.03)	
Seoul (n=40)			3.03 (.951)	
Gangwon (n=75)			3.66 (.930)	
Others (n=26)			3.17 (1.11)	
F (Sig)			4.014(.004**)	

*Significant level $p < 0.05$, ** $p < 0.01$

Source: Author

6.2.2.2.1.3 EDUCATION

At the Danoje Festival (Table 6.6), the majority of visitors were at undergraduate level. There was significant mean difference of ‘enjoyment/novelty’ factor according to education level. The mean score presented that visitors educated to undergraduate level most appreciated ‘enjoyment/novelty’ at the Danoje Festival. As most people go to university in Korea over 82% which is the highest level in OECD countries (Chosun 2011) - this result reflects the social phenomena rather than heritage visitors’ characteristic.

6.2.2.2.1.4 COMPANION

In the case of the Danoje Festival, ‘authenticity/cultural learning’, ‘family togetherness’ and ‘escape/socialisation’ factors showed statistically significant differences according to visitors’ companion types. In Table 6.6, ‘other’ type of visitors were most motivated for ‘authenticity/cultural learning’ at 4.25 (strong agreement) and people who came alone followed at mean score 4 whereas people who came with family or friend/colleague group showed medium level of mean score at 3.53 and 3.33. People who answered as alone and ‘other’ showed similarly negative responses for both motivation factors of ‘family togetherness’ and ‘escape/socialisation’. The result showed that regarding the purpose of the visitation, people showed different motivations according to companion type. If the visitation was for entertainment, they had company with family or friends but if it was for purposive visitation e.g. to explore history, they tended to come alone.

6.2.2.2.1.5 RESIDENCE

As presented in the previous section, 43% of visitors were local (Gangneung) residents and 24% were regional visitors (Gangwon) and 33% of visitors were (national level) from out-of-county. According to residence, the ‘family togetherness’ factor was statistically significantly different. According to Table 6.6, regional (Gangwon) level of visitors showed the highest score for

‘family togetherness’ factor at 3.66 and local visitors (Ganeneung) followed the next at 3.50 while visitors from Seoul (capital city) showed the lowest mean at 3.03. The result showed that people who are living near to the festival venue were motivated by family togetherness more than people who are living far away. Regarding the characteristic of the Danoje Festival that has been an annual event for family unity to local and regional people (Local government officer interview 2009), this event would appear to have been having the desired effect.

Table 6.7 ANOVA Result for Visitor Motivations by Residents

	Enjoyment/ novelty	Authenticity/ cultural learning	Family togetherness	Escape/ socialisation
	Mean (SD)			
<i>Income (£)</i>				
less 500 (n=91)	3.59 (.741)		3.35 (.967)	3.38 (.738)
501-1000 (n=49)	3.91 (.836)		3.14 (1.095)	3.14 (.952)
1001-1500 (n=71)	3.34 (.945)		3.24 (1.092)	2.93 (.830)
1501-2000 (n=65)	3.73 (.686)		3.81 (.841)	3.20 (.777)
2001-2500 (n=22)	3.86 (.771)		3.48 (.883)	3.05 (1.174)
More 2501 (n=16)	3.69 (.678)		3.56 (.849)	3.36 (.800)
F (Sig)	3.089 (.010) **		5.997 (.000) **	3.151 (.009) **
<i>Festival experience</i>				
Less 1 (n=99)		3.46 (1.021)		
2-4 (n=173)		3.34 (.999)		
5-9 (n=37)		3.73 (1.057)		
More 10 (n=10)		4.70 (.655)		
F (Sig)		6.049 (.001) **		
<i>Stay</i>				
One day (n=137)			3.38 (.999)	
2 (n=65)			3.51 (1.046)	
3 (n=49)			3.57 (.879)	
4 (n=10)			3.77 (.704)	
more 5days (n=55)			3.18 (1.058)	
F (Sig)			2.975(.020)**	

* significant at the 0.05 level , ** significant at the 0.01 level

Source: Author

6.2.2.2.1.6 INCOME

According to visitors’ income level (Table 6.7), ‘enjoyment/novelty’, ‘family togetherness’ and ‘escape/socialisation’ showed significant difference according to income. For the ‘enjoyment/novelty’ factor, visitors who earned £501-1,000 were motivated the most at 3.91.

Generally, higher levels of income were motivated more than lower groups for the ‘enjoyment/novelty’ factor. In terms of ‘family togetherness’, the £1,501-2,000 level or higher than average group, were motivated the most at 3.81 and higher income level showed more motivation for ‘family togetherness’ than lower income groups relatively. For the ‘escape/socialisation’ factor, the lowest level of income, less than £500, were the most motivated at 3.38 but Danoje visitors overall showed fairly low motivation for ‘escape/socialisation’.

6.2.2.2.1.7 FESTIVAL EXPERIENCE

For the ‘authenticity/cultural learning’ domain (Table 6.7), the mean difference was statistically significant. 2-4 times experienced visitors were the least motivated; in contrast, more than 10 times visitors were the most motivated by ‘authenticity/cultural learning’ factor at 4.7 points out of 5 (which is a very strong result on a 5-point Likert scale). Therefore, the result indicates that people who have more festival experience look for more ‘authenticity/cultural learning’ experiences from cultural heritage festivals, which suggests that more travel careered people seek more authentic experience.

6.2.2.2.1.8 STAY

According to the Table 6.7, 43.6% of visitors were one day tourists and 17.2% stayed more than 5 days in the festival site. Among the four motivation factors, ‘family togetherness’ showed significant difference based on visitors’ length of stay at the festival site and the mean score was increased up to four days but it then dropped for the five day visitors group. The result indicated that visitors who stayed longer tended to consider ‘family togetherness’ from festival experience as a more important consideration.

For the ‘authenticity/cultural learning’ factor, there was a significant difference by gender (Table

6.8). According to the previous discussion, there were more women visitors but male respondents were motivated more than women. In terms of marriage status, ‘authenticity/cultural learning’, ‘family togetherness’ and ‘escape/socialisation’ factors were statistically significant. Married visitors were motivated by ‘authenticity/cultural learning’ and ‘family togetherness’ factors more than singles. However, single visitors expected more ‘escape/socialisation’ through the festival experience. ‘First-time visitors expected more ‘authenticity/cultural learning’ (at 3.66) than repeat visitors (3.50) while repeat visitors (3.35) wanted ‘escape/socialisation’ more than first-visitors (3.15). The people who preferred heritage festivals (heritage fans) were motivated by ‘enjoyment/novelty’ factor at 3.74 more than others (3.45).

Table 6.8 t-test Result for Visitors’ Motivations

		Enjoyment/ novelty	Authenticity/ cultural learning	Family togetherness	Escape/ socialisation
		Mean (SD)			
Gender	Man (n=146)	3.71 (.799)	3.62 (.995)	3.46 (1.016)	3.19 (.871)
	Woman (n=168)	3.57 (.816)	3.33 (1.049)	3.37 (.989)	3.18 (.829)
	t (Sig)	.877 (.381)	2.059 (.040)*	.036 (.971)	-.077 (.939)
Marriage	Single (n=140)	3.53 (.804)	3.26 (1.016)	3.20 (.977)	3.29 (.752)
	Married (n=173)	3.70 (.801)	3.62 (1.016)	3.57 (.987)	3.09 (.903)
	t (Sig)	-.167 (.867)	-3.110 (.002)**	-3.443 (.001)**	3.312 (.001)**
Visitation	First-time (n=147)	3.63 (.700)	3.66 (.840)	3.28 (.881)	3.15 (.683)
	Repeat (n=159)	3.66 (.713)	3.50 (.830)	3.36 (.926)	3.35 (.789)
	t (Sig)	-.464 (.643)	1.977 (.049)*	-.970 (.333)	-2.481 (.014)*
Been to heritage Festival in this year	No (n=117)	3.45 (.836)	3.33 (1.044)	3.26 (.963)	3.10 (.762)
	Yes (n=199)	3.74 (.776)	3.54 (1.019)	3.50 (1.011)	3.23 (.888)
	t (Sig)	-3.009 (.003)**	-.994 (.346)	-1.225 (.222)	-.166 (.868)

* significant at the 0.05 level, ** significant at the 0.01 level

Source: Author

Table 6.9 presents brief summary of visitors’ characteristics according to their motivation. Firstly, ‘enjoyment/novelty’ factor was motivated by who prefers heritage festival experiences. Also, the people who are in the lower range of income level were mostly motivated by enjoyment factor.

Table 6.9 Characteristics of the Danoje Visitors

Motivation	Characteristics
Enjoyment/novelty	Undergraduate degrees, £ 501-1000 income range (lower than national average), heritage festival goer
Authenticity/cultural learning	Getting higher according to older, other type and alone visitors, festival goers (more than 10 times in 12 months), male visitor, married visitor
Family togetherness	Local/regional visitors (low for long distance visitors), middle age (low for youngest), £ 1501-2000 income range (high level of income), family group, 4 days long stay, married visitor, first time visitor
Escape/socialisation	Less than 500 income range (lowest level of income), student and self employed, friends/colleagues group, married visitor, repeat visitor

Source: Author

Secondly, ‘authenticity/cultural learning’ was sought by older people. In terms of companion type, people without companion considered ‘authenticity/cultural learning’ factor more important than group visitors in the Danoje Festival. The ‘authenticity/cultural learning’ factor motivated regular festival goers. In terms of gender and marriage status, male visitors and married people were more concerned with ‘authenticity/cultural learning’.

Thirdly, ‘family togetherness’ motivated local and regional visitors more than out-of-country, national-level visitors. The reason was local tradition about the Danoje Festival as an annual event for family unity in the region. The middle age group, these with a higher level of income, family groups, and married people were provoked by ‘family togetherness’ as a motivation. In terms of length of stay, visitors who stayed longer responded more score for ‘family togetherness’ factor. Also, first time visitors showed more score for ‘family togetherness’ factor as well. Finally, ‘escape/socialisation’ motivated those with the lowest level of income, students

and the self-employed occupation group, the friends/colleagues companion group, the married and repeat visitors.

6.2.2.2.2 CLUSTER ANALYSIS

For Danoje festival visitors, hierarchical Cluster Analysis through Ward's Method was employed. On the 'agglomeration schedule' (Table 6.10), the distance of coefficient jumped the most between 273 and 274 stage. Therefore, Cluster Analysis suggested that a three-cluster solution was most appropriate for the data of Danoje visitors' motivation.

Table 6.10 Cluster analysis for motivation (agglomeration schedule)

Stage	Cluster Combined		Coefficients	Stage Cluster First Appears		Next Stage
	Cluster1	Cluster2		Cluster1	Cluster2	
			⋮			
271	5	26	4485.478	264	217	274
272	1	2	4706.598	246	268	275
273	3	8	4980.837*	265	270	274
274	3	5	5493.816	273	271	275
275	1	3	6964.083	272	274	0

* Coefficient is the most jumped between 273 and 274 stage. Therefore, 4 clusters are decided.

Source: Author

The name of each cluster was identified through ANOVA (One-way ANOVA) with the four motivation factors. According to Table 6.11, for the Cluster 1, 'Escape/socialisation' factor was the main motivation with the highest mean individual score. For Cluster 2, 'Enjoyment/novelty' factor was the most related as a main motivation and it was labelled as 'Enjoyment/novelty seekers'. At last, Cluster 3 was labelled as a 'Family/authenticity seekers' in same way.

Table 6.11 ANOVA Analysis between Motivation Factors and Clusters

Motivation Factors \ Cluster	Cluster 1 (n=94)	Cluster 2 (n=110)	Cluster 3 (n=72)	F-ratio (p)
Enjoyment/novelty	-.8787 ¹⁾ (.7968) ²⁾	.5161 (.8053)	.3797 (.6701)	94.815 (.000*)
Authenticity/ Cultural learning	-.4879 (.7721)	-.0902 (1.090)	.7331 (.6332)	39.618 (.000*)
Family togetherness	-.3816 (.7677)	-.2564 (1.091)	.8275 (.4959)	47.381 (.000*)
Escape/ socialisation	-.1836 (.8222)	-.1014 (1.070)	.3893 (.9726)	8.147 (.000*)
Cluster Name	Escape/socialisation seekers	Enjoyment/ Novelty seekers	Family/Authenticity Seekers	

¹⁾ Mean , ²⁾ SD, * p<0.01

Source: Author

To identify further characteristics of each cluster, cross-tabulation analysis was conducted (Table 6.12). The results showed significant differences from: visitors' companion type; previous knowledge; and marriage status. In terms of companion type and marriage status Cluster 1 showed distinct composition of visitors to other Clusters. Friends/ colleague group and single visitors were greatest in Cluster 1 but Cluster 2 and 3 had more population of family and married visitors. Most Danoje visitors had previous knowledge about the festival but comparatively Cluster 1 contained more people who were without previous knowledge.

Table 6.12 Visitor Characteristic of Clusters (Cross-tabulation)

	Cluster 1 Escape/ socialisation	Cluster 2 Enjoyment/ novelty	Cluster 3 Family/ authenticity	χ^2 (p)
Companion (%)				
Alone	2	6	3	11.246 (.081)
Family	36	55	41	
Friends/colleague	55	46	28	
Others	1	3	0	
Knowledge (%)				
Yes	84	107	71	9.456 (.009)**
No	9	2	1	
Marriage (%)				
Single	53	45	27	9.871 (.043)*
Married	41	65	44	

* significant at the 0.05 level, ** significant at the 0.01 level

Source: Author

6.2.3 PERCEPTION OF AUTHENTICITY

Table 6.13 shows the mean of perceived authenticity by visitors in the Danoje Festival based on a number of scales. Visitors gave the highest priority to the ‘this festival originated in Gangeung’ variable at ‘3.65’ and ‘experiencing historic play is fun (mean, 3.58)’, ‘I feel closer with my companion (mean, 3.46)’ and ‘the people (ancestors) might enjoy this festival in this spot (mean, 3.45)’. According to the highly-ranked authenticity items, the Danoje Festival visitors valorised existential authenticity related variables which are from their experience and personal feelings.

In contrast, ‘the performance is historically accurate form’ was marked the lowest score at 2.81. Visitors thought that the performance and the rite were not presented as original form. Similarly, ‘The performance is real with historic background (mean, 3.02)’, ‘performance and facility of the festival present traditional life vividly (mean, 3.08)’ and ‘this seems how the event actually happened (mean, 3.08)’ were marked lower than other variables. Although, it is one of the most authentic cultural heritage festivals in Korea, visitors were not perceived it as authentic.

Table 6.13 The Mean of Perceived Authenticity

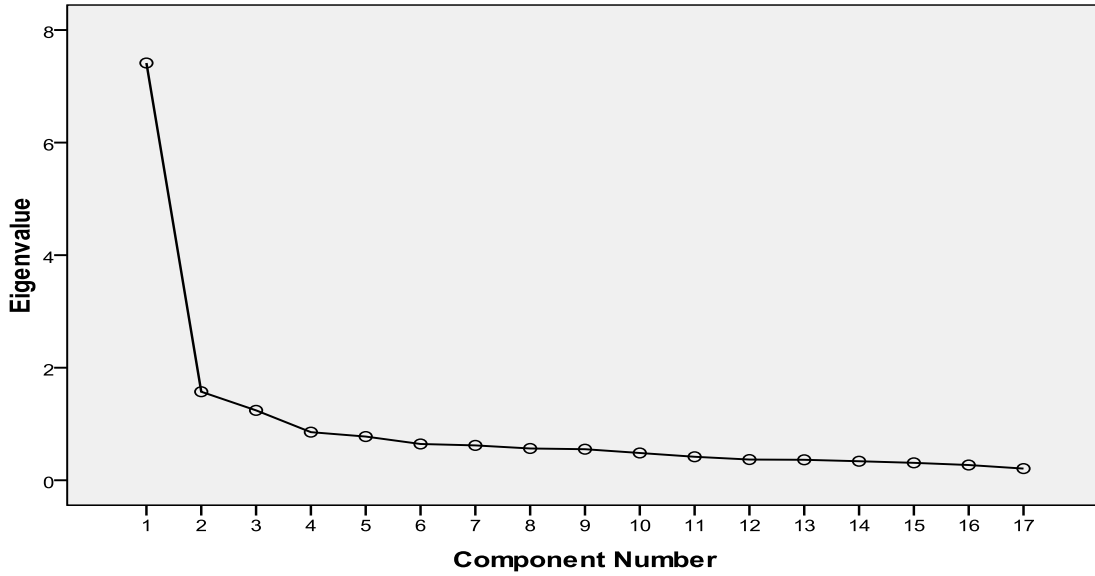
Questions	Ranking	Mean	SD
Q28 Danoje performance is originated in Gangneung	1	3.65	1.13
Q38 To experience the Danoje performance is fun	2	3.58	1.03
Q41 I feel closer to companions	3	3.46	1.12
Q36 The ancestors might have enjoyed the performance in this spot	4	3.45	1.12
Q43 I feel bonding experience with performers	5	3.42	1.10
Q34 Traditional market looks like a real market in the past	6	3.36	1.10
Q44 I feel nostalgia	7	3.34	1.19
Q42 I feel bonding experience with other visitors	8	3.29	1.11
Q35 This seems how the events actually happened	9	3.26	1.03
Q40 I feel myself as a part of the history	10	3.25	1.07
Q33 It seems as if the actual events took place here in the past	11	3.24	1.00
Q39 I feel a bonding experience with those people who lived here	12	3.22	1.10
Q30 The costumes and equipment of performers are the original one	13	3.13	1.07
Q32 The objects from Danoje exhibition are the original/real ones	13	3.13	1.09
Q37 Performances and facilities of the festival present traditional life vividly	15	3.08	1.12
Q31 Danoje performers are the real performers	16	3.02	1.01
Q29 Danoje performance here is historically accurate form	17	2.81	1.05

Source: Author

6.2.3.1 FACTOR ANALYSIS

A factor scale score was computed from responses to each scale item (using the technique and criteria in Chapter 5). According to the Scree Plot (Figure 6.2), three factors (eigenvalues over 1) with about 60.17% of the total variance explained were identified (Table 6.14). The KMO value was 0.911 which exceeds the acceptable minimum value, 0.60 (Hair et al.2006). The Barlett's Test of Sphericity was found significant ($p=0.000$) and significant inter-correlation existed among all 3 factors (Hair et al. 2006). Factor loadings of the variables ranged between 0.43 and 0.83, above the suggested threshold value of 0.3 for practical and statistical significant. Cronbach's alpha scored on the three factors ranged from 0.80 to 0.85, higher than minimum cut-off score of 0.7.

Figure 6.2 Scree Plot for Authenticity



Source: Author

In chapter 5, Wang's (1999) classification was considered for naming each factor. In the first factor, there were six variables: 'Performance and facility of the festival present traditional life very vividly'; 'The people might have enjoyed the performance in this spot in 19c'; 'This seems how the events actually happened'; 'Traditional market looks like a real market in 19c'; 'I feel a bond with those people who lived here'; and 'it seems as if the actual events took place here'. Variables in first dimension were describing how the festival, performance and festival sites remind visitors of original scenes of past times. These variables from Factor 1 were concerned with artificially-created cultural attractions (Jamal & Hill 2002) and constructed objects like the past form. Therefore, this first factor was labelled as a 'constructive' authenticity which can revive past in the festival site and remind visitors of their feelings to the past. Factor 1 explained the largest percentage of the common variances at 43.6%. The reliability alpha was 0.850, and showed internal consistency of the factor as higher than 0.7.

Table 6.14 Factor Analysis for Perception of Authenticity

Mean	Items	1	2	3
FAC 1: Constructive				
	This seems how the events actually happened	.755		
	Performance and facilities of the festival present traditional life very vividly	.744		
3.24	The people might have enjoyed the performance in this spot in the past	.725		
	Traditional market looks like a real market	.644		
	I feel a bonding experience with those people who lived here	.630		
	It seems as if the actual events took place here	.522		
FAC 2: Existential				
	I feel closer to companions		.824	
	I feel bonding experience with other visitors		.793	
3.39	I feel bonding experience with performers		.768	
	Experiencing Danoje performance is fun		.597	
	I feel myself as a part of the history		.504	
	I feel nostalgia		.498	
FAC 3: Objective				
	Performers are the real people having a long history			.837
	The costumes and equipment of Danoje are the original ones			.824
3.15	Danoje performance here is a historically accurate form			.648
	The objects from Danoje exhibition are the original/real ones			.593
	Danoje performance is originated in Gangneung			.431
	Eigen value	7.414	1.573	1.242
	Variance (%)	43.614	9.253	7.305
	Cumulative (%)	43.614	52.866	60.171
	Cronbach Alpha	.850	.856	.806
KMO: 0.911, Sig: 0.000				

Source: Author

Factor 2 contained six variables which were: ‘I feel nostalgia’; ‘I feel closer to companions’; ‘I feel bonding experience with other visitors’; ‘I feel bonding experience with performers’; ‘experiencing Danoje performance is fun’; and ‘I feel myself as a part of the history’. These variables represented a particular state of being through the festival experience and they are related with visitors’ feeling which is from intra- (feel fun, feel myself) and inter-(with companions, other visitors and performers) personal festival experiences. Wang (1999) explained these as the existential authenticity consisting of the intra-personal authenticity (body feeling, self-making) and the inter-personal authenticity (family ties, touristic communitas). Therefore, this domain was named as existential authenticity. Factor 2 explained 9.25% of the common variances. The reliability alpha was 0.856, again showing the internal consistency of the factor.

Factor 3 consisted of five variables which were: ‘The costumes and equipment of Danoje are the original ones’; ‘Rite and performance here is in historically accurate form’; ‘Danoje festival originated from Gangneung’; ‘The objects from Danoje exhibition are the original/real ones’; and ‘Performers are the real people having a long history’. These five variables described ‘the authenticity of originals (Wang 1999)’ regarding originality of the place, performance, exhibited artefact and performers. Therefore, this third factor domain was classified into Wang’s (1999) objective authenticity and it was named as ‘objective authenticity’. Factor 3 explained 7.30% of the common variances. The reliability alpha was 0.806. In terms of the mean score for each dimension, ‘existential authenticity’ which is about their internal feeling created by the Danoje Festival experience was the most strongly perceived at 3.39. ‘Constructive authenticity’ which was how the festival environment is reproduced like the past followed next with 3.24. The lowest mean was about ‘objective authenticity’ with 3.15.

6.2.3.2 VISITORS’ CHARACTERISTICS AND PERCEPTION OF AUTHENTICITY

6.2.3.2.1 ANOVA AND t-TEST ANALYSIS

This section attempts to understand difference among visitors’ perceptions of authenticity according to their backgrounds using socio-demographic attributes as explanatory variables. For this, one way ANOVA and Independent t-test analysis was adopted with a significance level of 95%. The result showed that there were some significant differences among characteristics which were demographic characters (residence, age, education, marriage, gender) and travel characters (knowledge, length of stay) about authenticity variables in this study.

6.2.3.2.1.1 RESIDENCE

Table 6.15 shows there was significant mean difference in constructive authenticity by visitor origin. Local residents from Gangneung perceived constructive authenticity the most (mean 3.43) and regional residents (from Gangwon) had the next strongest perception (mean 3.21). In

contrast, visitors from ‘Seoul’ and ‘other (very far from festival venue including Chungchong, Gyongsang, Jeonla, and Jeju)’ areas gave the lowest score at 3.21 and 2.86. As distance increased from the venues, the perception of constructive authenticity became lower. From the constructivist perspective, this is related to symbolic authenticity, not based on original or genuine view of the object but it allows tourists to judge authenticity in their experience (Boyd 2011). As a socially constructed concept, it embraces the social phenomena over time (Cohen 1988).

Table 6.15 ANOVA test for Perception of Authenticity by Visitors’ Characteristics

	Constructive	Existential	Objective
	Mean (SD)		
<i>Residence</i>			
Gangneung (n=131)	3.43 (.873)		
Gyeonggi (n=39)	3.19 (.772)		
Seoul (n=38)	3.06 (.637)		
Gangwon (n=74)	3.21 (.748)		
Others (n=23)	2.86 (.990)		
F (Sig)	2.649 (.034) **		
<i>Age</i>			
18-19 (n=38)	3.21 (.829)		
20-29 (n=97)	3.09 (.770)		
30-39 (n=46)	3.12 (.839)		
40-49 (n=54)	3.48 (.810)		
50-59 (n=46)	3.21 (.857)		
Over 60 (n=25)	3.95 (.624)		
F (Sig)	5.239 (.000)**		
<i>Education</i>			
High school (n=95)	3.50 (.896)	3.45 (.875)	3.26 (.920)
Undergraduate (n=189)	3.17 (.796)	3.43 (.835)	2.90 (.746)
Graduate (n=22)	3.04 (.545)	3.07 (.739)	3.05 (.866)
F (Sig)	3.236 (.002)**	2.638(.016)*	1.285(.017)*
<i>Stay</i>			
One day (n=137)		3.34 (.821)	
2 (n=65)		3.28 (.820)	
3 (n=49)		3.42 (.921)	
4 (n=10)		3.50 (.560)	
more 5days (n=55)		3.69 (.861)	
F (Sig)		3.209(.013)*	

* significant at the 0.05 level , ** significant at the 0.01 level

Source: Author

In other words, if an object, event or performance is a consequence of, or is in accordance with, the set of attitudes, beliefs, and values of the local population it has cultural meaning and hence is an authentic production (Wang 1999). However, for visitors from other areas, their perception of authenticity or judgement was made based on their previous experience or knowledge, and the relative lack of understanding of socially-constructed local cultures made them perceive constructive authenticity less than more local people.

6.2.3.2.1.2 AGE

Visitors in their 20s perceived constructive authenticity the least (mean 3.09), but visitors who were over 60 perceived it most (mean, 3.95).

6.2.3.2.1.3 EDUCATION

According to visitors' education level, every form of authenticity displayed significant differences. Constructive and existential authenticity were perceived less when education levels were higher. The lowest educated group showed the highest perception for every forms of authenticity. In contrast, the highest educated group perceived every form of authenticity lower. The mid-level group, which was the most populated group, exhibited different mean scores for the three form of authenticity. In isolation, they perceived existential authenticity most strongly (within their group), while for objective authenticity, they gave negative responses (perceived as mildly tending towards inauthentic, mean at 2.90).

6.2.3.2.1.4 STAY

The perception for existential authenticity was higher when the longer the length of stay with the exception of 2 day visitors. This existential perspective has a more subjective aspect to it. It is a state of being that is activated by tourists when having a good time (Brown 1996), it is related to tourists' experience itself, and it is referred to as 'activity-related authenticity'. Therefore, length of stay was reflecting positive feelings of the festival and for as long as they

stay in the festival, emotional realism (Bargnall 1996:241).

Table 6.16 presents the result of the t-test and according to marriage statues, knowledge, gender and residence, there were significant mean differences based on the perception of authenticity. Firstly, existential and objective factors were significantly different according to the marriage statues. Married visitors perceived existential and objective authenticity more than single visitors. Secondly, according to the previous knowledge of the Danoje Festival, existential authenticity was perceived differently. Visitors who have previous knowledge about the Danoje Festival perceived existential authenticity more while visitors without prior knowledge marked their perception negatively for every form of authenticity. Thirdly, constructive authenticity was perceived differently significantly according to gender. For every form of authenticity, female visitors showed lower perception than male visitors. Finally, according to the visitors' origin, non-local visitors had doubtful perceptions about festival objective authenticity with 2.96 as the mean score.

Table 6.16 t-test Result for the Level of Perceived Authenticity Factors

		Constructive	Existential Mean (SD)	Objective
Marriage	Single (n=136)	3.15 (.774)	3.39 (.739)	2.89 (.699)
	Married (n=168)	3.34 (.853)	3.40 (.917)	3.14 (.906)
	t (Sig)	-1.736 (.084)	2.049 (.041)*	-2.332(.020)*
Knowledge	Yes (n=292)	3.27 (.826)	3.43 (.828)	3.03 (.763)
	No (n=11)	2.95 (.873)	2.89 (1.122)	2.81 (.829)
	t (Sig)	.542 (.558)	2.164 (.031)*	.118 (.906)
Gender	Men (n=144)	3.45 (.803)	3.50 (.857)	3.15 (.794)
	Women (n=161)	3.08 (.813)	3.31 (.826)	2.90 (.840)
	t (Sig)	2.924 (0.00)**	.859 (.391)	1.670 (.096)
Residence	Local (n=131)	3.43 (.873)	3.51 (.890)	3.08 (.909)
	Visitors (n=174)	3.12 (.767)	3.32 (.800)	2.96 (.748)
	t (Sig)	2.399 (.483)	1.400 (.688)	.840 (.016)*

* significant at the 0.05 level

Source: Author

Table 6.17 Characteristics of Visitors According to Perceived Authenticity

Authenticity	Characteristics
Constructive	Local people, Over 60 (older people), high school level (lower education level), men
Existential	high school level (lower level), longer stay (more 5 days), married, people with prior knowledge
Objective	High school level, single, Local people

Source: Author

Table 6.17 presents a summary of these results. Constructive authenticity was perceived more by local people and regional people. Also, older people perceived constructive authenticity more than younger people. At the Danoje Festival, people who were familiar with the festival tended to perceive existential authenticity more than other groups. As a result of social belief, values and attitudes of local population (Wang 1999), the Danoje Festival was constructed by local society and hence was perceived constructively authentic by local people, older people and the men who had social power and authority more than other groups. Existential authenticity was perceived more by people who stayed longer at the festival such as more than five days. Whether what they knew about the Danoje Festival if it was from previous information search, prior attendance, or learnt during their stay at the festival, they were more absorbed in the festival spirit. Finally, objective authenticity was perceived more by single visitors and the least educated visitors. In terms of the character of the Danoje Festival, which is themed by local myth and shamanic rituals to mountain spirits, it is seen as less authentic by more educated people.

6.2.3.2.2 CLUSTER ANALYSIS

Hierarchical Cluster Analysis through Ward’s Method was employed for grouping visitors by perception of authenticity. From ‘agglomeration schedule’ (Table 6.18), the coefficient increases the most between stages in 276 and 277 suggesting a three-cluster solution was most appropriate.

Table 6.18 Cluster Analysis for Authenticity (agglomeration schedule)

Stage	Cluster Combined		Coefficients	Stage Cluster First Appears		Next Stage
	Cluster1	Cluster2		Cluster1	Cluster2	
			⋮			
274	3	4	3500.018	261	271	276
275	1	25	3633.095	273	256	278
276	3	5	3909.407*	274	272	277
277	3	14	4464.413	276	249	278
278	1	3	5765.462	275	277	0

* Coefficient is the most jumped between 276 and 377 stage. Therefore, 3 clusters are decided

Source: Author

Through the ANOVA (One-way ANOVA) of the three authenticity factors, the name of each cluster was identified. According to Table 6.19, the Cluster 1 had the highest mean score for the ‘existential authenticity’ factor, hence its label. Likewise, Cluster 2, showed the highest score on the ‘constructive authenticity’ factor. Finally, Cluster 3 was most related with ‘Objective authenticity’ and was labelled accordingly.

Table 6.20 shows the result of cross-tabulation analysis to differentiate the groups further. The existential cluster and constructive clusters consisted of the 20s age group and visitors educated to bachelor’s level.

Table 6.19 ANOVA analysis between authenticity factors and clusters

Motivation \ Cluster	Cluster 1 (n=92)	Cluster 2 (n=164)	Cluster3 (n=23)	F-ratio (p)
Fac 1 Constructive authenticity	-.7852 ¹⁾ (.8205) ²⁾	.2863 (.8316)	1.0993 (.5235)	75.098 (.002*)
Fac 2 Existential authenticity	-.3956 (1.0301)	.0859 (.9181)	.9701 (.5555)	21.353 (.000*)
Fac 3 Objective authenticity	-.5710 (.7013)	.1138 (.9417)	1.4724 (.5516)	57.725 (.000*)
Cluster Name	Existential acceptors	Constructive acceptors	Objective acceptors	

¹⁾Mean , ²⁾SD, * p<0.01

Source: Author

More female visitors were present in the existential cluster (Table 6.20), while males were disproportionately present in the constructive cluster. For ‘objective acceptors’, generally fewer visitors were present, and gender and age distributions were not significantly different. The lowest educational attainment was observed in the objective cluster.

Table 6.20 Cross-tabulation Analysis between Visitors’ Profile and Authenticity Clusters

	Cluster 1 Existential Acceptors	Cluster 2 Constructive Acceptors	Cluster 3 Objective Acceptors	χ^2 (p)
<i>Gender</i>				
Men	30	85	13	10.870 (.028)*
Women	62	78	10	
<i>Age</i>				
18-19	8	21	3	24.683 (.006)**
20-29	37	55	3	
30-39	19	19	3	
40-49	10	33	5	
50-59	17	21	4	
60+	1	15	5	
<i>Education</i>				
High school	17	51	14	17.340 (.002)**
Undergraduate	68	100	9	
Graduate school	7	13	0	

* significant at the 0.05 level ** significant at the 0.01 level

Source: Author

6.2.4 RELATIONSHIP BETWEEN MOTIVATION AND PERCEPTION OF AUTHENTICITY

6.2.4.1 CORRESPONDENCE ANALYSIS

To identify the relationship between visitors' motivation and perceived authenticity, correspondence analysis was conducted (in the manner described already in Chapter 5). Table 6.21 demonstrates the results. The Chi-square value (67.22) was significant ($p < 0.01$). The singular values were calculated 0.493 and 0.165 for each dimension. The proportion of interia indicated that Dimension 1 explained 89.9% of the correspondence relationship among two groups while Dimension 2 explained the rest (10.1%). Therefore, the correspondence relationships between authenticity clusters and motivation clusters were explained in two dimensions.

Table 6.21 Correspondence analysis between motivation and authenticity clusters

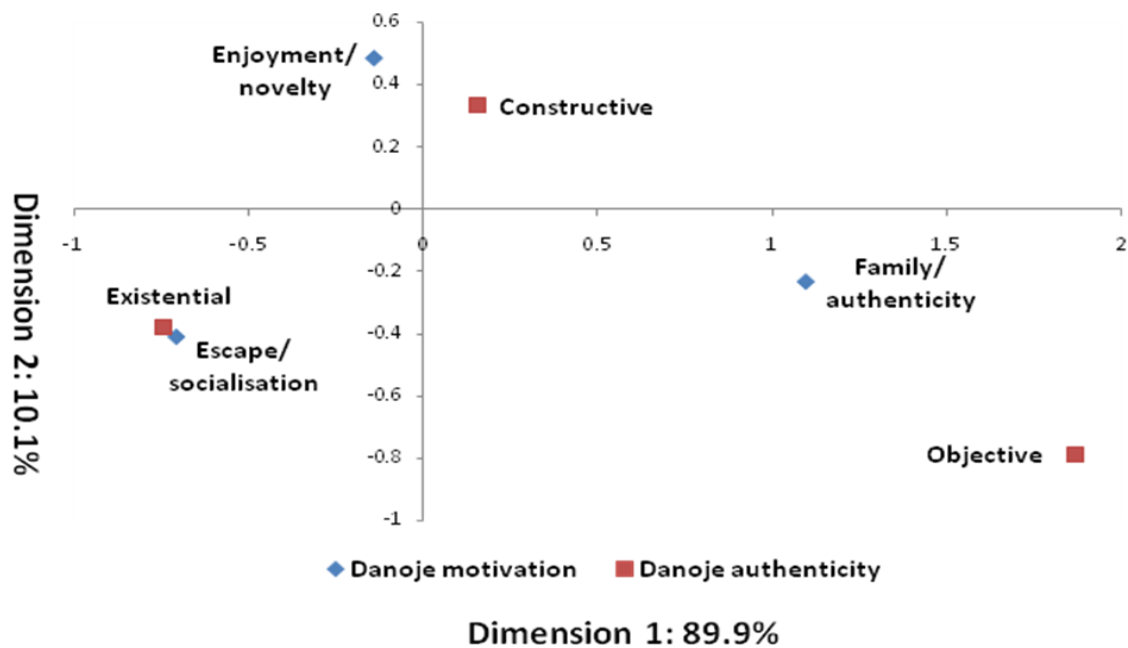
Configuration Points	Point Definition (group)	Coordinations of X (dimension 1)	Coordinations of Y (dimension 2)
MTV 1	Escape/socialisation	-.709	-.410
MTV 2	Enjoyment/novelty	-.142	.485
MTV 3	Family/authenticity	1.097	-.233
AUT 1	Existential	-.744	-.381
AUT 2	Constructive	.155	.332
AUT 3	Objective	1.868	-.789
Singular value		.493	.165
Proportion of interia (%)		89.9	10.1
$\chi^2 = 67.22 \quad p = .000$			

Source: Author

On the correspondence map (Figure 6.3), visitors' motivation clusters (blue diamond) and perceived authenticity clusters (red square) are presented. Regarding Dimension 1, it was divided into two aspects: left hand side (active/experience-related authenticity: existential

acceptors) and right hand side (object-related authenticity: constructive and objective accepters). Also, on the Dimension 2, ‘escape/socialisation’ motivation and ‘enjoyment/novelty’ motivation were positioned on the opposite side.

Figure 6.3 Correspondence Map (Mmotivation Clusters vs Authenticity Clusters)



Source: Author

Figure 6.3 presents the distance between motivation and authenticity clusters on the map. On the map, the ‘existential authenticity’ acceptors and ‘escape/socialisation’ seekers were located the nearest. This figure showed that there were more common characteristics of people between ‘existential authenticity’ acceptors and ‘escape/socialisation’ motivation seekers. As a personal authenticity, ‘existential’ involves the emotional and psychological experience of travel, and deeper existential aspects relating to personal meaning and identity (Jamal & Hill 2001). In respect of being themed by local myths and rites continued from ancient times, the Danoje Festival provided a very different background from modern society. Watching and participating in shaman rituals, people could get healing and sympathy with their internal existence.

‘Constructive’ acceptors and ‘enjoyment/novelty’ seekers were positioned the nearest. Thus, the visitors were perceived ‘constructive authenticity’ and ‘enjoyment/novelty’ seekers were categorised in same market segment. Finally, ‘family/authenticity’ seekers were positioning around ‘objective’ authenticity acceptors. Therefore, visitors who were seeking historical value and family unity tended to perceive ‘objective authenticity’ rather than others in the Danoje Festival experience.

6.2.5 SATISFACTION

6.2.5.1 ANOVA ON SATISFACTION LEVEL BY CLUSTERS

One-way ANOVA tests were conducted to examine the importance of motivation clusters and perceived authenticity clusters as factors influencing the overall satisfaction at the Danoje Festival. As shown in Table 6.22, the results indicate that there was a significant main effect ($p < 0.01$) on overall satisfaction levels among motivation clusters. The ‘family/history’ seekers (mean 4.13) appeared to be more satisfied than any other group. As the largest sample of respondents ($n=108$), the ‘enjoyment/novelty’ cluster showed second highest level of satisfaction between motivation clusters. Conversely, the ‘escape/socialisation’ group showed the lowest satisfaction at 3.00, the undecided level.

Table 6.22 Satisfaction between Different Motivation Groups

Motivation	Cluster 1 (93) Escape/socialisation	Cluster 2 (108) Enjoyment/novelty	Cluster 3 (72) Family/authenticity
Mean (SD)	3.00 (.933)	3.63 (1.001)	4.13 (.963)

F= 28.07 Sig: 0.000

Source: Author

There was also a significant effect ($p < 0.01$) on overall satisfaction level among the perceived authenticity clusters (Table 6.23). The Objective Authenticity cluster (mean 4.39) reported a significantly higher level of satisfaction than other authenticity group. The Constructive Authenticity cluster followed next (mean 3.78) as the largest sample size of respondents, but existential authenticity acceptors showed a mildly negative level (mean 2.89) of satisfaction that they were rather unsatisfied by the Danoje Festival.

Table 6.23 Satisfaction between Different Authenticity Groups

Authenticity	Cluster 1 (92) Existential	Cluster 2 (164) Constructive	Cluster 3 (23) Objective
Mean (SD)	2.89 (.988)	3.78 (.897)	4.39 (.988)
F=37.14 Sig: 0.000			

Source: Author

6.2.5.2 LINEAR MULTIPLE REGRESSION

6.2.5.2.1 MOTIVATION AND AUTHENTICITY DIMENSIONS WITH OVERALL SATISFACTION

To examine the effect of the factors on visitor satisfaction with the Danoje Festival, linear multiple regression analysis was employed (following the method employed and explained in full in Chapter 5).

The equation for visitors' overall level of satisfaction was expressed in the following equation:

$$Y_s = \beta_0 + B_1X_1 + B_2X_2 + B_3X_3 + B_4X_4$$

Where,

Y_s = tourists' overall level of satisfaction with the Danoje festival

β_0 = constant (coefficient of intercept)

X_1 = Enjoyment/novelty

X_2 = Authenticity/cultural learning

X_3 = Family togetherness
 X_4 = Escape/socialisation
 B_1, \dots, B_4 = regression coefficient of Factor 1 to Factor 4.

Table 6.24 shows the results of the regression analysis for motivation factors and satisfaction level. The independent variables (four motivation factors, X_1 to X_4) on the dependent variable (visitors' overall level of satisfaction, or Y_s) was 0.40, which showed that the visitors had positive overall satisfaction levels with the four dimensions. The adjusted r^2 was just 0.16, suggesting that about 16% of the variation of visitors' overall satisfaction was explained by the four factors. The F ratio, which explained whether the results of the regression model could have occurred by chance, had a value of 13.263 ($p=0.00$) (ie. There were not created by a random effect). Through an inspection of the beta coefficients, Factor 1 (enjoyment/novelty, $Beta=0.325$, $p=0.00$) carried the heaviest weight for visitors' overall satisfaction, followed by Factor 2 (authenticity/cultural learning, $Beta=0.198$, $p=0.00$), Factor 3 (family togetherness, $Beta=0.123$, $p=0.00$), and finally Factor 4 (escape/socialisation, $Beta=0.098$, $p=0.00$). According to the results, 16% of the total variance in average satisfaction can be predicted by a combination of these 4 variables. However, this is not routinely enough to explain (adequately) the relationship between satisfaction and motivation. Linkages and exist significantly in all 4 motivation factors at the $p=0.01$ level. Therefore, between visitors' motivation and satisfaction, there is low level of a significant causal relation for the Danoje Festival.

Table 6.24 Regression Analysis for Satisfaction vs Motivation

	B	Standard Error	Beta	T	Adjusted r^2 (F)
Constant	3.544	.059		60.530**	
Enjoyment/novelty	.342	.058	.325	5.851**	.163 (13.263)**
authenticity/cultural learning	.198	.058	.188	3.389**	
Family togetherness	.123	.059	.117	2.106**	
Escape/socialisation	.098	.059	.092	1.666**	

** significant at the 0.01 level, Dubin-Watson 1.834

Source: Author

Furthermore, the perception of authenticity factors and overall satisfaction were examined by linear multiple regression analysis. The equation for tourists' overall level of satisfaction was expressed in the following equation:

$$Y_s = \beta_0 + B_1X_1 + B_2X_2 + B_3X_3$$

Where,

Y_s = tourists' overall level of satisfaction with the Danoje festival

β_0 = constant (coefficient of intercept)

X_1 = Constructive authenticity

X_2 = Existential authenticity

X_3 = Objective authenticity

B_1, \dots, B_3 = regression coefficient of Factor 1 to Factor 3.

Table 6.25 Regression Analysis for Satisfaction vs Authenticity

	B	Standard Error	Beta	t	Adjusted r^2 (F)
Constant	3.539	.05		70.405**	
Constructive	.360	.05	.342	7.139**	.373 (54.177)**
Existential	.497	.05	.474	9.899**	
Objective	.182	.05	.173	3.617**	

** significant at the 0.01 level, Dubin-Watson 2.068

Source: Author

According to Table 6.25, the r of independent variables on the dependent variable was 0.611, which indicated that the visitors had positive overall satisfaction level with the three dimensions. The adjusted r^2 was 0.37, suggesting about 37% of explanation by three factors for overall satisfaction. The F ratio, which explained whether the results of the regression model confirmed that it had not occurred by chance, had a value of 54.177 ($p=0.00$). However, 37% (r^2) of the explanation is insufficient because it is less than the 40% to 60% usually expected in the social science research (Choi 2000). Therefore, between visitors' perception of authenticity and satisfaction, there is a low level of significant causal relation in the Danoje Festival. Regarding Beta values, Factor 2 (Existential Authenticity, Beta=0.474, $p=0.00$) was the most important predictor for visitors' overall satisfaction. It was followed

by Factor 1 (Constructive Authenticity, Beta=0.342, p=0.00) and Factor 3 (Objective Authenticity, Beta=0.173, p=0.00) respectively.

Table 6.26 Regression Analysis for Authenticity vs Recommendation

	B	Standard Error	Beta	t	Adjusted r ² (F)
Constant	3.703	.05		74.118**	
Constructive	.373	.05	.344	7.447**	.413 (64.561)**
Existential	.573	.05	.529	11.454**	
Objective	.133	.05	.122	2.649**	

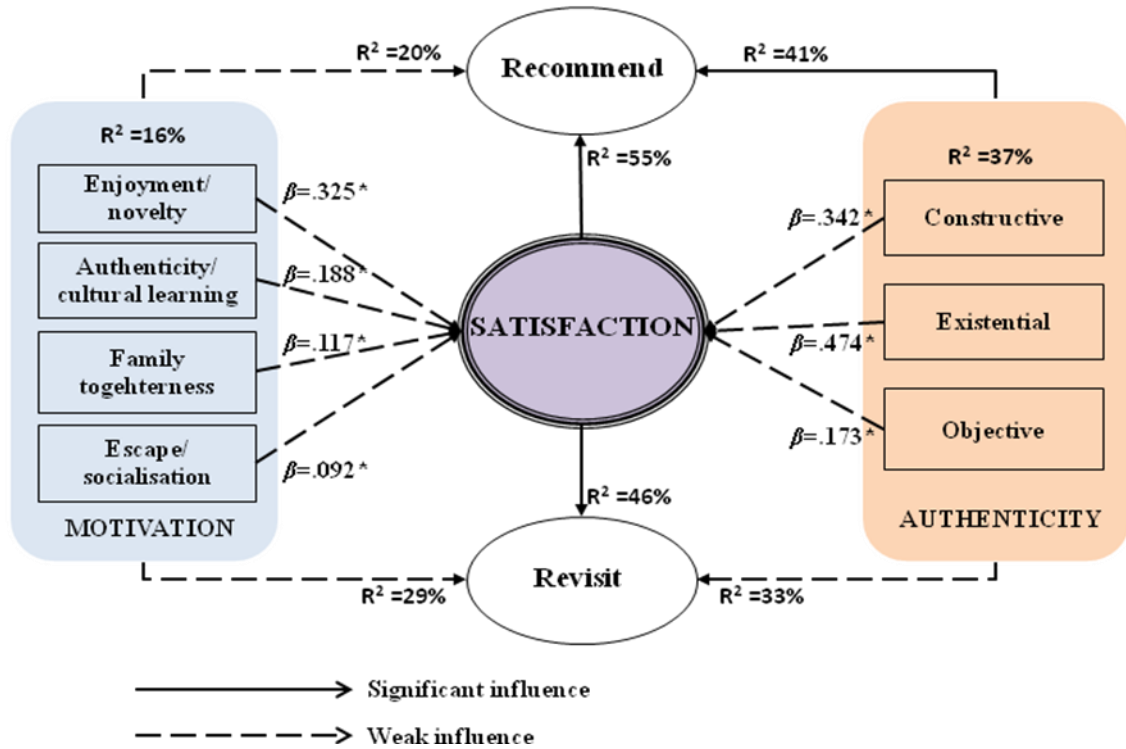
** Significant at the 0.01 level, Durbin-Watson 2.130

Source: Author

Table 6.26 shows the results of regression analysis between perceived authenticity and intention to recommend. The adjusted r² is 41.3 which indicates that approximately 41% of the variance in intention to recommend is explained by the authenticity factors. All independent variables (existential, constructive and objective authenticity) significantly influence visitor intention to recommend at the p=0.01 level. In terms of Beta value, Factor 2 (Existential Authenticity, Beta=0.529, p=0.00) was identified as the strongest predictor for visitor intention to recommend as the most important predictor among authenticity factors. It was followed by Factor 1 (Constructive Authenticity, Beta=0.344, p=0.00) and factor 3 (Objective Authenticity, Beta=0.122, p=0.00). This means that Existential Authenticity made the strongest contribution to explaining the intention to recommend the Danoje Festival.

Figure 6.4 summarised the results of the regression analyses for overall satisfaction with the Danoje festival. The arrow indicates the direction from independent variables to dependent variables. The single line represents significant influences while dotted line represents weak influences between independent and dependent variables. According to the Figure 6.4, intention to revisit to the Danoje festival (46%) and intention to recommend to other people (55%) with overall satisfaction showed predictive capacity with 46% and 55% of the variation.

Figure 6.4 The Result of Multiple Regression in the Danoje Festival



Source: Author

Therefore, visitors' overall satisfaction level (independent variable) affected a visitors' willingness to revisit the festival and to recommend it. The result indicated that satisfied visitors attract more potential visitors by repeated visit or recommendation. Therefore, this result emphasizes the importance of visitor satisfaction for further festival development.

6.3 PERFORMER RESEARCH AT THE DANOJE FESTIVAL

Performers at the Danoje Festival are composed of 3 different groups which are those participating in the sacrificial ritual; shamanistic ritual with traditional music; and the Gwanno mask drama. As one of the main agents for Danoje festival, the Gangneung Danoje Preservation Association manages the festival with the 'Gangneung Danoje Committee' which is made up of the local community and specialists of local academia. This part presents how performers were motivated to work for the festival and how they perceive authenticity in the Danoje Festival.

6.3.1 PERFORMERS' PERSONAL DETAILS

Interviews were undertaken with five performers who performed in the festival at the Gangneung Danoje preservation association centre. As presented in the above Table 6.27, this study interviewed five performers from the Danoje Festival who are three Gwanno mask drama performers, one male shaman, and one chief of sacrificial ritual and these three parts are the key components making the Danoje Festival. According to the personal profile of the performers, their age is from 44 to 65 and most of them started the performance in their thirties after they experienced other careers. Unlike other traditional performance teams, the performers with the highest seniority perform in Danoje Festival without a generational shift and it caused the performers' age to be higher than other performance teams. Another noticeable thing is all performers come from the local area as natives of Gangneung city. This makes their performance contain local sentiment and that is the point of distinction from other local cultures and cultural festivals in Korea.

Among interviewees, two performers were recognised as a 'human cultural asset' by government and they were heading up a part of the performance group, the Gwanno mask drama and sacrificial ritual respectively. They learned the performance in person with generations of former performers and they foster the younger generation. These points correspond to Daniel's (1996) two critical indicators for the authenticity of the dance performance, which are the ethnicity of the dance performers and the dance training. Four performers were working for the preservation association but one of them, DD, was working in the local office under city council as a government officer. Because this association is a private organisation, the wage is not sufficient for their living if they do not have an additional role in the association.

Table 6.27 Profile of the Performers

	Informant	Gender	Age	Festival	How long	occupation	Main role	Residential location
1	DA	M	65	Danoje	27 yrs	Performer/ leader	Mask drama	Gangneung
2	DB	M	63	Danoje	33 yrs	Performer/ President	Sacrificial ritual	Gangneung
3	DC	M	54	Danoje	20 yrs	Performer/ trainer	Shaman	Gangneung
4	DD	M	44	Danoje	10 yrs	Performer/ resident office	Mask drama	Gangneung
5	DE	M	47	Danoje	25 yrs	Performer/ trainer	Mask drama	Gangneung

Source: Author

6.3.2 MOTIVATION OF THE PERFORMERS

The general motivation of Danoje performers was strong and emotional with responsibility to their local area. Most of those were motivated by their local patriotism and one was by force of destiny. As local residents, they have lived in Gangneung all their life and have experienced Danoje as a family event since they were little children.

Figure 6.5 Shamanic Ritual in the Danoje Festival



Source: Author

This local patriotism which was commonly observed among other Danoje Festival performers, was easily noticed through informal conversations with Gangneung citizens and from the atmosphere during the festival. It might be caused by a geographical periphery because the area is hard to access which means that the people have strong loyalty and cohesion to the local area and culture, especially through the Danoje Festival. As a current leader of Gwanno mask drama consisting of 6 performers for 5 scenes, DA reorganised this performance in 1983 with one of the local scholars based on the historical evidence and the last surviving performer to have performed the Gwanno mask drama before 1909 (when he was in his 20s) before it was banned by the Japanese in the colonial era. At that time DA was in the farmers' traditional music performance team in his town. He said when he decided on this project to revive the local cultural heritage he felt a strong duty to transmit it to posterity as a local artist.

DD who is acting as 'Jangjamari', a clown in the drama, is currently working as a government employee in the local resident office. He had been interested in Gwanno mask drama since he was a little boy and had dreamed of performing in the Danoje Festival. He recalled the moment of starting a performance as follows:

“One day, when I worked in a resident office, I met DA by chance who is a leader of Gwanno mask dance. I asked him if I could join his team and he accepted my request. After that I have performed for over 10 years. But I have to keep working in the local office because I couldn't earn my living with this performance. However it is a worthwhile thing and I really enjoy it.”

As another Gwanno mask drama performer, DE was motivated by responsibility because the Danoje Festival makes him feel excited and free. He has felt this kind of feeling since he was a little boy and he wanted to share it with visitors through his performance:

“Since I was young, whenever I visited to the Danoje festival, I was excited and happy. Basically, I like the festival which makes me feel freedom and energy and helps me to get rid of my stress. I think the festival is something of a productive place for me to help preparing the next. I hope visitors feel the same thing with me.”

Currently DE is working as a trainer in the Danoje Preservation Association teaching Gwanno mask drama and traditional dance to trainees, university students and local people. He recalled his period as a trainee in the Gwanno mask drama team. To be a performer, he endured five years of hard training in their training village. At the moment he feels it worthwhile sharing his experience with many people and teaching performance. During the interview, he was enthusiastic about his plans to popularize the Gwanno mask drama. One of these was to stage a creative mime drama which is Gwanno mask drama motif in the association theatre with his students. A music performer in the shamanic ritual, DC, traced his life as a possessed shaman. He described that his performance was his fate which he could not avoid :

“It has been around 20 years since I devoted myself to this performance in the Danoje Festival. I am a shaman inherited from my parents. My family passed it down to me when I was an unborn baby. Although I stopped this performing for 10 years because of military army service, school education and my own business, I finally have to come back because of my karma. My grandparents and my parents did it for generations.”

Even though he didn't intend to be a shaman and tried to live a 'normal' life, he could not resist his destiny. As a possessed shaman, he plays music during shamanic ritual and teaching trainees in their association learning centre. As another 'human cultural asset', DB is a chief priest for sacrificial rituals. He leads the rituals everyday during the four weeks of the Danoje Festival. He described his motivation as an accident or an event spontaneously happening to him. He worked for a local cultural centre and did not intend to be in charge of the rituals at the Danoje Festival at first but it was handed over to him naturally when getting involved in other local cultural

projects. This skilled conversationalist has kept developing many ideas for the future of the Danoje Festival as a president of ‘Gangneung Danoje Preservation Association’ as well. This motivation could be described as fate and the responsibility to keep local culture alive and flourishing, rather than as a career job. Both DB and DC prepare their performances all year long for Danoje Festival which is the ‘official (or formal)’ setting to present their performance. Therefore, the Danoje Festival is a very important stage for performers, coming just once per year. However, apart from these performances, the nature of the traditional market is becoming even more commercialised in their view, with excessive inflow of commercial booths which is overwhelming the traditional Danoje atmosphere.

Table 6.28 Performers’ Motivation

No	Informant	Motivation to start performing	Motivation for the festival performing	Satisfied
1	DA	Previous career in other local team. Responsibility as a local resident Enjoy/Destiny	As a part of the Danoje Festival.	Partly
2	DB	Handed over spontaneously when I worked for local culture centre A matter of course as a local resident for the local tradition Destiny	As a part of the Danoje Festival.	No
3	DC	Inherited by my parents (a possessed shaman) Destiny/fate/inevitable	As a part of the Danoje Festival.	Yes
4	DD	Personally interesting Voluntary participation /a spirit of self-sacrifice to keep local culture Responsibility Interesting/enjoy Want to be a ‘human cultural asset’	Opportunity to promote my performance and my local culture to many people As a local resident	Yes
5	DE	Destiny/fate	As a part of the Danoje.	Yes

Source: Author

Unlike other performers, DA and DB expressed regret at this recent problem and DA added his thinking.

“I just concentrate on my performance. I don’t mind about the other events in the festival that is organised by the Danoje committee. As a mask drama performer, I have just focused on my role. The other performance parts are managed the same way as well. As an artist, I just do what I used to do so far.”

As shown Table 6.28, Danoje performers showed distinct motivation based on local patriotism. They looked like having pure passion in their performance in that they are performing with an insufficient wage by working two jobs. Also, craftsmanship among the performers is evidenced by even the most senior performers regularly performing for the festival.

6.3.3 PERCEIVED AUTHENTICITY OF PERFORMERS

Performers in the Danoje Festival are rather transmitters of local culture and sentiment to visitors rather than entertainers. As re-enactment, it is impossible to perform exactly the same movement for performers because, according to the individual, performance is expressed with different feelings. In this part, it is explored how authenticity is perceived by Danoje performers when they were performing in the festival. Table 6.29 shows the summary of perceived authenticity by Danoje performers and it is divided into existential and objective/constructive authenticity by Wang’s (1999) classification.

6.3.3.1 EXISTENTIAL AUTHENTICITY

According to Wang’s (1999) previous work, intra-personal authenticity bodily feelings and self-making. Inter-personal authenticity is connected with family ties and touristic communitas. Like the previous chapter, this part conceptualises intra-personal authenticity as performers’ personal

feelings and personal experiences through their performances while inter-personal authenticity is the feeling from the relationships and interactions with colleagues and audiences during performances.

Table 6.29 Existential Authenticity by Danoje Performers

	Existential Authenticity
DA	<p>Intra: when I am performing, I feel shrinking and hesitation because it was performed by slaves in government employ (Gwanno)</p> <p>Inter: depends on audiences' response, I feel excitement or not. I can notice audiences' sense.</p>
DB	I am reverent when I perform memorial service for the ancestors.
DC	<p>Intra: I fall in ecstasy sometimes.</p> <p>Inter: When I am playing music, I can hear my parents and ancestor' sound of music from my rear side. Also, I imagine them how they play this music. Without this, I couldn't play this for 12 hours.</p>
DD	<p>Intra: responsibility, enjoy, fun, my dream.</p> <p>In the good response of the audiences, I am immersed in my character.</p> <p>Inter: my performance is affected by audiences' reaction.</p>
DF	<p>Intra: Of course I fall in ecstasy. I really enjoy my performance. I used to be absorbed with my character. I feel catharsis. I feel pleasure.</p> <p>Inter: I feel audiences as my old friends when I am performing.</p>

Source: Author

6.3.3.1.1 INTRA-PERSONAL AUTHENTICITY

6.3.3.1.1.1 BECOMING THE PERFORMANCE CHARACTER

This is the basic component for character actors. If they cannot absorb their character, it might be due to a lack of research for their role or an uncomfortable feeling from their performance.

Unlike other traditional performers, Danoje Festival performers are considered as living culture concerning their performance and authenticity. However, existential authenticity is very individual with personal feelings paramount and it depends on their personality. DA said he feels like shrinking when he is performing on the stage because this performance was originally

performed by Gwanno (a servant-class of people). In the mask drama, he acts 'Somaegaksi' (a shy and charming young lady) who is courted by the noble man. Whenever he performs, he feels himself as Gwanno. DA, a calm and introvert gentleman in the real world, feels pressure from the difference in social class during the performance between his character and his normal, everyday self. Therefore, he sets responsibility and pride as prioritised values for this local art rather than fun or catharsis.

6.3.3.1.1.2 LOSING MYSELF/MEETING ANOTHER SELF

On the other hand, DE who is acting 'Sisitaktaki' (the naughty guy interrupting the couple in love) said he thinks it is fun being the bad guy and enjoys being another self for a short time. To be a performer of Gwanno mask drama, DE endured five years of training. At that time, he lived like a servant-class of the people for the first few years as part of the training processes that intends to contextualise past performers' lives. However, when he starts his performance, he is extremely pleased and excited, something he has not otherwise felt in his ordinary life. This pleasure has made him endure hard training and to continue to perform Gwanno mask drama.

6.3.3.1.1.3 HAPPINESS/FUN/ENJOYMENT/RESPONSIBILITY

Most performers expressed how they are happy and enjoy their performance. They had perceived that they strong responsibility for their local heritage and this made them start to perform voluntarily. They expressed pride about the Danoje Festival that it has kept its original form for a long time and has performed the original form without change. DD performing 'Jangjamar', a kind of clown in Gwanno mask drama, intimated his wish to become a 'human cultural asset' like DA someday. Like DD, most of them considered performing in the Danoje Festival is a thing to do for life, a vocation.

6.3.3.1.2 INTER-PERSONAL AUTHENTICITY

Interpersonal authenticity conceptualised by Wang (1999) is about feelings or experiences through relationships with other people like colleagues, audiences, or ancestors. When they share sympathy, bonding or special feeling by interaction with others during a performance, it could be explained as an expression of interpersonal authenticity.

6.3.3.1.2.1 BONDING WITH COLLEAGUE/ GOING BACK TO THE PAST

DC was a music-performing shaman for shamanic rituals besides the dancing shamans. When he performs in the ritual, it continues for 12 hours. He said it is impossible by himself without interaction with his ancestors. Whenever he plays music he can hear his parents, grandparents and great-grandparents' music who were shamans like him and these sounds make him endure it to the end. During the performance, he meets his old family and they play music together. DC brings his ancestors to the present when he is performing and communicates with them during his performance.

On the other hand, DA who is possessor of an 'human cultural asset' for the Gwanno mask drama, reported that he travels back to the past and shares the past performer's feeling. The performance makes him empathise with the original performers. When he performs, he feels himself as a Gwanno (a servant-class of people) and this makes him uncomfortable as this performance was performed by Gwanno originally. This empathy with original performers may help the performance be more like the original. In contrast, DD said he is happy and has fun rather than shrinking and he feels his character's (clown) personality rather than the social level. Also, he goes back to his childhood enjoyed at the Danoje Festival for which he had waited for all year long. Whenever he is in the Danoje Festival, DD sensed the same smell, air, noise and atmosphere of his childhood memories.

6.3.3.1.2.2 BONDING WITH AUDIENCES

The audience is an important factor to ensure the quality of performance because performers are affected by the response of the audience. Apart from the size of the audience, their attitude and expression make performers respond differently. Performers said they keep interacting with audiences during their performance. During the Danoje Festival period, DC performs a shamanic ritual everyday which is called 'Dano goot', praying for peace and stability in the local area, for every home, and safe travel for visitors. This ritual contains a general wish for every single visitor's happiness as well. Therefore, the number of visitors is meaningless for him and he considers the audience like his family members. In the mean time, DE regarded audiences as friends who are merry together. During the performance, he felt that he is talking to friends. However, DA noticed audiences' response. If there is a small audience or they do not concentrate on his performance, he finds it difficult to be immersed in the performance while he is thinking about the reason. However, the journey with audiences through his performance makes him excited and proud. He believes that his performance makes authenticity run across people and the festival site.

6.3.3.2 OBJECTIVE AUTHENTICITY OF DANOJE FESTIVAL

Undoubtedly all performers agreed that original form and pedigree are manifestations of objective authenticity at the Danoje Festival. As a representative authentic festival, they have made an effort to keep their originality for many years and showed strong pride that they have protected its long history. This original form is performed for the Danoje Festival only and interpretation equipment is installed to help visitors' understanding around the performance stage. The Gwanno mask drama is enacted entirely without speech (ie. mime) as a non-verbal drama so there is little risk of misunderstanding from usage of old language; but for shamanic ritual they use old language, with an electronic board supplying subtitles beside the stage. The religious ceremony like sacrificial rituals and shamanic rituals in the Danoje is viewed as a

religious, not cultural event because it is a real ceremony rather than an event for touristic purposes.

Table 6.30 Objective Authenticity for the Danoje Festival

	Objective Authenticity
DA	Original form, pedigree, historical evidence
DB	Original form, uniqueness (based on local tale)
DC	Original form, the scale of shamanic ritual
DD	Original form, cultural sympathy with audiences based on original frame
DE	Original form, uniqueness (only mime in traditional performance)

Source: Author

Table 6.30 summarised performers' view of objective authenticity for the Danoje Festival. DB explained their performance is unique and original because as a seasonal ceremony Dano is a famous common annual event in Asia and it is celebrated across all areas of Korea, China and other Asian countries. However, Danoje in Gangneung is not only a seasonal ceremony but also it is a ritual to a deity of the mountain for the Ganeneug area and female deity based on a local traditional tale. Therefore, it is distinctive to other Dano ceremonies and that is why it is called Danoje (Je means ritual) instead of Dano. It is unique and impossible to duplicate because it contains regional characteristics over thousands years and as the most magnificent ritual in Korea. Also, DA pointed to the pedigree of the performers and their genuineness with as long a history as possible as working to ensure the objective authenticity of the festival. The performance of the Danoje by original performers initiated by previous incumbents directly and the performers are exclusively from the local area. He added that these two points make Danoje a genuine festival as well. According to recorded documents, the Gwanno mask drama used to perform rituals during Danoje and the oldest document dated back to in 980AD. There are other reasons for its longevity and objectivity. DE commented that the Gwanno mask drama is without a satire on the noble class, which is dissimilar to other traditional performances.

Moreover, this performance is the only non-verbal traditional drama in Korean history. Danoje performers described their authenticity differently as original form, historical evidence, uniqueness, regional characteristics and non duplicative but they commonly agreed originality of their performance and pedigree as objective authenticity of the festival.

6.3.4 COMMODIFICATION OF THE DANOJE FESTIVAL

Even for an authentic festival, there is temptation to capitalise on its popularity and economic benefits through commodification. Except for the main three parts (sacrificial rituals, shamanic rituals and the Gwanno mask drama), the festival is actually under threat of commodification. UNESCO (2008:71) noticed Danoje festival's crisis as follow.

“The Gangneung Danoje Festival enjoys immense popularity. However, cultural standardization and increased media coverage over the years have resulted in the loss of some traditional elements of the festival. In the traditional context of the festival, one of the functions has been to transcend social differences by allowing people of all social classes to participate.”

The festival site has attracted 400 commercial booths. This is one of the debated issues between Danoje Preservation Association and the Danoje Committee as the two main bodies sustaining Danoje festival. As commented previously, the Preservation Association is an artists' group containing performers while the Committee is the management group for the festival. DA offered his opinion about commdification and preservation of the Gwanno mask drama.

“Apart from the festival (the situation filling with commercial booths and growing of additional events), we are performing a very authentic and original form of performance. Also, preserving original form is our priority and first duty because our ancestors have kept it for more than 1,000 years. We have a duty to hand it over and

protect it from commodification. However it is not enough with responsibility only to hand it down to the next generation if we lose interest from the public. Therefore, we recently have started to create musical and puppet show based on the Gwanno mask drama motif to attract the public gaze. They are strictly separate to our original performance but we believe it will be helpful to raise interest in the Gwanno mask drama as well. I can notice the change of culture with passing time. Obviously we can't go against this flow. Also, this change is understandable because it is not our intention but it is a natural change like a running river.”

However, DA expressed unhappiness about the inflow of inappropriate things at the festival site but he partly agreed on the necessity of change by trend (except for their performance). As the Gwanno mask drama performers, DC and DE had similar opinions to DA, accepting commodification of festival site with the exception of their performance, because the festival should be enjoyable and an exciting place. DE commented that culture should not be fossilised in the museum. Culture keeps flowing like fluid or air over time among us and it needs continuous interest from the public to survive. He added that holding the public gaze is better than disappearing out of interest. That is why he advocated various evolutions of the Gwanno mask drama motif performances like puppet show and musical drama. On the other hand, DB who is a president of the Danoje Preservation Association, strongly disagreed with the recent trend of the festival and he offered a stubborn resistance to modernisation and commodification of the Danoje Festival site. He described himself as an intermediation connecting past and present, and having a duty to protect their cultural heritage spontaneously as time goes by. He asserted that they need to supply more traditional experiences and opportunity to explore cultural heritage to visitors in the traditional way instead of amusement or commercial things, and that is the only way to achieve worldwide fame. DC, a shaman for Danoje festival agreed with DB and he said if they allow any change, the original form will gradually disappear.

The environment of the festival is changed and enlarged. Also festivals are considered as one of the largest attractions in the tourism industry. Apart from the main three parts of the Danoje Festival, commodification of the Danoje Festival site has recently been raised as a key issue in local communities and the academic field. Performers for the festival have been united in that they have to keep their original performance (Ryu 2008) and for preservation they tried to list it as an Intangible Cultural Heritage of Humanity to UNESCO. However, they are in a period of transition, and how they control this problematic matter is a notable issue for the future.

6.4 POLICY MAKER RESEARCH AT THE DANOJE FESTIVAL

This part presents information on government and the role it plays in mediating local cultural resources. As in Chapter 5, analyses were undertaken from three perspectives central, regional, and local government. Several officials were interviewed and the transcripts provided an in-depth understanding of local festival from a governmental perspective. Table 6.31 sets out the profile of the interviews, two of whom were from central government and the same respondents as Chapter 5 (PA and PB)

Table 6.31 Profile of Policy Makers

	Gender	Age	Festival	Career	Government	Main role	Organisation
PA	M	43	Both	14 yrs	Central	Culture and art	MCST
PB	F	49	Both	23 yrs	Central	Promotion	KNTD
PE	M	54	Danoje	17 yrs	Regional	Managing intangible heritage	Gangwon province
PF	M	48	Danoje	1 yr	Local	Creation of Dano cultural city	Gangneung city
PG	M	42	Danoje	5 yrs	Local community	Managing Dano	Danoje committee

Source: Author

6.4.1 THE ROLE OF GOVERNMENT FOR THE DANOJE FESTIVAL

For central government, the promotion of local cultures ensures the formulation of a new national identity. Central government has been actively involved in tourism planning and policy making and the government serves as a promoter, regulator and supplier for cultural festival development. The government wants local culture to be integrated into the region's political and economic framework, and simultaneously to fill symbolic and commercial niche in the nostalgic expectations of the modern world. Local festival development is expected to lighten the financial burden of local government and eventually reduce unemployment rates in local communities.

For the Danoje festival planning, regional government supplies funding aid rather than direct participation. Gangwon province consists of 18 cities and districts, and each area has had its own traditional cultural festival since 1983 when central government's promotion strategy for local culture was started. At that time central government looked to make one traditional cultural festival in each city or district based on local culture and traditional tales. These constructed festivals had been administrated by regional government but were handed over to local government in 1995, with the launch of the autonomous local government system.

As a main body for the Danoje Festival, the Danoje Committee was officially inaugurated in 2007 and it has been charged with the festival planning and operation. It consists of the planning team and the management team for the festival operation. As a decision making system they have members of the committee and representatives from the local community. Representatives of the local community are selected from each village by recommendation of village leaders in Gangneung city. Festival planning is established by both the management team of the Danoje Committee and this is confirmed through a member of the committee and the local representatives meeting. After the master plan is accepted from the meeting, it is enforced, and

preparations start for the next festival. The budget is government-funded from the regional and local government, and the Ministry of Cultural Heritage, and profits from commercial booths. As another main body of the Danoje Festival, the Gangneung Danoje Preservation Association (mentioned already) has as its main role to preserve and transmit the original form of the Danoje Festival. For this role, they educate and transmit their performance to trainees, students and local residents to preserve their heritage. This association is composed of sixty two members: one possessor of human cultural asset status; three performance trainers; four trainees and six initiates all for sacrificial rituals; one possessor of human cultural asset status; four performance trainers; seven trainees and thirteen initiates, the team for shamanic rituals; and one possessor of human cultural asset status; two performance trainers, eleven trainees; and nine initiates for the Gwanno mask drama.

Apart from funding, Gangneung City Council sends council staff to the festival site and it manages the information centre and medical services during the festival period. It also supplies maintenance service and environment management around the festival venue. Local government is in a cooperative relationship with the local community rather than leading the festival. A local government officer (PF) said:

“Most festival related things are operated by Gangneung Danoje Committee and local community. We are supporting an administrative task, fund infrastructure like water supply facilities, and convenience facilities. This is the reason why the Danoje Festival is evaluated as a unique and valuable festival as a communit- based festival.”

As a well-known community-led festival, the Danoje Festival is mainly operated by local community organisations with government support. This characteristic may be one of the reasons why the Danoje Festival was kept its authenticity and has been more gradually commodified than other local festivals in Korea.

6.4.2 AUTHENTICITY AND COMMODIFICATION

Community festivals and events provide considerable benefits for event stakeholders. In terms of getting attention from tourists at home and abroad, the Danoje Festival is not only for entertaining the local community but also it attracts visitors to Gangneung city. In other words, the Danoje Festival has stimulated tourism activity in the local economy. At the same time, tourism may have induced reduced quality, sameness, and the potential denigration of meaning in local cultures through the commercialisation and trivialisation of important events from the past (Hollinshead, 1988). After UNESCO registration, the Danoje Festival has become a more popular destination for domestic and foreign tourists. A Gangneung City Council officer (PF) described its interest in foreign visitors to the Danoje Festival as follows:

“The number of foreign tourists has increased. It was a hundred last year, but it is a thousand for this year according to visitor statistics. UNESCO registration makes them visit the Danoje Festival. They are helpful for local economic development and it is good for local reputation. We make efforts to attract more foreign tourists to the Danoje Festival. They prefer the experience of the programme while Koreans prefer watching the performance.”

Concern was voiced about the danger of commodification because of the festival’s growing popularity. Some people were observing it as for the local festival. A regional government officer (PE) from Gangwon province articulated his anxieties as an inevitable consequence for the future of the Danoje Festival in light of the globalisation plans of local government.

“Since the municipality, there have formed new additional events in the Danoje Festival site, and the size of the festival has grown with globalisation. It is a worse situation than before for the traditional expectation but their authenticity is still preserved very well. Three main types of performance are performed during the

Danoje Festival period as original forms and it will make the Danoje Festival still authentic. The municipality caused local government to consider the local economy and the Danoje Festival is a symbolic icon for local society as well. To use a common word, many people make a living ‘relying’ on the Danoje Festival and they are concerned only with the number of tourists. It has caused an additional event (ie. retail boots) in the festival site. In this aspect, I am worried about the future.”

Although the Danoje Festival is in danger of being commodified government officers nevertheless consider it to be authentic. The same local officer (PF) was proud of the Danoje Festival and he insisted that it will not change its originality. He stated that they do not change the forms of the Danoje Festival but they add extra components and a variety of products for visitors’ satisfaction.

“Harmony and balance between commodity and tradition is important. The content of the Danoje Festival hasn’t changed and the composition of the festival site is still the same as before which consists of the traditional Danoje event like traditional wrestling, having a swing, shampoo with Changpo-flower water and a traditional market. However, the products selling in the market could be changed according to the times. This much of change and creation are accepted but the contents of the Danoje Festival have transmitted as it is. However, the festival venue will be moved to Gangneung city centre from the Namdacheon Stream side for economic impact and accessibility. ”

As mentioned above, there are 400 commercial booths in the festival site. These commercial booths are centred on, the Namdacheon Stream. During the festival period, Gangneung citizens and visitors mainly use commercial booths of the festival site rather than the local market because it is famous for cheaper prices. During the festival period, local shops suffer and there are complaints by local shop owners. Also, as many commercial booths are managed by people from other areas, there has been conflict between local retailers and the traditional market at the Danoje Festival. To reduce this conflict and complaints by local retailers, as PG reported Gangneung City Council has organised a task force for the ‘creation of Dano cultural city’.

“We are planning to construct ‘Dano cultural city’ for economic impact. We will move the festival venue to the city centre and the facilities for Danoje festival will be constructed permanently in the city centre. Also, we are going to develop it as a tourism attraction as well. The street will be remodelled to suit Dano image and old Gangneung city will be reconstructed with old buildings. When it is finished, visitors can experience Danoje festival all year long. We are expecting it will take 4-5 years. In the history, the original festival venue was the city centre but during Japanese colonial era, they destroyed everything related to the Danoje festival. After that, we held the festival at Namdaechon Stream to avoid their eyes. We expect a good result from this project.”

Through this project, they expect to concentrate the economic impact in Gangneung city, to overcome the seasonality of tourism, to recover destroyed cultural assets, and to restore the original venue of the Danoje Festival from where the festival was moved during the Japanese colonial era.

Obviously, the Danoje is seen as an authentic festival. UNESCO registration attracted international attention to the Danoje Festival and the number of foreign tourists has been increasing. Every stakeholder in the Danoje Festival agreed its authenticity in that it has preserved its original form and is a community-led festival, and they showed the same opinion for necessity of preservation. However, they are looking at the economic impact of the Danoje Festival and planning to construct a new city-themed Danoje Festival, and it is expected to be a tourist attraction throughout the year not only during the Danoje Festival period. In other words, they preserve the Danoje Festival but they are trying to sell the theme of the Danoje more aggressively in the tourism market. Local government is seeking commodification and selling authenticity. By registering on the UNESCO list, they could not avoid globalisation and commodification toward the Danoje Festival in the future.

6.5 SUMMARY

In this chapter, the authentic Gangneung Danoje Festival was analysed. As in chapter 5, several statistical analyses were conducted. Firstly, to identify the Gangneung Danoje Festival visitors' characteristics, this study adopted frequency analysis. The results showed that the visitors profile was demonstrated by females (53.4%); married visitors (55%); university degree (60.5%); local people (43.9%); family groups (48.1%); smaller group sizes of 2-4 (57.2%); more regular festival goers (63.9%); heritage festival 'fans' (51.9%); repeat visitors (72.7%); and 49.4% of them obtained festival information from recommendation by previous visitors. Only 3% responded with internet search as the information source. The Danoje Festival showed somewhat different figures regarding fewer family visitors than other festivals in Korea and the high rate of revisit visitors along with the effects of personal recommendation. Regarding visitors' age, the majority of visitors were in their 20s (31.3%) and nearly a half in total (43.5%) were under 30 years old. Therefore, the Danoje Festival appealed to a younger market. The Danoje Festival had higher rates of local visitors than other festivals and it showed high levels of reliance on the local market (Kim 2001).

To investigate visitor motivation, nineteen motivation items (ie. variables) were reduced to four dimensions by Factor Analysis, namely those of: authenticity/cultural learning; enjoyment/novelty; family togetherness; and escape/socialisation. These four factors were examined for statistical differences by visitor characteristics. The results showed that the 'enjoyment/novelty' factor was most important to heritage festival goers and visitors with lower levels of income, while the 'authenticity/cultural learning' factor was most relevant to older, individual, male, married visitors and festival goers. The 'family togetherness' factor was most relevant to local/regional visitors, middle age, family, longer stay, married and first time visitors. As the last dimension, 'escape/socialisation' was most prevalent among lowest income level of visitors, students, friend/colleagues group, and married repeat visitors.

To identify perceptions of authenticity, the same process was repeated. Three dimensions (factors) emerged: objective, existential and constructive authenticity. As a result of mean difference analysis, several significant mean differences were identified by visitors' characteristics. Objective authenticity was perceived most by single and local visitors. In parallel, existential authenticity was perceived the most by visitors who stay longer, who were married and who had prior knowledge of the festival. Constructive authenticity was perceived most by local, older people, lowest education level and male visitors.

To examine the relationship between visitors' motivation and authenticity (Research Objective 8), correspondence analysis was conducted. The Cluster Analyses of motivation and perception of authenticity items were used. As a result, 'enjoyment/novelty seekers' perceived constructive authenticity more, while 'escape/socialisation seekers' perceived existential authenticity more strongly. 'Family togetherness/authenticity seekers' perceived objective authenticity more.

Finally, the influence on overall satisfaction of visitor motivation and perception of authenticity (Research Objective 8) was examined by means of linear multiple regression. The regression models for both factors showed low level of r^2 (motivation 16%, authenticity 37%) but both were statistically significant. Therefore, weak levels of causal relationship existed with overall satisfaction. Among the four motivation factors, 'enjoyment/novelty' was identified as the strongest predictor of overall satisfaction while, among the three authenticity factors, 'existential authenticity' was identified as the most effective predictor of overall satisfaction.

From the programme of interviews at the Danoje Festival, performers showed distinct characteristics. The age of performers was older than other performance groups being primarily between 44 to 65. There were three Gwanno mask drama performers, one male shaman, and one

chief of sacrificial ritual representing the three parts of performance at the Danoje Festival. These performers experienced other careers before performing in the festival, and they started to learn and join the team in their 30s. Local patriotism was a strong motivation along with their responsibility to the community and ancestors and destiny. One shaman interviewee answered it is his unavoidable family destiny. These performers perceived authenticity when they were performing; and by and large they performed the original form without any change. They belonged to the Danoje Preservation Association which is an independent group managed by members of the community.

Within the operation of the Danoje Festival, policy makers do not have a particular - direct role, but they support with administrative tasks and festival facilities. As a management group, the Danoje committee mainly controls the festival. It consists of local residents, scholars, and businesses. In other words, they are a local cooperation of the wider local community for the purposes of festival development. Therefore, the festival is completely managed by the local community unlike other local festivals in Korea. Local government plans to develop the Danoje Festival at a global level. As part of this master plan they have started to reconstruct Gangneung city into 'Dano city' themed by the Danoje Festival. Every level of policy maker agreed that the Danoje Festival is the most authentic festival in Korea.

CHAPTER 7

A COMPARISON OF THE COMMODIFIED AND AUTHENTIC CULTURAL HERIAGE FESTIVAL

7.1. INTRODUCTION

Because of its multi-faceted character, authenticity can be described in various ways and it may be considered as a kind of value or goal to pursue in the process of planning cultural heritage festivals. The respective levels of commodification and authenticity can be a compromise from discussions among stakeholders in the planning stage. Understanding the perception of authenticity by each stakeholder can be helpful in orchestrating the direction of heritage festivals. Therefore, this study has attempted to identify the role of authenticity and the differences among key stakeholders' perceptions of authenticity in two major, representative Korean heritage festivals.

So far these festivals have been considered separately. This chapter compares the results for the commodified Baudeogi Festival and the authentic Danoje Festival based on Chapter 5 and Chapter 6. It sets out to address the Research Objectives 4 to 8 and the detailed research questions of this study (see Section 1.4). This chapter consists of three parts. Firstly, visitors are compared in terms of their characteristics, motivation, perception of authenticity and satisfaction to identify differences between both festivals. This section is based on statistical analysis. Secondly, Baudeogi Festival performers and Danoje Festival performers' characteristics, motivations, and perceptions of authenticity are compared. Finally, roles and perceptions of authenticity of policy-makers at three levels of government (central, regional and local) to the respective festivals are compared.

7.2 COMPARISONS OF VISITORS

7.2.1 VISITORS' CHARACTERISTICS

This part presents comparison of visitors' characteristics including socio-demographic and travel characteristics to both cultural heritage festivals. To compare visitors' characteristics, cross-tabulation was employed. Table 7.1 shows the results with respect to specific demographic characteristics of respondents at both festivals. Chi-Square values reveal the relationships between variables. At both festivals, there was an equal gender distribution with slightly more women visitors. For the age distribution, Danoje visitors (43.5% younger than 30s) were younger than Baudeogi visitors (18.5% younger than 30s). Danoje Festival visitors showed a more even distribution in all age groups except young visitors who are in their 20s (31.3%); in contrast, Baudeogi Festival visitors were mainly concentrated in middle age groups between their 30s and 40s (46.6%). As an authentic heritage festival, the Danoje festival reflected that the heritage market is usually younger than for other types of tourism (Timothy & Boyd 2003).

Regarding visitor occupation, the majority (31.6%) of Danoje Festival visitors were students whereas the majority of Baudeogi Festival visitors (66%) were office workers and house-wives. These differences in visitor age and occupation means the two festivals were distinct in terms of market segment. Regarding the residence of visitors, the majority of visitors at both festivals were from the local and immediately adjacent regions. However, at the Baudeogi Festival, there were more regional visitors than local visitors. The Danoje Festival had more local visitors, than regional visitors and it showed the close relationship between the festival and the local community. The festival has been managed and conserved by the local community independently for 2,300 years. This relationship produced local patriotism that is strong pride and responsibility for their local culture to local residents. Both results showed the high

dependence of the two local festivals in local markets which is relatively standard in Korea (Kim 2001).

Table 7.1 Cross-tabulation test for Visitors' Socio-Demographic Characteristics

	Danoje (n=320)		Baudeogi (n=309)		x ²
	Frequency	(%)	Frequency	(%)	(p)
<i>Gender</i>					
Men	149	(46.6)	135	(43.7)	1.667 (.435)
Women	168	(53.4)	174	(56.3)	
<i>Age</i>					
18-19	39	(12.2)	21	(6.8)	111.912 (.000)**
20-29	100	(31.3)	36	(11.7)	
30-39	49	(15.3)	144	(46.6)	
40-49	56	(17.5)	80	(25.9)	
50-59	49	(15.3)	14	(4.5)	
60 +	25	(7.9)	14	(4.5)	
<i>Marriage</i>					
Single	140	(45.0)	58	(18.8)	48.039 (.000)**
Married	176	(55.0)	251	(81.2)	
<i>Occupation</i>					
Student	101	(31.6)	36	(11.7)	94.598 (.000)**
Housewife	48	(15.0)	98	(31.7)	
Office worker	45	(14.1)	106	(34.3)	
Government officials	31	(9.7)	14	(4.5)	
Self-employed	46	(14.4)	26	(8.4)	
Professionals	22	(6.9)	22	(7.1)	
other	25	(7.8)	7	(2.3)	
<i>Education</i>					
High school	102	(32.0)	76	(24.6)	5.935 (.115)
Undergraduate	194	(60.5)	204	(66.0)	
Graduate school	23	(7.5)	29	(9.4)	
<i>Residence</i>					
Local	140	(43.9)	96	(31.1)	143.167 (.000)**
Gyeonggi	40	(12.5)	134	(43.4)	
Seoul	40	(12.5)	38	(12.3)	
Gangwon	75	(23.5)	26	(8.4)	
Others	24	(7.5)	15	(4.8)	
<i>Income (£ /monthly)</i>					
Less 500	91	(28.4)	55	(17.8)	22.423 (.000)**
501-1000	49	(15.3)	75	(24.3)	
1001-1500	71	(22.2)	71	(23.0)	
1501-2000	65	(20.3)	46	(14.9)	
2001-2500	22	(6.9)	38	(12.3)	
More 2501	16	(5.0)	21	(6.8)	

*Significance p<0.05, **p<0.01

Source: Author

The Danoje Festival is considered an authentic event representing local culture and identity rather than a created tourist object to attract tourists. Conversely, the Baudeogi Festival is managed by Anseong city for the purpose of attracting national tourists since 2001 and this strategy caused more visitors from other areas than locals to the Baudeogi festival. According to a statistical report for Anseong (Anseong City Council 2009) during the festival period, there were 950,000 visitors; that is five times more than the local population. Likewise most local festivals tend to rely on local or regional market (day trip zone) and for the low population areas the festival has more national visitors than local visitors (Kim 2001).

Monthly income among the Danoje visitors was lower than the Baudeogi visitors. This reflects various circumstances including the visitors' ages, occupational patterns, and the level of industrialisation in the surrounding area. Anseong area is more industrialised and it is located closer to major urban centres than Gangneung (Figure 5.1). Also, considering the difficulty of accessing Gangneung city which is surrounded by mountains, it is relatively hard for visitors to access the festival even from the surrounding region. Anseong city is located in the capital region and it has been considered good for daytrips with its easy accessibility.

Table 7.2 shows the results of cross-tabulations of travel characteristics between festivals. Most people who attend heritage tourism were in groups (Timothy & Boyd, 2003) like family, school field trips and church youth etc. This was reflected at both festivals. Group visitors accounted for (Danoje) 92.5% and (Baudeogi) 98.5% of attendees respectively. In other research, most group visitors were reported in family groups as highly 60% (Falk and Dierking, 1992). At the Danoje and Baudeogi Festivals, the majority of groups were family groups and the modal size was identified as 2-4 persons. However, at the Danoje Festival, the friend/colleague type was as frequent as the family type. Moreover, Danoje's visitors were younger than Baudeogi and 31% of them were students. Regarding festival preference, both sets of festival visitors preferred festival experiences as tourism activities because about 70 % of them had visited two or more festivals

in the twelve months. Also, both visitors liked heritage-themed festivals as they answered these types of festivals provided memorable experiences. Thus, both sets of festival visitors could be classified as heritage festival goers. However, in terms of information sources about the respective festivals, there were big differences. For the Baudeogi Festival, visitors collected information from internet searches and recommendations from other people but for the Danoje Festival, the main information source was by person through such channels as recommendation, word of mouth or previous experience from their childhood.

Table 7.2 Cross-tabulation test for Visitors' Travel Characteristics

	Danoje (n=320)		Baudeogi (n=309)		χ^2 (p)
	Frequency	(%)	Frequency	(%)	
<i>Group size</i>					
Alone	24	(7.5)	5	(1.6)	164.749 (.000)**
2-4	183	(57.2)	205	(66.4)	
5-10	90	(28.1)	90	(29.1)	
11 +	22	(6.9)	9	(2.9)	
<i>Type of companion</i>					
Alone	13	(4.1)	6	(1.9)	65.940 (.000)**
Family	154	(48.1)	245	(79.3)	
Friend/colleague	148	(46.3)	55	(17.8)	
Other	4	(1.3)	3	(1.0)	
<i>Visited festival in this year</i>					
Less than 1	98	(30.7)	106	(34.3)	45.446 (.000)**
2	92	(28.8)	106	(34.3)	
3	72	(22.5)	58	(18.8)	
4	9	(2.8)	17	(5.5)	
More than 5	47	(14.7)	22	(7.1)	
<i>Memorable festival</i>					
Heritage festival	202	(51.9)	141	(57.1)	20.423 (.000)**
Cultural festival	37	(9.5)	16	(6.5)	
Industrial festival	54	(13.9)	48	(19.4)	
Event festival	96	(24.7)	42	(17.0)	
<i>Knowledge</i>					
Yes	303	(94.1)	255	(82.5)	30.081 (.000)**
No	14	(4.4)	54	(17.5)	
<i>How to know</i>					
TV	79	(24.7)	65	(21.0)	59.268 (.000)**
Movie	1	(0.3)	5	(1.6)	
Newspaper/Magazine	29	(9.1)	25	(8.1)	
Book	7	(2.2)	8	(2.6)	
School	26	(8.1)	11	(3.6)	
Internet	10	(3.1)	60	(22.3)	
Etc	158	(49.4)	95	(35.3)	
<i>Visitation</i>					
First time	87	(27.2)	148	(47.9)	86.021 (.000)**
Revisit	233	(72.6)	161	(52.1)	

*Significant p<0.05, **p<0.01

Source: Author

Although the majority of visitors were young, they showed a very low rate (3%) of internet usage for collecting information about the Danoje Festival. Finally, both festivals had high rates of repeat visitors. For the Danoje Festival, 72.6% were repeat visitors and this was consistent with in previous research (Kim 2001) that had noted about 80% of repeat visitors. Therefore, the Danoje festival visitors showed higher loyalty than these at the other festivals.

7.2.2 VISITORS' MOTIVATION

Independent t-tests were performed on the festival motivation variables (Table 7.3). These tests identified statistically-significant differences between nine motives. Baudeogi visitors were more motivated by 'I like folk performance'; 'enjoy new experience'; 'spend time with family'; 'increase family kinship'; 'like special event'; and 'enjoy entertainment' than Danoje visitors. Baudeogi visitors seemed to consider enjoyment and family togetherness as more important in festival experiences. As Anseong is around the capital region, through industrialisation, the social environment has been changed and people have become individualised in their perspectives of everyday life. These changes have affected local festival development in Gyeonggi province. The value of the festival has changed from one of uniting local people to entertainment and economic function. Thus, these trends influenced visitor motivation for entertainment and family togetherness.

Table 7.4 shows the results of the Factor Analyses from the two festivals and the different motivation categories. Baudeogi visitor motivation was categorised in terms of 'cultural learning'; 'escape/family togetherness'; 'authenticity'; and 'enjoyment/socialisation' dimensions. The cultural learning factor was most important (as a mean factor score) and escape/family togetherness factor followed. The authenticity factor was in third place consisting of three variables.

Table 7.3 t-test for Visitors' Motivation variables

Motivation	Danoje (n=320)		Baudeogi (n=309)		t	Sig
	Mean	SD	Mean	SD		
To experience local customs/culture	3.56	1.204	3.42	1.104	-1.455	.018**
To increase my cultural knowledge	3.29	1.113	3.28	1.046	-.133	.227
I like art and folk performances	3.59	1.141	3.90	.992	3.620	.000**
I enjoy new experiences	3.52	1.141	3.73	1.006	2.339	.002**
To spend more time with my family	3.37	1.288	3.81	1.186	4.491	.009**
To increase family kinship and ties	3.51	1.188	3.85	1.074	4.841	.005**
To relieve daily stress	3.38	1.219	3.37	1.151	-.127	.222
To have a change from routine life	3.28	1.207	3.30	1.153	.166	.288
To meet people with similar interests	2.51	1.227	2.23	1.092	-3.139	.007**
To see the event with my colleagues	3.53	1.205	3.14	1.320	-3.865	.135
To enjoy a festival crowd atmosphere	3.81	1.052	3.63	1.051	-2.175	.944
I like going to special events	3.66	1.155	3.69	1.022	.283	.004**
To enjoy the entertainment	3.91	1.042	3.94	.933	.464	.015**
It is stimulating and exciting	3.66	1.101	3.60	1.040	-.684	.173
To help my family learn more about traditional culture	3.43	1.186	3.61	1.095	1.983	.052*
This festival is unique	3.40	1.201	3.13	1.040	-3.029	.000**
I enjoy experiencing culture in its historical setting	3.52	1.109	3.39	1.085	-1.450	.561
To experience traditional and original performances	3.46	1.107	3.47	1.052	.135	.203
Due to the popularity of the festival	3.81	1.176	3.27	1.182	-5.678	.883

Significance *p<0.1, **p<0.01

Source: Author

They were about seeking traditional/original performance, uniqueness and expectation for heritage experiences that could be explained directly as connected to authenticity in heritage tourism. The fourth and final factor (Table 7.4) was enjoyment/socialisation. As themed, public celebrations (Getz, 1988), excitement/thrills (Uysal et al, 1993; Mohr et al, 1993; Backman et al, 1995; Formica and Uysal, 1996) and entertainment (Formica and Uysal, 1996) are considered as the main festival visitors' motivations, the same were present for Baudeogi visitors but were

differently constituted. For example, fewer were driven by enjoyment/socialisation than the other factors.

For the Danoje Festival, the mean score of enjoyment/novelty factor was highest. The authenticity/cultural learning factor followed next. In the Danoje Festival, culture and heritage related factors were more highly ranked more than the Baudeogi Festival. Family togetherness domain was positioned as the third factor. This has been popularly cited in many festival motivation studies (Uysal et al, 1993; Mohr et al, 1993; Backman et al, 1995; Scott, 1996; Formica and Uysal, 1996; Lee, 2000) as a notable festival motivation factor. The last motivation factor for the Danoje was escape/socialisation. Danoje visitors expected cultural and historical experiences through the festival, and they were more enthusiastic for history compared with the Baudeogi visitors. Commonly factors consisted of socialisation items were ranked in the lowest position for both festivals. The result indicated that the characteristics of the four dimensions are generally consistent with those identified in previous research on festival and event motivation. From a theoretical perspective, this suggests that there may be universal traits which are relevant to all events and festivals but not necessarily combined in the same manner.

Table 7.4 The Result of Factor Analysis for Visitors' Motivation

	Danoje festival	Mean	Baudeogi festival	Mean
FAC 1	Authenticity/cultural learning	3.49	Cultural learning	3.65
FAC 2	Enjoyment/novelty	3.68	Escape/family togetherness	3.58
FAC 3	Family togetherness	3.41	Authenticity	3.33
FAC 4	Escape/socialisation	3.18	Enjoyment/socialisation	3.26

Source: Author

7.2.2.1 VISITORS' MOTIVATION BY CHARACTERISTICS

Based on the results of the Factor Analysis, variations in visitor motivations by their socio-demographic characteristics were identified (Table 7.5).

Table 7.5 One-way ANOVA test for Visitors' Motivation and Personal Background

Danoje festival	Baudeogi festival
<p>Escape/socialisation</p> <p><i>Occupation</i> (F= 2.618*) Students and Self-employed > Government officers</p> <p><i>Companion</i> (F= 10.626**) Friends/colleague and family > alone and other</p>	<p>Escape/family togetherness</p> <p><i>Companion</i> (F= 11.854**) Alone < Family</p>
<p>Enjoyment/novelty</p> <p>No significant</p>	<p>Enjoyment/socialisation</p> <p><i>Residence</i> (F= 7.542**) National visitors < Local visitors</p> <p><i>Occupation</i> (F= 2.380*) Students and Housewives > Government officers</p> <p><i>Age</i> (F= 2.250*) 50-59 ages < over 60s</p> <p><i>Education</i> (F= 6.269**) High school degrees' > Undergraduate degree</p>
<p>Authenticity/cultural learning</p> <p><i>Age</i> (F= 4.025**) Over 60s < 18-19 The mean score is getting higher by the age.</p> <p><i>Companion</i> (F= 3.521*) People who came without their family or friends are more motivated 'other' (4.25) and 'alone' (4.00).</p>	<p>Authenticity</p> <p><i>Occupation</i> (F= 2.352*) Students and Self-employed < Professional</p> <p><i>Age</i> (F= 3.150**) 18-19 ages (negative mean 2.77) < 50-59</p>
<p>Family togetherness</p> <p><i>Residence</i> (F= 4.014**) Local/regional visitors > National visitors</p> <p><i>Age</i> (F= 3.530**) 18-19 < 40-49 In middle age, more motivated</p> <p><i>Companion</i> (F= 13.621**) People who came with family come to the festival for family togetherness.</p>	<p>Cultural learning</p> <p>No significant</p>

Source: Author

7.2.2.1.1 ESCAPE/SOCIALISATION

In a number of studies, the desire to ‘escape’ has been adopted for festival and event motivation (Lee 2000; Scott 1996; Schneider et al. 1996; Uysal et al. 1993; Mohr et al. 1993). Scott’s (1996) study found statistically significant differences on scores for the ‘escape’ factor between attendees at three different festivals. However, Lee (2000) failed to establish a significant difference between domestic and foreign visitors on the ‘escape’ factor, but did identify differences between Eastern (Korean and Japanese) and Western (American and European) national groupings. For this study, the ‘escape’ domain was integrated with other domains for each festival. For the Danoje Festival, ‘escape’ and ‘socialisation’ were combined in one dimension. ‘Socialisation’ has been one of the main motivations to make people attend festivals and events, to be part of a group, enhance family togetherness, meet with friends, extend social contacts and be with others who are enjoying themselves (Mohr et al. 1993). From the ANOVA tests, the ‘escape/socialisation’ factor had a significant mean difference by ‘occupation’. Students and self-employed visitors were motivated. Otherwise, for the Baudeogi Festival, the ‘escape’ and ‘family togetherness’ were integrated as one factor. As a result of the ANOVA tests, visitors’ ‘companion type’ showed significant mean differences for ‘escape/family togetherness’ at the Baudeogi Festival. This factor motivated family visitors but not individual visitors.

7.2.2.1.2 FAMILY TOGETHERNESS

For the Danoje Festival, there were significant differences in ‘family togetherness’ factor according to visitors’ residence, age and companion type. In terms of visitors’ residence, the significant difference existed between those from local/regional areas and other areas. Local/regional visitors showed more strong consideration for ‘family togetherness’ factor as the Danoje festival has been perceived as an annual event to unite family members in the local and regional area.

According to visitors' age, people in their 40s were most considered 'family togetherness' factor but teenagers were least motivated by 'family togetherness'. In General, people in their teens tend to join in their peer group and they are inclined to be independent from their family whereas people in their middle age tend to give the first consideration to their family (Timothy & Boyd, 2003). These age variations have been reported between different types of attractions as well. For example, for teenagers, there seems to be less interest in the historical aspects of sites but they want the more entertaining dimensions to enhance their visit (Thomas, 1989). Lastly, by companion type, family visitors showed significantly higher mean scores than individual visitors and this result was witnessed in the Baudeogi festival previously that the 'escape/family togetherness' factor showed a significantly higher mean score for family visitors than individual visitors.

7.2.2.1.3 ENJOYMENT

'Enjoyment (Huh 2007; Kim 2004; Lee 2001)' is similar to the terms 'excitement' (Yolal et al. 2007; Formical et al. 1998; Uysal et al. 1993) or 'event excitement' (Crompton & McKay 1997; Schneider et al. 1996). Formica and Uysal (1998) found significant mean differences of 'enjoyment' by repeat visitors'; first-time visitors showed lower motivation for 'excitement', but higher motivation for 'curiosity' or 'novelty'. Likewise, there was some differentiation between the 'novelty' and 'excitement' in later studies (Schofield & Thomson 2007). Early studies of festival visitors identified 'excitement' as one of the salient factors underpinning motivation; later research by Lee (2000), Lee et al. (2004) and Chang (2006) failed to confirm this dimension.

In this study, 'enjoyment' was integrated with 'socialisation' for the Baudeogi Festival and 'novelty' for the Danoje Festival as a result of the Factor Analyses. For the Baudeogi Festival, 'enjoyment/socialisation' showed significant mean differences based on 'residence',

‘occupation’, ‘age’ and ‘education’. Local visitors were comparatively more motivated by ‘enjoyment/socialisation’ than out-of-city visitors. Students and housewives were more motivated by this factor, but government officers did not consider ‘enjoyment/socialisation’ as essential to their festival experiences. Visitors in their 50s were least motivated by ‘enjoyment/socialisation’, whereas over 60s were the most driven by this. Finally, the least educated group were motivated more than visitors with undergraduate degree by this factor.

For Danoje visitors, the precipitated factor consisted of ‘enjoyment’ related items and ‘novelty’ related items, hence both domains were integrated as an ‘enjoyment/novelty’ factor. ‘Novelty’ is often used as a synonym for ‘curiosity’ (Scott 1996; Crompton 1979) or ‘event novelty’ (Schneider & Backman 1996; Backman et al. 1995; Scott 1996; Uysal et al. 1993) by researchers, and Scott (1996) identified a ‘curiosity’ factor that was statistically significantly different between first and repeat visitors. However, in contrast to the Baudeogi Festival, among Danoje visitors’ there were not a significant mean difference for the ‘enjoyment/novelty’ factor according to their characteristics.

7.2.2.1.4 AUTHENTICITY

For both festivals, ‘authenticity’ factor displayed several significant differences by visitor characteristics. For the Baudeogi Festival, there were variations by ‘occupation’ and ‘age’. By ‘occupation’, professionals showed higher means than students and self-employed people. This result was supported by previous researcher that “professionals and intellectuals are both more alienated and more aware of their alienation than the ‘rank and file middle classes’ and thus are the most concerned with searching for authenticity experience during holiday” (Cohen 1988: 376-377). Among the age groups, the ‘authenticity’ factor was a more crucial motivation for older visitors. The same effect was found among Danoje visitors. In both festivals, young people were less motivated by history than older people, in particular the 50-59 age group for Baudeogi

and the over-60 group for Danoje expected the ‘authenticity’ factor most. This may be because older people tend to travel more for personal heritage reasons to seek their roots or nostalgia (Makens, 1987).

7.2.2.1.5 CULTURAL LEARNING

The motivation to explore new cultures has emerged as a key dimension explaining the highest percentage of the variance in some of the more recent studies (Lee et al. 2004; Lee 2000; Crompton & Mackay 1997) and as a lesser factor in others (Formica & Uysal 1996, 1998). In this study, the ‘cultural learning’ domain emerged among the Baudeogi Festival visitors’ motivations while for those attending the Danoje Festival it was identified as part of the ‘authenticity/cultural learning’ domain. For both festivals, these domains showed the highest percentage of the variance as in recent research (Lee et al. 2004; Lee 2000; Crompton & Mackay 1997). As previously mentioned (in section 7.2.2.1.4), ‘authenticity/cultural learning’ factor showed significant mean differences by visitors’ age and companion type in the Danoje Festival (it was higher mean score in older or without companion visitors). However, for the Baudeogi Festival, ‘cultural learning’ didn’t show significant mean difference by visitors’ characteristics.

Table 7.6 shows the result of a t-test for both festivals. According to gender, marriage, the number of visitations to each festival, previous knowledge and heritage festival experience, there were significant mean differences between the Danoje and the Baudeogi Festival. Women, the married, people who have pre-knowledge of the festival and heritage festival goers were generally showed higher motivations than others. In terms of prior visitation, first time visitors in the Baudeogi Festival had the strongest motivation for the ‘escape/family togetherness’ factor but in the Danoje Festival, repeated visitors showed the highest motivation for the ‘escape/socialisation’ factor. Also, ‘Escape/socialisation’ and ‘escape/family togetherness’ factors were highly motivated by married people in both festivals.

Table 7.6 t-test Results for Visitors' Motivation and Personal Background

	Baudeogi festival	Danoje festival
Gender	Women considered enjoyment/socialisation for motivation more than men did.	Women considered authenticity/cultural learning factor more than men
Marriage	Married people considered escape/family togetherness factor more than single.	Married people considered escape/socialisation, authenticity/cultural learning and family togetherness factors more than single
Visitation	First time visitors were motivated by escape/family togetherness factor more than repeated visitors. Repeat visitors motivated by enjoyment/socialisation more than first-time visitors.	First time visitors more considered authenticity/cultural learning factor than repeated visitors. Repeat visitors more motivated by escape/socialisation daily life factor.
Knowledge	People who had knowledge about Baudeogi considered enjoyment/socialisation fact more than others.	Not significant
Heritage festival goer	People who prefer heritage festivals considered authenticity factor, cultural learning and enjoyment/socialisation factor more than others.	People who prefer heritage festivals considered enjoyment/novelty, authenticity/cultural learning factor more than others.

Source: Summarised by Author

7.2.3 AUTHENTICITY

As a result of t-test analysis, Table 7.7 shows significant mean differences among perceived authenticity for the Baudeogi and Danoje Festivals. Twelve variables' mean scores were higher in the Danoje festival than the Baudeogi festival. Eight variables have been identified with significant mean differences between the two festivals. In both festivals, visitors gave the highest score on the 'The festival originated from Anseong/Gangneung' variable with 3.93 and 3.65. This result indicated that locational authenticity (Chroni 2003) was well perceived by visitors in both festivals. However, Baudeogi visitors showed higher perception of authenticity than Danoje visitors for this variable. Meanwhile, Danoje visitors perceived more emotional authenticity from the festival than Baudeogi visitors. Danoje visitors thought that the festival presented traditional life vividly and felt closer with other people; companions, other visitors,

performers and past people who lived in this place through their festival experience more than Baudeogi visitors. Due to the Danoje Festival consisting of sacrificial rituals and shamanic rituals, visitors were reminded of past people and their ancestors. This character of the festival provoked Danoje visitors to feel more nostalgia from the festival experience. Regarding the Danoje Festival's long history and high popularity, local people make the festival feel different to other local festivals (Kim 2001).

Table 7.7 t-tests for Perceived Authenticity

Authenticity	Danoje (n=317)		Baudeogi (n=309)		t	Sig
	Mean	SD	Mean	SD		
This festival originated in Gangneung/Anseung	3.65	1.125	3.93	1.021	3.172	.010**
Rite and performance here is a historically accurate form	2.81	1.048	2.99	.855	2.287	.000**
The costumes and equipment are the original ones	3.13	1.016	3.46	.871	4.289	.434
the performers are real with historical background	3.02	1.012	3.17	.930	1.843	.694
The objects from the exhibition are the original/real ones	3.13	1.085	3.40	.927	3.341	.074
It seems as if the actual events took place here	3.36	1.097	3.16	1.053	-2.366	.093
Traditional market looks like a really historic market	3.26	1.029	3.09	1.009	-1.997	.166
This seems how the events actually happened	3.08	1.103	2.89	1.031	-2.176	.399
The people might have enjoyed the performance in this spot in history	3.45	1.123	3.27	1.100	-2.096	.258
Performance and facilities of the festival present traditional life very vividly	3.08	1.119	3.04	1.004	-.438	.023*
Experience historic play is fun.	3.58	1.034	3.48	1.048	-1.254	.769
I feel a bonding experience with those people who lived here	3.22	1.100	3.01	1.035	-2.437	.011*
I feel myself as a part of the history	3.25	1.074	2.95	1.076	-3.462	.248
I feel closer to companions	3.46	1.119	3.38	1.009	-.954	.039*
I feel bonding experience with other visitors	3.29	1.112	3.11	1.017	-2.090	.005**
I feel bonding experience with performers	3.42	1.101	3.16	1.007	-3.036	.002*
I feel nostalgia	3.34	1.185	3.23	1.101	-1.146	.045*

Significance * p<0.05 **p<0.01

Source: Author

However, for the accuracy of the performances, both visitors had perceived negative impression and Danoje visitors had more negative perceptions than Baudeogi visitors. The reason could be explained as some music players for the shamanic rituals were not in traditional costume. In contrast, Baudeogi festivals' performers (Namsadang) have their standard costumes for performance. The Danoje performance was ironically perceived as less authentic than Baudeogi performance despite Danoje being formally recognised as a well conserved traditional festival both in and out of the country. This result also indicates that, although visitors display a proactive attitude towards heritage culture, most of them do not have the depth of experience or knowledge to understand the more complex aspects of heritage and traditional culture. These vague images were compounded by a superficial knowledge of local history and heritage. Thus, as a representative authentic festival with authentic performance, the Danoje Festival was not perceived as authentic enough by visitors. Cohen (1979) described it as touristic situation. According to this touristic situation model, the Baudeogi Festival has staged authenticity which is perceived authentic by visitors when the staged scene is provided. In contrast, the Danoje Festival has denial authenticity which is perceived as staged by visitors when the real scene is provided.

As a result of Factor Analysis, both festivals emerged three common authenticity dimensions. Baudeogi visitors' perceived authenticity was categorised into existential, objective and constructive forms. Existential authenticity domain contained the highest variance (42.14%) while in the Danoje festival, constructive authenticity domain showed the highest variance (43.64%). For all the three authenticity factors, there were variations in the strength of perception between the two sets of festival visitors which were statistically (Table 7.8). Existential authenticity and constructive authenticity were perceived in the Danoje Festival more than in the Baudeogi Festival. Meanwhile, objective authenticity was perceived more in the Baudeogi festival than in the Danoje Festival. Regarding objective authenticity, the result

showed that the commodified Baudeogi festival was perceived as objectively more authentic than the (supposedly) authentic Danoje Festival from the visitors' viewpoint. Although there is much historical evidence for the Danoje Festivals' objective authenticity, it was perceived at the lowest level in three authenticity factors as well. Conversely, for the Baudeogi Festival, visitors' perception of objective authenticity was the highest of the three authenticity scores.

Table 7.8 t-tests between Two Festivals for Authenticity

Authenticity	Festival		t	Sig
	Baudeogi	Danoje		
Existential	3.15 (.793)	3.38 (.692)	-3.116	0.02*
Constructive	3.08 (.796)	3.26 (.843)	-3.223	0.01*
Objective	3.37 (.824)	3.18 (.801)	5.389	0.00**

*significance $p < 0.05$ ** $p < 0.01$

Source: Author

There are several possibilities why the Baudeogi Festival visitors' perception of objective authenticity is higher than the Danoje visitors' perception. Firstly, the Baudeogi festival visitors were more satisfied than the Danoje festival visitors. According to the mean score for visitors' satisfaction of both festivals, it was 3.55 for the Baudeogi festival and 3.52 for the Danoje festival. There are often more important issues at stake for the average tourist than authenticity, such as entertainment and enjoyment (Cohen 1988) because not all tourists are seeking authenticity and in fact, many tourists recognise and expect 'inauthenticity', yet are still able to enjoy the experience (Pearce and Moscardo, 1986; Cohen, 1979, 1988; Bruner, 1991). In terms of the fact that Baudeogi festival was a more enjoyable festival for visitors with dynamic performances and various activity programmes, the Baudeogi Festival could satisfy visitors more than the Danoje Festival. Judging authenticity through the tourism experience is a very subjective and personal process (Getz 1998). Secondly, the Baudeogi festival visitors might have understood and accept the change of traditional performance over time. Because beauty, the cultural, and the authentic are not static they have changed and are changing, 'authentic

traditions' are being created constantly (Clifford, 1988). Thirdly, it might be due to the different interpretations of cultural heritage at both festivals. Unlike the Danoje Festival performance, the Baudeogi performers changed their performance and traditional language according to the level of visitors to help visitors' understand, enjoy and access the content. Understanding and familiarity might make visitors perceive more authenticity because when visitors see what they expect in their destination they tend to perceive it as meaningful and authentic (Bruner 1991). Finally, it could be caused by the different size of the festival and the concentration of events. In the case of the Baudeogi Festival, it is focused squarely on Namsadang performance and related activity programmes like learning each component of the Namsadang performance whereas the Danoje Festival is a massive festival in size and the events are spread across and beyond of the festival site.

7.2.3.1 VISITORS' PERCEPTION OF AUTHENTICITY

The Baudeogi Festival is an adoption of past rituals and traditional forms created by local government in order to improve tourism development since 2001 and the festival has been modified with new contents and promotion every year according to visitor responses. In contrast, the Danoje Festival has been passed down for approximately 2,300 years by local communities with its original events. In previous analysis, although the Danoje festival is formally accepted (by government) as more authentic than Baudeogi Festival, Baudeogi's objective authenticity was perceived more highly than the Danoje Festival by visitors. Silver (1993) suggests that the desire of visitors to experience authenticity in heritage attractions is high yet the perceptions of contrived attractions do not affect the appreciation of heritage attractions. Likewise, visitor perceptions of authenticity are different according to situation, experience and personal background. Thus, Littrell et al. (1993) have identified that different groups of tourists have very different perception of authenticity. Chhabra et al. (2003) identified how Scottish culture involved in the festival was a determinant for visitors' perception of authenticity in their study of the Flora MacDonald Scottish Highland Games in North Carolina. Otherwise, McIntosh et al.

(1999) identified that visitors' personal feelings and their insights of the past were more important than historical accuracy in the study of three British period theme parks. Therefore, Table 7.9 (see p288) shows the results of ANOVA tests to identify how visitors' perceptions of authenticity were related to variations in their socio-demographic background at the two cultural heritage festivals in Korea.

7.2.3.1.1 PERCEPTION BY RESIDENCE

In previous research, Revilla & Dodd (2003) identified that people from different regions view authenticity in different ways in their research on Talavera Pottery in Puebla, Mexico. They reduced 25 authenticity items to 5 dimensions with 53% of total variance explained. These were appearance/utility; traditional characteristics and certification; difficult to obtain; locally produced; and low cost showed the 'appearance/utility' factor and 'made by local people' factor were the most perceived by Mexican tourists and 'locally produced' was the most perceived by international tourists. However, local people showed a fairly lower appreciation of the authenticity of Talavera pottery. For the Baudeogi Festival, local people perceived objective authenticity the most but others, from faraway areas, perceived it the least. The reason may be explained as their pride for the local culture and their intention to sustain benefits from local development through the festival growth. Likewise, this authenticity could be explained as an agreement by local residents of the Baudeogi Festival as their local tradition, because its success will accrue benefits to local people through the promotion of the local economy, establishment of local identity and generate fame as a cultural city. For the Danoje Festival, local people perceived constructive authenticity more than other visitors. From the constructive perspectivist, things appear authentic not because they are inherently authentic, but because they are constructed as such in terms of points of view, beliefs, perspectives, or powers (Wang 1999). Accordingly, local people have a memory about the original scenery of the festival, and they judge that the current festival presents the past form properly. However, other visitors from

outside of Gangneung city perceive it as less authentic from a constructive authenticity perspective because of the difference with their expectation or imagination which is perhaps invented by media.

Table 7.9 ANOVA Results for Visitors' Perceived Authenticity in Two Festivals

	Danoje	Baudeogi
Existential	<p>F= 2.638*</p> <p>High school perceived the most but graduate perceived the least for existential authenticity.</p> <p>F=3.209*</p> <p>Existential authenticity is the most perceived who stayed more than 5 days. 4 days follows next. 2 days perceived the least.</p> <p>F=5.239**</p> <p>Older people perceived more than younger people.</p>	<p>F= 2.873*</p> <p>Older people perceived authenticity more than younger people.</p>
Objective	<p>F= 1.285*</p> <p>High school perceived objective authenticity the most but undergraduates can't perceive the festival as objectively authentic.</p>	<p>F=5.984**</p> <p>Local people perceived it the most highly but visitors from far away perceived authenticity less.</p> <p>F= 2.299*</p> <p>Office worker perceived it the least but, housewives and self-employers perceived it the most.</p>
Constructive	<p>F=5.984**</p> <p>Local people perceived it the most highly but visitors from far away perceived authenticity less.</p> <p>F= 5.239**</p> <p>Over 60s perceived constructive authenticity the most with 3.95. 40-49 follows next. 20-29 perceived the least.</p> <p>F=3.236**</p> <p>People who are educated by high school perceived constructive authenticity more than other level but graduate school level perceived the least.</p>	<p>No significant</p>

*significance $p < 0.05$, ** $p < 0.01$

Source: Author

7.2.3.1.2 PERCEPTION BY AGE GROUP

Table 7.9 also shows perceived authenticity by visitors' age. In the Baudeogi Festival, the mean of 'existential authenticity' and 'objective authenticity' were significantly different by visitors' age. 'Existential authenticity' was perceived more in older age groups but for young visitors (under 20s), it was negatively perceived, in that apparently young people did not have emotional experiences at the festivals. Existential authenticity was most perceived by oldest group (over 60 year olds at 3.54), because older people have more understanding of their culture and tradition and also, they tend to regress to the past more than younger people. The Baudeogi festival could touch old visitors' memory and nostalgia. Also, for objective authenticity, the perceived level was getting higher in the older visitors as well. The perception of existential authenticity might affect the perception of objective authenticity because visitors' personal feelings and their insight of the past are more crucial than historical accuracy (McIntosh et al. 1999). This result indicated that the experience of connection with the past and themselves helped to make the festival perceive more authentic. For the Danoje Festival, constructive authenticity was significantly different by visitors' age and the oldest group (over 60) perceived it the most.

7.2.3.1.3 PERCEPTION BY OCCUPATION GROUP

Perception of authenticity by visitors' occupation was significantly different. In the Baudeogi Festival, for the objective authenticity, housewives and the self-employed perceived it the most whereas office workers perceived it the least. Otherwise, for the Danoje Festival, there was not a significant difference in the level of perceived authenticity by occupation group.

7.2.3.1.4 PERCEPTION BY EDUCATION GROUP AND LENGTH OF STAY

For the Danoje festival, the lowest level of education group perceived existential, objective and constructive authenticity the most but the highest level of education group showed the lowest

score for existential and constructive authenticity (Table 7.9). However, for the Baudeogi Festival, there was not significant difference by visitors' education level. For the length of stay, those staying longer felt more existential authenticity in Danoje Festival.

Table 7.10 shows the result of t-test from both festivals. For the Baudeogi Festival, objective authenticity and constructive authenticity were significantly different according to marriage statuses, prior visitation, a prior knowledge and previous experience of heritage festivals. Visitors, who are married, revisit the Baudeogi Festival, with pre-knowledge and with previous experience to heritage festival perceived objective authenticity more than others. However, first time visitors and unmarried visitors perceived constructive authenticity more than others in the Baudeogi Festival. For the Danoje Festival, men perceived constructive authenticity more than women. Visitors who are married and with pre-knowledge perceived existential authenticity and single people perceived objective authenticity more than others.

Table 7.10 t-test Results of Perceived Authenticity between Festivals

	Danoje festival	Baudeogi festival
Gender	Men perceived constructive authenticity more than women.	Not significant
Marriage	Married people perceived existential authenticity more than single. Single people perceived objective authenticity higher than married people.	Married people perceived objective authenticity more than single. Single people perceived constructive authenticity higher than married people.
Visitation	Not significant	Repeat visitors perceived objective authenticity more than first-time visitors First-time visitors perceived constructive authenticity more than repeat visitors.
Knowledge	People who already have got knowledge about the festival perceived existential authenticity more.	People who already have knowledge about the festival perceived objective authenticity more.
Heritage festival goer	Not significant	People who answered heritage festival is memorable among festivals visited in last 12 months perceived more objective authenticity.

Source: Author

Table 7.11 summarised the result of several ANOVA and t-tests. Firstly, the, existential approach is not related to the authenticity of toured objects but it refers to a state of being that relates to activity rather than place or object (Wang 1999). This attribute has a more subjective nature of authenticity (Brown 1996). This existential authenticity is related to tourists’ experience itself and it is referred to as activity related authenticity.

Table 7.11 Summary of Significant Mean Difference According to Visitors’ Group Difference

	Danoje	Baudeogi
Existential	Older > Younger High school > Graduate Stayed more than 5 days > 2 days Married > Single With knowledge > Without knowledge	Older > younger
Objective	High school > undergraduates Single > married	Local people > Visitors from far away Housewives and Self-employers < Office worker Married > single With knowledge > Without knowledge: Heritage festival goers perceived objective authenticity more than others.
Constructive	Local > Visitors from far away Older > Younger : Over 60s perceived constructive authenticity the most with 3.95. 40-49 follows next. 20-29 perceived the least. High school > Graduate school Men > women	Single > Married

Source: Author

Berman (1970) suggests that authentic tourism experiences are associated with identity, autonomy, individuality, self-development, and self-realisation and McIntosh et al. (1999:608) suggested insight that derived from ‘enjoyable and mindful or stimulating interaction with the attraction setting, represented a key component of the beneficial experiences’. This personal dimension of authenticity was perceived differently in form at both festivals. Commonly, older people perceived existential authenticity the most and younger people showed the lowest level of perception in both festivals. According to education level, length of stay, marriage status and previous knowledge showed significant mean differences in the Danoje Festival visitors’ perceptions of existential authenticity. For the Danoje Festival, according to education level and

married status, visitors' perceptions of objective authenticity showed statistically significant differences. As previously mentioned, the lowest educated people and single visitors perceived the festival as objectively authentic more than others. For the Baudeogi Festival, residence, occupation, marriage status, previous knowledge and preference of heritage festival showed statistically significant mean differences. The two festivals showed as higher perceptions of objective authenticity by unmarried people in the Danoje Festival, but lower perceptions by unmarried people for the Baudeogi Festival.

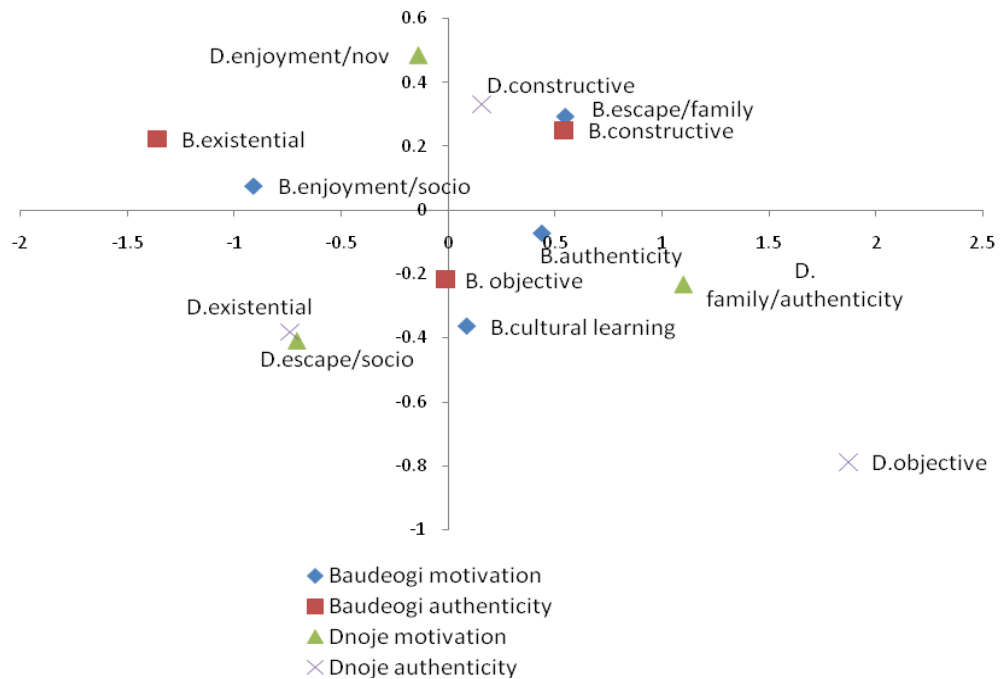
Thirdly, the concept of constructive authenticity encompasses the 'emergent' nature of authenticity which has come to be seen as authentic over the years (Wang 1999). If an object, event or performance is a consequence of, or is in accordance with, the set of attitudes, beliefs, and values of the local population it has cultural meaning and hence is an authentic production. Therefore, in two different settings, how visitors perceived the festival as the good reconstruction of the past scene or good presentation of the original local culture was reflected in their perceptions of constructive authenticity. There was significant difference according to residence, age, education level and gender in the Danoje Festival. The result showed that local, older, lowest educated and males visitors perceived more constructive authenticity. For the Baudeogi Festival, only marriage status resulted in a significant difference perception of authenticity: unmarried people showed the highest perception for constructive authenticity.

7.2.4 RELATIONSHIP BETWEEN MOTIVATION AND AUTHENTICITY

For two heritage festivals, visitors' motivations and their perceptions of authenticity were analysed previously. Here, the relationship between visitors' motivation groups and perception of authenticity group is compared by means of Correspondence Analysis (Table 7.12). The enjoyment/socialisation seekers motivation group of the Baudeogi Festival and the escape/socialisation seekers motivation group of the Danoje Festival were closely positioned

with the existential authenticity group (Figure 7.1). As a state of being that is activated by tourists when having a good time (Brown, 1996), existential authenticity is related to visitors' enjoyment of the festival experience. The visitors who desired enjoyment and socialisation from the Baudeogi Festival perceived existential experience. Through joyful experiences at the festival they could feel closer with their companions, sharing a good experience the process. Visitors who expected a different experience from their ordinary life from the Danoje Festival perceived existential experience as well. People who wanted different experiences tended to look for uniqueness in the festival like its shamanic rituals. In respect of being themed by local myth and rites and continuing from ancient times, the Danoje Festival presents a very different atmosphere from modern society. Through watching and participating in shaman rituals, people could be healed and enhance their sympathy with their internal existence. People could pray for personal wishes at the Danoje Festival. Through this process they tended to experience existential experience.

Figure 7.1 Correspondence Map



Source: Author

Table 7.12 Summary of Correspondence Analysis

	Danoje festival	Baudeogi festival
Cluster 1: Existential	Escape/socialisation seekers	Enjoyment/socialisation seekers
Cluster 2: Objective	Family/authenticity seekers	Cultural learning seekers Authenticity seekers
Cluster 3: Constructive	Enjoyment/novelty seekers	Escape/family togetherness seekers

Source: Author

Secondly, cultural learning seekers and authenticity seekers for the Baudeogi Festival, and family/authenticity seekers for the Danoje visitors perceived objective authenticity. Many tourists are escapist in their pursuit of leisure and entertainment, but many are also very well aware that the cultural experiences presented to them are far from 'authentic'. There are often more important issues at stake for the average tourist than authenticity, such as entertainment and enjoyment. However tourists who participate in cultural heritage tourism might tend to avoid inauthentic experiences. As festivals themed by traditional culture and performance, objective authenticity was perceived commonly by history and cultural learning motivation groups in both festivals. As a cultural heritage festival, visitors are motivated by cultural learning and history for the Baudeogi Festival. Recreated and translated performances make it easy to understand local tradition and culture. Through this experience they are able to obtain personal benefits and this feeling makes people consider it as a historically authentic experience. In other words, it could explain why visitors tend to accept the inauthentic setting of cultural heritage from the Baudeogi Festival. They make their experience more valuable and make it feel like an achievement because they come to the festival for the purpose of historical learning. For the Danoje visitors, they might already be aware of it as an authentic festival through various information and these people who expected the historical experience, could meet authentic aspects at the Danoje Festival. When peoples' expectations are met, that is for authentic performance, then they are more likely to be satisfied and to perceive the performance as

authentic regardless of whether the performance is objectively authentic.

Thirdly, constructive authenticity was perceived by escape/family togetherness seekers of the Baudeogi Festival, and enjoyment/novelty seekers of the Danoje Festival. Escape/family togetherness seekers want to experience a different setting of space and time. In the different setting from their ordinary spaces, they could perceive the Baudeogi festival as a reliable representation of constructed past living. For the Danoje Festival visitors who expected enjoyment and novelty experience, might think the festival is fun and has historical value. The Danoje Festival which is a mixture of past living surrounding the traditional market makes them imagine and trace past people's life and it must help them to perceive constructive authenticity. According to the above result, different motivation tends to obtain different perception of authenticity.

7.2.5 VISITORS' SATISFACTION

7.2.5.1 ANOVA TEST ON SATISFACTION LEVEL BY CLUSTERS

This section attempted to compare visitors' satisfaction by their clustered groups and to identify crucial market segment for each festival. In previous chapters, visitors' overall satisfaction was identified as significantly different by motivation clusters and authenticity clusters. For this analysis an ANOVA test was employed and the results are summarised in Table 7.13. In the Danoje Festival, each motivation cluster showed considerable difference in their satisfaction level. Family/authenticity seekers showed the highest satisfaction level on their festival experience whereas escape/socialisation seekers showed medium level of satisfaction. The findings indicated that the 'family/history' seekers became the most important segment for the Danoje Festival in terms of satisfaction level. Regarding the Baudeogi Festival,

enjoyment/socialisation seekers showed the highest satisfaction level (3.98) and other cluster groups showed similar levels of satisfaction.

Although the Danoje Festival and the Baudeogi Festival are cultural heritage-themed festivals, they have different attributes; the former is an authentic festival and the latter is a commodified festival. Reflecting these attributes, for the Danoje Festival, authenticity-related motivation seekers showed higher satisfaction level and emerged as crucial segment whereas for the Baudeogi Festival, those who sought festival attributes like fun and interaction to other visitors showed higher satisfaction.

Table 7.13 ANOVA Results for Visitors' Satisfaction by Clusters

Clusters	Danoje		Baudeogi	
Motivation		Mean (SD)		Mean (SD)
	Escape/socialisation (93)	3.00 (.933)	Enjoyment/socialisation (89)	3.98 (.723)
	Enjoyment/novelty (108)	3.63 (1.001)	Authenticity (91)	3.37 (1.061)
	Family/authenticity (72)	4.13 (.963)	Escape/family together (69)	3.30 (.928)
			Cultural learning (54)	3.41 (.077)
		F= 28.07**	F= 8.65**	
Authenticity	Existential (92)	2.89 (.988)	Existential (153)	3.67 (1.013)
	Objective (23)	4.39 (.988)	Objective (91)	3.46 (.970)
	Constructive (164)	3.78 (.897)	Constructive (58)	3.33 (1.066)
		F=37.14**		F= 2.75*

*significance $p < 0.1$, ** $p < 0.01$

Source: Author

For the authenticity clusters, in the Danoje Festival, objective authenticity acceptors showed the highest satisfaction and constructive authenticity acceptors followed the next with relatively higher levels of satisfaction. The satisfaction level between authenticity clusters was identified

as very different and it showed statistically significant differences (Table 7.13). Different to Objective authenticity acceptors, existential authenticity acceptors showed very low levels of satisfaction for the Danoje experience. Regarding market size, constructive authenticity acceptors were the largest sub-sample and had higher levels of satisfaction. Thus, constructive authenticity acceptors and objective authenticity acceptors emerged as the most crucial segments for the Danoje Festival. Meanwhile, for the Baudeogi Festival, existential authenticity acceptors were identified the most crucial segment with the largest sub-sample size (153) and the highest satisfaction levels.

7.2.5.2 LINEAR MULTIPLE REGRESSION ANALYSIS

7.2.5.2.1 MOTIVATION AND AUTHENTICITY DIMENSIONS WITH OVERALL SATISFACTION

The comparative results of the Regression Analyses for predicting festival visitor satisfaction are given in Table 7.14. In all models the confidence intervals indicated that the estimates are likely to be representative of 95% of other samples (Choi 2001). The model showed significant predictor variables for the outcome of overall visitor satisfaction with the festivals. In the first model (motivation dimensions), the four factors were significant predictors of overall satisfaction with the festival model accounting for 16% (Danoje) and 25% (Baudeogi) of the variability in visitors' overall satisfaction. In previous research, Scofield & Thomson (2007) obtained 24.1% of the variability for the relationship between visitors' motivation and satisfaction. As far as the relative importance of the four motivation dimensions is concerned, Factor 1 (enjoyment/novelty, Beta=0.325, p=0.00) carried the heaviest weight for visitors' overall satisfaction, followed by Factor 2 (authenticity/cultural learning Beta=0.188, p=0.00) in the Danoje festival, whereas in the Baudeogi festival, Factor 3 (authenticity, Beta=3.50, p=0.00) showed heaviest weight and Factor 2 (escape/family togetherness, Beta=0.244, p=0.00) followed the next.

The second model accounted for 37% (Danoje) and 24% (Baudeogi) visitors' overall satisfaction. In previous research, Chhabra et al. (2003) explained 15% of the variability in their regression model to identify variables that significantly affect the authenticity. Therefore, these results showed low explanation but each variable relating to satisfaction of both festivals were significant predictor of overall satisfaction. For both festivals, the existential authenticity factor showed the heaviest weight as the most important predictor affecting visitors' overall satisfaction.

Table 7.14 Summary of Regression Analysis Result

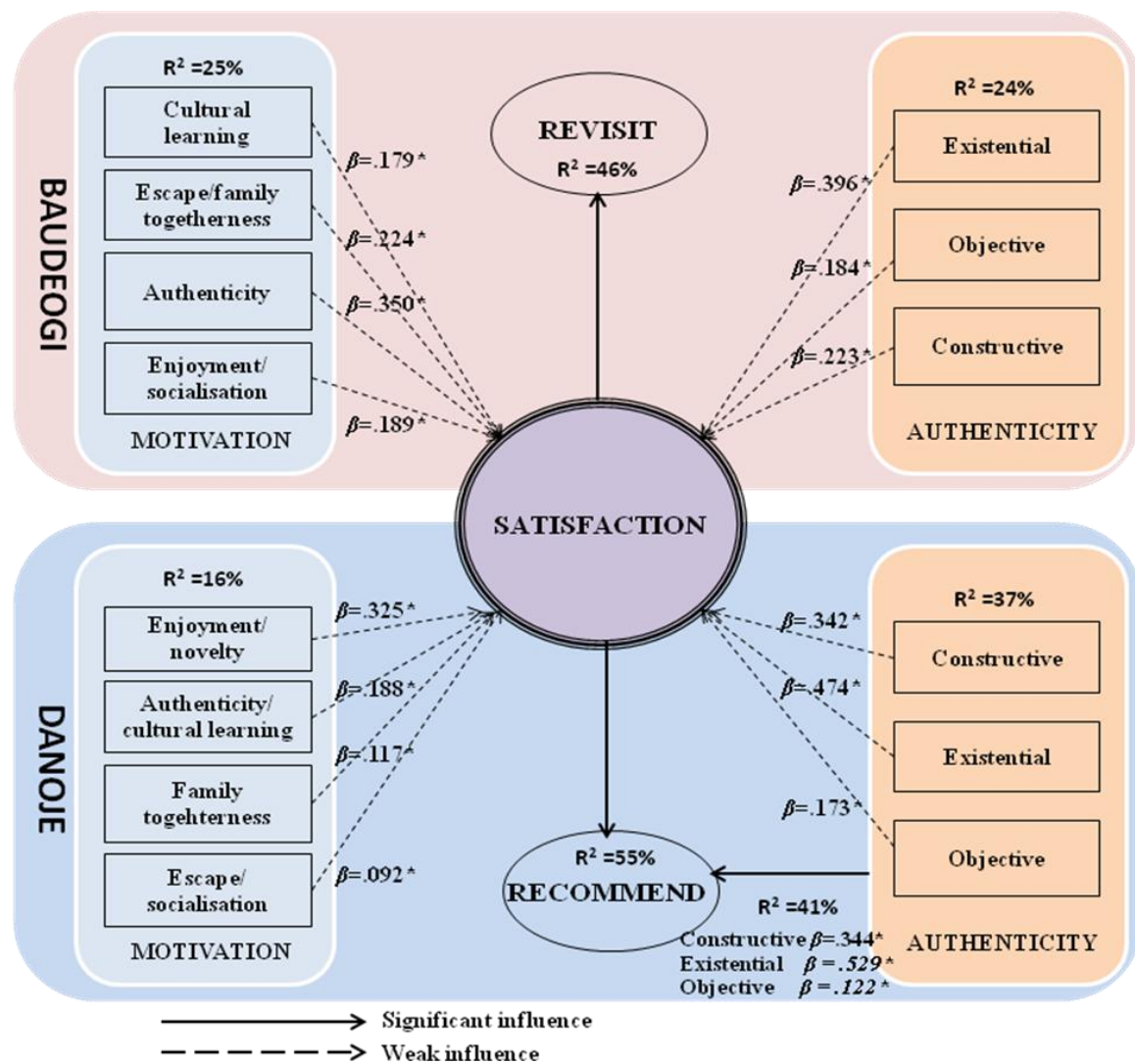
		Danoje festival		Baudeogi festival		
Dependent variables	Independent variables	Beta	t	Independent variables	Beta	t
Satisfaction	<i>Motivation</i>			<i>Motivation</i>		
	Enjoyment/novelty	.325	5.851**	Cultural learning	.179	3.559**
	Authenticity/cultural learning	.188	3.389**	Escape/family togetherness	.244	4.867**
	Family togetherness	.117	2.106**	Authenticity	.350	6.972**
	Escape/socialisation	.092	1.666**	Enjoyment/socialisation	.189	3.764**
		Adjust $r^2=0.163$; F=13.263		Adjust $r^2=0.250$; F=24.781		
Satisfaction	<i>Authenticity</i>			<i>Authenticity</i>		
	Constructive	.342	7.139**	Existential	.396	7.845**
	Existential	.474	9.899**	Objective	.184	3.645**
	Objective	.173	3.617**	Constructive	.223	4.416**
		Adjust $r^2=0.373$; F=54.177		Adjust $r^2=0.240$; F=31.446		
Intention revisit	Satisfaction	.674	16.154**	Satisfaction	.681	16.300**
			Adjust $r^2=0.455$; F=260.958		Adjust $r^2=0.464$; F=265.68	
Recommendation	Satisfaction	.744	19.695**	Satisfaction	.746	19.652**
			Adjust $r^2=0.553$; F=387.880		Adjust $r^2=0.557$; F=386.21	

** Significance $P < 0.01$

Source: Author

Overall satisfaction was examined as a predictor for visitors' intention to revisit and intention to recommend. Similar calculations were made by Scofield & Thomson (2007) and Huh (2007) in cultural heritage festival research both studies obtained low levels of explained variability. According to Scofield & Thomson's (2007) research, visitors' intention to return accounted for just 3% (adjusted $r^2=0.03$) of the variability. Meanwhile, Huh (2007) identified 26% (adjusted $r^2=0.26$) for visitors' intention to return and 35% (adjusted $r^2=0.35$) for visitors' intention to recommend.

Figure 7.2 The Result of the Regression Analysis



Source: Author

However, in this study, satisfaction and intention to revisit to the Baudeogi festival showed 46% (adjusted r^2) of explanation and intention to recommend the festival produced 56% (adjusted r^2) of explanation which is an acceptable level in the social sciences field (Choi 2000). For the Danoje Festival, the results were similar. Regarding the adjusted r^2 level, this study improved upon previous research, and it showed the highest explanation level so far in measurement for perception of authenticity studies. Therefore, the result indicated that visitors' satisfaction affects visitors' post-hoc behaviour, that is the satisfied visitors induce potential future visitors through recommendation and revisit. As a result of regression analysis, both festivals' motivation and authenticity factors did not have effectively enough causal relationship with satisfaction as (over 40% of adjusted r^2).

However, for the Danoje festival, authenticity shows a causal relationship with recommendation at 41%. Danoje visitors who perceived authenticity might recommend the festival to other potential visitors. In both festivals, recommend and revisit were causally related with satisfaction. Satisfied visitors to both festivals recommend to other visitors and revisit next time. Therefore, motivation and authenticity dimensions were found to be significant, albeit weak, predictors of visitor satisfaction with the festivals. By comparison, visitor satisfaction with the intention to revisit and recommendation explained more of the variance in overall satisfaction. The Regression Analyses suggest that to increase the number of visitors and great economic impact on the local area, visitors' satisfaction should be considered.

7.3 COMPARISON OF PERFORMERS

Much of the debate centres around what some consider the 'staged authenticity' of elements from cultures that are on display for tourists, including dance performance, traditional dress, and handicraft production. Community may stage contrived experiences for tourists who witness

ceremonies and entertainment that are no longer part of the everyday life of the people who do the native costumes, convincing the tourists that what they see is authentic. Tilley (1997) describes this type of situation in Vanuatu in the Pacific Ocean. Villagers there dress in traditional attire when they give tours of their village and stage performances for tourists. Traditional images and stereotypes of people in colourful costumes and body paints are further perpetuated in television documentaries and magazines which highlight other cultures, as seen in the case of the Maya (Hervik 1998). Elements of the remote culture may be produced and sold as a commodity for consumption by tourists. Some researchers assert that when elements of culture are staged or modified for display, they lose their meaning for local people and create a false experience for the tourist. They suggest that when indigenous people portray themselves and their lifestyle as locked in time, unchanged through the decades, they are slowing their move towards development and modernisation. Some would argue that indigenous people are selling out when they participate in tourism in this manner (Greenwood 1989; Silver 1993).

In fact, it could be argued that performers should be able to recognise authenticity more than visitors because they are specially trained people for festivals. Also, performers are seen as a critical indicator of authenticity (Xie 2001). What happens to the performers in their performance is often considered vital in determining if there is progressive commercialisation (or not) because the commodification can be interpreted as a function of the need for jobs and incomes for the community. For these two case festivals in particular, performers are more vital mediators of the authenticity of the festival in their different ways. The Baudeogi Festival is described by some influential stakeholders (especially government stakeholders) as a commodification heritage festival moving towards a global festival. They resolutely try to convert their authentic performance into a global trend because they consider popularity and fame is an effective tool for conservation by keeping the attention of people. On the other hand, for the Danjoje Festival, they persist with the original form, not really adopting recent trends or

fashions. Most performers and the community members of the Danoje Festival insist on authentic preservation.

7.3.1 PERFORMERS' PERSONAL DETAILS

Five performers from each performance team were interviewed for this study. Each group of performers had different backgrounds. Both teams were living locally, but they were from different origins. All the Danoje performers were originally from the local area (Gangneung) and they had spent their whole lives in their home town, including their childhoods. In contrast, Baudeogi performers were not native Anseong citizens, but they had moved from other areas in order to perform in the Anseong Namsadang performance team. Performers with different origins may have an impact on their abilities to express local colour and identity in their performance. Local culture reflects local people's lives, their contexts and shared understandings. This is acquired and expressed by local people without realising it. Therefore, consisting of a homogenous local group a unique character of Danoje performers and it has contributed to as an advantage for affirming authenticity of the Danoje performance.

The ages range varied among groups. The Baudeogi performers were much younger than the Danoje performers. Baudeogi performers were 21 to 34 years old but Danoje performers were 44 to 65 years old. Baudeogi performers are a purposively organised group by local government (new Namsadang) for promoting the Namsadang performance in the global tourism arena and for the commodification of the Baudeogi Festival. This group is managed separately from the conservation group called 'Old Namsadang'. These New Namsadang performers are comparatively young and more progressive than the Old Namsadang performers and they share the same vision as local government. Therefore, they are more open to change and the evolution of the performance. In contrast, Danoje performers have all come through the same development route and without a marked shift of generation (and these performers could be seen

as a similar group to the old Namsadang group). Unlike other traditional performance teams, the performers with the highest seniority (and longest experience) perform directly in the Danoje festival.

Baudeogi performers started earlier than Danoje performers. They started in their early 20s and particularly two female performers started at 8 and 10 years old as child dancers for the Namsadang performance team. Most Danoje performers started in their 30s after experiencing other careers. Both groups of performers explained their performances as a very crucial thing in their life but they described it differently. Baudeogi performers said that due to its importance in their lives, they started to perform at an early age but Danoje performers said that despite other experiences, they could not ultimately resist being a performer for the festival. Finally, in terms of the occupation, Baudeogi performers were employed by Anseong City Council with a regular wage from government. Danoje performers were an independent performers' group without connection to local government. Therefore, one performer for the Danoje Festival has to have a different job for a living. Despite these differences, both performance groups are considered initiate performance groups having a long history and pedigrees because they are specially trained and potentially 'Human Cultural Assets'.

7.3.2 PERFORMERS' MOTIVATION

Baudeogi performers described their main motivation as their personal calling or a vocation. This feature was presented differently within their group as well as according to their performance career. Two female performers who started before 10 years old had stronger motivations and responsibilities than more recently-recruited members. They expressed their motivation as their destiny. This made them start early when they were children because they only desired to be Namsadang performers. Unlike these female performers, the others were

mainly motivated by the need for a job or personal interest. The general motivation of Danoje performers was strong and emotional based on a perceived responsibility to their local area. Most of them were motivated by local patriotism and one performer believed it was an unavoidable destiny. Unlike Baudeogi performers, Danoje performers more frequently and strongly mentioned their responsibility to conserve their local culture as local residents.

During the interview process, it was observed that two female performers of the Baudeogi Festival and the Danoje performers showed a more serious and prudent attitude than other performers. These two female performers were previously in the Old Namsadang and transferred to the New Namsadang, but the other male performers were directly recruited to the New Namsadang. Baudeogi performers believed that the festival makes the Namsadang team and their performance popular, and that they could get more economic benefit with extra compensation per performance. Also, they were satisfied with the Baudeogi. In contrast, Danoje performers displayed different types of satisfaction for their festival. Comparatively younger performers expressed satisfaction for the Danoje festival but older performers showed some dissatisfaction. In the case of the latter, they qualified their views by pointing to the festival site which is increasing in commercial booths and a conflict of opinion with the Danoje committee who are increasingly trying to adopt a more commercial outlook on all things associated with the festival.

7.3.3 PERFORMERS' PERCEPTION OF AUTHENTICITY

As a re-enactment, it is difficult to judge dance performance or intangible art performances from an objective authenticity perspective because it is expressed or interpreted differently by each performer's individuality. Thus, for professional performers existential authenticity can be a more appropriate way of understanding authenticity than objective authenticity. This research focused on both the performers' view of both forms of authenticity.

7.3.3.1 OBJECTIVE AUTHENTICITY

Both sets of performers answered commonly that objective authenticity was to be found in the original form of performance. Their pedigree as authentic performers was initiated by previous generations of performer and recorded historic documents. However, the Baudeogi Festival was not performed in its original form at the moment and there was a problematic issue emerging among the Old and New Namsadang about the transformation from the original form. The Old Namsadang considered the original form as purely original and the true form of performance, without any change to the traditional language, performers' costumes and the basic melody of the music; however, New Namsadang considered the original form as solely the original framework of six components to the performance.

The Danoje Festival performers added uniqueness and the scale of shamanic ritual based on a stricter adherence to the original form. Dano is a common annual event and it is celebrated across Korea, China and other Asian countries. However, Danoje in Gangneung is not only a seasonal ceremony but it is also a ritual to the deity of the mountain for Ganeneug area and a female deity based on a local traditional tale. Therefore, it is considered as a different and unique event. Another uniqueness is that the Gwanno mask drama is the only non-verbal traditional drama in Korea. Also, as a shamanic ritual, Danoje festival is the largest ritual ceremony in Korea.

Beyond these more obvious aspects, as another form of objective authenticity of the Baudeogi festival, performers pointed to 'Heung (pleasure, excitement)' which is the essential spirit engendered by the Namsadang performance team. Rather than exact re-enactment, how they generate 'Heung' and share it with the audience is the most important thing for Baudeogi performers because it is their authenticity.

Table 7.15 Performers' Perception of Authenticity

		Danoje festival	Baudeogi festival
Objective authenticity		Original form Pedigree Historical evidence Uniqueness The scale of shamanic ritual	Original frame Pedigree Recorded documents 'Heung' Sympathy and relief
Existential authenticity	Intra-personal	Becoming a performance character Losing myself / meeting another self Happiness/fun/enjoyment/responsibility	
	Inter-personal	Bonding with colleague/sharing same feeling Bonding with audiences Going back to the past	

Source: Author

Therefore, reconstructing the performance according to modern trends and demands is considered perfectly legitimate and necessary to maintain and even raise the audience's 'Heung'. In effect, it is the only way to deliver authenticity of spirit by Baudeogi Festival performers. Thus, they considered their performance as still objectively authentic because 'Heung' overrides everything with respect to the Namsadang performance.

7.3.3.2 EXISTENTIAL AUTHENTICITY

On existential authenticity, perceived authenticity was categorised into intra-personal and inter-personal authenticity. Existential authenticity was perceived by both sets of performers but it was perceived more richly and frequently by Danoje performers and two female performers of the Baudeogi Festival. The performers' careers and their responsibility to the festival and to the community seem to be related to their perception of existential authenticity. Intra-personal

authenticity was profoundly more experienced by the career performers from the Danoje Festival and the two female performers of the Baudeogi Festival. Also, it was experienced by other Baudeogi performers as a form of enjoyment and becoming the performing character. Like intra-personal authenticity, inter-personal authenticity was commonly recognised by both groups of performers, and it was more deeply experienced and detailed by careered performers (Danoje performers and two female performers in Baudeogi).

7.3.4 COMMODIFICATION OF THE FESTIVAL

The Baudeogi Festival is a well known local festival which successfully converted local culture into a discriminate cultural tourism product. Papsen (1981) identified two key elements in the commodification of place by tourism: firstly, the creation of community events; and second, the turning of history into a marketable commodity. The efforts to commodify the Namsadang performance by Anseong city started with symbolising Baudeogi. The reality of this legendary woman Baudeogi, has not clearly been proved so far. However, many local people trust their local tale as a real story. In terms of developing the local tale as a festival motif, the process has been similar to the Danoje Festival. This originated from sacrificial rites to a mountain deity and a maiden who was offered in sacrifice to the mountain deity. After the ritual ceremony, local people enjoyed food and drinks, they danced together and they traded local products. As the years went by, it was developed into the current form taken by the Danoje Festival. However, the difference is that the Baudeogi tale is re-created and packaged as a local tourist product by local government while the Danoje Festival originated with the local people spontaneously and has been over thousands of years seen present in local people's lives.

To become a cultural product for the Baudeogi Festival, the original Namsadang performance had to be recreated as stage art. Local government revived the Namsadang performance and

supported the performers in order to fit their (tourism) master plan promoting the Baudeogi Festival as a global tourist brand. The Old Namsadang have complained that the New Namsadang has ruined the original form and badly damaged Namsadang performance. Although the re-constructed performance is based on the original form, they changed the main melody through adding other rhythms (Paldo rhythm) on their base rhythm (Utari rhythm). Moreover, the children's dance has been replaced by alternative song and dance. The whole six components are re-organised as if they are one story and the stage is performed more dynamically by young performers (Jung, 2009). Performers' costumes and traditional language has also changed to suit the times and contemporary audiences too.

Perhaps somewhat ironically, since the Baudeogi Festival, interest in the original Namsadang performance has increased and audience numbers for the original form of the performance have multiplied. In contrast, the Danoje performance continues to be performed in the completely original form. For this purpose, they have established electronic boards for translating their performance and traditional language next to the stage. For the reason of popularisation, they have created several versions of the Gwanno mask drama but unlike the Namsadang, these re-created performances are performed in their theatre (Danoje conservation centre). During the festival, they only perform the original form of the performance.

Baudeogi performers generally agreed about the necessity of commodification for the festival and supported the plan of Anseong City to commodify Namsadang performance and to publicise it as a global brand. One performer mentioned that as culture reflects contemporary times, the authenticity of transmitter (performer) who has sentiment of the original form is more crucial than original ('pure') form of performance. According to the Namsadang performers' comments, they are the most important aspect of intangible cultural heritage and the performer's perception of authenticity is necessary to mediate visitor perceptions of authenticity. However, for Danoje

performers, commodification is a very uncomfortable issue. Two Gwanno mask drama performers (the youngest) partly agreed with the necessity of commodification as one of the processes to prevent the disappearance of the festival but for the festival performance they strongly denied any change because the Danoje festival is their local cultural asset which should be handed down to the next generations. Both groups of performers recognised that commodification and authenticity both are necessary. However, there was a difference according to what they considered more valuable for their performance and for the festival. Baudeogi Festival performers valued the growth of the festival through commodification more whereas Danoje performers placed more value on maintaining the ('purest') original form and they considered this strict interpretation of authenticity as the strongest way to distinguish their brand from other cultures.

In sum, commodification is different between the Baudeogi Festival and the Danoje Festival. The former attempts to change Namsadang performance itself while the latter insists on the older ways of doing things. The Danoje Festival pursues preservation but tries to change the environment (for instance, through other events at the festival site or plans to establish the Danoje festival city).

7.4 COMPARISON OF POLICY MAKERS

In local festival development within Korea, the government's role is very important although there has been recent evidence of power moving towards the private sector. Therefore, as a policy maker, a planner and organiser for the local festival, the state's role remains important in the Korean festival industry. Government's role in heritage festivalisation and its perception of authenticity and commodification at the two festivals was investigated during interviews at three different levels of government.

7.4.1 THE ROLE OF GOVERNMENT

The role of central government was informed as being actively involved in tourism planning and policy-making, and the government serves as a promoter, regulator and supplier for cultural festival development. As the central government, MCST (Ministry of Culture, Sports and Tourism) has established related policies and supplied funds for local festivals. Applications for financial support are evaluated and local festivals nominated by local and regional government based on the latter's interpretation of their appraisal criteria and guideline. This framework was co-established by professional planners and central government policy-makers. Otherwise, KNTTO (Korea National Tourism Organisation) as another central organisation takes charge of marketing and publicity of tourism attractions including local festivals (selected festivals as Cultural Tourism Festivals by government) to overseas. Through previous chapters, it was identified these two case festivals were supported differently based on the process of selecting Cultural Tourism Festival. As one of Cultural Tourism Festivals, the Baudeogi Festival has been mainly supported and funded by central government. However, the Danoje Festival (not included in Cultural Tourism Festivals) has been organised independently from government as community-based festival. The budget has been comprised with regional, local and central government fund and sales profit from commercial booths.

Local government involvement in the Baudeogi and the Danoje Festivals has been subtle different. For the planning of the Baudeogi Festival, local government used to play an exclusively role but recently it has started to co-operate with professional festival planners. As such, authority for festival planning has been moving gradually from government to the private sector. However, because these co-operation partners have been hired by local government, ultimately, it still takes the lead in the festival. In contrast, the Danoje Festival was reported to be managed exclusively by the local community (unlike other local festivals in Korea). Apart

from funding, Gangneung City Council supplies council staff for information centres and medical services during the festival period. Additionally, it supplies maintenance services and provides environment management around the festival venue. Festival operation and management was handed over from Gangneung City Council in 2007 to the local community with the establishment of the Danoje Committee. They have controlled the Danoje Festival from devising a master plan (annually) to managing the festival. They organise the budget from government funds and sales profit from letting commercial booths. Overall, the interviews demonstrate that a greater responsibility for the Danoje Festival has been decentralised and vested in the local community.

7.4.2 GOVERNMENT VIEWS ON AUTHENTICITY AND COMMODIFICATION

Since the 1980s, many festivals have been formed in Gyeonggi province. With rapid urbanisation and industrialisation, traditional values in Korean society have been under threat. As the government interviewees noted, according to this social change, Gyeonggi residents' lifestyles have shifted from groupism to individualism and this change has affected local festivals. Therefore, around 152 festivals with entertainment functions for local residents and economic function for the local development have been held every year in Gyeonggi province (KCTRI, 2006). The Anseong Baudeogi Festival has performed as one of the best festivals in Gyeonggi province. Anseong City have successfully turned it from a commercial festival into a cultural festival based on local heritage but it has tried to reinforce commodification of this now cultural heritage festival in successive rounds. For local government, the key essence of the Baudeogi Festival has been the graft of traditional art onto a festival which has been embracing typical components like eating, drinking, entertainment and fun. Therefore, they intend to create tradition which is not boring but enjoyable for modern people. As a solution to achieve both

values at the same time, local government has tried to change everything but the essence of Regional and Central agreed on the Baudeogi Festival's commodification and the Danoje Festivals' authenticity. However, the success of the festival is evaluated apart from commodification or authenticity by central government. Although it is commodified festival, Baudeogi is evaluated as a success more than the Danoje Festival in the MCST's (Ministry of Culture, Sports and Tourism) supported festival programme. A central government officer commented that it first supported Danoje Festival in 2002, but it could not achieve good results for the central government's evaluation. In contrast, the Baudeogi Festival has continuously had a good reputation as one of the most successful festivals. The reason was that Baudeogi is a well-planned festival with various activity programmes sufficient to attract a great many visitors. From the central government's point of view, the most important elements for heritage festival using local traditional culture and heritage as well as how it considers aspects of conservation and transmission. At the same time, as a kind of interpretation tool for local heritage, the festival should be programmed as entertaining and experiential for visitors. When the government think about the festival itself, who hands it down or who preserves it is another issue because it is the local community's responsibility. Every sort of festival has got an entertainment function and educational effect. Eventually, the heritage festival needs both these capacities. Therefore, from this view point, the Baudeogi Festival has been evaluated as a more successful festival than the Danoje Festival.

7.5 SUMMARY

In this chapter, three key stakeholders from local heritage festivals have been compared in terms of their characteristics, motivations and perceptions of authenticity based on data collected for the two case festivals. Firstly, this chapter examined Research Objective 5 about visitors' characteristics, motivation and perception authenticity. In general, festival visitors have little

specific or detailed knowledge of local cultures and their impression of the festival tends to be superficial (Getz 1998). Tourists have perceptions of authenticity but their judgements rely on their personal experiences. As local festivals, these festivals are popularised by family visitors who want additional benefits like cultural learning with enjoyment. Within this research there were some similarities with this generic view but also some important and distinct differences. Danoje visitors were younger than Baudeogi visitors who were in their 20s and the majority of whom came from the local area. Most Baudeogi visitors were in family groups but Danoje visitors attracted a considerable number of friend/colleague groups as well as many family group. Another noticeable thing was the low rate of internet usage in information searches by Danoje visitors of only 3%. Although they were younger than Baudeogi visitors, they used to personal contacts and other people's personal experiences to obtain information about the Danoje Festival. Moreover, their own experiences were key drivers. If the people had positive experience from their childhood visits, they were more willing to return to the same place when they became adults (Timothy & Boyd, 2003). Accordingly, a great many (72.6%) revisited the Danoje Festival. In contrast, Baudeogi visitors usually obtained the festival information through internet and mass media, (and fewer returned).

Baudeogi visitors were generally more strongly motivated across the Danoje visitors (regarding mean scores on the Likert scales). Baudeogi visitors were more motivated by 'I like folk performance'; 'enjoy new experience'; 'spend time with family'; 'increase family kinship'; 'like special event'; and 'enjoy entertainment' than the Danoje visitors. Baudeogi visitors seemed to consider enjoyment and family togetherness as paramount in the festival experiences. However, both sets of festival visitors did not want to interact with other festivals visitors (they did not know beforehand) with negative scores evidencing this (Danoje 2.51, Baudeogi 2.23). Baudeogi visitors' motivation was reduced to four, dimensions with the cultural learning factor most important. For the Danoje Festival, the mean motivation was enjoyment/novelty factor.

For the Danoje Festival, cultural- and heritage-related factors were highly ranked than for the Baudeogi Festival. Commonly socialisation factors were ranked in the lowest position in both festivals. Overall, the results indicated that through their various characteristics, the four dimensions are generally consistent with constructs identified in previous research on festival and event motivation.

As the final part of the Research Objective 5, visitor perceptions of authenticity were examined at both festivals. Danoje visitors perceived more personal feeling from the festival experience than Baudeogi visitors, and Danoje visitors showed more positive acceptance about the reconstructed festival scenery and facilities more than Baudeogi visitors. However, Danoje's objective authenticity was perceived as less authentic than the Baudeogi Festival despite Danoje being recognised as a well-conserved traditional festival in and out of the country. This result indicates that even though visitors display a proactive attitude towards cultural heritage, most of them do not have the depth of experience to understand the more complex aspects of heritage and traditional culture. A vague image was indicated by the superficial knowledge of local history and heritage. Cohen (1979) described it as touristic situation. According to this touristic situation model, the Baudeogi Festival has staged authenticity (in four dimensions; authentic experience, staged authenticity, denial of authenticity, and contrived authenticity) which is perceived authentic by visitors when the staged scene is provided. Otherwise, the Danoje Festival has 'denial authenticity' which is perceived as staged by visitors when the real scene is provided. Therefore, these results showed that the determinant for visitors' perception of authenticity is involved differently by individual because their main concern is not always historical accuracy but they consider personal feelings and their insight of the past as well (Mcintosh et al 1999). Also, it is perceived differently by individual view points beyond its historical value or suppliers' intension (Cohen 1988).

This chapter also examined Research Objective 8 about the relationship of visitors' motivations and perceptions of authenticity, and their influence on overall satisfaction. Through the correspondence analysis, different groups of people perceived authenticity variably (Cohen 1988). Firstly, the enjoyment/socialisation seekers motivation group from the Baudeogi Festival and escape/socialisation seekers motivation group from the Danoje Festival were closely positioned with the existential authenticity group on the correspondence map (see section 7.2.4, Figure 7.1). Secondly, cultural learning seekers and authenticity seekers from the Baudeogi Festival, and family togetherness/authenticity seekers from the Danoje visitors perceived objective authenticity in a similar manner. Commonly in both festivals, authenticity seekers showed more perception of (and sympathy for) objective authenticity. Thirdly, constructive authenticity was perceived by escape/family togetherness seekers at the Baudeogi Festival, and enjoyment/novelty seekers attending the Danoje Festival.

To identify the influence of motivation and perception of authenticity on overall satisfaction, Linear Multiple Regression Analysis was employed. For both festivals, motivation and authenticity were not effectively enough causally related with satisfaction, with less than 40% of adjusted r^2 . However, for the Danoje Festival, authenticity shows a causal relationship with recommendation at 41% (of r^2). Danoje visitors who perceived authenticity might recommend the festival to other potential visitors. For both festivals, recommendation and revisitation were causally related with satisfaction. Satisfied visitors to the festival recommend the festival to other visitors and revisit a further time. Therefore, motivation and authenticity dimensions were found to be significant, albeit weak, predictors of visitor satisfaction with the festivals. By comparison, visitor satisfaction with the intention to revisit and recommendation explained more of the variance in overall satisfaction. The result of regression analysis suggests that to increase the number of visitors and induce greater economic impacts for the local area, visitors' satisfaction should be considered.

Thirdly, festival performers showed different perspectives (Research Objective 6) according to the character of festivals. Baudeogi performers expressed the responsibility and passion for the festival performance but at the same time they considered it as their jobs and as a source of remunerations. Economic benefit was one of the issues for them participating in a dance career. However, they considered their performance as authentic containing intangible traditional value. In contrast, Danoje performers tended to be far from the economic issue with respect to their performance. They displayed strong local patriotism and responsibility for their local culture and they were opposed to commodification of local festivals.

Finally, regarding Research Objective 7, governments at different levels support tourism development for the purpose of economic improvement. However tourism is highly centralised within local government and control is a major issue. The primary focus of economic development is usually not protecting the host culture but rather achieving general economic development through satisfying visitors. Local government tends to consider local culture as just another natural resource, which should be orchestrated in ways that attract tourists and draw outside money. Baudeogi has been commoditized and authenticity appears to be a flexible notion to be negotiated in order to achieve economic priorities. In contrast, Danoje has been controlled by a local committee consisting of local community and local government support and the latter have participated in their festival management rather than leading it.

CHAPTER 8

CONCLUSION

8.1 INTRODUCTION

Culture heritage tourism, which involves historic places and cultural inheritances has gained the increasing attention of tourists. Historical attractions have been regarded as highly marketable assets. The sustainability of heritage tourism lies in the preservation of heritage and promotion of its authenticity so that next generations inherit an undiminished legacy. Authenticity is a very important aspect in the context of cultural heritage tourism and especially in event tourism (Getz 1994), but it is fragile because it has been commodified by festival planners or operators, and because of its intangibility. As a recreational vehicle for heritage tourists and as a medium for interpretation, heritage festivals are preferred by tourists, planners and marketers. With respect to their economic impact and role in promoting positive local identity, heritage festivals are a preferred form of tourism attraction for local governments in Korea. In tourism marketing, places are considered as products or destinations which can be purchased and consumed. In this particular context, festivals and the performances of various intangible heritages during festivals become part of the product "commercialised" by tourism operators. When tourism operators establish a master plan and marketing strategy, they try to package tourism resources to attract potential customers. In fact, it has been noted that Korean tourism development has pushed the changes of some aspects of authentic aboriginal culture.

The main aim of this study has been to identify the role of authenticity, which globally has been identified as the most important element for the heritage festival (Getz 1998), in the Korean tourism industry through comparing two case festivals. As the first empirical case study of Korean tourism, this research examined the Baudeogi Festival which is one of the

commodified heritage festivals in Korea. As a comparator study, the Gangneung Danoje Festival (a more authentic festival) was examined. Eight research objectives (Table 8.1) were formulated to address the research goal. The objectives of this study are divided into two categories in terms of data sources. The group used mainly secondary data (objective 1, 2, 3) while the second group used mainly primary data (4, 5, 6, 7, 8). For the first part, this study used academic journals, government reports, newspapers etc. Otherwise, for collecting primary data, this study used an extensive range of methods discussed in Chapter 4. The data were collected through questionnaires and semi-structured interviews in the researchers' fieldwork. Before collecting data, a pilot project was conducted in which these tools were tested on tourists and key informants from different groups of people. The insights gained from the pilot questionnaire analysis and interviews helped to validate the conceptual framework and aid in adjusting the instrument to their final forms. In the fieldwork, primary data was gathered through two large visitor surveys (800 questionnaires in total from the two festivals) and 17 qualitative data from semi-structured interviews with performers and policy makers. The results of the survey and interviews were analysed through statistical analysis software and thematic analysis methods respectively.

Table 8.1 The locations in this thesis where the research objectives have been addressed

	Research Objectives	Chapter
1	To document the rise and importance of cultural heritage festivals in Korea	3
2	To develop a definition of authenticity from previous research which reflects the nature of the Heritage festivals in Korea	2,5,6,7
3	To identify appropriate measurements for appraising the authenticity of heritage festivals in Korea	4
4	To investigate authentic and commodification heritage festivals in Korea	5,6,7
5	To identify characteristics, motivations and perceptions of authenticity among the visitors to two types of Korea cultural heritage festivals	5,6,7
6	To identify the perception of authenticity and motivation among performers in the two types of heritage festivals in Korea	5,6,7
7	To identify policy-makers' perception of authenticity in cultural heritage festivals in Korea	5,6,7
8	To determine the relationship between perceptions of authenticity and motivations for festival going and visitors' satisfaction	5,6,7

Source: Author

The purpose of this final chapter is to draw some conclusions from the results of this research and to link them to the objectives of this study. The first section summarises the key findings of this study based on the evidence discussed throughout the previous chapters. It also considers the implications and limitations of this study and makes some recommendations for heritage tourism planners and operators in Korea, and suggests opportunities for the future research.

8.2 SUMMARY OF KEY FINDING

8.2.1 THE RISE AND IMPORTANCE OF CULTURAL HERITAGE FESTIVALS IN KOREA

The aboriginal form of the festival from the early days in Korean history has been changed over time into watching performances and listening to music with enjoyable events over time. Accordingly, the Korean tourism industry has grown rapidly since the 1960s with the recovery of the Korean economy, at which time Korea experienced the first growth of festivals. The number of festivals (in the 1960s) had increased by 20% since the 1950s (Yim 2007). With rapid industrialisation and urbanisation in the 1960s, these festivals functioned as a tool to unite the local community under central government control (Ryu 2006). Until the 1980s, the growth of the Korean tourism market was not noticeable. However, in the late 1980s, two mega-events (1986 Asian Games and 1988 Summer Olympic Games) changed the Korean tourism history for good with an improved national image as a new tourist destination in the international tourism market. In this period, citizens enjoyed more spare time, higher incomes, and greater car ownership. The growth of the middle class has promoted domestic tourism (Kim 2001). Between 1988 and 1999, the number of tourists visiting Korea rose 75% from 2.34 million visitors to 4.65 million and during the same time period of 1988 to 1999 tourism revenues increased to US\$5.6 billion annually (Kim 2001). In 1996, tourism contributed 3.45% to the Korean Gross Domestic Product, a statistic best considered in comparison to the average 9%

contribution of tourism to advanced OECD countries. This contribution was also calculated to be higher than that of the petro-chemical, electrical engineering, and machine assembly industries (Kim 2001). The employment multiplier for tourism was 0.1406. This was the largest of any industry in Korea and stands 1.9 times larger than that of its closet rival, the construction industry, and 3 times larger than that of the petro-chemical industry. More than two million Korean people were employed in 7,000 tourism operations as of the year 2000 (Kim 2001). Along with these background changes in tourism trends and place marketing, the direct and specific causes for the growth of festivals in Korea are to be found in changes made to the political system and the government's tourism policy (Ryu 2006). Since 1995 with the government's supportive policy for local festival development, the number of local festivals has increased dramatically and it has grown to around 2,000 festivals across the country. However, there have been many failures too accompanying the many new festivals that have appeared. Recently local culture and tradition based on heritage resources has been more preferred by local festival planners because of its good influence on local image-making and for differentiation to other local festivals (Ryu 2006).

Beyond its economic impact, local festival development contributes to local culture, policy, and society in Korea in various ways. Firstly, local festival development provokes local residents to consider their local identity more closely (Lee 1999:197). Through participating in local festivals, residents and community members develop a greater sense of belonging, community spirit, identity, and solidarity, with works positively for local community development (Jung 1999). As a result, local government can improve local competitiveness (Lee 1999). Secondly, people started to get involved in local culture and contribute to improve awareness and preservation of local culture, cultural authenticity and local heritage (Shin et al. 1999). For instance many festivals contain educational contents which provide educational opportunities both to tourists and local people (Kim 2001). Finally, local festival development induces

investment on cultural events and tourist expenditure effect on the local economy including local produce from the local cultural system. Tourists' spend on accommodation, transportation, food, souvenirs, local products, and related tourist attractions make contribution to local economy and it induces positive impacts on local residents' income, employment, and other related industry. This is particularly the case at industrial festivals which specifically generate direct benefits through selling local products to visitors (Kim 2001). Thus, local festival development is very important in local government to improving local living in various ways in Korea. However, the deliberate development of local festivals in a competitive market place has caused many similar types of festivals to emerge through imitation; several have failed to attract visitors' attentions; and others have damaged authentic local culture. Ryu (2006) broadly divided the Korea local festivals as two types by purpose of development. First is the traditional festival with a long history developed over time organically in the local community. This type of festival reflects local identity and local culture with high rates of community participation. It has been conserved by local people but it has undergone commodification as part of a modernisation process. In contrast, the second type - purposively developed festivals by government, have much shorter histories; they have high rates of vendor's (i.e., Retailers) participation rather than local community; and they are overtly connected to local economy. They are more connected to the local community via the local economy, rather than through historical ties or the emotional commitments of local residents. In the former case, we can expect more conservation view and a greater duty of care by the community and government while in the latter case more development and creative contents should be encouraged.

8.2.2 DEFINITION OF AUTHENTICITY

The importance of authenticity can be understood in that it has been continuously debated in the tourism field for last four decades with respect to its concept and utility. As a multi-faceted concept, authenticity has not been clearly or unequivocally defined. Arguments about the

concept of authenticity were started by Boorstin (1964) and MacCannell (1976)'s early works, with two different view points about the role of authenticity in shaping tourists' basic motivations. The former is seeking inauthenticity because inauthenticity is more enjoyable and the latter is seeking authenticity in the tourists' tourism experience but their experiences are concluded as inauthentic at last. From this, initial foundation the concept has been elaborated in several different but major studies (Cohen, 1988; Bruner, 1994; Daniel, 1996; Selwyn, 1996; Wang 1999).

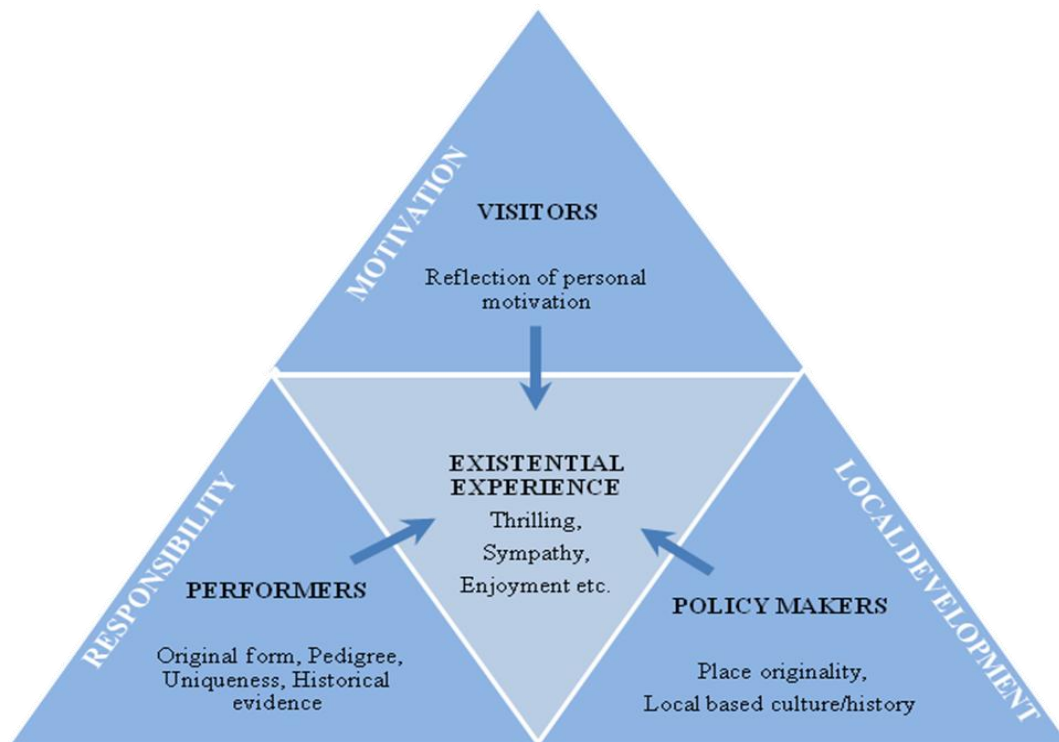
Perhaps most notably, Wang (1999) attempted to categorise the different theoretical concepts of authenticity. Firstly, from the objective view point, authenticity is defined as the search for 'the unspoiled, pristine, genuine, untouched and traditional' (Handler 1964:2). Second, an expanded concept, authenticity was defined from a constructivist perspective emphasising it as a 'negotiable concept (Cohen 1988)' rather than an absolute value. As a 'socially constructed concept' (Cohen 1988:374), authenticity is not a primitive given but something that emerges in social processes (Clifford 1994). However, the concept of objective and constructive authenticity both are limited, giving attention to the toured object. Therefore, third, Wang (1999) suggested existential authenticity as an alternative form in tourism, set apart from whether the toured objects are authentic. In the existential point of view, authenticity can be seen as a cluster of positive values (Mehmetoglu & Olsen 2003) in judgements formed in the visitors' minds (Xie & Wall 2002). This is the same as Bagnall's (1996) 'emotional realism' which is the 'feeling that they were really consuming the past'. Whether they have experienced the real past living or not, existential authenticity is rooted in tourists' personal feelings obtained from the tourism experience. Therefore, authenticity holds different meaning for different people at different times and in different places (DeLyser 1999).

In Korea local festival studies, based on Wang's classification, objective authenticity has been explored in terms of whether festivals maintain their originality based on historical verisimilitude and their faithfulness to festivals' aim (Jang & Choi 2007; Cho & Yang 2004). Moreover, from Wang's constructive authenticity point of view, Korean festivals have been identified where the theme and image of the festival reflects social symbolism or mediated local image-making (Kim 1999, 2000, 2002; Tak 2002; Sim 1992). For instance, Sim (1992) and Tak (2002) defined authenticity in a Korean local festival study in terms of cultural values reflecting traditional Korean spirits (national spirits). When visitors encounter the things that they have learned as authentic through media, books or other information sources, they feel they have experienced an authentic festival (Tak 2002). For example, constructed images through the influence of historically themed films, dramas or books conjures the image of authenticity in their mind. What Korean research has yet to consider however, is Wang's notion of existential authenticity and how this is experienced by festival visitors, and in this regard this research makes an original contribution to authenticity studies.

In the case of both the Baudeogi and Gangneung Danoje Festivals, stakeholder's perception of authenticity was identified on two sides. The results showed that visitors' perception of authenticity, on the one hand, was distinct from that held by performers and policy makers' on the other hand. Apostolakis (2003) described this as the difference between authenticity's demand and supply sides. On the demand side, authenticity cannot be objectively defined (Apostolakis 2003, Taylor 2001; Moscardo 2001; Cohen 1988). This study identified, through the visitor surveys, that visitors' perception of authenticity was reflected in their motivation. For both festivals, it was identified that visitors' motivation was related to their perceptions of authenticity. For example, from both festivals (see Chapter 7), authenticity seekers were identified as objective authenticity acceptors while existential authenticity was more perceived by escape seekers (Danoje festival) and enjoyment seekers (Baudeogi festival). Therefore, the

results reveal that visitors' motivation is working as a determinant of their perceptions of authenticity. Also, the definition of authenticity on the visitors' side was described as 'the reflection of personal motivation' within this study (Figure 8.1). Visitors' satisfaction was affected by existential authenticity. According to the result of the analysis, with respect to the influence of visitors' perception of authenticity on overall satisfaction, existential authenticity was identified as the strongest predictor for satisfaction at both festivals (see Chapter 7). Therefore, authenticity's nature evolves from a static concept into a flow concept, which can be formulated according to visitors' motivation patterns (Apostolakies 2003). Performers and policy makers' perceptions of authenticity were classified similarly but were different to visitors. Apostolakies (2003) referred to the supply side of authenticity. From the semi-structured interviews, both sets of performers described the authenticity of their performance as 'original form', 'pedigree', 'uniqueness', and 'historical evidence' (see Chapter 7, Figure 8.1).

Figure 8.1 Definition of Authenticity in Korea Local Cultural Heritage Festival



Source: Author

These descriptions were consistent with in objective-related authenticity (Wang 1999). According to the results of the previous analysis (Chapter 7), performers' perceptions of authenticity were related to the satisfaction of the performance through their existential experience. Apart from the objective authenticity of their performance, they also perceived existential authenticity derived from their performance which were thrilling, had sympathy with other people, and which generated feelings enjoyment (for crowd and performers) during festival performance. The quality of the existential experience was described differently based on their responsibility within the team. As another provider of the festival, policy makers commonly described authenticity in terms of 'place originality' and 'local based culture/history'. Based on the purpose of local development, as a consequence, they pursued existential experience as a determinant for attracting visitors to the festival. Because the perception of authenticity is not necessarily diminished once the concept moves away from 'pure' absolute ideas (Halewood and Hannam 2001), they attempted to evoke existential authenticity for visitors as a replacement for objective authenticity within the festival. Therefore, each stakeholder perceived authenticity differently but for each the concept of existential authenticity toward satisfaction in their different way (Figure 8.1). This is an important conclusion and a distinctive contribution to the literature on Korean events. It demonstrates that existential authenticity, which had been overlooked, is an extremely significant concept that should be embraced further.

8.2.3 MESUREMENT FOR PERCEPTION OF AUTHENTICITY

Based on previous research, This study attempted to develop a means for the practical measurement of authenticity as a concept in order to identify visitors' perceptions of authenticity (Objective 3). As mentioned previously, the definition of authenticity has been contested and variable. Wang's (1999) classification for concepts of authenticity was adopted as

the main conceptual to construct measurement to drive in this study. However, Wang's classification has only been used previously by two researches (Jang & Choi 2007; Cho & Yang 2003) but it was restricted in its application mainly on locational authenticity (ie. audits) rather than people-based studies. Therefore, this study attempted to expand the utility of the concept through measurement and based specifically on cultural heritage. For objective authenticity items, the questions set out to evaluate the characteristics of the cultural heritage attraction, while for constructive authenticity issues expectations and images of the festival (ie. social constructions) were addressed, not least to explore whether and how if the festival presents past scenes and local cultures. As a personal area, existential authenticity was described focused on the nature and relevance of personal experiences and feelings (rather than its originality or historic value of the original form).

Firstly, objective authenticity refers to the certainty that the object has been produced by its original creator (Lowenthal 1992). In intangible forms of heritage like festivals, objective authenticity is found in the performance which has been handed down from generation to generation by its original creator. Also, authenticity might refer to original places where events happened and to the historical accuracy of certain events of the past (Chronis, 2003). They shouldn't be replaced or copied and have to be the original ones. However, even though they are original, they may not be perceived as the same by tourists and there are differences in the level of perception and variables which impact the level of perceived authenticity like knowledge and motivation (Pearce and Moscardo 1985). Therefore, this study developed five questions to identify how visitors perceive objective authenticity from their festival experience in Korea. Based on previous researches, objective authenticity is – at its most basic - described as originality, accuracy and the use of real objects (in festivals). Here the objects were divided into performance, performers, place and traditional equipment.

Secondly, constructive authenticity refers to social construction (Bruner 1994). ‘Things appear authentic not because they are inherently authentic but because they are constructed as such in terms of points of view, beliefs, perspectives, or powers’ according to Wang (1999: 351). In this study, constructive authenticity refers to exact replicas of original objects or buildings that look real and to any kind of reproduction that appears in the eyes of the visitor as a representative artefact of the past. For example, as an enactment, this refers to how the Baudeogi and Danoje festivals construct the festival environment and scenery as real as a past festival. Therefore, in terms constructive authenticity, these five questions were developed regarding the nature of the environment, reality, place and atmosphere of the festival.

Table 8.2 Measurement of Perception of Authenticity

Categories	Questions
OBJECTIVE Revilla & Dodd (2003), Wang (1999), Lowenthal (1992), Daniel (1996), Handler (1986), MacCannell (1976), Boorstin (1964)	Traditional performance originated from this area
	Traditional performance here is an historically accurate form
	The costumes and equipment of performers are the original ones
	Performance group is the real performers with a long history
	The objects from exhibition are the original/real ones
CONSTRUCTIVE Osti (2007), Chhabra (2005), Apostolakis (2003), Wang (1999), Adams (1996), Clifford (1994), Bruner (1994), Cohen (1988), Boorstin (1964)	It seems as if the actual events took place here
	Traditional market looks like a real market in the past
	This seems how the events actually happened
	The people might have enjoyed the performance in this spot in the past
	Performance and facilities of the festival present traditional life vividly
EXISTENTIAL Xie (2004), Xie & Wall (2003), Mehmetoglu & Olsen (2003), Arnould & Price (2001), Waitt (2000), Wang (1999), Handler & Saxton (1988) Pearce & Moscardo (1986)	Learning traditional performance is fun (intra*)
	I feel a bonding experience with those people who lived here (intra*)
	I feel myself as a part of the history (intra*)
	I feel closer to companions (inter**)
	I feel bonding experience with other visitors (inter**)
	I feel bonding experience with performers(inter**)
	I feel nostalgia (intra*)

Source: Author

*intra-personal authenticity, **inter-personal authenticity

Finally, existential authenticity might have nothing to do with the issue of whether objects or events are real, or even an accurate simulation of reality. This is linked to a series of postmodern conditions connected to the self-concept and personal meaning (Arnould & Price 2001). Such authenticity can be achieved when “individuals feel themselves to be in touch both with a ‘real’ world and with their ‘real’ selves” (Handler & Saxton 1988:243). For example, existential authenticity refers to what kinds of feelings visitors have gained through their experiences at festivals. Existentialism is a self-referential concept that is independent of the site’s qualities; rather, it may emerge as an outcome felt by visitors. In this study, existential authenticity was divided into intra-personal and inter-personal authenticity (Wang, 1999). As intra-personal questions, body feeling and self-identification factors were considered, such as the feelings of fun, nostalgia, absorbing the past, and feeling in touch with their ancestors’ lives. As interpersonal authenticity, relationships with their companions, performers or other visitors were considered. As such seven questions for existential authenticity were organised with in two categories (Appendix A). It should be noted that key contributions from the literature were used to inform the development of the measurement scales (Table 8.2). As an innovation, the study developed scale for existential authenticity for the first time which bring together preciously tested but isolated insights for the new purpose of looking deeper into existential authenticity.

8.2.4 STAKEHOLDERS’ PERSPECTIVES IN KOREA HERITAGE FESTIVAL

8.2.4.1 VISITORS IN A CULTURAL HERITAGE FESTIVAL

To fulfil research Objectives 5 and 8, this study identified visitors’ characteristics, motivations, perceptions of authenticity as well as the relationships between authenticity with motivation and visitors’ satisfaction at the two heritage festivals through statistical analysis in Chapters 5, 6 and 7. This section presents key findings from this analysis. Firstly, the characteristics of visitors at both festivals, exhibited some common but also served different attributes. At the commodified festival, most Baudeogi visitors were family groups and middle aged in their 30s and 40s. Many

visitors were from the local area and adjacent regions but there were more regional visitors than local residents. Anseong city (Chosun Newspaper 2009) calculated that they have many outside visitors, 5 times more than the local population during the festival period. Most of them collected information for the festival from word of mouth and internet websites. Among Danoje visitors, most were younger in their 20s. Indeed this was younger than estimates for the average for the Korean festival market. Danoje visitors mainly obtained festival information from word of mouth and previous experience as repeat visitors, and they showed very low internet usage (at 3%). In terms of visitors' characteristics, Baudeogi visitors were typical weekend day-trip tourists spending time with their family from neighbouring areas, while Danoje visitors were younger and accompanied by family or friends from the local area with high revisit rate (72%).

At the commodified festival, Baudeogi visitors were mainly motivated by festival enjoyment, cultural learning and family togetherness related elements, more than Danoje visitors. As an authentic festival (visitors to) those at Danoje expected more historical meaning to come through the festival experience. This result showed that the authentic festival visitors expected more historical value, and at the commodification heritage festival, visitors expected more enjoyment with cultural meaning. According to Table 8.3, motivation variables were differently reduced by the factor analysis performed for the two festivals. For the Baudeogi Festival, cultural learning, escape/family togetherness, authenticity and enjoyment/socialisation factors emerged. Alternatively, the Danoje Festival, authenticity/cultural learning, enjoyment/novelty, family togetherness and escape/socialisation factors were created.

Table 8.3 summarises significant visitors' characteristic for different motivation resulting from the ANOVA and t-test analyses. Regarding Objective 5, results in Table 8.3 provide a detailed summary of visitor motivations based on their characteristics. For both festivals, the history factor motivated older visitors and heritage festival goers (Table 8.3).

Danoje visitors had a more familiar feeling (i.e., 67.4% were from local and regional area, see Table 6.1) to the festival than Baudeogi visitors and they perceived that the reconstructed festival site and facilities revived their past living more than Baudeogi visitors. However, both sets of visitors scored the originality of the performances as negative (Baudeogi 2.99 and Danoje 2.81). Danoje’s performance was perceived less authentic by visitors than Baudeogi’s performance despite Danoje clearly showing the original form of the performance by initiate performers. This result indicates that, although visitors displayed a proactive attitude towards heritage culture, most of them do not have the depth of knowledge to understand the more complex aspects of heritage and traditional culture; a vague image articulated by a superficial knowledge of local history and heritage (Cohen 1988). In terms of visitor origin, local visitors at the Baudeogi Festival perceived more objective authenticity than outside visitors; and among Danoje visitors, local visitors perceived more constructive authenticity (relatively).

Table 8.3 Summary of Statistic Significant Difference in Motivation and Authenticity

MOTIVATION		AUTHENTICITY	
<i>Baudeogi</i>	<i>Danoje</i>	<i>Baudeogi</i>	<i>Danoje</i>
Cultural learning Preference of the heritage	Enjoyment/novelty Education, Companion, Preference of heritage	Existential Age	Existential Education, Stay, Marriage, Knowledge
Escape/family togetherness Companion, Marriage, Visitation	Authenticity/cultural learning Age, Companion, Gender, Marriage, visitation	Objective Resident, Age, Occupation, Marriage, Knowledge, Preference of heritage	Objective Education, Marriage
Authenticity Occupation, Age, Marriage, Preference of the heritage	Family togetherness Resident, Age, Marriage, Companion	Constructive Marriage, Visitation	Constructive Education, Resident, Age, Gender
Enjoyment/socialisation Resident, Occupation, Age, Education, Gender, Visitation, Knowledge, Preference of the heritage	Escape/socialisation Occupation, Companion, Marriage, Visitation		

Source: Author

Age resulted in different perceptions of authenticity too. For both festivals, older visitors perceived every authenticity more than young visitors. Among old people authenticity was perceived in terms of its touching their past memories and recreating the past scenes well. This result could be related to motivation analysis which presented that older people are more motivated by history as a factor.

A relationship between visitor motivation and authenticity was identified. Existential authenticity was perceived as part of enjoyment/socialisation motivators from Baudeogi Festival and as part of escape/socialisation motivators from Danoje festival. The Baudeogi Festival supplied more opportunities to perceive personal authenticity. It provoked fun among visitors and their amusement at dynamic performances and various activity programmes, and they expected enjoyment from the festival. In contrast, Danoje provided a different atmosphere. It presented shamanic rituals and traditional performance to visitors who expected a greater difference from their ordinary life through the festival experience. Through watching and participating in such shaman rituals, people perceive healing effects and have greater empathy with their internal existence.

Finally, the relationship between visitor satisfaction, motivation and the perception of authenticity was identified. Statistically, satisfaction was related to visitors' intention to revisit and to recommend the festival to other people but there were no effective causal relationships of satisfaction with motivation or authenticity factors. In the Danoje Festival, 'visitors' intention to recommend' and 'authenticity' showed a causal relationship through regression analysis. This indicates the importance of authenticity in nurturing the festival population and inspiring potential visitors to the festival. Therefore, in order to increase the number of visitors and generate more economic impact for the local area, visitor satisfaction should be more carefully considered. At both festivals visitors were most influenced by word of mouth and previous

visitation, so visitor satisfaction is a crucial element in contributing to generate (new) potential visitors to the local festival market. Although effective causal relationships could not be proved between authenticity and visitor satisfaction statistically, other aspects of the analysis and the discussion suggest a significant connection between visitor satisfaction and existential authenticity.

8.2.4.2 PERFORMERS' MOTIVATION AND PERCEPTION OF AUTHENTICITY

In this study, festival performers were identified based on their characteristics, motivations, and perceptions of authenticity. According to the character of each festival, both groups of performers displayed different backgrounds and behaviours. Baudeogi performers were from different areas and for the festival performance they moved to Anseong city. In contrast, Danoje performers were from the local area, Gangneung city. This was a distinctive (objective) characteristic of Danoje performers and it functioned to affirm the authenticity of the Danoje performance. In terms of performers' ages, Danoje performers were much older (mainly from 44 to 65 years old) than Baudeogi performers. Baudeogi performers (mainly from 21 to 34 years old) were a newly-organised group for the festival performance, and to improve the appeal and attractiveness of the performance, young performers were recruited by the local government (in charge of the festival). Danoje performers had not changed in this way and instead consisted of original performers without a generation shift.

Baudeogi performers started performing at an earlier age than Danoje performers. The former usually started in their early 20s, but two female performers had started as young as 8 and 10 years old as child dancers for the Namsadang performance team. Most Danoje performers started in their thirties after experiencing other careers. Although Baudeogi performers started their performance at an early age, Danoje performers had longer one, all performance careers than Baudeogi performers. Lastly, in terms of occupation, Baudeogi performers were employed

by Anseong city council, they were paid a regular wage from the government, and they attracted additional fees for every performance. Danoje performers were from an independent performers' group without connection to the local government. Therefore, unless they don't have additional duties in the Danoje conservation association like training students or being designated as Human Cultural Assets by government, they cannot sustain their living from festival performance alone.

This is important background and it helps to explain and position other more important perceptual differences among the two groups of performers. The two Baudeogi female performers who had a long career and all the Danoje performers described their motivations as more serious in terms of destiny and responsibility. In particular, the Danoje performers frequently expressed their local patriotism and responsibility as stewards for local culture. In companion, the remaining other Baudeogi performers described their motivation quite differently as a living, through personal interests and connected to previous career. Arguably, there were more pragmatic in relative terms. Therefore, they were more flexible towards, and tolerant of, the commodification of the Baudeogi festival and their performance.

Both sets of performers reflected on authenticity at the festival and in their performances. They thought their performance was objectively authentic and they experienced existential authenticity when they were performing at the festival. Danoje performers considered the original form of performance, the pedigree of their team, the historic evidence, the uniqueness, and the scale of rituals as the principal reasons for their perception of objective authenticity. They did not allow changes or overt commodification to their performance and the festival. For Baudeogi performers, the original frame of performance (six components), the pedigree of the team, the recorded documents, 'heung (i.e., feeling of amusement, fun, excitement, and pleasure through the performance, see 5.3.3.2)', and sympathy and relief were reasons they behind the

inherent objective authenticity in the festival. Although their performance had changed to adopt some modern elements, they considered that the intangible value of their performance was retained which is key. Also, because this value could be achieved through a sympathy and an understanding of audience, they considered that (progressive) change over time was an essential and legitimate process. However, this viewpoint was contested. It caused conflict with the older Namsadang performance team (conservation group) and was in contrast to the Danoje performers.

Clearly, performers at both festivals played a major role as judges of authenticity for the performance and of the festival. In this research, commodification is explained as usage of promotional and touristic purpose of tradition and the tendency to cater for visitor demand. In the production of an event, dance performance is one of intangible heritage, but it is important to note that the authenticity of this heritage can only be expressed through a subjective translator (performer) and the social atmosphere. A tangible record of the original form exists but it is recorded by subjective translators as well. In that sense it is impossible to take or maintain a purely original form. In the Baudeogi festival, their performance was reconstructed but performers considered their performance as acceptably authentic. In other words, the degree of change of the performance in the Baudeogi festival had not exceeded what was acceptable by performers. There was a clear but unwritten threshold that must not be passed. If it is beyond acceptable limits or change, they would disagree to more change because they perceive they are authentic performers having a responsibility toward their tradition.

8.2.4.3 POLICY MAKERS' PERCEPTIONS OF AUTHENTICITY

Each level of government's role and perception of authenticity was discussed in Chapter 7 and is summarised in Table 8.4. Since the formation of municipalities in 1995, local festivals have been mainly managed by local government. Central and regional government establish related

policy and local festival planning guidelines, evaluate potential festivals, and make funds and other support available for the selected local festivals. As a main operator, the role of local government for the local festival development is crucial in Korea.

Table 8.4 Summary of Stakeholders' Perspectives

	MOTIVATION		AUTHENTICITY	
<p><i>Objective 5</i></p> <p>VISITORS</p>	<p>Baudeogi</p> <p>Cultural learning Heritage festival goer</p> <p>Escape/family Family, married, first</p> <p>Authenticity Old (50s), professional, married, heritage festival goer</p> <p>Enjoyment/socialisation Far, oldest, low education, professional, female, repeated, knowledge, heritage festival goer</p>	<p>Danoje</p> <p>Enjoyment/novelty Undergraduate, low income, heritage festival goer</p> <p>Authenticity Older, alone, festival goer, 4 days stay, male, married</p> <p>Family togetherness Local, middle age, high income, family, 4 days stay, married, first</p> <p>Escape/socialisation Low income, student & self-employed, friend, married, repeated</p>	<p>Baudeogi</p> <p>Existential Older</p> <p>Objective Local, older, office worker, married, repeated, knowledge, heritage festival goer</p> <p>Constructive Single, first</p>	<p>Danoje</p> <p>Existential Lowest education, long stay, married, knowledge</p> <p>Objective Lowest level, single</p> <p>Constructive Local, oldest, lowest education, male</p>
<p><i>Objective 6</i></p> <p>PERFORMERS</p>	<p>Performing motivation Destiny Enjoyable/fun Personal interest Similar career Job for living Recommendation</p> <p>Festival motivation Responsibility Duty</p> <p>Festival satisfaction Satisfied</p>	<p>Performing motivation Destiny Enjoyable Personal interest Local patriotism Responsibility To become master</p> <p>Festival motivation As a main component of the festival</p> <p>Festival satisfaction Partly satisfied</p>	<p>Objective Original frame Pedigree Recorded documents 'Heung' Sympathy and relief</p> <p>Commodification Necessary We are authentic</p>	<p>Objective Original form Pedigree Historical evidence Uniqueness The scale of shamanic ritual</p> <p>Commodification No commodification We are authentic</p> <p>Existential Intra-personal Becoming a performance character Losing myself / meeting another self Happiness/fun/enjoyment/responsibility</p> <p>Existential Inter-personal Bonding with colleague Bonding with audiences Going back to the past</p>
<p><i>Objective 7</i></p> <p>POLICY MAKERS</p>	<p>ROLE</p>		<p>AUTHENTICITY & COMMODIFICATION</p>	
	<p>Central (MCST, KNT0) Fund support Policy making Domestic and overseas promotion and publicity</p> <p>Regional Nominate local festival to central government Fund support</p>	<p>Local Assistant role</p> <p>Danoje Committee Dominant role</p>	<p>Central/Regional Baudeogi is commodified</p> <p>Local Baudeogi is authentic.</p> <p>All Government Needed commodification.</p>	<p>Government/Committee Danoje is authentic</p> <p>Needed partial commodification</p>
	<p>Local Dominant role for the local festival organisation</p>			

Source: Author

The Danoje festival is a community-led festival and managed by the Danoje committee consisting of local community members and the Danoje conservation association (ie. comprising mainly performers). Local government supports and assists the Danoje committee. Therefore, the Danoje Festival has been managed independently and could keep its authenticity without government interference. In contrast, for the Baudeogi Festival, local government used to be in charge but recently it has started to co-operate with professional festival and event planners, and authority for festival planning is gradually moving away from government to the private sector.

8.2.5 INVESTIGATING AUTHENTIC AND COMMODIFIED CULTURAL HERITAGE FESTIVALS IN KOREA

8.2.5.1 PERSPECTIVES OF AUTHENTICITY BY STAKEHOLDERS

As the previous account testifies, this study has demonstrated that different stakeholders have different perceptions of authenticity. To situate each stakeholder's perception of authenticity, (in addition to Wang's framework) this study has used Cohen's (1979) four types of authentic experience by tourists (see Chapter 2). From Table 8.5, it is clear the Danoje 'provided real (authentic) scenes' and the Baudeogi festival as 'provided staged scenes'. In table 8.5, the first dimension describes truly authentic experiences wherein the situation is 'objectively real' and accepted by the tourists as real. In other words, all stakeholders who perceived the Danoje festival as objectively authentic are categorised in this first dimension. The first dimension contained all government officers and the Danoje performers. However, it was differently perceived by visitors.

Table 8.5 Perception of Authenticity by Key Stakeholders

	Tourists view the experience as REAL (authentic)	Tourists view the experience as STAGED
<p>REAL (authentic) Scenes are provided</p> <p>:Danoje festival</p>	<p>Dimension 1 Authentic experience</p> <p>All government Danoje performers</p>	<p>Dimension 3 Denial of authenticity (staging suspicion)</p> <p>Danoje visitors</p>
<p>STAGED scenes are provided</p> <p>:Baudeogi festival</p>	<p>Dimension 2 Staged authenticity (covert tourist space)</p> <p>Baudeogi visitors Baudeogi performers (new Namsadang) Baudeogi local government</p>	<p>Dimension 4 Contrived authenticity (Overt tourist space)</p> <p>Central and regional government</p>

Source: Adapted from Cohen 1979

Danoje visitors were categorised into the third dimension which covers the denial of authenticity in such circumstances where, although the scene is presented as genuine, tourists question its authenticity. Although they perceived objective authenticity at the festival, this level was lower than the Baudeogi visitors' perception, but they did perceive more existential and constructive authenticity. The second dimension (Table 8.5) is staged authenticity. In this condition, the situation is staged or contrived for the tourists, but the service provider successfully convinced the visitors of its authenticity. The perceptions of Baudeogi visitors, Baudeogi performers (new Namsadnag) and Baudeogi local government may be categorised in this way. Objective authenticity for the Baudeogi festival is consistently perceived by each stakeholder in the second dimension. Although Namsadang performance has been changed for the purpose of promotion and commodification of the festival, performers and festival operator's (local government) nevertheless believe that the festival's authenticity might be delivered to the visitors' perception. Therefore, the value of the cultural heritage and

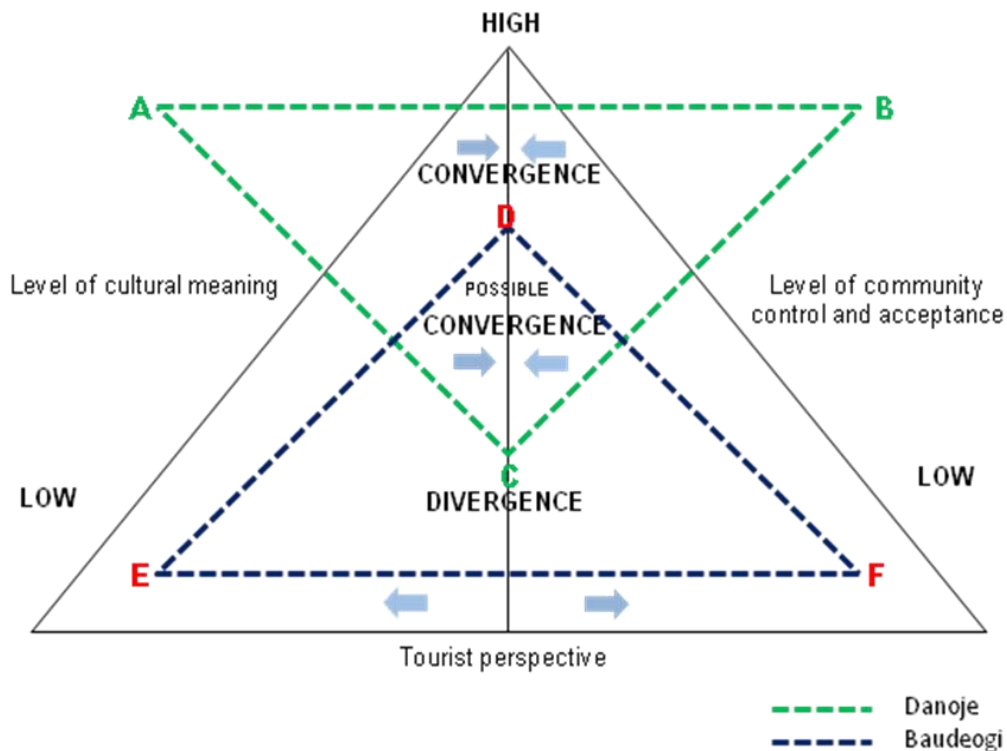
authenticity are subjectively perceived by visitors. Finally, the fourth dimension deals with the notion of contrived authenticity. In this situation, the event or place is overtly inauthentic and presented as such by the tourist establishment and perceived as such by the tourist. This situation is termed 'overt tourist space' (Cohen 1979). For this dimension, central and regional government officers are categorised. Central and government officers recognise the festival authenticity and they have objectivity to evaluate the festival. Silver (1993) suggests that the desire of visitors to experience authenticity in heritage attractions is high but the perceptions of contrived attractions do not affect the appreciation of heritage attractions. Thus, to attract visitors, local government needs to promote authenticity of local cultural festivals and at the same time, fulfil visitors' other demands. Danoje conservation association (Danoje performers) and the older members of the Namsadang performance group did not express a particular interest in authenticity; rather, they consistently try to preserve their original form of performance and try to keep authenticity purely because they are responsible for their local culture. More importantly, although central and regional government, recognised the issue of authenticity at local festivals, and they consider authenticity as an important value, the key consideration for them is to support the festivals producing more noticeable output than authentic festivals, and in one sense, above all, this serves to encourage commodification at local festivals.

8.2.5.2 POSITIONING OF BAUDEOGI AND GANGNEUNG DANOJE FESTIVAL

In relation to Objective 4, this study investigated authentic and commodified cultural heritage festival in Korea. Figure 8.2 attempts to conceptualise perspectives on Getz's (1998) conceptual map. Getz (1998) suggested a triangle model for perspectives of event authenticity (Chapter 2). Here, this triangular model (conceptual map) is applied to the positioning of the Danoje Festival and the Baudeogi Festival according to their cultural meaning, level of community control, and tourists' perspectives based on the previous analysis. At the pyramid's apex, the festival or ritual

is very traditional and uncommercialised based on high community control and acceptance. The Danoje Festival is very close to the apex of the triangle because it presents very authentic performances by authentic performers and control of the festival has been maintained by the local community. In Figure 8.2, the green triangle is suggested as the positioning of Danoje festival which has high level of cultural meaning associated with its original form and high levels of community involvement in the festival planning and operation. However, in reality it is impossible for purely original local culture to exist because culture is continuously impacted and reproduced within a society and between generations, and it is shaped by the interrelation of internal tradition with external influences (Bill and Hardgrave, 1973). Moreover, intangible heritage can not be an exact re-enactment because it reflects the individuality of each performer and each particular performance.

Figure 8.2 Perspectives of Local Cultural Heritage Festival in Korea



Source: Adapted from Getz 1998:417

Therefore, the level of cultural meaning at the Danoje Festival which is considered as an authentic festival is located at point 'A', the left corner of the triangle lower than apex. As the second perspective, the level of community control and acceptance is located at point 'B', the right corner of the triangle. As a community led festival, the Danoje Festival has showed very high levels of community mobilisation and acceptance. However, recently the Danoje committee, the festival operator, intends to introduce commercial interests into the festival site, which has created a conflict with the Danoje conservation association has been exposed. Therefore, the level of community control and acceptance is located lower than the apex. In the meantime, in the third perspective, visitors' perceptions of authenticity and satisfaction were somewhat lower compared with Danoje festivals' cultural meaning. Therefore, the perspective of visitors regarding the Danoje festival was positioned at point 'C' in the middle of the triangle. Getz (1998) commented that visitors' perceptions and reactions are 'individual', 'unpredictable' and 'subjective'. However, although it is an unpredictable thing, festival planners and operators need to make an effort to find out more about visitors' perspectives on key issues like satisfaction with the festival through market research.

The apex of the Getz's triangle is practically impossible for intangible heritage assets. It is hard to exist in this sort of position but it shows the direction of travel for the festival development and it could be used in planning as a tool for the future positioning of the Danoje Festival. The Danoje Festival shows a very high level of authenticity on the triangle but they should consider improving visitors' perspectives to move toward the apex. Direction or travel is important. At the mid-point of Figure 8.2, invented and tourist-oriented events might initially have a low cultural meaning, but this can change over time. A contrived cultural product may come to be perceived as authentic over time like 'Dickens on the Strand' (Getz 1998). The Baudeogi Festival may be considered to be at the mid level of the triangle. The festival theme and performance is recreated as a new performance (heavily) based on the original one yet

(intentionally) it keeps changing over time. The original cultural meaning of Baudeogi performance is becoming progressively lower through the perpetual annual process of the reconstruction. Nevertheless, the festival operator (local government) expects that one day it will be perceived as an authentic festival and as another intangible cultural asset. In fact, there are many examples of recently emerged cultural products, now considered as authentic by locals and outsiders of the producing culture; the weavings and jewellery of silver and turquoise of the south-western United States tribes, the Kachina earrings of the Hopi people, and Navajo miniatures (Smith, 1996). Each of these cultural products merge tradition with new 'imported' practices and, through time and craftsmanship, they are widely considered as authentic manufactures (Clifford, 1998).

In terms of community control and acceptance, the Baudeogi festival has been in conflict between new and old Namsadang performance groups so it stays at the mid level. As the final consideration, visitors' perspectives on the Baudeogi Festival were more favourable than the authentic Danoje festival. Although the Baudeogi Festival is considered as a commodified festival, it is still attracting visitors because it supplies visitors with what they want from a festival. Clifford (1998) noted that a culturally meaningful object or experience does not need to be in its original or 'authentic' cultural context because the object becomes newly, traditionally meaningful over time in visitors' minds. On the basis of the research carried out here, this view is also relevant to local cultural heritage festivals in Korea.

8.2.6 IMPLICATIONS

Many local tourist attractions and destinations have been developed towards a global brand as a result of enhanced travel, the rise of the internet and growing interest among tourists in other cultures and traditions. The method of globalisation of intangible heritage can be explained in

two ways (Jung 2009). The first is through listing as a world cultural intangible heritage event by UNESCO. Through such supra-national organisations, local heritage resources are more widely recognised as valuable assets by a wider public around the world. The Danoje Festival chose this way and the festival was listed on UNESCO's world heritage list. One of the Danoje performers mentioned during the interview that, through recognition by UNESCO, they expected to avoid the threat of commodification to remain qualified by international rules as a world heritage. However, this fame has made the festival more popular and they have been confronted with an enlarged market exposed on the world stage; somewhat paradoxically then, they have been pushed towards a greater interest in commodification. A second way to globalise local intangible heritage is to promote local culture in the world tourism market directly through developing the global brand. The Baudeogi festival has made efforts to globalise local culture by nurturing a global brand. They have promoted their local culture and traditional performance to meet global demands by changing their original form to reflect contemporary trends and encompass an international flavour.

The newly reconstructed Namsadang performance in Baudeogi festival is becoming popular more among visitors and it is perceived as authentic by many visitors. According to the commodification hypothesis culture becomes popular culture and in the process a gradual process of staged authenticity ensues (Cohen, 1988; Squire, 1994). As a flexible value rather than a static concept, authenticity is changed or created according to the time (Cohen, 1988). Cohen (1988) mentioned 'emergent authenticity', which results from a process through which a cultural product, judged as manufactured or inauthentic, becomes generally recognised as authentic in the course of time. The Baudeogi Festival has created emergent authenticity through progressive commodification. Moreover, this was a planned process by local government to fashion new local culture that would be expressly recognised as authentic by future generations. All tourists are seeking authenticity and in fact, many tourists recognise and

expect 'inauthenticity', yet are still able to enjoy the experience (Bruner, 1991); that is why the Baudeogi Festival has been successful although it is a commodified festival. Nevertheless, MacCannell (1979) proposed that the quest for authenticity is the main motive for tourism. Visitors may expect (some) inauthenticity from their experiences, yet most marketers use authenticity to attract visitors. Furthermore, for Chhabra (2003), authenticity in a heritage festival affects tourist expenditure. She demonstrated that higher expenditures are connected with greater perceived authenticity and cultural sustainability (preservation of heritage). Therefore, to improve the economic impact of festivals for the local economy, authenticity is more important than commodification.

Set against the backdrop of these existing views from the literature, this study demonstrates that commodified or staged cultural heritage has some unintended consequences. Firstly, repeated change by such trends causes the disappearance of the original, which in turn, prevents tourists experiencing the original form. Baudeogi Festival is a commodified festival that is evolving its form, yet it is more popular in this emergent authentic form with visitors and so has a higher economic impact. The popularity of emergent authenticity dashes with MacCannell while the emergent event (not authentic) generates more money. Secondly, the spread of staged heritage festivals disrupts the ability of Danoje visitors to perceive the authentic. So many events are so heavily commodified that when they meet a real scene from the heritage festival, like they immediately do at Danoje, they question its authenticity because of their previous experience. Finally, Pearce and Moscardo (1985) found that: tourists in the higher levels of their travel career were concerned with authenticity of destinations', people and environment; people in the middle levels of the travel career were particularly concerned with authenticity of people and; tourists at the lower career level did not identify authenticity as an important factor in their experiences. In sum, tourists with more travel experience are likely to seek more profound experiences in terms of authenticity. As tourism is becoming an ever more popular activity,

more people are developing experienced and relatively advanced travel careers. Therefore, an increasingly large cohort of visitors will desire authenticity from their tourism experience.

8.3 RESEARCH CONTRIBUTION

This research makes several important intellectual contributions to the existing literature on the concept of authenticity, to tourism studies of local cultural heritage festivals, and on stakeholders' behaviour in local cultural heritage festivals.

8.3.1 CONTRIBUTION TO THEORY

This study has offered several theoretical contributions. Firstly, it has identified that different stakeholders perceive authenticity differently at festivals based on their interests, background and positioning. To date, variations in the perceptions of stakeholders to different aspects of authenticity has been absent from the literature on heritage tourism and on events in particular in Korea (See Chapter 2). For example, visitors' interests varied based on their benefits from the festival experience. Performers' interests varied as did, their perceptions of authenticity, and these were different to visitors. Baudeogi performers who have economic benefits from the festival performance were able to rationalise the commodification of the festival. Secondly, this study identified festival performers' perceptions of authenticity through empirical study. Many research studies into the perception of authenticity have been conducted from the visitor perspective but the research about performers' perception of authenticity has been comparatively ignored. Finally, this study contributes an understanding of authenticity from the viewpoint of government officials who play a range of roles in the planning and oversight of local cultural heritage festivals. It is important to understand how authenticity is understood by those who are responsible for major investment decisions.

This study also contributes to understanding the linkages between stakeholders' experiences and authenticity. Previous research on cultural heritage tourism has often dealt with the issue of tourism authenticity in terms of the perceived historical accuracy of cultural artifacts or performed activities (Chhabra, Healy, and Sills 2003; McIntosh and Prentice 1999; Taylor 2001; Waitt 2000). Also, examination of object-related authenticity has been a major way to explore tourist experiences. This study revealed the importance of understanding each stakeholder's experience from the perspective of authenticity (conceptually identified by Wang, 1999) and expanded knowledge by pointing to the importance of inter- and intra-personal (existential) authenticity in the modern-day Korean heritage festival.

Finally, this study contributed to tourist motivation studies. Although there have been many visitor' motivation studies for festivals, generally there has been a lack of studies on motivations for cultural heritage festival. Therefore, to specialise motivation variables for cultural heritage festival, this study examined both festival and heritage tourism motivations together for the first time. Moreover, this study identified that visitor motivation is related to visitors' perception of authenticity. Through statistical analysis, the result showed that authenticity seekers perceived objective authenticity whereas enjoyment and escape seekers perceived existential authenticity more than others. This result supports Cohen's previous study which observed that tourists' perceptions of authenticity are affected by their expectations (Cohen 1988).

8.3.2 CONTRIBUTION TO METHODOLOGY

Further from a meta-analytical perspective, current authenticity research has been dominated by a naturalistic tradition with a strong emphasis on building theoretical foundations rather than conducting empirical verifications of concepts. However, it is necessary to examine visitor perspectives in order to appraise the relevance of the concept of authenticity in heritage

attraction development. This study has contributed to the development of a measurement tool which is derived directly from conceptual foundations in published authenticity research. Based on Wang's (1999) authenticity (ie. constructs of objective, constructive and existential authenticity), framework for categories developed through several detailed questions to look into the multiple dimensions of each visitor's perception of authenticity. Therefore, this study helps to bridge the gap between the concept of authenticity and reality by for the first time providing survey tools and instruments that others can use to empirically examine perceptions of authenticity and experiences at heritage festivals in other parts of the world, as well as Korea.

8.3.3 CONTRIBUTION TO TOURISM INDUSTRY

From a marketing standpoint, this study can offer festival operators insights into comparative heritage festivals and serve as useful sources for future local festival marketing. Understanding consumers (visitors) is an essential element for festival managers to develop an effective marketing strategy (Getz & Cheyne, 1997).

A study of this nature can provide key information on local cultural heritage festival visitors' characteristics to festival operators, from which they could establish more appropriate marketing strategies. To date, these have not acknowledged the importance or even existence of existential authenticity which this research has demonstrated is the key to developing future event experience and the configuration of festivals. Also, the identified motivations according to visitor characteristics can be used for market segmentation. Clear hints are provided about how best to communicate the majority of visitors for both heritage festivals in this study, who accessed festival information by word-of-mouth, recommendation and previous visitation. Thus, festival operators need to ensure and enhance visitor satisfaction and impressions of the festival and such information can be used for in future publicity for the festivals.

The issue of the sustainability of local festivals is crucial for government at all levels because failure of festival planning causes many problems like waste of government budget and time, degrading local image, and distrust from local community. This study compared two festivals having different characteristics which are typical of the general broad groupings of events that take place in Korea (Chapter 3); one is toward commodification and another one is characterised by authenticity but both are evaluated as successful festivals. Therefore, this study supplies useful benchmarks through the case studies the results of which could be applied for local heritage festival planning.

8.4 LIMITATIONS OF THE RESEARCH

In terms of the methodological limitations, firstly this study attempted to construct a measurement tool for visitors' perception of authenticity based on conceptual notions of authenticity. However, there was a major difficulty in translating theoretical constructs into questions for effective empirical research. Therefore, from the linear multiple regression analysis, a disappointing value for r^2 (for explanation) value emerged (as less than 40%). However, comparing previous research investigating visitors' perception of authenticity (Scofield & Thomson 2007; Huh 2007), this study made the highest r^2 value. Thus, this result indicated that so far the current measurement tool from this study is the most powerful, but it is still necessary to try to construct this to a better model for identifying visitors' perception of authenticity in the future. This limitation may have resulted from the closed nature of the many scales in the visitors' survey instrument. Alone these may not have been fit for the purpose of finding out more detailed information about their perceptions of authenticity. Therefore, this study suggests the need for visitor interview prior to the construction of measurement items in the future. Because of locational limitations (long distance between England and Korea), visitor interviews in Korea could not be conducted as part of this study, but they would be helpful to improve any future research in this field.

Furthermore, 20% of unsuitable questionnaires were obtained from field-work at each festival although surveyors were beside visitors. These limitations perhaps arise from attempts to control visitors' insincerity. Visitors did not want to be disturbed when they answered the questionnaire and they wanted to leave right away when they finished. Also, they were in a hurry to finish the questionnaire because their companions were waiting for them. However, this problem was overcome and the final number of questionnaires secured was appropriate to the demands of the sampling formulas. In the interview process, most performers were introverted and this meant it could be difficult to get more specific answers. Some of the interviews were brief and some of the quotes used here are short. It took more time to obtain quality data than planned and future research should concentrate on how to obtain more information in a traditionally conservative society. As the case festivals demonstrate, events are arranged in different seasons. This research may have benefitted from a greater number of cases around the year. However conducting two analyses was extremely costly in terms of money and time. Also, as mentioned in the first limitation, the result of the regression analysis to identify the relationship of visitors' satisfaction with motivation and authenticity did not prove emphatically the effective causal linkage in this study. Also, this study focused on Korean local heritage festivals, so visitors' characteristics reflected the Korean tourism market. Further research would offer the opportunity to consider further whether this is a country-specific or more generic effect. Finally, this study showed the limitation of relatively old data (which is now 5 years old) because of researcher's maternity leave during the study period. For the past 5 years, Korean local festival industry decreased in the number of festivals and visitors. Since 2009, the central government has started restructuring local festivals. They reduced the number of 'Cultural Tourism Festivals (see Chapter 3)' while budget support has been increased. Local festival development is still attractive field for the government and other stakeholders. Therefore, they try to find a way toward sustainable local festival development.

8.5 FUTURE RESEARCH

This study makes several recommendations for future research. Firstly, the relationship between visitors' motivation and perception of authenticity has been referred to by several researchers (Chhabra 2005; Cohen 1988). In this study, it was identified (through statistical analysis) that visitor motivation impacted on perceptions of authenticity. However, to explain visitor motivation, existing standard scales for festival and heritage tourism motivation were too broad to specify visitor characteristics and instead this work was limited to describing recreational types of visitors. Therefore, this study suggests applying other tools to research visitors' motivation. For example, Cohen's (1988) classification for heritage tourism visitors in terms of depth of motivation; existential, experiential, recreational, diversionary tourists can be adopted for future research. Likewise, visitors' motivation items can be constructed according to the depth of motivation.

Secondly, as previously mentioned as a limitation of this study, visitors' interviews will be necessary for improving the quality of data need to access the perception of authenticity. This will be helpful to understand visitors and to reduce the gap between questions and the conceptual meaning of authenticity. New concepts reflecting different places, different visitors and different situation also emerge during interviews. Moreover, this study found that the perception of authenticity was identified differently by stakeholders. Therefore, this research supported previous (more conceptually-oriented) studies through one of the few instances of detailed empirical research on the topic, in which authenticity relies on individual judgements rather than cultural values or historical accuracy. This is a novel view and, as a new contribution, it requires further verification. Therefore, it is necessary to focus on whether this difference exists elsewhere too. Hence there is a need to examine more local cultural heritage festivals for evidence that authenticity is perceived differently by visitors and need to find the reason from each case study. Recently, researchers have focused more on tourists' personal information like

tourists' demographic characteristics (Waitt 2000) and personal meaning of the tourism experience (McIntosh & Prentice 1999) as affective factors on perceived authenticity. However, there is still a lack of research for tourists' perception of authenticity. Thus, more research is necessary with diverse background and disciplinary approaches with various methodologies.

Finally, this study provides support for views of authenticity that see it as premised upon the objective, constructive and existential. However, this concept has within it the seeds for potential change. Realistically, an event that is located within the past is, by definition past, and is unable to change. Change is induced by a resurrection of a tradition shaped to meet contemporary needs, in which the replication of the past is subjugated to local economic development policies. Performers create their own realities and traditions within a wider socio-political-economic framework and thus a new hybrid reality of performance has emerged in the first decade of the 21st century, bigger, more overtly commercial, but equally fun and entertainment-oriented as the original. In one sense therefore the festival is an affective replica and this possesses 'authenticity' as perceived by attendees even whilst the size and site has changed thereby creating a new "Namsadang" for its own time, just as the earlier performers created entertainment for their time.

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APPENDIX A. VISITOR QUESTIONNAIRE



Dear Sir/Madam

I am a research student in the Department of Management at University of Exeter in the UK. As a part of my research, I would like your views of the Anseong Baudeogi Festival. I would be grateful if you would complete the following questionnaire which takes approximately 10 minutes to complete. The information you provide will only be used for academic purposes and remain strictly confidential.

Thank you very much for your time and co-operation in advance.

Shin young, Kang

Research student
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Your visit to Anseong Baudeogi Festival

There are several questions about your visit to Anseong Baudeogi Festival. Please write your specific answer or tick (✓) against the appropriate example.

1. How many times in total have you visited Anseong Baudeogi Festival?

(Including this year): _____times

2. How many days have you visited the festival?

_____days

3. Who are you visiting with this time?

- Alone Family Friends Colleagues
 Others (please specify) _____

4. If not alone how many members in your party at this time?

(Including yourself): _____

5. Were you familiar with the Namsadang performance before you visit?

- Unfamiliar (**Go to Question 7**) Familiar (**Go to Question 6**)

6. If you were familiar, where have you got the sources of prior knowledge about Namsadang?

- Books Film School TV/Newspaper
 Prior visits Others (please specify) _____

7. How many of festivals have you been to in the previous 12 months?

_____festivals

8. Please enter your favourite three festivals (please specify all)

Why you came to the festival today

Would you rate the following reasons for visiting the Baudeogi Festival? Please tick (✓) against the appropriate number.

The reasons to visit	strongly disagree		strongly agree			Don't know
	1	2	3	4	5	
9. To experience local customs and culture	1	2	3	4	5	0
10. To increase my cultural knowledge	1	2	3	4	5	0
11. I like art and folk performances	1	2	3	4	5	0
12. I enjoy new experiences	1	2	3	4	5	0
13. To spend more time with my family	1	2	3	4	5	0
14. To increase family kinship and ties	1	2	3	4	5	0
15. To relieve daily stress	1	2	3	4	5	0
16. To have a change from routine life	1	2	3	4	5	0
17. To meet people with similar interests	1	2	3	4	5	0
18. To see the event with my colleagues	1	2	3	4	5	0
19. To enjoy a festival crowd atmosphere	1	2	3	4	5	0
20. I like going to special events	1	2	3	4	5	0
21. To enjoy the entertainment	1	2	3	4	5	0
22. It is stimulating and exciting	1	2	3	4	5	0
23. To help my family learn more about traditional culture	1	2	3	4	5	0
24. This festival is unique	1	2	3	4	5	0
25. I enjoy experiencing culture in its historical setting	1	2	3	4	5	0
26. To experience traditionally and original performances	1	2	3	4	5	0
27. Due to the popularity of the festival	1	2	3	4	5	0

Your views of the festival

What do you think about this festival? Please tick (✓) against the number.

I think...	strongly disagree					strongly agree	Don't know
	1	2	3	4	5		
28. Namsadang is originated in Anseong	1	2	3	4	5	0	
29. Namsadang performance here is historically accurate form	1	2	3	4	5	0	
30. The costumes and equipment of Namsadang are the original ones	1	2	3	4	5	0	
31. Namsadang team is the real performers	1	2	3	4	5	0	
32. The objects from Baudeogi exhibition are the original/real ones	1	2	3	4	5	0	
33. It seems as if the actual events took place here in 19c	1	2	3	4	5	0	
34. Traditional market looks like a real market in 19c	1	2	3	4	5	0	
35. This seems how the events actually happened	1	2	3	4	5	0	
36. The people might have enjoyed the performance in this spot at 19c	1	2	3	4	5	0	
37. Performance and facilities of the festival present traditional life very vividly	1	2	3	4	5	0	
38. Learning Namsadang performance is fun.	1	2	3	4	5	0	
39. I feel a bonding experience with those people who lived here	1	2	3	4	5	0	
40. I feel myself as a part of the history	1	2	3	4	5	0	
41. I feel closer to companions	1	2	3	4	5	0	
42. I feel bonding experience with other visitors	1	2	3	4	5	0	
43. I feel bonding experience with performers	1	2	3	4	5	0	
44. I feel nostalgia	1	2	3	4	5	0	

Satisfaction

How was this festival? Please tick (✓) against the number.

satisfaction	strongly disagree					strongly agree	Don't know
	1	2	3	4	5		
45. I am satisfied with the festival experience	1	2	3	4	5	0	
46. I will recommend this festival to other people	1	2	3	4	5	0	
47. I will revisit this festival next year	1	2	3	4	5	0	

About you

48. Are you male or female?

- Male Female

49. How old are you?

- less than 20 years 20-29 years 30-39 years
 40-49 years over 50 years

50. What is your marriage statue?

- Single Married

51. What is your occupation?

52. What is your highest education qualification? (Please tick one only)

- No qualification Primary school Middle school
 High school Junior Undergraduate degree
 Undergraduate degree Postgraduate degree other

53. Your average monthly income?

- None Less than 1 Million Won
 1.01 – 2 Million Won 2.01 – 3 Million Won
 3.01 – 4 Million Won 4.01 – 5 Million Won
 over 5.01 Million Won

54. Approximately how much money did you spend during the festival?

_____ Won

55. Where is your current permanent residence?

city: _____ county: _____

Thank you very much for your time!

APPENDIX B. INFORMATION SHEET FOR INTERVIEW

Introducing Interview

My name is Shin young, Kang and I am a research student at the University of Exeter and this work is part of my data collection process for my thesis. My research looks at the representation and experience of history at heritage festivals.

You will remain anonymous in any written report growing out of this study and your responses will be treated in the strictest confidence. There are no right or wrong answers, you are not to worry about these and do as best you can with them. I am only interested in your opinions and personal experiences. Feel perfectly free to interrupt, ask clarifications, or criticize a line of questioning.

I would like to have your permission to tape record this interview so I can go back to a specific point and refresh my memory.

Date of interview : _____

Could I ask a few more questions, about your age and the like before interview?

APPENDIX C. INTERVIEW

PERFORMER INTERVIEW

Date: _____

Location: _____

Time: _____

Part 1

Name : _____

Gender (don't ask): _____

Age: _____

Residence: _____

Occupation: _____

PART 2. Motivation

1. Firstly, I would like to find out **about you.**

- a) How long have you been in this performance team?
- b) What is your role in your performance team?
- c) Describe how or why do you perform in this performance team?

Prompts:

- Did you get asked by someone to participate?
- Did you participate on your own?

- d) Describe how or why does your team perform in the Baudeogi/Dano festival?

Prompts:

- Did you get asked by someone to participate?
- Did you get involved in the process of festival development?

PART3. Perception of authenticity

2. Secondly, we'll talk **about your personal feeling** and experience when you perform in the festival

a) How do you feel to perform in the festival?

Prompts:

- Do you like to perform in the festival?
- Why do you like or why you don't like to perform in the festival?

b) Describe a time or situation in which you felt connected to the past when you perform in the festival.

Prompts:

- When do you feel to be connected with the past?
- What kind of past do you feel? (Nostalgia or memories from your personal things? Your ancestors who performed like you? 19c life?)
- Do you feel you are a part of Namsadang history?
- Do you feel kind of responsibility as an indicator or an initiate presenting 19c's life through the Namsadang performance?

b) Describe what you feel when you are performing in the festival?

Prompts:

- What make you feel different with your ordinary life? (in the traditional costume, place, reaction of audience? etc)

c) Describe when you feel bonding experience with other performers, with the audience, and with the place.

d) Describe when you feel bonding experience with past performers.

f) Are you satisfied with performing in the festival?

3. Thirdly, we'll talk **about the festival**.

a) Do you think that it is needed to accurately portray the past/history in the festival?

Prompts:

- Does this festival portray the past accurately?
- Does this festival present the original Namsadang accurately?

b) Do you think that your performance team is needed to portray accurately the original performance form?

Prompts:

- How is your performance in the festival? To what extent do you feel your performance is historically accurate form?

- If something is changed or missed,
 - describe the missing stories or issues (in terms of contents, meaning, equipment, environment etc)
 - why do you think these are missing or changed?
 - how do you think about this change? Do you agree with this?
- c) Describe what negative and positive impact comes from the festival on your performance?
- d) What is your impression about the festival?

PART 4. Level of community acceptance

4. Lastly, I would like to ask you **about the heritage festival development process**

- a) How long has the performance team been performed in the festival?
- b) Were there organised planning meetings and any public forums for discussion with your team for the festival?
- c) How do you think about the policy of the government for the development of the festival?

Prompt:

- how do you think about the government planning for commodification of the Namsadang performance team?

POLICY MAKER INTERVIEW

Date: _____

Location: _____

Time: _____

Part 1

Name : _____

Gender (don't ask): _____

Age: _____

Your position: _____

Part 2.

1. Firstly, I would like to find out **about you**.

- a) How long have you been in this position?
- b) What is your main role?

2. Heritage festival planning process

- a) When you plan the heritage festival what do you consider as a priority and what is the most considered?

Prompt:

- Ease of access? Generating revenue for preservation? Generating revenue for profit? Providing an educational or entertaining experience for visitors?
 - have these other factors ever been considered to be more important than accurately portraying the past (compromises in accuracy were made in order to better meet other objectives) please describe.
 - has accuracy in portraying the past ever been considered more important than these other factors? If so, what has been the impact on tourism, both for the visitors and for the community?
- b) When you plan the heritage festival, is there any difference between heritage festivals and other festivals? If it is, what are they and why?
 - c) What do you the most consider for Baudeogi/Danoje festival planning?
 - d) Describe the direction of planning for this festival?

Prompt:

- What do you expect through the planning for this festival?

Part 3. Authenticity

3. Authenticity for heritage festivals

a) What do you think about the authenticity?

b) Do you think the authenticity is important in the heritage festival?

Prompt:

- Do you think it is important to portray the past accurately in the heritage festival?

c) How much do you consider authenticity in the heritage festival planning process?

Prompt:

- If you consider the authenticity or not, what is the reason?

d) Do you think this festival (Baudeogi/Danoje) is authentic?

Prompt:

- If you think it is authentic, what aspects are authentic in this festival?

e) What efforts have you done to get an acceptance of the ethnic community (performers) to development for this heritage festival?

Prompt:

- Were there organised planning meetings and any public forums for discussion for the festival?

- How are they involved in the heritage festival planning process?

4. How do you think about Baudeogi and Danoje festival as heritage festivals?

Prompt:

- What are common and different things?

Part 4. Commodification

5. Opinion for commodification

a) How do you think about commodification of heritage festivals?

Prompt:

- How do you think about that Baudeogi/Danoje festival's commodification?

b) What do you think about the positive and negative impact of commodification on Baudeogi/Danoje festival?

APPENDIX D. PILOT SURVEY: HANSUNG BACKJE FESTIVAL



Dear Sir/Madam

I am a research student in the Department of Management at University of Exeter in the UK. As a part of my research, I would like your views of the Hansung Backje Festival. I would be grateful if you would complete the following questionnaire which takes approximately 10 minutes to complete. The information you provide will only be used for academic purposes and remain strictly confidential.

Thank you very much for your time and co-operation in advance.

Shin young, Kang

Research student
Department of Tourism
Hanyang University
Seoul, South Korea
E-mail: sk273@ex.ac.uk

Your visit to Hansung Backje Festival

Please specify further details and tick appropriate response when requested

1. How many times in total have you visited Hansung Backje Festival?

(Including this year): _____times

2. How many days have you visited the festival?

_____days

3. Who are you visiting with this time?

- Alone Family Friends Colleagues
 Others (please specify) _____

4. If not alone how many members in your party at this time?

(Including yourself): _____

5. Were you familiar with the Hansung Backje Festival before you visit?

- Unfamiliar (**Go to Question 6**) Familiar (**Go to Question 5**)

6. If you were familiar, where have you got the sources of prior knowledge about Namsadang?

- Books Film School TV/Newspaper
 Prior visits Others (please specify) _____

7. How many of festivals have you been to in the previous 12 months?

_____festivals

8. Please enter your favourite three festivals (please specify all)

Why you came to the festival today

Would you rate the following reasons for visiting the Hansung Backje Festival? Please tick (✓) against the appropriate number.

The reasons to visit	strongly disagree					strongly agree	Don't know
	1	2	3	4	5		
9. To experience local customs and culture	1	2	3	4	5	0	
10. To increase my cultural knowledge	1	2	3	4	5	0	
11. I like art and folk performances	1	2	3	4	5	0	
12. I enjoy new experiences	1	2	3	4	5	0	
13. To spend more time with my family	1	2	3	4	5	0	
14. To increase family kinship and ties	1	2	3	4	5	0	
15. To relieve daily stress	1	2	3	4	5	0	
16. To have a change from routine life	1	2	3	4	5	0	
17. To meet people with similar interests	1	2	3	4	5	0	
18. To see the event with my colleagues	1	2	3	4	5	0	
19. To enjoy a festival crowd atmosphere	1	2	3	4	5	0	
20. I like going to special events	1	2	3	4	5	0	
21. To enjoy the entertainment	1	2	3	4	5	0	
22. It is stimulating and exciting	1	2	3	4	5	0	
23. To help my family learn more about traditional culture	1	2	3	4	5	0	
24. This festival is unique	1	2	3	4	5	0	
25. I enjoy experiencing culture in its historical setting	1	2	3	4	5	0	
26. To experience traditionally and original performances	1	2	3	4	5	0	
27. Due to the popularity of the festival	1	2	3	4	5	0	

Your views of the festival

What do you think about this festival? Please tick (✓) against the number.

I think...	strongly disagree					strongly agree	Don't know
	1	2	3	4	5		
28. Historical background of the site is reliable	1	2	3	4	5	0	
29. Traditional performance here is historically accurate form	1	2	3	4	5	0	
30. The costumes and equipment of performers are the original ones	1	2	3	4	5	0	

I think...	strongly disagree					strongly agree	Don't know
	1	2	3	4	5		
31. Performance team is the real people had long history	1	2	3	4	5	0	
32. The objects from Backje exhibition are the original/real ones	1	2	3	4	5	0	
33. Performers resembles to what I have seen in the movie (or books, TV etc)	1	2	3	4	5	0	
34. It seems as if the actual events took place here	1	2	3	4	5	0	
35. Traditional events look like a real one in the past	1	2	3	4	5	0	
36. This seems how the events actually happened	1	2	3	4	5	0	
37. The people might have enjoyed the performance in this spot in the past	1	2	3	4	5	0	
38. Performance and facilities of the festival present traditional life very vividly	1	2	3	4	5	0	
39. The activity events are fun.	1	2	3	4	5	0	
40. I feel a bonding experience with those people who lived here	1	2	3	4	5	0	
41. I feel myself as a part of the history	1	2	3	4	5	0	
42. I feel a bonding experience with those people who lived here	1	2	3	4	5	0	
43. I feel myself as a part of the history	1	2	3	4	5	0	
44. I feel closer to companions	1	2	3	4	5	0	
45. I feel bonding experience with other visitors	1	2	3	4	5	0	
46. I feel nostalgia	1	2	3	4	5	0	
47. I enjoyed International performance	1	2	3	4	5	0	
48. I enjoyed various citizen performance	1	2	3	4	5	0	
49. I enjoyed Baudeogi traditional music competition	1	2	3	4	5	0	

Satisfaction

How was this festival? Please tick (✓) against the number.

satisfaction	strongly disagree					strongly agree	Don't know
	1	2	3	4	5		
50. I am satisfied with the festival experience	1	2	3	4	5	0	
51. I will recommend this festival to other people	1	2	3	4	5	0	
52. I will revisit this festival next year	1	2	3	4	5	0	

About you

53. Are you male or female?

- Male Female

54. How old are you?

- less than 20 years 20-29 years 30-39 years
 40-49 years over 50 years

55. What is your marriage statue?

- Single Married

56. What is your occupation?

57. What is your highest education qualification? (Please tick one only)

- No qualification Primary school Middle school
 High school Junior Undergraduate degree
 Undergraduate degree Postgraduate degree other

58. Your average annual income?

<input type="checkbox"/> Less than 1,000 Man Won	<input type="checkbox"/> 1,000 – 1,499 Man Won
<input type="checkbox"/> 1,500 – 1,999 Man Won	<input type="checkbox"/> 2,000 – 2,499 Man Won
<input type="checkbox"/> 2,500 – 2,999 Man Won	<input type="checkbox"/> 3,000 – 3,499 Man Won
<input type="checkbox"/> 3,500 – 3,999 Man Won	<input type="checkbox"/> 4,000 – 4,499 Man Won
<input type="checkbox"/> 4,500 – 4,999 Man Won	<input type="checkbox"/> Over 5,000 Man Won

59. Approximately how much money did you spend during the festival?

_____ Won

60. Where is your current permanent residence?

city: _____ county: _____

61. Have you ever performed in the festival?

- Yes No

62. Has anyone in your family ever performed in the festival?

- Yes No

63. Has anyone among your friends ever performed in the festival?

- Yes No

Thank you very much for your time!

APPENDIX E. TRAINING GUIDE FOR SURVEYOR

1. Research aim and contents of questionnaire	
2. Appearance	<ul style="list-style-type: none"> ◆ Neat top and trousers, no perfume and limited jewellery for smart and reliable appearance ◆ Comfortable shoes to keep good body condition and reduce fatigue ◆ Always attach surveyor's badge to provide your identity which is given by the researcher.
3. Behaviour	<ul style="list-style-type: none"> ◆ Be nice, smart and cheerful. Also, be patient and kind when respondents have a question about the questionnaire. ◆ Do not talk too fast or too slow and talk clearly. ◆ When you deal with old respondents you can read and check the questionnaire for them.
4. Taking questionnaire	<ul style="list-style-type: none"> ◆ When you contact visitors, to reduce bias, do not choose respondents. When one survey is completed, check through the questionnaire for completeness and legibility. And then, when you are ready with a new questionnaire stop the next person nearby you. However visitors should be surveyed in turn according to gender for fair gender distribution. ◆ When you approach the respondent say 'hello!' and 'How are you doing?' with a smile. ◆ Ask for age (over 18?) and if he/she wants to participate in the survey. ◆ When he/she agrees to participation, take him/her out from their group (if they are in the group) to prevent interference of others. ◆ Explain about the research briefly and hand out a questionnaire with a pen. Ex) to give information to respondents about research, read the front page of the questionnaire or say the following. "This research is to investigate your opinion about 'Anseong Baudeogi Festival'. It will take around 7 to 10 minutes to complete. Whenever you have got any query, please ask me. I am standing beside you during your questionnaire." ◆ After the survey give them words of thanks with a can of drink as a gift for participation. ◆ Put stickers on the respondents' left arm as a proof of participation to prevent re-contact.
5. Survey skill	<ul style="list-style-type: none"> ◆ Keep watching and observing the respondent to avoid no answer. ◆ When you find respondents skip the question, politely ask them to answer it. ◆ If the respondent completed the questionnaire roughly, make a mark on the questionnaire to discard it before analysis. ◆ When respondents choose 'etc', ask them to write an answer. ◆ When the questionnaire is completed, check through the questionnaire for completeness and legibility.
6. Health and safety	<ul style="list-style-type: none"> ◆ Always keep an emergency contact phone number. ◆ When you have to leave your survey spot inform the researcher before you are away.

Source: Author