

Marine Cultural Tourism Gwangalli Eobang Festival: Cultural Inheritance and Efficiency Enhancement from a Humanistic Perspective

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Abstract

This study first examines the establishment of Gyeongsang-jwasuyeong ^[1], currently Suyeong-dong, Busan, where the Gwangalli Eobang Festival is held, and the activities of the Gyeongsang Left Navy to analyze how the region's history and cultural characteristics are faithfully reflected in the programs of the Gwangalli Eobang (Fishing Village) Festival. Next, it explores the inheritance of naval and fishing folk culture from a humanistic perspective ^[2] based on the characteristics and past Gwangalli Eobang Festivals and the five major programs. Lastly, the study proposes methods to enhance the efficiency of the Gwangalli Eobang Festival as a marine cultural tourism event.

The Gwangalli Eobang Festival aims to preserve and develop the unique traditional culture and noble spirit that embody the cooperation of Korean ancestors. It focuses on the fishing cooperatives called "Eobang (Fishing Villages)" formed by the naval forces and fishermen during the Joseon Dynasty. This study examines the five major programs of the Gwangalli Eobang Festival, which are based on the traditional naval and fishing folk culture.

Furthermore, this study analyzes the characteristics and issues of the Gwangalli Eobang Festival in line with the literature "Comprehensive Assessment on Cultural Tourism Festivals" published by the Ministry of Culture, Sports and Tourism from 2010, when the Gwangalli Eobang Festival was first selected by the ministry to be surveyed, to the present. The assessment concentrated on three aspects: satisfaction, program, and operation. The visitor satisfaction surveys reveal the festival is still at the national average level, and many areas in the program and operation sections need improvement. Lastly, the study identifies improvements based on the suggestions of the previous literature, "Comprehensive Assessment of Cultural Tourism Festivals." Considering the findings, the study analyzes the 21st Gwangalli Eobang Festival in 2023, including its characteristics and challenges. The study proposes 10 measures to enhance the efficiency of the festival in the future.

Keywords

Marine culture tourism Gwangalli Eobang Festival Suyeong and Eobang cultural Inherit
 an analysis of the current state from a humanistic perspective

1. Introduction

Maritime cultural tourism festivals emphasize the cultural aspects related to the sea and are used for tourism purposes. Ultimately, the festivals allow visitors to appreciate and experience the natural and cultural heritage associated with the marine environment, aiming to promote the preservation and development of local communities and marine culture while generating tourism revenue. With the increasing importance of the tourism industry today, countries are making efforts to develop unique and differentiated contents that reflect their own culture. In Korea, the central government has been supporting and developing local festivals since 1995 to develop cultural tourism products by using regional festival resources. The fundamental purpose of the government's concentrated promotion of cultural tourism festivals is to attract foreign tourists with elements suitable for the era of cultural tourism. Another objective is to contribute to improving the quality of life by promoting balanced development through the revitalization of tourism in rural areas, shifting away from a tourism-centric focus on Seoul. Consequently, there has been an increasing interest in cultural tourism at the local government level, and efforts have been made to promote economic revitalization through cultural development. Accordingly, in the mid-1990s, a new model called the "cultural tourism festival" emerged, and the number of new regional festivals has rapidly increased to over 1,200. The growing interest of local governments in festivals can be attributed to the fact that the tourism revenue flowing into the region is spread and expanded within the local economy. This, in turn, leads to a high-value-added tourism industry. Furthermore, festivals are presented as models for regional growth. Therefore, with the emergence of local governments in 1995, Busan also started to develop cultural tourism festivals. Today, Busan holds various marine cultural tourism festivals centered around the theme of the ocean^[3]. Among these, the Gwangalli Eobang Festival stands out as the nation's only event that focuses on the traditional folk culture of a fishing village. The festival originated from the Gyeongsang-jwasuyeong, a naval defense agency in the Suyeong area during the Joseon Dynasty, where the navy and fishermen cooperated in fishing in the form of Eobang. Suyeong-gu, an area in Busan, plans the festival to reproduce the historical and cultural value of national intangible cultural heritage and continue the tradition. The event instills a sense of pride in the Suyeong residents regarding the region's traditional culture. Festivals like these contribute to the local community in economic, socio-cultural, and environmental aspects. Particularly, the economic impact is not only important for local government officials but also generates significant interest among local residents.

Numerous studies have been conducted in the past on cultural tourism festivals based on various categories such as local traditional culture, regional products, historical figures, performing arts, theatrical performances, and natural ecology (Ministry of Culture Sports and Tourism, 2014). The first examples of such studies done in Korea pertain to the general theory of marine cultural tourism and understanding of festivals (Jeong et al., 2007; Kim, 2013, etc.). Subsequently, research delves into detailed cultural tourism festivals by type in each region, including the impact of traditional cultural value recognition on the image and loyalty of a cultural city (Cheon et al., 2023) and a study on the evaluation of services provided by traditional cultural festivals (Jang, 2006), which can be seen to have progressed. Research has also been conducted focusing on materials related to local specialties such as ginseng and anchovies (Cho et al., 2009; Kong, 2023, etc.). As a historical figure, this is a comparison of China's Confucius Cultural Festival and

Korea's Poet Cultural Festival (Heo, 2019) and a study on the development direction of marine tourism content based on culture and arts, focusing on artist Kim Hwan-Gi (Lee et al., 2018). Research on performing arts and play performances includes analysis of the characteristics of artistry and festivalness (Ryu, 2011) and measures to pass down folk games that are in danger of being cut off and turn them into tourism resources (Lee et al., 2014). Lastly, research on natural ecology includes studies on ways to revitalize ecotourism (Lee et al., 2009) and research on building an eco-city brand image (Lee, 2013). The second example of overseas research is from Japan. Japan defines maritime tourism as “tourism that uses and utilizes marine-related tourist resources and natural situations, as well as maritime transportation.” Major studies include the “Phenomenon of Maritime Tourism” (Japan Ministry of Land, Infrastructure, Transport and Tourism, 2014) as well as projects aiming to create tourism bases using historical and cultural frameworks, including the diversity of marine culture (Japan Agency for Cultural Affairs, 2019). In the United States, marine cultural tourism has been studied in the context of travel and tourism in general, including research on the visitor economy and the growth of big cities in urban tourism (Christopher. M. Law, 2002; J. R. B. Ritchie and C. R. Goeldner (eds), 1994).

Although there have been multiple studies on marine cultural tourism both domestically and abroad, especially on Korea's traditional culture and various cultural tourism festivals, research specifically focusing on the Gwangalli Eobang Festival, which takes place in the unique spatial context of Busan's marine environment, is scarce. In particular, there is no research by foreign scholars, and even studies in Korea have relied on visitor-centered surveys to assess uniqueness, identify distinctive characteristics between first-time visitors and repeat visitors, and attempt to segment the market based on pursued values. Few studies have actually delved into the historical background and cultural characteristics of the Gwangalli Eobang Festival to analyze its current state.

Therefore, this study first analyzes the establishment of Gyeongsang-jwasuyeong, currently Suyeong-dong in Busan, and the activities of the Gyeongsang Left Navy in the area. This analysis aims to explore the region's history and cultural characteristics and assess how faithfully they are reflected in the festival program. Second, from a humanistic perspective based on the characteristics and past examples of the Gwangalli Eobang Festival, the study examines the inheritance of traditional folk culture related to the navy and fishing. Third, the study seeks to propose methods to enhance the effectiveness of the Gwangalli Eobang Festival as a marine cultural tourism event.

The research method involved initially collecting literature and data, followed by a comprehensive and thorough analysis. Additional fieldwork was then conducted based on this analysis. All of the research methods were verified for objectivity by reviewing relevant literature and newspaper articles for specific locations, events, and cultural aspects.

2. Historical Background of the Gwangalli Eobang Festival

2.1 Gyeongsang-jwasuyeong and Its Changes

The Gwangalli Eobang Festival is a local festival held at Gwangalli Beach in Busan. It was inaugurated in 2001 through the amalgamation of smaller-scale events, including Namcheon-Minrak Hwaleo Festival, the Gwangalli Beach Festival, and the Namcheon-dong Cherry Blossom Festival, all previously held in the Gwangalli area. Since 2022, the festival has expanded its venue beyond Gwangalli Beach to include the Suyeong Sajeok Park area. Chapter 2 explores the historical background of Suyeong, an area rich in historical sites of traditional folk culture that are represented in the main program of the Gwangalli Eobang Festival. By understanding this historical background, it is possible to examine whether the history and cultural characteristics of this area are faithfully reflected in the festival programs.

Gyeongsang-jwasuyeong (慶尙左水營) is the abbreviated form of the Headquarters of the Gyeongsangjwa-do Naval Force Commander (慶尙左道水軍節度使營). It served as the naval force commander headquarters in the eastern part of Gyeongsang-do during the Joseon Dynasty.



Fig 1. Map of Gyeongsang-jwasuyeong in Dongnae. Included in "Yeojidoseo" published in the mid-18th century (Suyeong-gu Office, Busan Metropolitan City. 20 Years History of Suyeong-gu, 2015, p.93)

During the Joseon Dynasty, the central government established two main naval bases (主鎮) where the naval force commanders (水軍節度使, also known as "水使") were stationed: Jeolla-do and Gyeongsang-do, which were heavily affected by foreign invasions. The right naval base, responsible for the eastern region of Hanyang, was known as the "right navy," while the left naval base, responsible for the western region, was known as the "left navy." Since the reign of King Hyojong, Gyeongsang-jwasuyeong has been established in Dongnae-bu Namchon Haeunpo (port), which is now Suyeong-dong in Busan (Jeong et al., 2007; Suyeong-gu Office, Busan Metropolitan City, 2015).

Gyeongsang-jwasuyeong was recognized for its military significance as a frontline fortress against foreign invasions. The central government appointed regional leaders or defense officials to oversee the naval forces and dispatched officials of military ranks to fulfill various roles. The highest-ranking official, holding the position of Jeong 3 Pum Military Governor of Gyeongsang Left Navy, and Woo Hu (虞侯), deputy chief of staff holding the position of Jeong 4 Pum, were dispatched to Gyeongsang-jwasuyeong. There were also various other military positions and officials such as Daesol Gungwan, Hwasan and Saja, Yeongri, Jinmu, and a multitude of military ranks and titles.

The establishment date of Gyeongsang-jwasuyeong is unclear. However, the geographical records in the "Sejong Sillok" (Annals of King Sejong, 1454) mention the existence of a Jwa-do Navy Commander (左道水軍都按撫處置使), which later became Gyeongsang-jwasuyeong, in Busanpo in Dongnae-hyeon. In January 1459, the headquarters of the Gyeongsangjwa-do Navy Commander, located in Busanpo, was relocated to Ulsan Gaeunpo. This move occurred because Busanpo was also the initial anchorage of Japanese ships, and it was considered inappropriate to station the commanding officer there due to the presence of Japanese people (Annals of King Sejong, 1422). However, due to issues with command structure and the burden on residents caused by the coexistence of military and civilian populations in Ulsan, the headquarters moved back to Namchon Haeunpo in Dongnae-hyeon in 1592 (Annals of King Jungjong, 1544). After the Imjin War, Gyeongsang-jwasuyeong faced challenges related to the lessons learned from the war and issues in ship operations. Ultimately, in 1636, it was relocated to Gammanipo (Gamman-dong) in Dongnae-bu due to the flooding of Sacheon Stream (Suyeongcheon Stream) (Annals of King Injo, 1636). However, concerns arose

about the proximity of this location to Japanese officials, which could lead to the leakage of military secrets and the need to prepare for the potential threat of Japanese invasions. Therefore, in 1652, it was relocated to Namchon Haeunpo in Dongnae-bu (Yeojidoseo, 1765). It remained there for about 240 years until July 1895, when the naval system underwent reforms and the left navy was abolished (Pusan National University Korean Culture Research Institute, 1990).

During the late Joseon period, Gyeongsang-jwasuyeong served as both a military institution responsible for commanding the navy and an administrative institution that handled various naval administrative tasks. It also served as another administrative institution within Dongnae-bu (Han, 2014). Furthermore, unlike other fortresses, Gyeongsang-jwasuyeong Fortress (慶尙左水營城) operated strictly as a military city, and its structure was systematically organized to fulfill its intended purpose. However, with the Gabo Reform in 1895, Gyeongsang-jwasuyeong Fortress was abolished along with the new administrative system, and the fortress was handed over to Dongnae-bu. However, due to mismanagement, neglect, or conversion for other purposes, the fortress fell into disrepair, lost its original function, and was transformed into a commercial or industrial area. Some of the former fortress sites were converted into agricultural land and owned by Oriental Development Company. Later, the ownership of these lands was transferred to private individuals after the liberation. Over time, as rapid urbanization took place, these lands underwent multiple cycles of subdivision and merging (Song et al., 2015). Since 1968, the Jwasuyeong Fortress (左水營城) site has been designated as a historic park that houses various cultural assets. These include the “Stone Altar for 25 Heroes” which commemorates the valiant national defenders against the Japanese in the Hideyoshi Invasion of Korea (二十五義勇壇) during the Imjin War, and the memorial dedicated to General Ahn Yong-bok (安龍福), the guardian of Dokdo. Additionally, there are 33 public monuments dedicated to the Left Naval Force Commanders of Gyeongsangjwa-do. The assets in the park preserve all traces of the past.



Fig 2. Gyeongsang-jwasuyeong Fortress Site (慶尙左水營城址)

2.2 Activities of the Naval Force Commander of the Gyeongsangjwa-do and the Gyeongsang Left Navy

A Naval Force Commander of Gyeongsangjwa-do had the fundamental duty of commanding all naval forces under the jurisdiction of Gyeongsang-jwasuyeong on behalf of the king. “Sujo” was a systematic military training program aimed at preparing the naval forces to respond to unpredictable emergencies. It included familiarizing naval forces with overall command systems and weapon operation methods, operating warships, which served as a type of fortress, and learning tactics (陣法) (Park, 2018). The Naval Force Commander of Gyeongsangjwa-do received orders from the central command and conducted Sujo twice a year, in spring and autumn, at the mouth of the Suyeong River. According to the “Records of Naval Exercises” (水操笏記), the Sujo consisted of 15 warships, 3 auxiliary ships, 20 combat ships including reconnaissance vessels, and 39 support ships of Gyeongsang-jwasuyeong (sujoholgi(水操笏記), 1751). According to the “Naeyeongji” (萊營誌)^[4], the naval forces (水軍) under Gyeongsang-jwasuyeong consisted of 3,344 personnel, while the land forces (防軍) numbered 14,094 personnel.

Furthermore, to boost the morale of the military personnel, the Left Navy organized recreational activities called “Suyeong Yaryu” (Jeong et al., 2007), which involved bringing the Daegwangdaepae from Chogye Bammari (currently Yulji-ri, Deokgok-myeon, Hapcheon-gun, Gyeongsangnam-do) to entertain the soldiers and provide them with a joyful experience.



Fig 3. Performance of Suyeong Yaryu of Suyeong Folklore Conservation Association during the 45th Busan Folk Arts Festival in 2012

Meanwhile, residing in the vicinity of Suyeong, the Gyeongsang Left Navy consisted of individuals who were familiar with maritime activities. The eligible candidates for service in Gyeongsang-jwasuyeong were the male residents of the jurisdiction, namely the righteous men (良人) of Dongnae-bu. However, these individuals were not formally designated for maritime service but were originally officially assigned to Dongnae-bu or other institutions. As a result, although they were employed by the navy at a certain cost, their service was arduous. They were also required to fulfill their original obligations, resulting in the burden of dual duties. On the other hand, the righteous men (良人) of Gyeongsangjwa-do, who were formally designated for service in Gyeongsang-jwasuyeong, did not serve directly as they were far away and unfamiliar with the water. Instead, they paid a defense fee (防錢), which was then used as compensation for those employed in the navy. The defense fee was collected monthly from each jurisdiction, and collecting the fee in a timely

manner was crucial for the operation of the navy. However, there were frequent cases of defaulting on payment (laeyeongjeongjeog (萊營政蹟), 1794).

During the Imjin War, after the Japanese forces blockaded the Busan Harbor area and landed on land to conquer major forts, the Japanese swiftly approached the Left Navy by sea. In the face of this danger, Naval Force Commander of Gyeongsangjwa-do, Park Hong, set fire to the ships and military provisions in the Left Navy and ordered the naval forces in that area to form land troops. Unable to respond effectively, the Gyeongsang Left Navy retreated early and was thus disbanded without being able to fulfill its original naval activities. However, following the start of negotiations at the Ganghwa Treaty, the activities of the Gyeongsang Left Navy resumed. In April 1593, Yi Su-il assumed the position of Naval Force Commander of Gyeongsangjwa-do and established a base at Poipo of Janggi Fortress, constructing numerous warships to restore naval power (Shinheul, 1597). Under the leadership of Yi Su-il, the Gyeongsang Left Navy, which was stationed at various locations, such as Dopo and Gampo, achieved notable results, including capturing four enemy ships (Annals of King Seonjong, 1846). As the Gyeongsang Left Navy began to demonstrate its capabilities, the central government also sought improvement measures such as constructing additional warships to support reinforcement. During the Jeongyu War in 1597, Naval Force Commander Yi Un-ryong of Gyeongsangjwa-do led the Gyeongsang Left Navy in the first Battle of Ulsan (Annals of King Seonjong, 1459). Despite its modest size, the navy successfully transported supplies to the main forces and played a significant role in actual combat, demonstrating its warfare prowess.

Currently, the “Stone Altar for 25 Heroes” (二十五義勇壇) stands in Suyeong Sajeok Park. The memorial is dedicated to the 25 loyal individuals who resisted the Japanese forces at the Left Coast Fortress during the Imjin War. The naval forces and civilians of the Left Coast, including the 25 heroes, engaged in guerrilla warfare against the Japanese army for seven years before sacrificing their lives. In 1609, Dongnae Busa Yi An-nul (李安訥) collected the personal records of the 25 individuals in response to a local petition and recorded them in the “Jeongbangrok” (旌榜錄), inscribing the word “heroes” (義勇) on the doors of their homes. This is how the term “heroes” was used to refer to these loyal individuals.



Fig 4. Stone Altar for 25 Heroes (二十五義勇壇) and Epitaph. (Source: Suyeong Folklore Conservation Association)

The examination of the historical background of Suyeong, a historical site for traditional folk culture, was conducted based on a literature review. It was categorized into two main aspects: the establishment and changes of the Gyeongsang Left Navy, and the activities of the Left Navy Commander and the Left Navy. Chapter 3 analyzes the role of the Left Navy Commander (Commander) and the activities of the Left Navy (Navy) in the cultural succession of the Gwangalli Eobang Festival from a humanistic perspective by examining how they were reflected in the main program.

3. The Cultural Characteristics and Program of the Gwangalli Eobang Festival

3.1 Suyeong and Eobang

When exploring the history of the Gwangalli Eobang Festival and marine culture through a humanistic approach, one can understand the historical importance of the fishery and the tradition of fishing culture by learning about fishing activities and methods in Suyeong, the location of the Gwangalli Eobang Festival. The contents are described as follows:

When the Naval Force Commander Headquarters established its camp in Suyeong, not only did the military personnel from the main camp gather there, but nearby camps such as Chugsanpo (丑山浦, located in the maritime area) and Dumopo (豆毛浦, located in Gijang) also subsequently moved to the area. Consequently, Suyeong emerged as the central base for over ten thousand soldiers. These soldiers required not only provisions but also a significant number of side dishes, posing procurement challenges. As a result, off-duty naval personnel went to the sea to obtain food and naturally formed harmonious connections with local fishermen. According to Naeyeongji (萊營誌, 1850), this coastal area was designated as the “Yeongjeo” (營底). With a radius of up to 20 ri (approximately 7.8km), it was inhabited by approximately 3,300 residents in 657 households. The fishing village residents were sometimes mobilized as part of Gyeongsang-jwasuyeong’s naval force and also provided various goods required by Gyeongsang-jwasuyeong (Shin, 2021). The naval personnel, lacking fishing skills, naturally sought the assistance of local fishermen, while the fishermen, in turn, received help from the naval personnel when working. This led to a natural collaboration. That is, the fishermen could easily haul in their nets with the help of the naval personnel, and in return for their cooperation, the naval personnel obtained a share of the fish caught. As this coordination continued, the need for an institutionalized collaborative organization arose, which eventually gave rise to the “Eobang (Fishing Village)” (漁坊) as a joint operation between the naval personnel and fishermen. In modern-day terms, it can be described as a collective entity with a hybrid nature, combining the characteristics of a pure civilian organization, the village’s fishing community (漁村契), and a national institution, the National Federation of Fisheries Cooperatives (水産業協同組合). The Suyeong region was originally abundant in marine resources, and it was the first area in the Busan area to develop fisheries. In the 11th year of the Hyunjong era (1670), an Eobang was established in the fortress and served as a catalyst for the further development of fisheries and the resolution of the naval force’s provision issues. In this Eobang in Suyeong, fishermen were gathered to provide collective guidance and promote fishing activities, fostering the development of fishing techniques.

At the seaside of Suyeong are remains of the Eobang known as “Borijeon” and “Neolguji.”^[5] The naval forces stationed there routinely collaborated with local fishermen in their fishing activities. Among the fishing methods in the Eobang, the most common was net fishing for anchovies, which was mainly conducted along the coast of Suyeong. The recreational activities in the Jwasuyeong Eobang can be traced back to these fishing practices.

This section introduced fishing activities and the creation of Eobang (漁坊) in Suyeong. The next section will introduce programs from a humanistic perspective that inherit the traditional folk culture of the navy and fishermen based on the Eobang. In particular, this research segment was conducted through fieldwork by the author. The validity of the research method in unfolding this study was verified by reviewing related literature and newspaper data for systematic and cultural aspects.

3.2 Humanistic Approach: Programs to Inherit the Traditional Culture of the Navy and Fisheries

Humanities in history and tradition is a field that explores how history and tradition influence current culture, and it is a very important part of highlighting the importance of cultural inheritance by emphasizing the historical and traditional aspects related to the Gwangalli Eobang Festival. Therefore, in this section, we will analyze through a program how the navy and fishery were formed as regional cultural symbols using a humanistic approach and explore their various meanings.

The goal of the Gwangalli Eobang Festival is to preserve and develop the unique traditional culture and noble spirit that embody the cooperation of our ancestors with the Eobang. During the festival, visitors can enjoy more than 20 exhibitions and hands-on experiences at the “Eobang Folk Village,” which is a recreation of the old naval base and fishing village. Various characters, such as naval forces, fishermen, and bar owners, roam the village, bringing joy to the visitors. The procession of the Naval Force Commander of the Gyeongsangjwa-do, a prominent figure in the naval forces of the Busan area during the Joseon Dynasty, is reenacted. Additionally, creative musical performances based on the Eobang showcase the daily lives of the naval forces and fishermen in Gyeongsang-jwasuyeong during that era. Moreover, various events, such as the naval changing of the guard ceremony, intangible cultural heritage performances, Eobang net-drawing activity, traditional singing experience, barehanded fishing, and net fishing experiences for children, are held. The major programs of the Gwangalli Eobang Festival are further described below. These activities aim to preserve the traditional folk culture of the naval forces and fishing industry.



Fig 5. Jwasuyeong Eobang Nori. Source: Suyeong-gu Office

The first program, Jwasuyeong Eobang Nori was designated as National Intangible Cultural Heritage No. 62 on May 9, 1978. It is a traditional performance that reenacts fishing activities and fishing songs of the Eobang, transforming the fishing operations into a form of entertainment. People would sing a variety of songs when fishing to improve efficiency and alleviate the hardship of labor. Before engaging in the event, the performers first offer sacrifices to the dragon king as a ritual to pray for a plentiful catch and the safety of the fishermen. The Jwasuyeong Eobang Nori consists of seven sections that take place in the following order: net-setting sounds, lively movements, sacrifices to the dragon king, naewang sounds, sari sounds, garae sounds, and chingching sounds (Sim, 2014).

The net-setting sounds refer to the noises made while arranging the nets and preparing for the fishing activity. They are sung during the lively movements of the event. The naewang sounds depict the clamor of giving and receiving. It is a song sung by fishermen while intertwining thick ropes on the net frame to catch fish with the dragnet, a type of net used for fishing. The sari sounds represent the resonance when striking the net and pulling it after catching the fish with the dragnet. It portrays the process of catching and pulling the fish playfully using the net. The garae sounds are the sounds sung while releasing the fish caught in the net, either on the coast or on a boat, and unfolding them into garae baskets for transport. The chingching sounds depict a festive scene where the fishermen celebrate the catch of anchovies. The boat owner prepares offerings for the dragon king, and the fishermen sing, dance, and enjoy food and drinks in celebration of the catch. It represents a lively section of the play where the entire village participates in the festive atmosphere (Suyeong Folklore Conservation Association, 2009).

The Gwangalli Eobang Festival reenacts the naewang sounds from the Jwasuyeong Eobang Nori in its programs (Suyeong-gu Office). Tourists join in twisting the rope on the net frame, singing songs, and coordinating with the drummers and vocalists. Once all the ropes are twisted, they are hung on the rigging and tied to a wishing tree to make wishes.

The Jwasuyeong Eobang Nori features the “Musical Eobang” as the opening performance and the main highlight throughout each day (Suyeong-gu Office). This creative musical production tells the story of the folk customs and historical facts of the Suyeong region. It chronicles the lives of fishermen and the training of naval forces, as well as the battles during the Imjin War. It aims to portray the true meaning of Eobang, spanning from its origins and past to the present and future through storytelling. It sheds light on the lives of Suyeong’s fishermen during the Joseon Dynasty.



Fig 6. Musical Eobang. Source: Author

The Jwasuyeong Eobang Nori holds significance in rediscovering fishing, which was an essential means of livelihood in the past, and incorporating it as a folk festival into the Gwangalli Eobang Festival. It establishes and passes down this tradition as a part of the local culture today.



Fig 7. Jindueohwa. Source: Author

The second program, “Jindueohwa” (津頭漁火) is a traditional fishing activity from the old Jwasuyeong region, where torches are lit at night to catch fish. In “Jindueohwa,” “jindu” (津頭) refers to a port crossed by a boat, and it is assumed to refer to a port near the present-day Suyeong 2nd Bridge in Suyeong-gu Minrak-dong. “Eohwa” (漁火) refers to the lanterns or torches lit on fishing boats. The riverside of the Suyeong River had abundant floating matter, attracting a large number of fish and leading to numerous fishing boats. Records indicate that the sight of these illuminated boats from within Jwasuyeong Fortress is known for its beauty (Busan Metropolitan City, 2010).

At the Gwangalli Eobang Festival, Jindueohwa is recreated along with the performance of “Eobang” the musical. The program reenacts a scene where torches were lit and fish were caught in nets by 60 fishing boats (Suyeong-gu Office; Yonhap News, 2023) in the waters of Gwangalli, creating golden fireworks that illuminated the darkness. It features a spectacular scene where nature and people become one. As the nets are brought ashore, some citizens joyfully retrieve the fish caught in the nets. Meanwhile, the boats that herd the fish into the nets sail back into the darkness with sparkling lights. People shout out their wishes toward the departing boats, and the dark waters of Gwangalli create a beautiful scene with the lights of the departing boats reflecting on the surface. This is the full reenactment of Jindueohwa, representing the nighttime fishing activity of the fishermen in the old Jwasuyeong Eobang, depicting the challenging and intense lives of the Suyeong fishermen.

Thirdly, the “Procession of the Naval Force Commander of the Gyeongsangjwa-do” is a traditional procession that combines the traditions of Suyeong with the modern era, and it can only be seen at the Gwangalli Eobang Festival.



Fig 8. Procession of the Naval Force Commander of the Gyeongsangjwa-do. Source: Author

As referenced in the historical background of Chapter 2, Section 2, this is a reproduction of the Gyeongsang Left Navy's procession, which includes a leading procession (military band, etc.), a traditional procession, and a modern procession. The street performances of Eobang Ho (漁坊虎) and Suyeong Yaryu incorporate elements of traditional music and military movements, encouraging citizens to participate. It strongly reflects the social nature of the grand festivities²¹. According to the survey conducted among the 20th Gwangalli Eobang Festival visitors (Suyeong-gu Office, 2022), the “Procession of the Naval Force Commander of the Gyeongsangjwa-do” received the highest response of 19.1%, making it the major program of the festival. The procession starts from Suyeong-gu Office and proceeds along the coastal road next to Gwangalli Beach, which is the main festival venue. Compared to the 2021 festival, efforts were made to enhance the props of the traditional procession to better reflect the theme. The performances of the modern procession teams were also upgraded, allowing citizens to participate and enjoy the festivities together.



Fig 9. The Navy Martial Arts performance. Source: Author

The fourth program is the Navy Martial Arts performance. Among the various duties of the Navy Commander, the most representative is the naval training called Sujo (水操). The Naval Force Commander of the Gyeongsangjwa-do would gather all the naval forces and frontline troops under their command twice a year, in spring and autumn, to conduct Sujo at the mouth of the Suyeong River. Sujo consisted of three stages: Giho (期會), Jeomgo (點考), and Jeongjo (正操). Giho involved issuing orders to each camp under the jurisdiction of the Naval Force Commander, directing them to assemble in Jwasuyeong on specified dates. Jeomgo was the inspection of soldiers who had gathered in Jwasuyeong. Jeongjo involved the gathering of naval forces marched out to the mouth of the Suyeong River under the leadership of the Naval Force Commander to conduct naval training.

The cultural performance program called “Navy Martial Arts Performance” is a reenactment of the martial arts practiced by the naval forces of Jwasuyeong during the Joseon Dynasty in the Eobang Folk Village. It presents various martial arts performances, such as archery, swordsmanship, spear techniques, and taekkyeon. Spectators can also learn martial arts. The Navy Martial Arts Performance recreates the training and martial arts examinations conducted by the naval forces during the Joseon Dynasty, along with showcasing the grandeur of Suyeong Fortress.



Fig 10. Suyeong Yaryu. Source: Author

The fifth program, Suyeong Yaryu (水營野遊) is a type of folk masked play in which dance takes center stage. The performance involves witty dialog, singing, and movement (Lee, 1971) and is currently practiced in the Suyeong region. It originated from a performance organized about 200 years ago. The Jwasuyeong Navy invited a traveling theater group called Chogye Bammari Daegwangdae to boost the morale of the troops. The soldiers then started to imitate and perform the play themselves, based on which the performance evolved. The term “Yaryu” refers to playing in a wide field-like area. The play consists of four parts: Yangban Chum (Nobleman’s Dance), Yeongno Chum (Monster’s Dance), Halmi and Yeonggam Chum (Grandmother and Grandfather Dance), and Saja Chum (Lion Dance). Before the play begins, a street parade takes place, with participants wearing masks and costumes, accompanied by music, marching toward the performance venue. After the play concludes, the masks are collected, and a ritual is held to burn the masks, wishing for good luck (Cultural Heritage Administration, 1971). The exact origin of Suyeong Yaryu is uncertain, but it was performed during the late Joseon Dynasty when Jwasuyeong had a military station. However, it was interrupted during the 1930s due to suppression by the Japanese colonial authorities. After liberation, the play was occasionally performed, and in the 1960s, it was reconstructed based on the accounts and testimonies of Choi Han-bok, who played the role of Suyangban, and those who played Malddugi. The play features 12 characters, including Suyangban, Second Nobleman, Third Nobleman, Fourth Nobleman, Jonggadoryeong (head of a nobleman family), Malddugi, Yeongno (an imaginary monster), halmi (grandmother), yeonggam (grandfather), Jedaegaksi (a lady), lion, and tiger. The play consists of two parts. The first part includes a street parade, group dance, and miscellaneous acts, while the second part is a masked play (Jeong et al., 2007; Encyclopedia of Busan History and Culture).

Designated as an intangible cultural heritage at the Gwangalli Eobang Festival, Suyeong Yaryu unfolds satirical narratives about the noble class through masked performances. The festival showcases the development and succession of

traditions with different backgrounds rooted in agriculture and fishing, offering a glimpse into the lives of the people during that era.

The aforementioned five programs were presented as representative contents of the inheritance of the traditional folk culture of the navy and fishermen. In each program, the role of the commander and the navy in Gyeongsang-jwasuyeong at the time and the traditional folk culture of the navy and fishermen were well reflected through the theme of Eobang. Alongside these programs, there are other performances, experiences, exhibitions, and supplementary events. Therefore, the programs of the Gwangalli Eobang Festival hold a unique charm. These programs pass down the traditional folk culture of the navy and fishing industries. The festival is the only one in the country that reproduces a traditional coastal village and highlights the excellent cultural heritage of the Suyeong-gu area.

4. Enhancing the Efficiency of the Gwangalli Eobang Festival as a Marine Culture Tourism Event

4.1 Analysis of the Characteristics and Problems of the Gwangalli Eobang Festival Based on Literature

To enhance the effectiveness of the Gwangalli Eobang Festival, Chapter 4 analyzes the literature “Comprehensive Assessment on Cultural Tourism Festivals” [6] published by the Ministry of Culture, Sports and Tourism from 2010, when the festival was selected by the central government agency to be surveyed, to the present. Additionally, the study includes an analysis of the 21st Gwangalli Eobang Festival in 2023. Lastly, by reviewing and analyzing the findings, the study proposes ways to efficiently succeed and improve the festival in the future.

First, the following tables represent the satisfaction ratings based on the data analyzed by the Ministry of Culture, Sports and Tourism.

Type Year	Accessibility	Promotion	Guidance	Fun	Variety	Experience	Culture	Merchandise	Food	Connection	Facilities
2010	5.52/5.42	4.61/4.87	5.02/5.03	4.89/5.07	4.83/5.07	4.76/4.95	4.81/4.92	4.21/4.47	4.29/4.39	4.82/4.72	4.21/4.56
2013	5.58/5.35	5.01/4.92	5.16/5.09	5.21/5.15	5.19/5.15	5.00/5.02	5.04/4.98	4.40/4.54	4.52/4.51	4.84/4.85	4.40/4.60

Type Year	Fun	Good Programs	Good Food	Good Merchandise	Excellent Promotion Beforehand	Excellent Guidance	Understanding Local Culture	Safe Facilities	Good Accessibility and Parking Spaces	Willingness to Visit Again or Invite Others	Total
2016	5.17/5.45	5.24/5.4	5.03/5.15	4.73/4.95	4.96/5.2	5.19/5.17	5.2/5.32	5.25/5.31	4.45/4.87	5.31/5.47	5.05/5.23
2017	5.59/5.52	5.46/5.45	5.17/5.17	4.89/4.83	5.14/5.21	5.15/5.17	5.37/5.3	5.50/5.34	4.45/4.83	5.40/5.52	5.21/5.24
2018	5.66/5.67	5.58/5.64	5.20/5.35	5.07/5.13	5.38/5.38	5.71/5.38	5.73/5.5	5.69/5.54	4.97/5.0	5.55/5.43	5.45/5.4
2022	5.20	5.21	4.98	4.91	5.24	5.35	5.27	5.21	4.90	5.33	5.16

According to the differences in survey items by year, items were divided into Table 1 and Table 2. The numbers will be presented in the form of percentages (%), calculated by dividing the Gwangalli Eobang Festival Index by the average index of all festivals. The average of all festivals includes 44 domestic cultural tourism festivals in 2010, 42 festivals in 2013 and 2016, 41 festivals in 2017, and 40 festivals in 2018. Unfortunately, as data from the Ministry of Culture, Sports and Tourism for 2022 is unavailable, the data from Suyeong-gu was used. When using 10 as the benchmark, the overall satisfaction level is generally below average.

Upon analyzing the above Tables 1 and 2, it can be observed that in 2010, when the festival was held in Gwangalli at the heart of the city, favorable reviews were recorded in terms of its accessibility and integration with tourism. However, the year scored relatively low in terms of fun, variety, and cultural understanding. On the other hand, in 2013, the festival received excellent ratings in various aspects, including accessibility, pre-event promotion, guidance, and the festival's core elements such as fun, variety, and understanding of the local culture. However, there were some criticisms regarding the lack of convenience facilities and dissatisfaction with the merchandise available for purchase at the festival venue. In 2016, except for the guidance category, all survey items scored lower than the overall average. In 2017, guidance, accessibility and parking facilities, as well as the willingness to visit again and invite others, received lower ratings. However, positive feedback was received in terms of the most anticipated aspect of the festival, which is the fun factor. In 2018, the survey showed higher ratings in all categories compared to the previous year, with guidance, understanding of the local culture, safe facilities, and the willingness to visit again or invite others being particularly high when compared to the national average. However, unlike the previous year, the program and fun aspects received lower ratings. In 2022, the festival took place after a three-year hiatus due to COVID-19. However, satisfaction levels decreased in all categories compared to the pre-COVID period. Further examination is needed to determine the underlying causes of this decline.

Second, an analysis of the program and operation showed the following observations. In 2010, the absence of theme promotion booths or exhibition booths limited the understanding of the festival's theme. Additionally, programs such as magic buses, writing, and drawing blurred the festival's theme. Therefore, it was necessary to utilize the cultural heritage content of Suyeong-gu, which boasts a rich history and tradition, to develop programs that are more faithful to the theme of the festival. In 2013, the Eobang netting program showed high participation. However, there was a pressing need for relevant programs to ensure that participants would not disperse immediately after the program ended. Furthermore, there was a demand for themed programs that could be enjoyed by families, couples, and groups of friends. In 2016, various programs were organized under the theme of "Eobang." In particular, the flagship program "Netting Hanmadang" depicted the rise of the Eobang through the conflict and harmony between the naval forces and fishermen in the form of a musical performance. It was a unique program of its kind nationwide. Nevertheless, a significant concern arose regarding the festival's heavy reliance on the venue of Gwangalli Beach. In 2017, there was a positive intention to align the festival's planning, content introduction, and operation with the theme of "Eobang," which represented the communal fishing activities of the naval forces and fishermen. Performers made efforts to involve foreign tourists. However, there was a lack of external promotion for the main festival programs, highlighting the need for systematic promotion alongside improving the completeness of the content. In 2018, it was emphasized that the festival organizers were generally friendly, leading to positive participant reactions. It was also an effective strategy to place local experts throughout the festival to enhance the fun. Furthermore, the food and programs utilizing fish were considered a good idea, suggesting the need for further expansion and improvement, as well as the promotion of culinary tourism by linking with nearby local restaurants. In 2022, it was observed that general tourists were not familiar with the term "Eobang" (漁坊), which was the festival theme. To address this, character photo zones and other elements aimed at conveying the concept and image of an Eobang were effective. Furthermore, it was highly praised that the festival venue was expanded from Gwangalli Beach to Suyeong Sajeok Park, where Suyeong Fortress was located. This was aimed at aligning with the purpose of the festival. However, the suggestion to include nighttime events was raised.

This study examined the characteristics and challenges of the Gwangalli Eobang Festival based on the analysis of the literature "Comprehensive Assessment on Cultural Tourism Festivals," published by the Ministry of Culture, Sports and Tourism from 2010 to the present. As a historical festival centered around the theme of the unique traditional fishing village, the festival is a well-known cultural tourism event not only in Busan but also nationwide. However, according to

visitor satisfaction surveys, the festival is still lagging behind the national festival average, and many areas in the program and operation sectors need improvement. Against this backdrop, did the 21st Gwangalli Eobang Festival, the most recent case of the festival, follow through with the improvements suggested by the Comprehensive Assessment on Cultural Tourism Festivals so far? Based on the aforementioned issues, this study will analyze the current status of the 21st Gwangalli Eobang Festival in 2023 and reflect on ways to enhance the efficiency of future Gwangalli Eobang Festivals.

4.2 Enhancing Efficiency of Future Gwangalli Eobang Festivals Based on the Analysis of the Present

The 21st Gwangalli Eobang Festival took place from May 12 to 14, 2023, spanning Gwangalli Beach and Suyeong Sajeok Park. Starting from 2022, the festival expanded its original venue of Gwangalli Beach to include Suyeong Sajeok Park, making it the only one in Korea showcasing the folk culture of traditional fishing villages. It specifically focuses on the collaborative Eobang (漁坊) activities of the naval forces and fishermen during the Joseon Dynasty. The festival was efficiently organized with collaboration from various departments of the Suyeong-gu Office, the festival organizing committee, and private organizations. The 2023 festival solidified its position as a marine cultural tourism event by enhancing historical reenactments and establishing hubs for exceptional cultural heritage in the region. However, in order to further develop as a more competitive festival both domestically and internationally, it is necessary to analyze the characteristics and challenges of this year's festival and propose methods for improving efficiency in the future.

First, as the main festival venue is located in the city center and tourist destination of Gwangalli Beach, parking facilities were limited and traffic congestion was high. Despite introducing six free parking lots on their website, the Suyeong-gu Office placed these facilities at a considerable distance from the festival venue. Only two of the lots were available for free on weekdays, with no notice provided they would open from 2 p.m. onwards. This led to inconvenience and confusion for visitors arriving on weekday mornings. Therefore, it is necessary to develop measures to improve parking facilities. This could involve expanding free parking spaces in nearby areas and facilitating access for visitors from other regions by car in the future.

Second, according to the 2022 analysis data from Suyeong-gu, there was a significant influx of visitors between 18:00 and 21:00, with a particularly high proportion of visitors in their 20s and 30s. In response, the festival offered more nighttime entertainment events this year. Alongside main programs like the "Night Drone Show" and the "Eobang Musical," various evening attractions were introduced, including displays featuring "Hope Lanterns" and "Milky Way Fish Lanterns" illuminated by lights. Notably, the addition of the "Eobang EDM Party" was a new highlight. These enhancements provided a wide range of attractions during the evening for visitor enjoyment. However, there were some minor drawbacks. The drone display in the night sky featured only two to three types of images. Moreover, these images were not clearly visible as they were partially obscured by the stage setup for the opening ceremony. Furthermore, the "Hope Lanterns" had participant names labeled on them, but many visitors were unaware of the pre-registration process. Despite promotion through various channels, such as the Eobang Festival website and local newspapers, this aspect was overlooked by many attendees. Also, the performance of the "Eobang Musical" and the accompanying Jindueohwa reenactment were relatively short, and the viewing distance hindered the full experience of grandeur and splendor. Conversely, the newly added "Eobang EDM Party" was an evening event that allowed young people to enjoy the festival until the late hours. This addition brought liveliness to the overall experience. However, it would be meaningful to hold exhibitions and photo exhibitions related to Jwasuyeong's historical artifacts and provide opportunities for visitors to learn more about traditional Korean history in conjunction with this program. Enhancing evening events that reflect the

trend of nighttime activities this year will ultimately contribute to increased tourist stays, benefiting accommodation-linked programs and tourism-related products, thereby revitalizing the local economy.

Third, time was well allocated for the performances, folk activities, Eobang, and Suyeong Madang. For example, popular programs were spread out over the festival's three days. The main program, "Musical Eobang," which previously ran for 90 minutes until 2018, was shortened to 50 minutes (Suyeong-gu Office, 2023) this year for a more impactful experience. However, it was noticeable that the performers of "Musical Eobang" were seen outside in sleeveless costumes, shivering in the cold, as there were no waiting rooms available for the performers. It will be necessary to arrange waiting booths for the performers in the future. On the other hand, at the Suyeong Madang, instead of "Dodo Swimming," the following experiences were offered: traditional archery, Suyeong history and culture exploration, and the past examinations at the Eobang. These offerings align with the significant purpose of the Eobang Festival, which is to recreate the old naval base and fishing village.

Fourth, a distinctive feature was that the staff and performers in the Eobang Folk Village wore traditional costumes to enhance the realistic representation of the Joseon era. Additionally, the appearance of each booth resembled traditional buildings from that historical period, providing the festival with a more immersive experience. However, there was a lack of professional guidance to provide explanations for the folk festivals both at the Suyeong Yaryu of the Suyeong Intangible Cultural Heritage Hall and the Suyeong Nongcheongnori Exhibition Hall. Furthermore, participants willingly engaged in the "Bori Battle Oksa," where they could participate in mock stick-fighting. However, it would have been more beneficial if a staff member had provided more historical context and conducted the program with greater liveliness.

Fifth, to offer visitors a variety of food options, the women's associations from the 10 neighborhoods in Suyeong-gu took the lead in organizing the Eobang restaurants (Suyeong-gu Office, 2023). This highlights the significance of the festival being a community-participatory event led by local residents. During the process of setting up booths for each neighborhood, special names were assigned to each booth. Each booth featured a diverse range of seafood menus tailored to visitors' preferences, including seasoned squid, seasoned fish, seasoned stingray, and seasoned seashells. Each table was labeled with the name of the women's association, and there were basic utensils like spoons, cups, and wet wipes on the tables. The use of reusable containers instead of disposable items at all food booths is also significant in terms of environmental pollution prevention. However, there was a shortage of tables during the busy lunch hour when large crowds of people gathered at the food booths. It is hoped that in the future, more space can be allocated to accommodate a greater number of visitors, along with improved services in terms of hygiene and friendliness.

Sixth, an organic cooperation system was established between the festival and local businesses. This led to strategies for integrating the local commercial area (Suyeong-gu Office, 2023) by providing special discounts. Pamphlets distributed within the festival grounds included QR codes that provided information on discounts and online coupons exclusively for festival visitors. This year, a large number of businesses participated in the special discount event, including 35 restaurants near the festival venue and 104 participating establishments in the Minrak Fish Market (Suyeong-gu Office, 2023). However, the businesses participating in the discount model were mostly seafood, specifically raw fish restaurants, with only four coffee shops available for visitors to take a break during their sightseeing and no convenience stores. In the future, it is hoped that special discounts can be extended to various types of businesses, including restaurants that offer different menus, coffee shops, and convenience stores, to enhance value and visitor satisfaction.

Seventh, as part of the expansion of the festival venue since 2022, the festival extended from the existing Gwangalli Beach area to include Suyeong Sajeok Park. Given that this location was the site of the old Suyeong Fortress, the festival

actively incorporated content reflecting its primary theme and showcased efforts to promote local cultural awareness through the event. However, concerning accessibility to Gwangalli Beach, shuttle buses were only available on weekends. Consequently, shuttle bus services were unavailable on the first day of the festival, which fell on a weekday. Moreover, due to insufficient promotion, many visitors were unaware of the shuttle bus service, leading to difficulties in using it. It is necessary to address these shortcomings and consider implementing a network program that connects the two festival venues.

Eighth, it is necessary to plan festival programs that cater to the primary target audience, which is family visitors. As the proportion of family visitors continues to increase, it is important to actively incorporate the festival theme while expanding the range of hands-on experiences that families can enjoy together. For example, the “Barehanded Fishing” program was exclusively offered to children of elementary school age or younger. The fish they catch can then be prepared into delicious dishes by professional chefs at the “Eobang Kitchen,” allowing families to enjoy them together. Furthermore, a family-oriented experience can be offered, allowing everyone to participate in the fresh seafood grilling experience and savor the meal together. Also, considering that young visitors, particularly children, may have little knowledge about the traditional fishing tools used in the past Eobang, it would be beneficial to increase educational experiences where they can explore and learn about such equipment used in the village. By enhancing such educational experiences, families can move together as a unit. Lastly, the “Suyeong Fortress Traditional Folk Games” incorporated family competitions such as throwing arrows or kicking a shuttlecock and allowed families to compete against each other for prizes. These games can also serve as an exciting means to attract family visitors.

Ninth, efforts should be focused on transforming the Gwangalli Eobang Festival into a true cultural tourism event. This includes enhancing festival promotions and establishing programs that integrate Suyeong-gu’s surrounding tourist attractions. Although this event is well-known as Busan’s Marine Culture Festival, many local residents are unaware of the variety of programs offered. To generate more interest and encourage festival participation, it is important to distribute festival guidebooks and event maps at public institutions, subway stations, and information centers in the bustling areas of Busan. This ensures citizens have easy access to relevant information. Furthermore, designing programs that connect Suyeong-gu’s surrounding tourist attractions is crucial, particularly for visitors from other cities. This allows them to explore famous tourist sites nearby. As a result, there may be an increase in the proportion of overnight visitors, which can contribute to stimulating the local economy through increased visitor spending.

Tenth, increased participant engagement and experiential programs, as well as improved visitor management, are necessary. For example, during the “Hanbok Experience,” undershirts for Hanbok were found scattered around the changing area, and there was disorganization as one assistant attended to multiple individuals, causing congestion. Therefore, it is important to implement a system using numbered tickets in the Hanbok changing area to differentiate between participants who require assistance and those who do not. Increasing the number of assistants and maintaining an orderly changing area with assigned numbers will also be essential. Additionally, the “Naewang” sound program seemed to prioritize the number of sessions and format over substance. Also, traditional folk games in the Eobang Folk Village targeting tourists, such as tuho and jegichagi, were perceived as somewhat superficial. Hence, in the future, having a charismatic and witty leader and creating engaging experiences that naturally involve the audience will be vital.

In conclusion, this study analyzed the characteristics and challenges of the “21st Gwangalli Eobang Festival” and provided 10 suggestions to enhance the efficiency of future festivals. It was observed that some of the issues highlighted in the “Comprehensive Assessment of Cultural Tourism Festivals” were partially addressed in the 21st

festival. The festival featured well-rounded performances and content that effectively incorporated the theme and significance of the Eobang. As a result, the event demonstrated distinctive features that differentiated it from other festivals and increased visitors' interest. Specifically, an increase in nighttime events has contributed to a higher proportion of young visitors, presenting potential for the festival to increase its effectiveness in the future. Furthermore, the active participation of local residents within the organic cooperation system among local businesses has fostered a sense of community spirit, which is also meaningful. Although there were many excellent aspects from various perspectives, there were also areas that were lacking or could be further improved. Therefore, in order to enhance the efficiency of future Gwangalli Eobang Festivals, a comprehensive analysis was conducted, leading to the identification and proposal of 10 suggestions.

5. Conclusion

This study first examines Gyeongsang-jwasuyeong, currently Suyeong-dong, Busan, the location of the Gwangalli Eobang Festival, and the activities of the Gyeongsang Left Navy to analyze how the region's history and cultural characteristics are faithfully reflected in the programs of the Gwangalli Eobang (Fishing Village) Festival. Next, it explores the inheritance of naval and fishing folk culture from a humanistic perspective, focusing on the characteristics and five main programs of the Gwangalli Eobang Festival. Finally, it proposes methods to enhance the efficiency of the Gwangalli Eobang Festival as a marine cultural tourism event.

The Gwangalli Eobang Festival aims to preserve and develop the unique traditional culture and noble spirit that embody the cooperation of Korean ancestors, particularly through the fishing cooperatives called "Eobang (Fishing Villages)" established by the naval forces and fishermen during the Joseon Dynasty. This study examines the five major programs of the Gwangalli Eobang Festival and their role in inheriting naval and fishing folk cultures.

The Jwasuyeong Eobang Nori features the "Musical Eobang" as the opening performance and the main highlight throughout each day. This creative musical production tells the story of the folk customs and historical facts of the Suyeong region. The story chronicles the lives of fishermen, the training of naval forces, and the battles during the Imjin War. It aims to portray the true meaning of Eobang, spanning from its origins and past to the present and future through storytelling that sheds light on the lives of Suyeong's fishermen during the Joseon Dynasty. The major programs offered through the festival are available in the forms of performances, experiences, exhibitions, and supplementary events, giving the programs of the Gwangalli Eobang Festival a unique charm. These programs are rooted in the traditional folk culture of the navy and fishing industries, making the festival the only one in the country that reproduces a traditional coastal village. It also highlights the excellent cultural heritage of the Suyeong-gu area.

Furthermore, this study analyzed the characteristics and issues of the Gwangalli Eobang Festival from the literature titled "Comprehensive Assessment on Cultural Tourism Festivals" published by the Ministry of Culture, Sports and Tourism from 2010, when the festival was first selected by a government agency, to the present. The study categorizes the assessment sections into satisfaction, program, and operation. According to visitor satisfaction surveys, it was revealed that the festival is still below the national average, and there are many areas in the program and operation sections that need improvement. Lastly, while recognizing the improvements suggested in the previous literature, "Comprehensive Assessment of Cultural Tourism Festivals," the 21st Gwangalli Eobang Festival in 2023 was analyzed, including its characteristics and challenges. This study then proposed 10 measures to enhance the efficiency of the festival in the future.

This study is significant in that it examines the aspects of inheriting and developing the traditional culture of Korean ancestors from a humanistic perspective. It links the historical background of the Gwangalli Eobang Festival, regarded as Korea's representative maritime cultural tourism event, with the festival program.

Furthermore, it is significant that a systematic examination was conducted on the characteristics and challenges of the Gwangalli Eobang Festival by analyzing the literature "Comprehensive Assessment on Cultural Tourism Festivals" published by the Ministry of Culture, Sports and Tourism from 2010, when it was first selected for survey by the ministry, to the present. Moreover, this study has analyzed the current state of the "21st Gwangalli Eobang Festival in 2023" for the first time, including its characteristics and challenges, and has provided methods to enhance the efficiency of future Gwangalli Eobang Festivals. This research holds value as it offers suggestions for improvement.

Countless examples of marine cultural tourism exist outside of Korea. For example, in Japan, there are many festivals based on traditional marine culture. One of those festivals is the Grand Itsukushima Shinto Shrine Rite Festival (厳島神社例大祭), which depicts the lives of fishermen, the subject of this study. The festival originated at a shrine built by fishermen from northeast region who settled on the uninhabited Rebun Island in search of rich fishing grounds. The men of the island carry *sinyeo* (神輿, palanquin that carries the mortuary tablets of kings and queens) and sing songs about catching herring. The traditional cultural festival that involves praying for a good catch is similar to the Gwangalli Eobang Festival, the focus of this research. However, it differs in that the Gwangalli Eobang Festival is a traditional cultural event in which the cooperative spirit of Korean ancestors is well incorporated through the theme of "Eobang," a combination of a purely private organization and the National Federation of Fisheries Cooperatives. This study was unfortunately limited to the analysis of a Korean event. However, in the future, it will be possible to conduct a comparative analysis of similar events abroad.

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Endnotes

1. [1] Established in Suyeong-dong, Suyeong-gu, Busan as the headquarters of the naval base in charge of the coastal defense of Gyeongsangjwa-do. This fortress was built to protect the border area against Japan.
2. [2] Humanities is a concept that contrasts with the natural sciences, which study the principles and laws of natural phenomena. It is an academic field that aims to achieve a profound understanding and interpretation of human life and experience, including human thought, emotions, behavior, history, and culture.
3. [3] Gwangalli Eobang Festival, Gijang Anchovy Festival, Gijang Sea Mustard, Sea Tangle Festival, Gijang Conger Eel Festival, Busan Jagalchi Festival, Gadeok Gray Mullet Festival, Gadeokdo Cod Festival, Daejeo Tomato Festival, Myeongji Market Gizzard Shad Festival, Cheolma Hanwoo Bulgogi Festival, and Geum-Jeong-SanSeong Festival, etc.
4. [4] The geographical record of Gyeongsang-jwasuyeong was compiled in 1850 and is located within the jurisdiction of Dongnae-bu. The documentation contains information about its unique character as a military institution or military administrative body. It includes specific items that directly reflect the characteristics of a military camp, such as "舟師屬官" (officials in charge of naval forces), "營底戶數" (number of households in the camp), "戰艦" (warships), "邊情" (border situation), "軍務" (military affairs), and "防憲" (defense

regulations). Additionally, the record includes items related to military facilities, such as “城池” (fortresses), “關防” (pass defense), and “鎮堡” (garrison forts). (Yun Yong-chul (2001), Disappearance of Naeyeongji (萊營誌), Journal and Article Management System).

5. [5] ① Borijeon: Historically, when village residents violated the law and faced the prospect of corporal punishment, they were required to report to the Jwasuyeong government office. However, since it was difficult for impoverished people to make a living, a profession emerged where individuals would take the punishment in place of the guilty party and receive money in return. They would typically bring a certain amount of barley, equivalent to ten or fifteen days' worth of labor, and await their turn to be punished under the Suyeong Bridge. If they were fortunate enough to be punished without much waiting, they would sell the remaining barley to neighboring residents. This practice gave rise to the term “Borijeon.” ② Neolguji: The term “Neolguji” refers to a flat and wide area, derived from the word “Pangot.” The geography in this vicinity extends from the foothills to the seaside or the Suyeong River, forming vast plains.
6. [6] Ministry of Culture, Sports and Tourism. Comprehensive Assessment on Cultural Tourism Festivals, 2010, 2013, 2016, 2017, 2018 (This study referred to the literature from the years when the Gwangalli Eobang Festival was included, starting from 2010 when it was selected by the Ministry of Culture, Sports, and Tourism to be surveyed); Suyeong-gu, Consulting and Festival Evaluation: 20th Gwangalli Eobang Festival, 2022.

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