

Grassfields, I have provided the backdrop against which a link is created between ancestors and their living kinsmen, pointing to some of the reasons for the survival and sustainability of ancestors and ancestral propitiation in the region. What needs to be done now, is to assess the nature and purpose of the title cup beyond the realm of ancestors and ancestral propitiation.

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The Phenomenon of Festivals

Their Origins, Evolution, and Classifications

Waldemar Cudny

1 Introduction

Festivals have been present in people’s life for ages; they are a reflection of broadly understood human culture (Falassi 1987). Some of the existing festivals appeared hundreds of years ago (Sofield et al. 1998; Roemer 2007). They consolidate social groups from the smallest, like the family, through larger ones, such as tribes, towns, or housing estate communities, to the largest groups inhabiting individual regions or countries (Duvignaud 1976). Festivals have developed in the context of social and economic changes occurring in the world over the last few centuries (Frey 1994). They flourished after the Second World War, when a great number of new festival events appeared (Segal and Giorgi 2009). Derrett (2000), Arcodia and Whitford (2006) claim that festivals are currently among the most dynamic elements related to leisure and tourism. The factors of such rapid festival development partly coincide

with those which brought about the development of other forms of spending free time (theatre, opera, cinema, tourist trips).

The scientific analysis of festivals is a relatively new discipline¹ (Formica 1998); festivals are studied by geographers, sociologists, anthropologists, and economists. Analysis of these traditions was undertaken in sociology and cultural anthropology. After World War II, the analysis of festivals has become also a domain of geographical research. Such studies were conducted in the field of human geography, especially in its subdisciplines, such as tourism geography and urban geography. Research carried out within urban and tourism geography focused on the impact of festivals on local communities, economy, tourism development, and city image shaped through festival activity.² It must be stressed, however, that at present, festivals are usually an object of event studies (Getz 2008, 2010). One of the first works concerning on festive events were written in the 1980s³ and in the early 1990s.⁴ Event studies developed most in the late 1990s and after 2000 (Getz 2008). Getz (2005: 15 f.) states that according to the dictionary definition, an *event* means an *occurrence, happening, incident*. In his opinion, organized sports, cultural, entertainment, and other events are always planned and have a preset duration, program, and venue. Getz (2005: 16) favors therefore the definition of planned events as “temporary occurrences with a predetermined beginning and end. Every such event is unique, stemming from the blend of management, program, setting and people”. In this sense, festivals, too, may be treated as a kind of event. Based on literature review, Arcodia and Robb (2000) distinguish the following types of events: events (mega events, major events, hallmark events, signature events, special events), festivals (community celebrations, community entertainment, historical commemorations, multicultural celebrations, seasonal events, religious celebrations), and MICE⁵-related activities (conferences, congresses, conventions, exhibitions, forums, etc.).

1 Sociological analyses of festivals were already conducted at the turn of the 20th century, usually as an element of larger studies, e.g., anthropological or sociological ones, which were continued after the Second World War. However, a true scientific economic-sociological analysis of festivals could be found mainly in the works concerning event studies, which were published towards the end of the 20th century.

2 Atkinson and Laurier (1998); Quinn (2003, 2005, 2006); Visser (2005); Waitt (2008); Cudny (2011).

3 Ritchie (1984); Getz (1989); Hall (1989).

4 Goldblatt (1990); Ritchie and Smith (1991); Getz (1991).

5 The term MICE is an acronym for Meetings, Incentives, Conferences/Conventions, and Exhibitions/Events and refers to a special type of tourism.

In this article the author sets three principal goals: firstly, to present the currently valid definitions of festivals and to formulate his own, inclusive definition of that phenomenon; secondly, to describe the historical evolution of festivals, and thirdly, to present typologies of festivals found in literature. The analysis is based on a comprehensive review of the relevant literature and on actual examples of festivals and their historical evolution.

2 The Definition of a Festival

The term “festival” comes from the Latin word *festum* (Falassi 1987). The very definition of the concept of festivals is in itself a very interesting issue. There are many such definitions, formulated at different times and in different scientific disciplines. It is because researchers approach the phenomenon of festivals in a variety of ways. According to Duvignaud (1989), the early scientific analyses were conducted as part of the sociological and anthropological studies at the end of the 19th century and in the early 20th century, e.g., by Émile Durkheim ([1912] 2001) and James Frazer ([1890] 2009). Durkheim “saw feasts and festivals as an ‘effervescence’ the intensity of which cements the solidarity of a group or a people, a representation of the invisible relationships between man and the laws of nature, a veritable institution whereby the bonds between the members of a society are maintained, regenerated and reproduced.” Similarly, Frazer viewed “feasts and festivals as acts which reproduce the great systems of beliefs and mythologies” (comp. Duvignaud 1989: 11). Festivals are approached in a similar way in a publication presenting the results of the research done in Africa by anthropologist Leo Frobenius at the turn of the 19th century [1937] 1999). They, too, are presented as celebrations of familial and tribal events, strictly connected with the primeval beliefs of African peoples.

Festivals understood as celebrations of social and religious rites and consolidating basic social groups were the objects of several anthropological and sociological studies in the second half of the 20th century.⁶ Roger Caillois, for instance, viewed festivals as celebrations of sacred (religious) and secular events – the latter related to family or tribe. He also considered them as extremely lively, even hedonistic instances which enabled people to get away from

6 Pieper (1965); Duvignaud (1976); Isar (1976); Turner (1982); Manning (1983); Gusfield and Michalowicz (1984); Boissevain (1992); Piette (1992, 2005); Cruikshank (1997); Cavalcanti (2001); Roemer (2007).

everyday routine (2001). Similarly, Piette (1992: 40) states that characteristic features of festivals are celebration, enjoyment, ceremony, and departure from the ordinary. They are in a way transgressions of the everyday routine (“transgression festivals”). Specifically, Piette continues, “festival is portrayed as reinforcing established society. The antithetic behavior of the festival is said to destroy social convention in order to reinforce it. Thus, the festival is displaced from its proper logic, that of ritual, rules and regulations, play and ambivalence.”

Since the 1980s, there have appeared many detailed definitions, quoted in publications regarding event studies. They are both encyclopedic and dictionary definitions, formulated by different institutions (institutional definitions), and definitions found in scientific literature. It must be emphasized, however, that today there is no commonly accepted and precise definition of a festival (Frey 2000; Hunyadi et al. 2006). Certain scholars even think that a festival is “whatever its organizers regard as a festival” (Hunyadi et al. 2006: 8). Nonetheless, the author of this article believes that it is very important to formulate a cohesive definition. Why? Firstly, it allows one to use a standard terminology in education, e.g., during university studies. Secondly, it leads to a better communication within the event industry. Thirdly, standardized terminology is necessary for festival studies to be comparable (Arcodia and Robb 2000). Before we propose such workable definition of festival, however, it is necessary to review the definitions found in the relevant literature.

The first group of definitions presented here comes from encyclopedias and dictionaries. According to the *Encyclopædia Britannica*, a feast, also called a festival, is a “day or period of time set aside to commemorate, ritually celebrate or reenact, or anticipate events or seasons – agricultural, religious, or sociocultural – that give meaning and cohesiveness to an individual and to the religious, political, or socioeconomic community” (<http://www.britannica.com/EBchecked/topic/203113/feast>). The most valued Polish encyclopedia (*Encyklopedia PWN*), published by Polskie Wydawnictwo Naukowe (PWN), states that a festival is “an artistic event, often regular and combined with a competition, presenting the works and artists representing different arts” (<http://encyklopedia.pwn.pl/haslo.php?id=3900599>). According to the *Oxford Wordpower dictionary* (2002: 285), the word “festival” has two main meanings: 1) “a day or time when people celebrate something (especially a religious event)”; 2) “a series of musical or dramatic performances, often held regularly in one place: a jazz festival.” Similarly, according to the *Polish Language Dictionary* (“*Słownik*

Języka Polskiego”), a festival is a “celebration consisting of a number of artistic events.”⁷ The *Polish Dictionary of Foreign Words* (“*Słownik Języka Polskiego Władysława Kopalińskiego*”) defines a festival as “a temporary celebration, consisting of artistic events (often combined with competitions) and meetings, which enable the visitors, arriving from different directions, to make cultural and sometimes also political contacts.”⁸

The other group consists of definitions formulated by different international institutions, e.g. The United Nations Educational Scientific and Cultural Organization (UNESCO 2003). They define festive events as a part of the “intangible cultural heritage,” or “the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.” Australian authors often quote the definition provided by The South Australian Tourism Commission (e.g., cited in Arcodia and Whitford 2006: 3): “Festivals are a celebration of something the local community wishes to share and which involves the public as participants in the experience. Festivals must have as a prime objective a maximum amount of people participation, which must be an experience that is different from or broader than everyday routine.”

Apart from the encyclopedic, dictionary, and institutional definitions, we should also quote those appearing in scientific literature. One of the most frequently cited definition in publications on event studies is the one formulated by Falassi (1987: 2): “Festival commonly means a periodically recurrent social occasion in which, through a multiplicity of forms and a series of coordinated events, all members of a given community participate directly or indirectly and to various degrees, united by ethnic, linguistic religious, historical bonds, and sharing a worldview.”⁹ This definition is also quoted in the “*Encyclopedia of Tourism*” (Jafari 2000: 226).

In accordance with another relevant scientific definition of festivals, these “are a ritualized break from routine that defines certain values in an atmosphere of joy in fellowship” (Horne 1989 cited in Derrett 2000: 127). Similarly, according to Getz (1994 – cited in Davies and Brown 2000: 162), festivals are “themed, public celebrations ... [that] commemorate something which has value to the com-

7 <http://www.sjp.pl/festival>.

8 <http://www.slownik-online.pl/kopaliniski/0B0086BD59031BC7412565CB0079CA6D.php>.

9 Falassi (1987) gives also a definition based on the dictionary meaning of the word “festival” in English.

munity ... have been created specifically to give people something to share, to inform them, to foster community pride ... As such, [festivals can be] performances or social dramas full of conflict and power statements ... art forms ... and stories told by members of a culture about themselves.” One publication written as part of a large research project called “Euro-Festival Project,” contains the following definition: “A festival is the manifestation through which a society or group makes plain its consciousness of its own identity and its determination to preserve its identity” (Friedrich 2000, cited in Segal and Giorgi 2009:14). In another work, Getz (2005: 21) gives a very short definition: “A festival is a themed public celebration.”

Polish scientific publications contain definitions which refer primarily to cultural and entertainment events. According to Ratkowska (2010: 114f.), a “festival is an organized event, consisting of a series of theatre performances, film and music shows, etc., of a similar theme and kind, possibly representing a given trend in art or being a review of the best examples of a given genre or output of a given artist. It may be an event presenting one or many arts. It may take the form of a competition or review. It is marked with an aura of exceptionality, extraordinariness or even festiveness, both on the part of the organizers and the most faithful audience. It may be a regular or one-off event, usually lasting at least two days.” A similar definition is given by Jędrzyak (2008: 7), who states that a festival is “a series of artistic events, usually of one type (e.g., film, music, theatre), which are a review of achievements in a given field, organized at one time and under a common name, often in the form of a competition.”

As we can see, the most comprehensive dictionary definition is the one found in the *Encyclopædia Britannica*; others focus more on the artistic function of festivals. Among the institutional definitions, the most interesting is the one provided by UNESCO, which treats festivals as a part of the intangible cultural heritage. The definition given by The South Australian Tourism Commission focuses mainly on the role of festivals in the lives of local communities. As for the definitions found in scientific literature, the most frequently quoted are those provided by Falassi (1987) and Getz (2005). The first of them is very wide-ranging because it refers to the whole, united community, which is not always true in the case of festivals.

On the other hand, the definition given by Getz (2005) seems to be rather too general. In another work, Getz (1994) offers a more comprehensive but somewhat incoherent definition of festivals. The definitions by Ratkowska (2010) or Jędrzyak

(2008) again focus on the artistic functions of festivals.¹⁰

The author of this article believes that there is therefore a need for a cohesive and concise definition of the term festival. Such definition should be brief and unambiguous, so that it could be easily used for identifying festivals. It should, at the same time, include all the basic features of festival events.

Figure 1 depicts the main elements of festivals, mentioned in the definitions above. They include the social features, such as the fact that festivals consolidate communities (local and regional), make it possible to build the social capital, reinforce interpersonal relations, and are combined with fun or occur outside the everyday routine. Festival features are also related to human culture, understood here as a complex whole which includes power, beliefs, art, morality, laws, customs and skills, and habits acquired by the members of society (Kłoskowska 2005: 21). Festivals also include certain organizational elements: they are one-off or regular events, often organized in public spaces around a certain dominating theme, and they may also contain competitive elements – though not necessarily (see Fig. 1).

Having completed this analysis, I wish to present my own definition of festival. Specifically, a festival is an organized socio-spatial phenomenon that is taking place at a designated time – outside the everyday routine – increasing the overall volume of social capital and celebrating selected elements of tangible and intangible culture. Such definition is comprehensive and, at the same time, precise enough to reflect the essential structural components of festivals. Obviously, it is still subject to critique and reformulations.

3 The Evolution of Festivals

Festivals have been a part of human life since antiquity. According to Frazer (2009), they were typical of most ancient cultures, from South America through India, Egypt to ancient Greece and Rome. Festivals were also popular in ancient China (Zhou 2010). Apart from social occasions (marriage, birth, death) and religious holidays, people often celebrated nature-related elements, e.g., the change of seasons or farming activities, such as sowing or harvesting (Frazer 2009: 136). They also celebrated

¹⁰ The work by Lee et al. (2010) contains definitions of multicultural festivals. However, as the authors refer to one particular type of festivals, these definitions are not presented in this chapter.



Fig. 1: The Elements of Festivals (Author's compilation).

events like the New Year, or the coronation of a new king. It must be stressed, however, that modern festivals are definitely more varied and have many more functions related to art, education, science, travel, etc. Art-related festivals had already appeared in antiquity, e.g., during the Greek Dionysia, a holiday in honor of the god Dionysus, when, apart from strictly "religious" rites, theatrical performances were also organized (Osnes 2001). One of the most famous Roman festivals was the Saturnalia, organized between December 17 and 24, and dedicated to Saturn, the Roman god of sowing or seed.¹¹ During the Saturnalia people had free time and could spend it on celebrations, gambling, eating, and performing arts. On those occasions, all the inhabitants were equal, including the slaves, who for the duration of the festivities symbolically took over the power in Roman homes.¹² It is believed that

Christmas and the Carnival tradition were based on the Roman Saturnalia (Reinach 2003).

Carnival as the fun time preceding the Christian period of Lent became popular in Europe in the Middle Ages. The name comes from the Latin words *carne* and *vale*, meaning "farewell to the flesh" (Arcodia and Whitford 2006). The Carnival begins on the Day of Epiphany (6 January) and lasts till Ash Wednesday, which falls on the 46th day before Easter. It usually ends with a big party and feast on its last day, called Fat Tuesday or Mardi Gras in French. The name is still used today, e.g., in the United States and Australia. In Poland and Germany there is a day called "Fat Thursday," which opens the last week of the Carnival. On this day, parties are organized and lots of berliner are eaten. In the Middle Ages, the Carnival was the time of parades, performances, and fancy dress parties. It was a kind of a cleansing ritual before the coming Lent (Osnes 2001). During late Middle Ages, the Carnival became less popular in cities and moved to the countryside (Chasteen 2009). Other popular medieval events in some European countries were local

¹¹ <http://www.britannica.com/EBchecked/topic/525167/Saturn>.

¹² The Saturnalia tradition derives from the Greek culture, where a similar holiday was organized to honor Cronus (Kronos) – the Greek equivalent of the Roman deity Saturn.

fairs. They were attended by merchants from the region or even from abroad, depending on the status of the fair. Although they were mainly commercial events, they often included cultural elements, such as mime shows or performances given by traveling circuses or theatrical groups (Łazarek i Łazarek 2005: 145). More importantly, during that period there appeared also new urban events that can be regarded as the first festivals. Strong (1984) distinguished three types of such happenings. The first one includes events organized when the ruler (king) arrived in the city or at the castle – with marching troops and parading courtiers, a festive meal, performances, and meetings with the local aristocracy. The second type was the knights' tournaments; their original aim was to train the knights in the art of fighting. Later, however, they turned into competitions, accompanied by cultural elements such as poetry reciting and musical performances. The third kind included entertainments that were taking place at the royal court. They were meetings of courtiers and aristocrats during feasts, dances, poetry reciting, and theatrical performances.

The court of Louis XIV in 17th-century France, became famous for its particularly refined performances that were bringing together dance, pantomime, and opera singing. Those events were precursors of today's opera. Still, the idea of ancient festivals and feasts imitating Roman Saturnalia or Bacchanalia was also revived on the popular level (Strong 1984). The following decades brought about further developments in that area. The oldest public festival – The Three Choirs Festival in Hereford (Great Britain), which is still organized today – was first held in 1724 (Segal and Giorgi 2009: 19). In 1784, the first Handel Festival was organized in Westminster Abbey, to honor the memory of George Frederick Handel (Frey 1994). A historical event that had a great impact on modern festivals was the French Revolution (1789–1799) in the consequence of which the monarchic/ecclesiastical power was terminated. The revolutionists established a new secular religion, called the “Cult of Reason,” later replaced by the “Cult of Supreme Being.” The establishment of those pseudo-religions was followed by the introduction of new state holidays, such as “The Festival of Reason” and “The Festival of Supreme Being.” They were mass events with philosophical and political speeches, recitations, theatrical, and other performances (Ozouf 1991).

The 19th century was the period of industrial development, marked with significant inventions in transport. Humanity entered the industrial epoch, which resulted in higher incomes, more leisure time, the emergence of the middle class, and

mass migrations to cities. Those factors triggered also an increased interest in culture as well as the development of tourism (Kaczmarek et al. 2010). It was reflected by greater tourist traffic associated with events, including festivals (Rohrscheidt 2008). In 1810, the German Oktoberfest was organized for the first time (Schulenkorf 2008) – one of the largest festive events in the world. Another historic moment was the establishing of the Bayreuth Festival, one of the oldest and still functioning festivals, dedicated to Richard Wagner (Frey 1994). In 1895, the Venice Biennale came into being – another famous and respected art festival still organized today.¹³ Moreover, the 19th century brought about a rebirth of Carnival in Latin America. It took place in major cities, such as Buenos Aires, Lima, Santiago de Chile, Havana, and Rio de Janeiro. Carnivals regained popularity in several European cities as well, including Venice, Cologne, or Nice, where they achieved the status of urban festivals (Chasteen 2009: 133 f.; Duvignaud 1989).

The 19th and early 20th centuries was also the time of world exhibitions dedicated to scientific and technological achievements. They were organized in London (1851), New York (1853), Vienna (1873), Philadelphia (1876), Paris (1855, 1867, 1878, 1889, 1900), and Chicago (1893) (Jackson 2008). Continued today as Expo, the exhibitions are among the most significant, festival-like world events, as they are usually accompanied by cultural and entertainment happenings. After the Second World War, Europe and other continents experienced a true festival boom (Frey 2000; Segal and Giorgi 2009). The post-war period brought about the Cannes International Film Festival (already planned before the war, but its first staging took place only in 1946), Edinburgh Festival (1947), Berlin International Film Festival (1951), and the Sundance Film Festival (originally created in 1978, but since 1991 it existed under the present name). In 1969, the first Woodstock Festival was organized (Evans and Kingsbury 2009). An important event for the development of festivals was also the initiation of the European Capital of Culture Program in 1985. It was conceived by Melina Mercouri and implemented by the authorities of the European Economic Community (today: The European Union). The highest increase in the number of festivals, however, was recorded in the 1990s and after 2000 (Hunyadi et al. 2006). A positive development factor was the growth of mass tourism after 1945. According to the World Tourist Organization, the number of tourist trips increased from 25 million in 1950 to about 760 million in 2004 (Wysokiński

¹³ <http://www.labiennale.org/>.

2005). Event tourism and its subtype – festival tourism – became an important part of general tourism.

As regards the number of modern festivals, Janiskee (1980) cited in Getz (2005: 6) listed over 12,000 various community festivals in the USA alone. In Australia, Gibson et al. (2010: 283) identified 2,856 festivals that are regularly organized in only three states: Tasmania, Victoria, and New South Wales. According to Frey (1994: 29), about 1,000 music festivals alone were organized in Europe in the 1990s. Similarly, Hannefors (2000), quoted in Tomljenović et al. (2001), stated that 430 music festivals were held in Sweden only in summer of 1993. In Łódź, the third largest city in Poland, about 60 festivals of different kinds are organized every year (Cudny 2006). In other Polish cities the situation is alike: Kraków holds 100 events annually, Warsaw about 80, Szczecin and Wrocław – each city about 70, and Gdańsk has close to 50 annual festivals (Stanisławska 2007).

4 The Causes of the Festival Boom in the 20th Century

The festival boom in the mid-20th century resulted from a number of factors: civilizational (including sociological, psychological, and ecological components), economic, including developments in the tourist industry, political evolution, and finally – advances in technology (see Fig. 2).

4.1 Civilizational, Social and Psychological Factors

According to A. H. Maslov's theory of needs (1943), the progress of civilization and higher incomes made it possible to satisfy the basic social needs in the highly developed countries, as well as to concentrate on high-level needs, including those connected with culture and entertainment, thus, also with festivals (Getz 1991). We could also observe a growing interest in festivals in the group of people who had not visited them before, e.g., the youth or people with lower incomes (Frey 2000). As the use of modern technologies reduces the number of direct interpersonal contacts, people look for other high-touch experience in order to compensate for this deficit (Goldblatt 2000).

In highly industrialized societies people frequently shy away from long holidays and choose shorter but more frequent trips, e.g., to festivals (Getz 2000; Goldblatt 2000). On the other hand, the human life cycle includes several episodes that require longer periods of leisure. Youth, for example, is the time of learning when people do not work – or do it less intensively – and thus have a lot of time for other activities, including participation in events, such as pop music festivals, traditionally attended by young people. Similarly, persons at the post-productive age also have a lot of free time and frequently take part in tourist trips, including festive events.

One conception, which is well described by a number of authors, is the escape-seeking theory. The need to get away from everyday routine and looking for new experiences in an environment con-

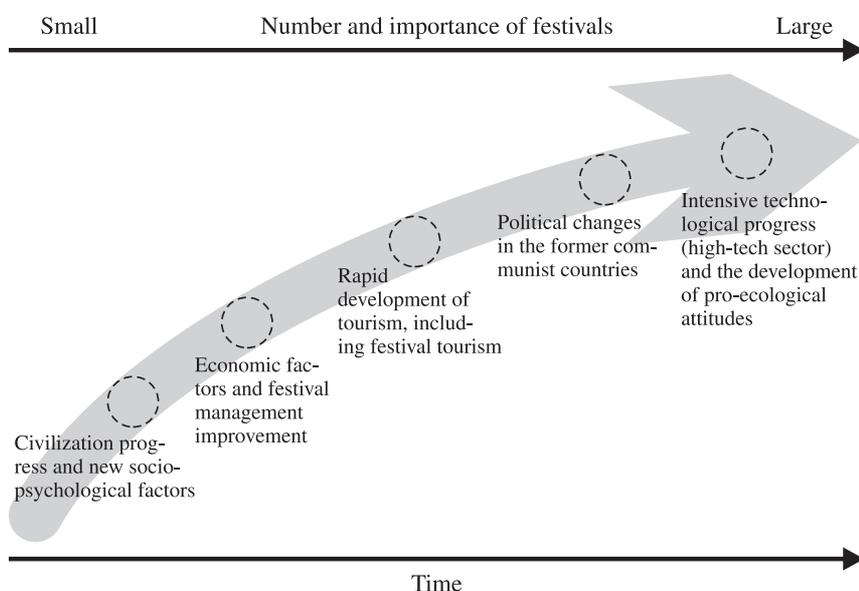


Fig. 2: The Main Factors of Festival Development in the Second Half of the 20th Century (Source: author's compilation).

trasting with our day-to-day experience contributes to the development of festival tourism (Iso-Ahola 1982 cited in Crompton and McKay 1997).

As for motivations of people participating in festivals,¹⁴ a number of individual social factors were distinguished, such as the already-mentioned escape from daily routine, the uniqueness of the event, excitement, socialization, family togetherness, relaxation, close-to-nature experience, curiosity, cultural exploration, group togetherness, or external group socialization. Since the studies were conducted in different countries, such as the United States, Italy, South Korea, Jordan, or South Africa, the findings cannot be considered universal, however. Another important factor that contributes to development of modern festivals is the mass migration and the ensuing appearance of multicultural societies. These processes are today reflected in a plethora of multicultural festivals, organized by ethnic minorities.¹⁵ A relatively new phenomenon constitute festivals organized by sexual minorities.¹⁶ Finally, the need to preserve and develop the cultural and religious identity is yet another factor in the expansion of festivals today. It is particularly important in the time of globalization and the related threat of losing one's cultural identity.¹⁷

4.2 The Economic Factors in Festival Development

The principal economic factor in the development of festivals has been the overall, steady growth of personal income in the industrialized world (Frey 2000; Getz 2000). Higher earnings enable people to spend the extra money on visiting festivals or – in the case of sponsors – on supporting festivals. Additionally, the number of festival has also increased dramatically along with the degree of their professionalization (Goldblatt 2000; Getz 2000). An obvious economic factor is also the growth of cities and regions where festivals are being organized.¹⁸

Similarly, the organizational professionalism of festivals attracts sponsors, in particular if they respond to their own institutional or private needs.¹⁹ Sponsors benefit from supporting festivals in different ways, e.g., they give their enterprises good publicity (O'Hagan and Harvey 2000). An example of such sponsorship is Plus Camerimage – the International Festival of the Art of Cinematography (Międzynarodowy Festiwal Sztuki Autorów Zdjęć Filmowych Plus Camerimage) in Łódź (Poland) that is supported by the large mobile phone operator, Plus GSM (Cudny 2011). Companies also support festivals which are thematically related to their market activity, e.g., the Shipwreck Diving Festival in Łódź is sponsored by firms connected with diving. A similar example is the Explorers Festival in Łódź associated with exploration and qualified and adventure tourism, sponsored by firms producing sports and trekking equipment (Cudny and Rouba 2012). The festival management also improved due to the development of specialized institutions dealing with such events (e.g. the International Special Events Society, founded in 1987) as well as university centers involved in research and personnel training (Getz 1998). In a number of countries, the dynamic development of cultural activities resulted in the appearance of specialized professional groups dealing with art, creative industries, and organization of art-related events, the so-called *culturpreneurs* (Lange 2009).

Yet another significant factor was the appearance of specialized periodicals devoted to publishing results of research on practical and theoretical issues related to event management, e.g., *Festival Management and Event Tourism*, later renamed to *Event Management* (founded in 1993 – Getz 2008). An important development was also the establishment of several advisory institutions dealing with culture, festivals, and tourism, such as the Sustainable Tourism Cooperative Research Centre in Australia; the New Zealand Tourism Research Institute; Palmer-Rae Associates in Belgium; or the Centre for Tourism and Cultural Change in Leeds, Great Britain. A particularly significant factor that contributes to the professionalization of festivals is their promotion

14 Mohr et al. (1993); Uysal et al. (1993); Formica and Uysal (1995); Scott (1995); Schneider and Backman (1996); Crompton and McKay (1997); Nicholson and Pearce (2001); Van Zyl and Botha (2004); Lee et al. (2004); Yuan et al., (2004); Yuan and Jang (2008).

15 Spiropoulos et al. (2006); Lee et al. (2010); Tondo (2010); Buch et al. (2011).

16 Gamson (1996); Pritchard et. al (1998); Morris (2005); Junge (2008).

17 Janiskee (1991; 1995); De Bres and Davis (2001); Rao (2001); Molloy (2002); Derret (2003); Arcodia and Whitford (2006); Cudny et al. (2011).

18 Waterman (1998); Quinn (2005); Visser (2005); Dudek-Mańkowska i Duda-Gromada (2007); Cuka i Cudny (2009).

However, some authors point to the fact that the role of some types of festivals is overrated regarding their impact on the development of the local economy (Long and Perdue 1990) and tourist assets (McKercher et al. 2006), as well as on building a positive image of tourist destinations (Boo and Busser 2005). – See also Higham & Ritchie (2001); Felsenstein and Fleischer (2003); Brennan-Horley et al. (2007); Gibson et al. (2010).

19 Peterson and Crayton (1995); O'Hagan and Harvey (2000); Frey (2000).

by the media, both traditional and electronic (Frey 2000; Milne and Ateljevic 2001; Goldblatt 2005). Finally, the quality of services offered during festivals (the standard of facilities, transportation, hotel and gastronomic services, etc.) is yet another element attracting visitors and enhancing the attractiveness of the event.²⁰

4.3 Tourism as a Factor in Festival Development

Another, or rather a group of factors, which triggered the contemporary rapid development of festivals is the expansion of tourism, especially cultural tourism. "In short, cultural tourism can be defined broadly as the commercialized manifestation of the human desire to see how others live. It is based on the demand to see other people in their authentic environment and to view the physical manifestations of their lives as expressed in arts and crafts, music, literature, dance, food and drink, play, handicrafts, language and ritual" (Dewar 2000: 126). This type of tourism expanded particularly after the Second World War, due to the overall rise of the living standards in the industrialized world. Additionally, people are increasingly turning away from the mass recreational or sightseeing activities and opt for shorter but more varied and individualized trips, including local cultural activities, or cultural tourism, particularly during summer months.²¹ This lowers significantly costs of travel but at the same time increases the number of visitors at local festivals (Frey 2000). In short, people are attracted to a given destination by a particular mixture of recreational and cultural activity. Such tourists are referred to as "culture-drawn" in professional literature (Nahrstedt 1997 cited in Rohrscheidt 2008). An example here is the Heineken Open'er Festival – a pop music festival held at the popular Polish seaside holiday resort, Gdynia.²²

Yet another, tourism-related phenomenon enhancing the development of contemporary festivals is the growing interest in the so-called adventure tourism. It occurs particularly in highly developed countries, where many people abandon traditional recreational tourism or sightseeing and search for a closer contact with nature, for adventure, new challenges and even dangerous ways of spending free time (Peters and Müller 2011). This includes such

activities as high mountain climbing, diving, and cave exploration. The market responds to that phenomenon by offering expeditions to high mountains (the Himalayas, the Alps) with professional guides, flights on board of a fighter plane, or visits to cosmodromes and participation in astronaut trainings. More and more people are going on exotic trips to dangerous areas, alone or in small groups.²³ It is this group of people that belongs to the audience of festivals where films and reports from expeditions are presented, e.g., The Explorers Festival and The Shipwreck Diving Festival (Cudny and Rouba 2012).

4.4 Political Factors

Political factors have also been important factors in festival development observed in recent decades. A particularly significant in this regard was the fall of communism in Central and East European countries, and the subsequent collapse of the USSR. Equally important are the socioeconomic transformations in China. All those processes resulted in the democratization of the postcommunist countries in Europe and the appearance of a new cultural and entertainment activity, including festivals. Moreover, the authorities began to take more and more responsibility for the socioeconomic development of cities and regions, including the cultural aspect, which in turn resulted in promotion of local festivals (Cuka i Cudny 2009). The processes described above also brought about the liberalization of legal norms concerning traveling and movement of population. Due to the accession of the postcommunist countries to the European Union, it became possible for them to take advantage of EU subsidies and programs promoting culture. A good example is the European Capital of Culture Program (designed in 1985 as "The European City of Culture"), and the European Cultural Month Program (initiated in 1990), which are organized and subsidized by EU authorities (*European Cities* 2004). Wrocław (Breslau), a city in South West Poland, will become the European Capital of Culture in the year 2016. The situation is considerably different in China, where despite economic transformations the communist political system has been maintained. However, even in these circumstances festival activity is developing much better today. Chinese authorities support certain events (even those related to Buddhism), considering them to be an element promoting the country and devel-

20 Lee, Petrick, and Crompton (2007); Lee, Lee, Lee, and Babin (2008); Axelsen and Swan (2010).

21 Getz and Frisby (1988); O'Sullivan and Jackson (2002); Prentice and Andersen (2003); Long and Robinson (2004); Buczkowska (2008); Getz (2008); Rohrscheidt (2008).

22 <http://www.opener.pl>.

23 Durydiwka (2003); Swarbrooke et al. (2003); Buckley (2006a, 2006b).

oping its tourist industry (Sofield et al. 1998; Ryan and Gu 2010). Furthermore, individual politicians across the ex-communist world and at different levels of power support festivals in order to gain immediate political benefits as well as for PR reasons. Certain annual festive events are even supported by members of the central government. For instance, the “Dialogue of Four Cultures Festival” was organized under the patronage of Polish prime ministers and presidents (Cudny 2006). In the countries with multinational societies, certain multicultural festivals such as “Auckland’s Pasifica Festival” in New Zealand, are often supported by local authorities, who promote certain social values, such as tolerance and multiculturalism (Buch et al. 2011; Getz 2005: 9).

4.5 Technological Factors

The rapid development of motor industry and road infrastructure in the 20th century increased the mobility of the population (Łobożewicz i Bieńczyk 2001), comparable to the development of aviation and cheap airlines in the last 20 years. Today people have an easier access to destinations where festivals are organized. Moreover, the electronic media have a positive effect on festivals, increasing their popularity (Getz 2005: 18; Slack et al. 2008). Interesting festival events are often popularized and advertised by television stations, radio, press, and web portals, which become their media patrons and give detailed reports of the festivals, devoting a lot of time to them in the news or special cultural programs. Modern technologies enable people to find information about festivals and buy tickets online (Getz 2010). The fast development of the Internet and active on-line contacts between people are extremely important (e.g., Facebook, YouTube, Flickr, etc.). The information which users of social networking websites share – including that concerning tourism and festival tourism – is getting more and more important (Kagermeier 2011). In virtual space, people who share the same interests may get in touch and exchange information, evaluate events, and arrange to meet at festivals in the real world (Goldblatt 2000).

4.6 Pro-Ecological Factors

The last factor in festival development, which gained a particular prominence in recent years, is the “pro-ecological” approach to life and to civilization in general, and specifically, the promotion of ecologi-

cal awareness, the development of “green” groups movement (e.g., Greenpeace, the Zieloni [Green] Party in Poland, the Bündnis 90/Die Grünen Party in Germany, etc.), the vegetarian ideology, and the idea of healthy eating and food. The appearance of a number of eco-festivals, such as the FICA Film Festival in Golas, Brazil, Umwelt-Filmtage in Ingolstadt or the Organic Food Festival in Bristol in the United Kingdom, should be viewed in this context. Festivals of this type are likely to develop further due to the growing role of pro-ecological attitudes and ideologies in contemporary societies.

5 Typology of Festivals

The multitude of festivals in today’s world really is indeed impressive. In the corresponding literature one can even find the term “festivalization,” which refers “to the role and influence of festivals on the societies that host and stage them – both direct and indirect, and in both the short and the longer term” (Roche 2011: 127). There are several types of modern festivals, based on different criteria. The most important of them include: religious vs. non-religious character, location, social relations, momentous character, seasonality, size, and theme (see Tab. 1).

Table 1: The Main Criteria of a Festival Typology (Source: author’s compilation).

	Criterion
Festivals	Attitude to religion
	Location
	Social class structure, power distribution, and social roles
	Important moments in life
	Season
	Scale and status/rank
	Theme

The first typologies of festival were provided by French sociologists, e.g., Durkheim. Depending on whether the theme of a festival belonged to the sacred or to the profane, Durkheim distinguished two basic types of festivals: the religious and the secular (Durkheim 2001). This classification is also mentioned by Falassi (1987), who identifies however a number of other festival types. The first one is based on the location of a festive event: here the author distinguishes, for instance, between rural and urban festivals. Considering social class structure, distribution of power, and available social roles, Fa-

lassi identified the following types of festivals: those organized by the people for the people, those organized by the establishment for itself, those held by the people for the establishment, those held by the establishment for the people, and those organized by the people against the establishment. An interesting, though quite chaotic typology was proposed by Duvignaud (1989). He divided festivals into: those that celebrate the milestones in human life (birth, initiation, marriage, burial); the restorative festivals which revive the memory of vanished or past cultures; the festivals based on rituals, such as religious ones or urban festivals (for instance carnivals and political celebrations, e.g., France's National Festival); and the small-scale private celebrations. Some other authors divide festivals into summer and winter events, according to the seasons in which they are organized (Aldskogius 1993; Ryan et al. 1998). Another typology was proposed by O'Sullivan and Jackson (2002); it is based on the following criteria: scale, location, theme, organizers, and aims. Thus, the authors distinguish three types of festivals: "home-grown" (small, country festivals, important for local communities), "tourist-tempter" (medium-sized festivals, organized for the local community and tourists in cities or on the outskirts), and "big bang" (huge urban events, organized mainly for tourists and inhabitants for the purpose of the economic growth of cities through tourism). On the basis of festivals in South Africa, Visser (2005) established 19 types according to their themes: art, art and music, dance, drama, film, general arts, key arts, jazz, music, agriculture, food, food and wine, cheese and wine, wine, identity-based, tourism, sport, and special interest festivals. Similarly, Ratkowska (2010) proposed a typology based on festival main theme: theatre, music, film, literature, multimedia, new technology, and visual arts festivals. Finally, referring to the categories of events described by Kaczmarek et al. (2010), the author of this article divided festivals according to their rank and scale into the following types: mega-events (high rank, large scale, present in the world media, having an influence on the country's economy), distinctive events (high rank, small scale, widely recognized and identified with the spirit of the city or region), large-scale (large scale, low rank, fairly popular, well-known, with a large audience), and local – that is, low rank, small scale, organized locally, at a small cost (Cudny 2011).

A large number of relevant publications do not refer, however, to any particular typology, although they do describe festivals of different sizes and scale, e.g., local festivals – mostly small or micro-

events,²⁴ regional festivals,²⁵ or large international festivals (Harvie 2003; Evans 2007). There are also publications whose authors analyze festivals divided according to their themes, e.g., multicultural festivals (Lee et al. 2010). Cudny and Rouba (2011) define multicultural festivals as events which refer to various areas of human culture and art. Another type described in literature is the aboriginal cultural festival (Chang 2006), which refers to the culture of indigenous local communities. Yet another interesting type constitute the "revival" festivals (Brennan-Horley et al. 2007), commemorating famous persons who have already died. A similar dimension have the so-called "restorative festivals" (Duvignaud 1989) that refer to vanished cultures and minorities which the organizers attempt to restore. An example of such an event was the "Dialogue of Four Cultures Festival in Łódź" (Cudny 2006).

Due to the growing acceptance of sexual minorities in industrialized countries, there are more and more gay and lesbian festivals.²⁶ Sea festivals are organized in coastal countries (Atkinson and Laurier 1998; Krausse 1998) and agricultural festivals are dedicated to the countryside and farming (Barbieri et al. 2010). There are numerous publications regarding food and wine festivals.²⁷ The development of this type of event is connected with the popularity of culinary tourism, which means the visiting of places with interesting and exotic cuisine as well as enotourism, which refers to the places where wine is produced. Events presenting exotic journeys, expeditions (adventure), and tourism problems have become very popular in recent years, e.g., the Explorers Festival in Łódź (Cudny and Rouba 2012). There are also science-related festivals, like the Festival of Science, Technology, and Art organized in the same city.²⁸

There are also festivals connected with art in general (art festivals)²⁹ as well as festivals referring to individual arts. Music festivals are widely described in the literature.³⁰ Other groups of art fes-

24 Getz and Frisby (1988); Mitchell and Wall (1986); Mitchell (1993); Delamere (2001); Delamere et al. (2001); Felsenstein and Fleischer (2003); Dickson and Milne (2008).

25 De Bres and Davis (2001); Molloy (2002); Lade and Jackson (2004); Jackson et al. (2005).

26 Gamson (1996); Pritchard et al. (1998); Morris (2005); Junge (2008).

27 Davies and Brown (2000); Yuan et al. (2005); Yuan and Jang (2008); Axelsen and Swan (2010).

28 <http://www.festiwal.lodz.pl>

29 Waterman (1998); Gitelson and Kerstetter (2000); Quinn (2005, 2006).

30 Frey (1986, 1994, 2000); Aldskogius (1993); Formica and Uysal (1995); Thrane (2002); Oakes (2003); Quinn (2003); King (2004); Bowen and Daniels (2005); Tohmo (2005); Wanhill (2006); Sharpe (2008); Burland and Pitts (2010).

tivals include theatre³¹ and film events.³² There are also festivals referring to other arts. Apart from theatre, music, and film events there are festivals devoted to photography, graphic design and artistic fabrics, comic books, or folk art (Cudny and Rouba 2011). An interesting type of festival is one devoted to design, such as the Design Festival in Łódź, considered to be one of the most interesting design festivals in the world (Rawsthorn 2010).³³

6 Conclusion

Festivals are currently among the fastest developing cultural events in the world. This phenomenon is accompanied by a plethora of scientific publications regarding festivals that appeared in recent decades. This article discusses the idea of a festival, its origin and history. It must be stressed that festivals flourished most in the course of the second half of the 20th century. Several factors led to that development: economic, including the development of mass tourism; political liberalization, technological progress, or the emergence of pro-ecological or vegetarian attitudes. Currently, festivals are treated as an important element in promotion of cities and regions, a tourist asset and product, attracting tourists and encouraging them to spend their money. As such, they became an important element of restructuring and development of certain underdeveloped rural areas and stagnating cities. The multitude of festival of various types demonstrates therefore their growing cultural significance.

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31 Mitchell (1993); Slack et al. (2008); Tyszka (1997).

32 Evans (2007); Seong (2007); Park, Oh, and Park (2010); Cudny (2011).

33 See also the website of the festival – <http://lodzdesign.com>.

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