Abstract

This study is focused on festivals that can secure regional identity crisis. Local festivals, in particular, include local identity, which enhances self esteem, friendship, and solidarity. Also, recognizing that local identity is an important heritage that includes the social, cultural, historical, and local aspects of the area, local festivals that do not include local identities will not be able to perform the important functions of the festival. Therefore, we tried to examine the relationship between Andong International Talmance Festival, which is the representative festival of the region, and local identity.

In order to grasp this relationship, the concept of regional identity was identified, and the components of local identity were analyzed, and the relationship between these components and the Andong Dance Festival was analyzed. As a result, Andong residents perceived Andong International Talmance Festival as a local identity (spatiality, sociality, temporality) of Andong, and the Andong Talmance International Festival festival was found to have a certain relationship with spatiality, sociality, and time which constitute local identity. However, in the festival evaluation survey, there are evaluations of domestic visitors and foreign visitors. However, since the opinions of local residents participating in the festival are not reflected, the festival emphasizes only the economic aspect of revitalizing the local economy. It is not enough to reflect. It is necessary to add Andong International Mask Dance Festival to the residents of Andong area (participants and non-females), which are important members of the festival, so that they can better reflect local identity in the next festival.

This study seems to have some deficiency in securing generality by analyzing festival and local identity by using single festival, secondary data, and documentary data. However, these studies suggest that a new approach to local festivals is needed. In other words, regional festivals function in various aspects such as economic aspect and cultural aspect, but the most essential function is to secure local identity. A local identity is a concept that includes a macroscopic and implicit meaning that includes the local tradition, culture and solidarity over a long period of time. Therefore, the identity of the local community, which has recently been weakened, is a necessary concept for the developmental aspect of local autonomy. This study is meaningful in terms of considering the ways to overcome the regional identity crisis.

[Keywords] District Festival, Crisis, Andong International Mask Dance Festival, Spatiality, Temporality, Sociality

1. Introduction

Since 1995, the revival of the local autonomy system has made a lot of efforts to publicize the local identity outside the local autonomous entities. This is because if we do not establish a differentiated identity in competition with many local governments, we will not only attract people’s attention, but also the image of the region will not be properly evaluated. It is the local festival that has been most interested in discussing the local identity and the economic value of culture. The whole of the local culture that contains the contents of the life of the local residents
is the local festival and it functions as the content which becomes the core of the cultural product.

Especially, local festivals are recognized as an important policy of cultural industry due to the effects of cultural products such as revitalization of local economy, development of local specialized industries, employment creation effect, and improvement of local image. In fact, local governments, both domestically and internationally, hold regional festivals competitively, and as a result, there are 555 local festivals scheduled for 2014[1].

However, most of these local festivals are adopted as a key means of regional revitalization, and politicians tend to pursue local revitalization through festivals in Korean society while advocating business advocacy[2]. This trend is also seen in previous research on festivals, and it is being studied mainly on the economic aspects of the community, such as the analysis of visible effects of the festival itself[3].

Local festivals, in fact, communicate with local residents, class, class, and residents through playfulness and ritual, and the role of cultural aspect to maintain and integrate community is weakening. This seems to be overlooking the essential essence of the foundation of local festivals. If the festival is regarded as the act of a cultural group as a "reflection of life and reality, but at the same time a culture style with human desires and origins"[4], festivals express cultural identity of social groups, But the concept also means the orientation that festivals should pursue. At the beginning of the Andong International Mask Dance Festival, this concept was included and included the purpose of strengthening local identity and local revitalization. This means that access to festivals requires an approach from the economic aspect to the cultural and sociological aspect. For festivals to develop further, it is necessary to cultivate local cultural capital and symbolism and to differentiate from other regions.

The identity of the region should be reflected to examine the essential aspects of the festival. Therefore, in order to develop the regional festival by grasping the relationship between the local identity and the festival, in this study, the relationship between local identity and the festival, local identity And the relationship between the two.

2. Theoretical Background

2.1. Concept and effect of festival

The preceding research conducted in China and Festivals have been performed as sacrificial ceremonies and religious ceremonies for human beings to pray for abundance and goodwill, and have become the driving forces that have brought together community society more and more. Our ancestors, as a nation that has lived enjoying the dance from the past, has wisely created a chance to check for the source of existence and recharge for the will of a new life through the festival periodically in everyday life[1].

If we look at the etymological meaning of the festival, it is the day when the holidays and the festivals overlap, and the celebration festival takes place. If it is a festival that combines the festival day and the first, it is an auspicious thing to imply a complex meaning. In other words, it is the feast to celebrate when there is birth, marriage, abundance, success, etc., and the distinction between the sacrifices and the sacrifices that can be originated from the form of primitive life. This is the only way to protect people from suffering from unreasonable awe, disasters, and diseases[5].

If we look at the etymologies of ‘fest’, ‘festival’, ‘ferier’ and Italian ‘canival’ which are the root words of ‘festival’ which is a common word for festivals in English, The festival has a concept that includes religion and consciousness[6].

Falassi(1987) summarizes festivals as 'times of divine or secular rituals performed according to special practices'. The festival is closely related to festivals and religious communities when it is defined as a public consciousness with a simple subject and Getz(1996) defines the festival as a public
consciousness. Arts, sports, and other special purposes[7].

In addition, the Japanese scholar Nobuyoshi Kanai(2001) also shows that the festival in terms of cultural anthropology is the 'holy sex', which creates gendered time and space with God, The "group involvement" concept of "periodicity(weekly)", "identification of self-identity in the group", etc. Is defined as a festival. The Ministry of Culture and Tourism(2006) has been organizing the festival as a 'local festival, local community, local government, and local government' in order to succeed and develop local traditions and cultures and to enhance the identity of local residents and the understanding of the local community[8]. It is a festival in which the community is prepared as a subject and it is reflected in the overall life and traditional cultural elements of local residents. The effects of local festivals in the region are generally promoted by the local economy, the harmony of the local residents, the improvement of the quality of life of local residents, and the promotion of local publicity and images[9]. In addition, the festival is a space where the politics of pleasure and identity are simultaneously realized through a spectacular spectacular event. When participating in the festival, the festival goes through a process of reaffirming its identity based on the administrative unit to some extent without knowing it. In other words, regional festivals have a positive effect on the development of local communities by promoting the pride of local residents and contributing to increasing regional consensus and identity[10].

2.2. Concept and effect of festival

The concept of identity refers to a characteristic that emerges from the 'self theory' of psychology and distinguishes it from the others of an individual or social group. Identity has a close relationship with concepts such as 'placeness', 'image', 'symbolism' and 'sense of place'[11]. This is the concept used to collectively identify dimensions.

In this way, identity is a relational and historical concept created in a framework of diverse social relations. In this social interaction, identity is formed as the degree of mutual relation between the region, country, group, place, place and other places increases.

Paasi(2004) divides local identity into regional identity and regional consciousness. Regional identity is a concept according to how to classify regions according to natural characteristics, culture, and human characteristics. And to depict the nature, landscape, and history of the area, which were viewed as authoritative acts to symbolize or distinguish space and people[12]. According to Lee Seokhwan(2001), regional identity is the identity of the region that is differentiated from other regions, that is, the identity of the region in the local viewpoint, and the individuality or differentiation of the region in the viewpoint of the outward viewpoint. As such, regional identity is a characteristic that distinguishes elements such as history, nature, politics, economy, culture, and landscape of a specific area from those of other regions.

This concept is summarized as follows. Local identity is based on the sense of belonging and homogeneity of one region. It is based on locality, time, pride, space, and sociality that distinguish it from other regions. Landscape, image, and so on. Therefore, it can be said that local identity plays an important role in enhancing local self - esteem and self - esteem of local people and making positive development of local area. Therefore, in this study, the components of local identity were defined as temporal, social, and spatial, and the relationship between Andong International Dance Festival and local identity was examined.

3. Relation between Andong International Mask Dance Festival and Local Identity

3.1. Overview of Andong city

According to the overview of Andong City, the area is 1,521 square kilometers and the population is 168,140. As of 2014, there are 1 eup and 13 houses and 10 houses, and the number of households is 68,766. Geographically, Andong meets Nutrition, Cheongsong and Mana to the east, Yecheon to the west,
Yeongseong to the south, Yeongju to the north, and Bonghwa. Located in the northern inland of Gyeongsangbuk-do, Andong City is located in the central part of Taebaek where the Taebaek mountain ranges in the east and northeast, and Taebaek and Sobaek in the north. The Taebaek mountain range of the Taebaek mountain ranges across the east and west of Andong area makes relatively rugged mountains in the northeast and relatively flat topography in the south and south. The Andong area does not have large mountains, but small and medium sized mountains are densely distributed. And it can be said that the area is rare except for Poongsan Plain. The Nakdong River that flows through these mountains is merged with Songyachun as it moves out of Andong City, and various streams such as Donggye Stream, Mihe Stream, Reverse Stream Stream and Iseong Stream pass through Andong City and join the Nakdong River.

Andong has a Sobaek mountain in the north, which serves as a barrier to the invading South Koreans. On the east side, there was a steep mountain peaks between the Sea of Japan and the East Sea, which made it difficult for him to approach Andong. This geographical location left Andong as a safe place, with the exception of some of the most serious aggressions, and this isolated location was the basis for Andong to enjoy a stable location on the Korean Peninsula.

In addition, due to the characteristics of these minute supports, large residential areas could not be developed in Andong. Small villages were built around the confluence of rivers and small farmlands in the river, it was a hundred years down. These features are related to the human characteristics, and many Dongcheng villages in Andong and conservative and traditional characteristics descend to the center of the village[13].

Historically, Andong came to the Joseon Dynasty and became the center of scholarship as well as the administrative center of Kyungsang-do. Andong was geographically suitable to avoid the outside world, and because of the early acceptance of advanced farming methods, agricultural productivity was relatively high and economic stability could be achieved. In addition, Andong was in a position to lead the northern area of Gyeongsang in the local administrative system and the military system and maintained the close relationship with the Goryeo royal family from the beginning of Goryeo Kingdom[14]. Andong formed the local identity as the base of the Confucianism which is the basis of the Confucian ideology of the Joseon Dynasty. As the Yeongnam School was established centering on Yiwang, the school territory of Yeongnam School made the Confucian culture of Andong area become the central Confucian culture of Joseon, Outstanding Confucian scholars and numerous talented people have come out. This historical background has flourished Confucian culture such as deep house(Hahoe Village), Seowon (Dosan Seowon etc.), scholars(Yi Wang, Ryu Sung Ryong, etc.), and the damage caused by war and so on due to rugged mountains, Culture has been well preserved.

3.2. Relation between Andong talmane international festival festival and local identity

3.2.1. Residents’ awareness of Andong’s local identity

The purpose of this study is to examine the relationship between Andong's regional identity and the Andong Tal - dance International Festival. In the study on the change of local identity in Andong city, Kim Ri-na(2010) analyzed 'Andong residents' perception of local identity in Andong residency(39.5%) in response to' (33.3%), and 'education center city in the north of Kyungbuk Province'(14.9%). In particular, 37.3% of the respondents said that the reason why they chose "the capital of Korean spiritual culture" as the regional identity of Andong city was because the cultural relics of Confucian culture were preserved most abundantly. 23.5% answered that they chose Confucian tradition and etiquette because they chose 26.7% of the respondents and selected Confucian tradition and manners centered on many more close to other regions. And 11.5% answered that they chose to do so.

49.8% of the respondents said that the reason why they selected 'Korean Culture and Tourism City' as the local identity of Andong
city was because of the abundant cultural tourism resources such as Hahoe Village, Dosan Seowon and Andong Folk Village. 23.3% answered that they selected it because they are very high, and 8.2% answered that 18.2% of the respondents selected the Andong International Mask Dance Festival, which is the representative festival in Korea, every year, because they attract a large number of tourists through various cultural and sightseeing tours [15]. In other words, the local identity of Andong recognized by the residents of Andong is recognized as the cultural tourism resource city, which is the region where Confucian culture is best preserved. Andong International Mask Dance Festival is also recognized as a local identity. Therefore, the festival of Andong International Mask Dance Festival has a certain relationship with local identity.

In order to understand the regional identity of Andong in the study of cultural and political characteristics of local festivals of and whether they were proud of the area [16]. The analysis is as follows. The results of the self-esteem analysis of the regional festival were as follows. The contribution of the festival to the residents' union was 3.06, and the local residents through the festival it is somewhat inadequate to derive the intimacy or unity of. In the case of Andong, the festival was expanded not only by local residents but also by the scale of festivals, which resulted in the wider interest in the local people, rather than consideration and concern for local residents. The local qualification for the festival is 3.65, which shows a relatively high recognition. In the case of self-esteem by festivals, it is 3.50, indicating that identity perception is high. In the case of Andong International Mask Dance Festival, it emphasizes regional spirit and cultural success through festivals, emphasizes locality due to the nature of the festival, and emphasizes pride and cultural enjoyment based on the locality. The results of this study also suggest that the Andong Talmung International Talmance Festival has a certain relationship with the local identity of the festival.

3.2.2. The relationship between Andong international mask dance festival and local identity

3.2.2.1. Space (space, image, symbol)

The venue of Andong International Mask Dance Festival is mainly held in Talmung Park, Hahoe Village, etc. If you look at the festival program in 2014, you can see Korean Mask Dance, Foreign Mask Dance, Talon Dance, Daedong Majang, Madang Pole, Andong Folk Festival, Hahoe Village Traditional Courtyard, Small Theater, In Andong City Hall website, Andong area travel agency consists of 3 programs: Dosan Seowon area, Hahoe village area, and hometown experience. However, nine out of 13 programs in other regions include Hahoe village. The Andong International Mask Dance Festival has a certain relationship with the local identity [17].

3.2.2.2. Sociality (social interaction)

In order to understand the sociality that constitutes the local identity of Andong International Talmance Dance Festival, we examined the social interactions among the participants. The organizer of Andong International Mask Dance Festival is the Foundation for Tourism Organizing Committee (AFTF). Among these, local governments are playing a role as supporters at the government level, such as financial support and manpower support during festivals. Festivists participate in the whole process from festival-related specialists (universities, cultural institutes, cultural property holders, etc.) to the organizing committee, planning, operation and evaluation of festivals. Andong City and Andong Tourism Foundation organized the operation of 10 departments of 3 departments with the vice mayor as the supporting director for smooth operation of the festival and supported the festival. In addition, civic groups (such as Lions clubs) participate in planning and evaluation, especially as a supporter of domestic and international performers participating in festivals. In addition, the local merchants' group plays a role as a supporter of publicity activities as well as providing various facilities and services to festival participants. Volunteers participated in the evaluation process in addition to helping the festival progress. Some residents are
participating in festivals and activating festivals by participating in the festival (Andong Folk Festival: Daedong Peninsula Parade, Fighting Game, and Stepping on Butterfly). Finally, Andong International Mask Dance Festival was found to constitute local identity through active interaction among participants in sociality that constitutes local identity.

3.2.2.3. Time (historical)

Hahoe Hyoelseunggut Talon is an important intangible cultural asset No. 69. If the Hahoe-hyeonui fireworks show was the one of the two kinds of play, About 500 years ago, once in 10 years, when I was on the day of the first day of the New Year, or on a special occasion, I performed a ghost shrine to the shogun, which was the oldest in my country’s mask dance. During the walk, a clown who wears a hat was able to point out the usual mistake he made toward the man, and he could disobey the man. This system was intended to open the door to the common people, because the society without the sound criticism and the check did all kinds of abuse. Hahoe Hyeolseonggut Talon is the oldest masked dance in Korea and it is operated as an important program in the Andong International Talent Dance Festival in terms of time (historical), so it can be said that it reflects the local identity in the local festival [18]. Therefore, Andong International Mask Dance Festival has a certain relationship with local identity.

4. Conclusion

The purpose of this study is to examine local festivals in terms of securing local identity, which is an essential aspect of festival, not from the economic perspective, Local festivals, in particular, include local identity, which enhances self-esteem, friendship, and solidarity. Also, recognizing that local identity is an important heritage that includes the social, cultural, historical, and local aspects of the area, regional festivals that do not include local identities will not be able to perform the important functions of the festival. Therefore, we tried to examine the relationship between Andong International Talent Dance Festival, which is the representative festival of the region, and local identity. In order to grasp this relationship, the concept of regional identity was identified, and the components of local identity were analyzed, and the relationship between these components and the Andong Dance Festival was analyzed. As a result, Andong residents perceived Andong International Talmonchae Festival as the local identity (spatiality, sociality, temporality) of Andong, and the Andong Talmonchae International Festival festival was found to have a certain relationship with spatiality, sociality, and time that constitute local identity. However, in the festival evaluation survey, there are evaluations of domestic visitors and foreign visitors. However, since the opinions of local residents participating in the festival are not reflected, the festival emphasizes only the economic aspect of revitalizing the local economy. It is not enough to reflect. It is necessary to add Andong International Mask Dance Festival to the residents of Andong area (participants and non-females), which are important members of the festival, so that they can better reflect local identity in the next festival.

5. References

5.1. Journal articles


### 5.2. Thesis degree


### 5.3. Books


### 5.4. Additional references


**Author**

Lee Seung-chal / Daegu University Professor  
B.A. Deagu University  
M.A. Yeungnam University  
Ph.D. Daegu University  
Dongguk University  

Research field  
- The Role of the Festival to Overcome the Regional Identity Crisis in Republic of Korea: Centering on Andong International Mask Dance Festival, International Journal of Crisis & Safety, 1(2) (2016).

Major career  
- 2012~present. Daegu University, Professor  
- 2016~present. International Society for Crisis & Safety, Editor in Administrator

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**5.2. Thesis degree**


**5.3. Books**


**5.4. Additional references**


