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.

References Cited

Bonu, Barnabas Chungong
2012 A Short History and Traditions of Bambui. 1700–2012. Bristol: Reignite.

Carmichael, David L., Jane Hubert, and **Brian Reeves**
1994 Introduction. In: D. L. Carmichael, J. Hubert, B. Reeves and A. Schanche (eds.), Sacred Sites, Sacred Places; pp. 1–8. London: Routledge. (One World Archaeology, 23)

Diduk, Susan E.
1987 The Paradox of Secrets. Power and Ideology in Kedjom Society. Bloomington. [PhD Dissertation, Dept. of Anthropology, Indiana University]
1993 Twins, Ancestors, and Socio-Economic Change in Kedjom Society. *Man* 28: 551–571.

Fardon, Richard
1990 Between God, the Dead, and the Wild. Chamba Interpretations of Religion and Ritual. Washington: Smithsonian Institution Press.

Forni, Silvia
2001 Moulding Culture. Pottery and Traditions in the Ndop Plain. North West Province, Cameroon. Torino. [Unpubl. PhD Thesis, Università degli Studi di Torino.

Fubah, Mathias A.
2012 Title Cups and People. Relationships and Change in Grassfields Art. *Anthropos* 107: 183–195.

Geary, Christraud
1986 Burying "Mothers of Crops." Funerals of Prominent Women in Weh (Cameroon Grassfields). (Paper presented at the 29th Annual Meeting of the African Studies Association, Madison, Wisconsin, October 30 to November 2, 1986.)
1987 Basketry in the Aghem-Fungom Area of the Cameroon Grassfields. *African Arts* 20/3: 42–53, 89–90.

Jindra, Michael
2005 Christianity and the Proliferation of Ancestors. Changes in Hierarchy and Mortuary Ritual in the Cameroon Grassfields. *Africa – Journal of the International African Institute* 75: 356–377.

Knöpfli, Hans
1997 Crafts and Technologies. Some Traditional Craftsmen of the Western Grasslands of Cameroon. London: The British Museum. (British Museum Occasional Paper, 107)

Koloss, Hans, Joachim
2000 World-View and Society in Oku (Cameroon). Berlin: Dietrich Reimer Verlag. (Baesler-Archiv, Beiträge zur Ethnologie, Neue Folge, Beiheft, 10)

Kopytoff, Igor
1981 Aghem Ethnonesis and the Grassfields Ecumene. In: C. Tardits (dir.), Contribution de la recherche ethnologique à l'histoire des civilisations du Cameroon – The Contribution of Ethnological Research to the History of Cameroon Cultures. Vol. 2; pp. 371–381. Paris: CNRS.
1997 Ancestors as Elders in Africa. In: R. R. Grinker and C. B. Steiner (eds.), Perspectives on Africa. A Reader in Culture, History, and Representation; pp. 412–421. Oxford: Blackwell Publishers.

Nkwi, Paul Nchoji, and **Jean-Pierre Warnier**
1982 Elements for a History of the Western Grassfields. Yaounde: Dept. of Sociology, University of Yaounde.

Rowlands, Michael
1993 Accumulation and the Cultural Politics of Identity in the Cameroon Grassfields. In: P. Geschiere and P. Konings (eds.), Itineraires d'accumulation au Cameroun; pp. 71–97. Paris: Karthala.

Warnier, Jean-Pierre
2007 The Pot-King. The Body and Technologies of Power. Leiden: Brill. (African Social Studies Series, 17)

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

https://doi.org/10.5771/0257-9774-2014-2-640 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.

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 discipline[1] (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 1980s[3] 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 MICE[5]-related activities (conferences, congresses, conventions, exhibitions, forums, etc.).

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

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.

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).

https://doi.org/10.5771/0257-9774-2014-2-840 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.

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/festiwal.

8 http://www.slownik-online.pl/kopalinski/0B0086BD59031BC7412565CB0079CA6D.php.

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

https://doi.org/10.5771/0257-9774-2014-2-640 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.

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: 114 f.), 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 Jędrysiak (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 Jędrysiak (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.

https://doi.org/10.5771/0257-9774-2014-2-640 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.

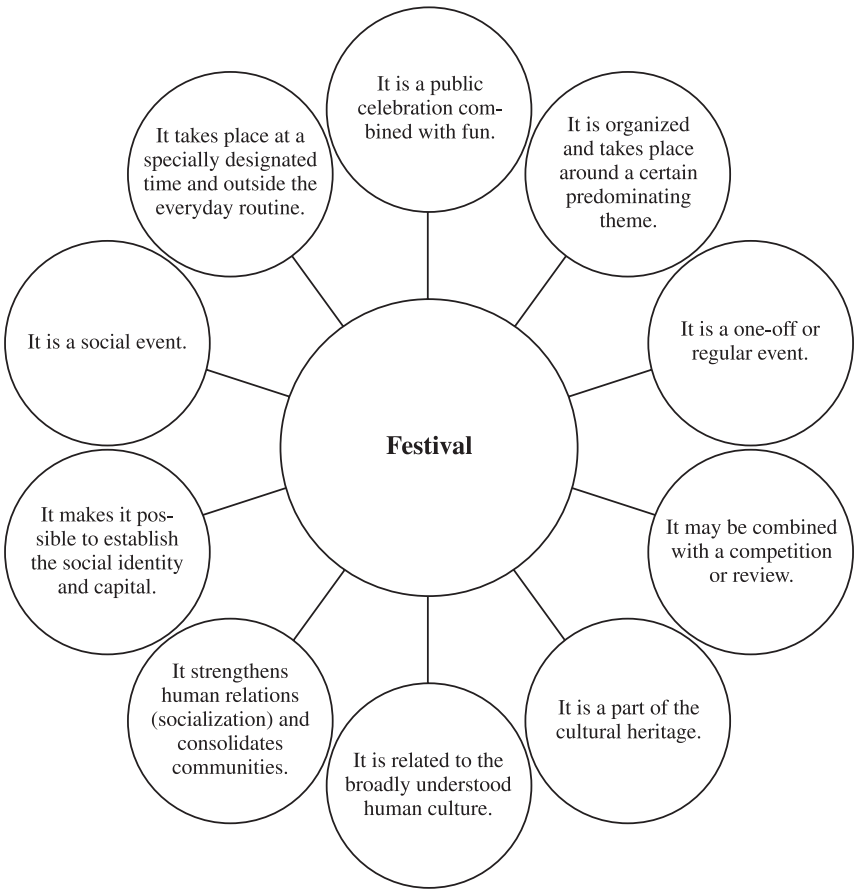

Fig. 1: The Elements of Festivals (Author's compilation).

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.

https://doi.org/10.5771/0257-9774-2014-2-840 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.

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 postwar 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/.

https://doi.org/10.5771/0257-9774-2014-2-640 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.

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-

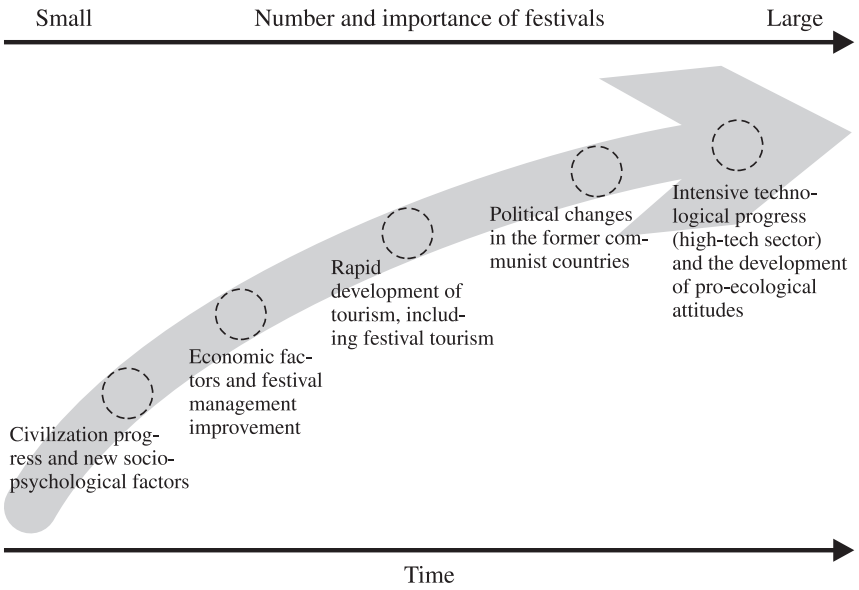

Fig. 2: The Main Factors of Festival Development in the Second Half of the 20th Century (Source: author's compilation).

https://doi.org/10.5771/0257-9774-2014-2-840 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.

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 ovarall, steady growth of personal income in the industrilized 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).

https://doi.org/10.5771/0257-9774-2014-2-840 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.

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).

https://doi.org/10.5771/0257-9774-2014-2-840 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.

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 multiculturality (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 ecological 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 indentifies 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-

https://doi.org/10.5771/0257-9774-2014-2-840 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.

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).

https://doi.org/10.5771/0257-9774-2014-2-840 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.

tivals include theatre[31] 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 restructuration and development of certain underdeveloped rural areas and stagnating cities. The multitude of festival of various types demonstrates therefore their growing cultural significance.

References Cited

Aldskogius, Hans
1993 Festivals and Meets. The Place of Music in "Summer Sweden." *Geografiska Annaler* (Series B, Human Geography) 75/2: 55–72.

Allen, John, Robert Harris, Leo K. Jago, and **A. J. Veal** (eds.)
2000 Events Beyond 2000. Setting the Agenda. Proceedings of Conference on Event Evaluation, Research, and Education. Sydney, July 2000. Sydney: Australian Centre for Event Management.

Arcodia, Charles V., and **D. A. Robb**
2000 A Taxonomy of Event Management Terms. In: J. Allen et al. (eds.); pp. 154–160.

Arcodia, Charles V., and **Michelle Whitford**
2006 Festival Attendance and the Development of Social Capital. *Journal of Convention & Event Tourism* 8/2: 1–18.

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.

Atkinson, David, and **Eric Laurier**
1998 A Sanitised City? Social Exclusion at Bristol's 1996 *International Festival of the Sea*. *Geoforum* 29/2: 199–206.

Axelsen, Megan, and **Taryn Swan**
2010 Designing Festival Experiences to Influence Visitor Perceptions. The Case of Wine and Food Festival. *Journal of Travel Research* 49/4: 436–450.

Barbieri, Carla, Yasuharu Katsube, and **Christine Tew**
2010 Attendance Motivations and Visitor Segments within a University Agricultural Festival. In: C. E. Watts, Jr., and C. LeBlanc (eds.), Proccedings of the 2009 Northeastern Recreation Research Symposium; pp. 165–171. Newton Square: U.S. Department of Agriculture, Forest Service, Northern Research Station.

Boissevain, Jeremy (ed.)
1992 Revitalizing European Rituals. London: Routledge.

Boo, Soyoung, and **James A. Busser**
2005 Impact Analysis of a Tourism Festival on Tourists Destination Images. *Event Management* 9/4: 223–237.

Bowen, Heather E., and **Margaret J. Daniels**
2005 Does the Music Matter? Motivations for Attending a Music Festival. *Event Management* 9/3: 155–164.

Brennan-Horley, Chris, John Connell, and **Chris Gibson**
2007 The Parkes Elvis Revival Festival. Economic Development and Contested Place Identities in Rural Australia. *Geographical Research* 45/1: 71–84.

Buch, Tina, Simon Milne, and **Geoff Dickson**
2011 Multiple Stakeholder Perspectives on Cultural Events. Auckland's Pasifika Festival. *Journal of Hospitality Marketing & Management* 20/3–4: 311–328.

Buckley, Ralf
2006a Adventure Tourism Products. Price, Duration, Size, Skill, Remoteness. *Tourism Management* 28/6: 1428–1433.
2006b Adventure Tourism. Wallingford: CABI.

Buczkowska, Karolina
2008 Turystyka kulturowa. Przewodnik metodyczny. Poznań: Akademia Wychowania Fizycznego im. Eugeniusza Piaseckiego w Poznaniu.

Burland Karen, and **Stephanie E. Pitts**
2010 Understanding Jazz Audiences. Listening and Learning at the Edinburgh Jazz and Blues Festival. *Journal of New Music Research* 39/2: 125–134.

Caillois, Roger
2001 Man and the Sacred. (Transl. from the French by Meyer Barash.) Urbana: University of Illinois Press

Cavalcanti, Maria-Laura
2001 The Amazonian Ox Dance Festival. An Anthropological Account. (With 2 responses.) *Cultural Analysis* 2: 69–106.

Chang, Janet
2006 Segmenting Tourists to Aboriginal Cultural Festivals. An Example in the Rukai Tribal Area, Taiwan. *Tourism Management* 27/6: 1224–1234.

Chasteen, John Charles
2009 Anything Goes. Carnivalesque Transgressions in Nineteenth-Century Latin America. In: W. G. Acree Jr., and J. C. González Espitia (eds.), Building Nineteenth-Century Latin America. Re-Rooted Cultures, Identities, and Nations; pp. 133–149. Nashville: Vanderbilt University Press.

https://doi.org/10.5771/0257-9774-2014-2-840 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.

Crompton, John L., and **Stacey L. McKay**
1997 Motives of Visitors Attending Festival Events. *Annals of Tourism Research* 24/2: 425–439.

Cruikshank, Julie
1997 Negotiating with Narrative. Establishing Cultural Ientity at the Youkon International Storytelling Festival. *American Anthropology* 99/1: 56–69.

Cudny, Waldemar
2006 Festiwal Dialogu Czterech Kultur jako przykład strategicznego produktu turystycznego dla Łodzi [The Festival of Dialogue of Four Cultures as a Strategic Tourist Product of Łódź]. *Turystyka i Hotelarstwo* 10: 117–128.
2011 Film Festivals in Łódź as a Main Component of Urban Cultural Tourism. *Bulletin of Geography* (Socio-Eeconomic Series) 15: 131–141.

Cudny, Waldemar, Blanka Gosik, i **Rafał Rouba**
2011 Festiwal kultury chrześcijańskiej w Łodzi jako przykład produktu turystycznego – wydarzenie. *Ekonomiczne Problemy Usług* 66/648: 89–100.

Cudny, Waldemar i **Rafał Rouba**
2011 Theatre and Multicultural Festivals in Lodz as a Free Time Management Factor among the Inhabitants and Tourists in the Post-Industrial City. *Acta geographica Universitatis Comenianae* 55/1: 3–22.
2012 The Role of Lodz Festivals in Promoting Adventure Tourism. *Polish Journal of Sport and Tourism* 18/4: 264–268.

Cuka, P., i **Waldemar Cudny**
2009 Rozwój funkcji kulturalno-rozrywkowej Łodzi w okresie transformacji. In: I. Jażdżewska. (red.), XXII Konwersatorium Wiedzy o Mieście. Tom 1: Duże i średnie miasta polskie w okresie transformacji; pp. 259–266. Łódź: Wydawnictwo Uniwersytetu Łódzkiego.

Davies, Jenny, and **Lorraine Brown**
2000 Tourism. Food, Wine, and Festivals – A Delectable Mix. In: J. Allen et al. (eds.); pp. 161–170.

De Bres, Karen, and **James Davis**
2001 Celebrating Group and Place Identity. A Case Study of a New Regional Festival. *Tourism Geographies* 3/3: 326–337.

Delamere, Thomas A.
2001 Development of a Scale to Measure Resident Attitudes toward the Social Impacts of Community Festivals. Part 2: Verification of the Scale. *Event Management* 7/1: 25–38.

Delamere, Thomas A., Leonard M. Wankel, and **Thomas D. Hinch**
2001 Development of a Scale to Measure Resident Attitudes toward the Social Impacts of Community Festivals. Part 1: Item Generation and Purification of the Measure. *Event Management* 7/1: 11–24.

Derrett, Ros
2000 Can Festivals Brand Community Cultural Development and Cultural Tourism Simultaneously? In: J. Allen et al. (eds.); pp. 120–128.
2003 Making Sense of How Festivals Demonstrate a Community's Sense of Place. *Event Management* 8/1: 49–58.

Dewar, Keith
2000 Cultural Tourism. In: J. Jafari (ed.); pp. 125 f.

Dickson, Geoff, and **Simon Milne**
2008 Measuring the Impact of Micro-Events on Local Communities. A Role for Web-Based Approaches. In: J. Ali-Knight, M. Robertson, A. Fyall, and A. Landkin (eds.), International Perspectives of Festivals and Events. Paradigms of Analysis; pp. 253–263. Amsterdam: Elsevier.

Dudek-Mańkowska, Sylwia, i **K. Duda-Gromada**
2007 Wydarzenia kulturalne jako element promocji turystycznej miasta. In: A. Stasiak (red..), Kultura i turystyka – razem czy oddzielnie; pp. 191–204. Łódź: Wydawnictwo WSTH w Łodzi.

Durkheim, Émile
2001 The Elementary Forms of Religious Life. (Transl. by C. Cosman, Albridged with an Introd. and Notes by M. S. Cladis.) Oxford: Oxford University Press. [French Orig. 1912]

Durydiwka, Małgorzata
2003 Turystyka przygodowa. *Prace i Studia Geograficzne* 32: 159–172.

Duvignaud, Jean
1976 Festivals. A Sociological Approach. *Cultures* 3/1: 13–28.
1989 The Festive Spirit. Feasts and Festivals as a Cornerstone of Community Life. *UNESCO Courier* 12: 11–17.

Encyclopædia Britannica
n. d. Feast. In: Encyclopædia Britannica. <http://www.britannica.com/EBchecked/topic/203113/feast> [30. 01. 2014]

Encyklopedia PWN
n. d. Festiwal. In: Encyklopedia PWN. <http://encyklopedia.pwn.pl/haslo.php?id=3900599> [30. 01. 2014]

European Cities
2004 Report on European Cities and Capitals of Culture. Study Prepared for the European Commission. Part I. Brussels: Palmer-Rae Associates. <http://ec.europa.eu/culture/pdf/doc654_en.pdf> [27. 01. 2014]

Evans, Mike, and **Paul Kingsbury** (eds.)
2009 Woodstock: Three Days That Rocked the World. New York: Sterling.

Evans, Owen
2007 Border Exchanges. The Role of the European Film Festival. *Journal of Contemporary European Studies* 15/1: 23–33.

Falassi, Alessandro
1987 Festival. Definition and Morphology. In: A. Falassi (ed.), Time out of time. Essays on the Festival; pp. 1–10. Albuquerque: University of New Mexico Press.

Felsenstein, Daniel, and **Aliza Fleischer**
2003 Local Festivals and Tourism Promotion. The Role of Public Assistance and Visitor Expenditure. *Journal of Travel Research* 41/4: 385–392.

Formica, Sandro
1998 The Development of Festival and Special Events Studies. *Festival Management and Event Tourism* 5/3: 131–137.

Formica, Sandro, and **Muzaffer Uysal**
1995 A Market Segmentation of Festival Visitors. Umbria Jazz Festival in Italy. *Festival Management and Event Tourism* 3/4: 175–182.

Frazer, James G.
2009 The Golden Bough. A Study in Magic and Religion. (Ed. with an Introd. and Notes by R. Fraser.) Oxford: Oxford University Press. [1st Ed. 1890]

https://doi.org/10.5771/0257-9774-2014-2-840 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.

Frey, Bruno S.
1986 The Salzburg Festival. An Economic Point of View. *Journal of Cultural Economics* 10/2: 27–44.
1994 The Economics of Music Festivals. *Journal of Cultural Economics* 18/1: 29–39.
2000 The Rise and Fall of Festivals. Reflections of the Salzburg Festival. *Working Paper* (Institute for Empirical Research in Economics, University of Zurich) 48: 1–16.

Friedrich, Karin (ed.)
2000 Festive Culture in Germany and Europe from the Sixteenth to the Twentieth Century. Lewiston: Edwin Mellen Press.

Frobenius, Leo
1999 African Genesis. Folk Tales and Myths of Africa. (Leo Frobenius and Douglas C. Fox.) Mineola: Dover Publications. [1st Ed. 1937]

Gamson, Joshua
1996 The Organizational Shaping of Collective Identity. The Case of Lesbian and Gay Film Festivals in New York. *Sociological Forum* 11/2: 231–261.

Getz, Donald
1989 Special Events. Defining the Product. *Tourism Management* 10/2: 125–137.
1991 Festivals, Special Events, and Tourism. New York: VanNostrand Reinhold.
1994 Event Tourism and the Authenticity Dilemma. In: W. F. Theobald (ed.), Global Tourism. The Next Decade; pp. 313–329. Oxford: Butterworth-Heinemann.
1998 Information Sharing among Festival Managers. *Festival Management and Event Tourism* 5/1–2: 33–50.
2000 Developing a Research Agenda for the Event Management Field. In: J. Allen et al. (eds.); pp. 9–20.
2005 Event Management and Event Tourism. Elmsford: Cognizant Communication. [2nd Ed.]
2008 Event Tourism. Definition, Evolution, and Research. *Tourism Management* 29/3: 403–428.
2010 The Nature and Scope of Festival Studies. *International Journal of Event Management Research* 5/1: 1–47.

Getz, Donald, and **Wendy Frisby**
1988 Evaluating Management Effectiveness in Community Run Festivals. *Journal of Travel Research* 27/1: 22–27.

Gibson, Chris, Gordon Waitt, Jim Waamsley, and **John Connell**
2010 Cultural Festivals and Economic Development in Nonmetropolitan Australia. *Journal of Planning Education and Research* 29/3: 280–293.

Gitelson, R., and **D. Kerstetter**
2000 A New Perspective on the Decision – Making Process of Arts Festival Visitors. In: J. Allen et al. (eds.); pp. 179–185.

Goldblatt, Joe J.
1990 Special Events. The Art and Science of Celebration. New York: VanNostrand Reinhold.
2000 A Future for Event Management. The Analysis of Major Trends Impacting the Emerging Profession. In: J. Allen et al. (eds.); pp. 1–8.
2005 Special Events. Event Leadership for a New World. Hoboken: John Wiley. [4th Ed.]

Gusfield, Joseph R., and **Jerzy Michalowicz**
1984 Secular Symbolism. Studies of Ritual, Ceremony, and the Symbolic Order in Modern Life. *Annual Review of Sociology* 10: 417–435.

Hall, Colin M.
1989 The Definition and Analysis of Hallmark Tourist Events. *Geojournal* 19/3: 263–268.

Hannefors, M.
2000 The Locals – Local Knowledge, Participation, and Identity. In: L. L. Mossberg (ed.), Evaluation of Events. Scandinavian Experiences; pp. 47–62. New York: Cognizant Communication.

Harvie, Jen
2003 Cultural Effects of the Edinburgh International Festival. Elitism, Identities, Industries. *Contemporary Theatre Review* 13/4: 12–26.

Higham, James E. S., and **J. R. B. Ritchie**
2001 The Evolution of Festivals and Other Events in Rural Southern New Zealand. *Event Management* 7/1: 39–49.

Horne, David
1989 Ideas for a Nation. Sydney: Pan Books.

Hunyadi, Zsuzsa, Péter Inkei, and **János Z. Szabo**
2006 Festival-World. Summary Report. National Survey on Festivals in Hungary Including Deliberations on Public Funding, Evaluation, and Monitoring. Budapest: KultúrPont Iroda.

Isar, R. F.
1976 Culture and the Arts Festival of the Twentieth Century. *Cultures* 3/2: 125–145.

Iso-Ahola, Seppo E.
1982 Towards a Social Psychological Theory of Tourism Motivation. A Rejoinder. *Annals of Tourism Research* 9/2: 256–262.

Jackson, Anna
2008 Expo. International Expositions 1851–2010. London: V & A Publishing.

Jackson, Julie, Meg Houghton, Roslyn Russell, and **Petra Triandos**
2005 Innovations in Measuring Economic Impacts of Regional Festivals. A Do-It-Yourself Kit. *Journal of Travel Research* 43/4: 360–367.

Jafari, Jafar (ed.)
2000 Encyclopedia of Tourism. London: Routledge.

Janiskee, Robert L.
1980 South Carolina's Harvest Festivals. Rural Delights for Day Tripping Urbanites. *Journal of Cultural Geography* 1/1: 96–104.
1991 Rural Festivals in South Carolina. *Journal of Cultural Geography* 11/2: 31–43.
1995 The Temporal Distribution of America's Community Festivals. *Event Management and Event Tourism* 3/3: 129–137.

Jędrysiak, Tadeusz
2008 Turystyka kulturowa. Warszawa: PWE.

Junge, Benjamin
2008 Heterosexual Attendance at Gay Events. The 2002 Parada Livre Festival in Porto Alegre, Brazil. *Sexuality & Culture* 12/2: 116–132.

Kaczmarek, Jacek, Andrzej Stasiak, i **Bogdan Włodarczyk**
2010 Produkt turystyczny. Pomysł, organizacja, zarządzanie. Warszawa: PWE.

https://doi.org/10.5771/0257-9774-2014-2-840 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.

Kagermeier, Andreas
2011 Social Web & Tourismus. Implikationen des internetgestützten Empfehlungsmarketings für nachfrageseitige touristische Praxis. In: P. Boksberger und M. Schuckert (Hrsg.), Innovationen in Tourismus und Freizeit. Hypes, Trends und Entwicklungen; pp. 59–78. Berlin: Erich Schmidt. (Schriften zu Tourismus und Freizeit, 12)

Kim, Hyounggon, Marcos C. Borges, and **Jinhyung Chon**
2006 Impacts of Environmental Values on Tourism Motivation. The Case of FICA, Brazil. *Tourism Management* 27/5: 957–967.

King, Stephen A.
2004 Blues Tourism in the Mississippi Delta. The Functions of Blues Festivals. *Popular Music and Society* 27/4: 455–475.

Kłoskowska, Antonina
2005 Kultura masowa. Krytyka i obrona. Warszawa: PWN.

Kowalczyk, Andrzej
2000 Geografia turyzmu. Warszawa: PWN.
2008 Współczesna turystyka kulturowa. Między tradycją a nowoczesnością. In: A. Kowalczyk (ed.), Turystyka kulturowa. Spojrzenie geograficzne; pp. 9–58. Warszawa: Uniwersytet Warszawski, Wydział Geografii i Studiów Regionalnych. (Geografia turyzmu, 1)

Krausse, Gerald H.
1998 Waterfront Festivals. A Spectator Analysis of Event Tourism in Three New England Cities. *Festival Management and Event Tourism* 5/4: 171–184.

Lade, Clare, and **Julie Jackson**
2004 Key Success Factors in Regional Festivals. Some Australian Experiences. *Event Management* 9/1–2: 1–11.

Lange, Bastian
2009 Markets in Creative Industries. On the Role of Culturepreneurs, Professionalisation, and Their Social-Spatial Strategies. In: H. Pechlaner, D. Abfalter, and S. Lange (eds.), Culture and Creativity as Location Factors – Looking beyond Metropolitan Areas; pp. 11–36. Innsbruck: Innsbruck University Press.

Lee, Choong-Ki, Yong-Ki Lee, and **Bruce E. Wicks**
2004 Segmentation of Festival Motivation by Nationality and Satisfaction. *Tourism Management* 25/1: 61–70.

Lee, Insun S., Charles Arcodia, and **Timothy J. Lee**
2010 The Key Characteristics of Multicultural Festivals. A Critical Review of the Literature. In: T. Rhodri (ed.), Events and Festivals Research. State of the Art; pp. 1–10. Leeds: Conference Proceedings. [Global Events Congress IV: Festivals & Events Research. State of the Art. Incorporating the 8th AEME Events Management Educators' Forum, Leeds, U.K., 13–16 July 2010]

Lee, So Yon, James F. Petrick, and **John Crompton**
2007 The Roles of Quality and Intermediary Constructs in Determining Festival Attendees' Behavioral Intention. *Journal of Travel Research* 45/4: 402–412.

Lee, Yong-Ki, Choong-Ki Lee, Seing-Kon Lee, and **Barry J. Babin**
2008 Festivalscapes and Patrons' Emotions, Satisfaction, and Loyalty. *Journal of Business Research* 61/1: 56–64.

Long, Patrick T., and **Richard R. Perdue**
1990 The Economic Impact of Rural Festivals and Special Events. Assessing the Spatial Distribution of Expenditures. *Journal of Travel Research* 28/4: 10–14.

Long, Philip, and **Mike Robinson** (eds.)
2004 Festivals and Tourism. Marketing, Management, and Evaluation. Sunderland: Business Education.

Łazarek, Marianna, i **Roman Łazarek**
2005 Śladami historii turystyki. Od starożytności do współczesności. Lublin: Wydawnictwo Akademickie Wyższej Szkoły Społeczno-Przyrodniczej w Lublinie.

Łobożewicz, Tadeusz, i **Grzegorz Bieńczyk**
2001 Podstawy turystyki. Warszawa: Wyższa Szkoła Ekonomiczna.

Manning, Frank E. (ed.)
1983 The Celebration of Society. Perspectives on Contemporary Cultural Performance. Bowling Green: Bowling Green University Popular Press.

McKercher, Bob, Wan Sze Mei, and **Tony S. M. Tse**
2006 Are Short Duration Cultural Festivals Tourist Attractions? *Journal of Sustainable Tourism* 14/1: 55–66.

Maslow, A. H.
1943 A Theory of Human Motivation. *Psychological Review* 50/4: 370–396.

Milne, Simon, and **Irena Ateljevic**
2001 Tourism, Economic Development, and the Global-Local Nexus. Theory Embracing Complexity. *Tourism Geographies* 3/4: 369–393.

Mitchell, Clare J. A.
1993 Economic Impact of the Arts. Theatre Festivals in Small Ontario Communities. *Journal of Cultural Economics* 17/2: 55–67.

Mitchell, Clare J. A., and **G. Wall**
1986 Impacts of Cultural Festivals on Ontario Communities. *Recreation Research Review* 13/1: 28–37.

Mohr, Karen, Kenneth F. Backman, Lawrence W. Gahan, and **Sheila J. Backman**
1993 An Investigation of Festival Motivations and Event Satisfaction by Visitor Type. *Festival Management and Event Tourism* 1/3: 89–97.

Molloy, J.
2002 Regional Festivals. A Look at Community Support, the Isolation Factor, and Funding Sources. *The Journal of Tourism Studies* 13/2: 2–15.

Morris, Bonnie J.
2005 Negotiating Lesbian Worlds. The Festival Communities. *Journal of Lesbian Studies* 9/1–2: 55–62.

Nahrstedt, Wolfgang
1997 KulturTourismus. Hagen: FernUniversität Hagen.

Nicholson, Rachael E., and **Douglas G. Pearce**
2001 Why Do People Attend Events. A Comparative Analysis of Vistitor Motivations at Four South Island Events. *Journal of Travel Research* 39/4: 449–460.

O'Hagan, John, and **Denice Harvey**
2000 Why Do Companies Sponsor Arts Events? Some Evidence and a Proposed Classification. *Journal of Cultural Economics* 24/3: 205–224.

O'Sullivan, Diane, and **Marion J. Jackson**
2002 Festival Tourism. A Contributor to Sustainable Local Economic Development? *Journal of Sustainable Tourism* 10/4: 325–342.

https://doi.org/10.5771/0257-9774-2014-2-840 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.

Oakes, Steve
2003 Demographic and Sponshorship Considerations for Jazz and Classical Music Festivals. *The Service Industries Journal* 23/3: 165–178.

Osnes, Beth
2001 Acting. An Encyclopedia of Traditional Culture. Santa Barbara: ABC-CLIO.

Oxford Wordpower
2002 Oxford Wordpower. Słownik angielsko-polski z indeksem polsko-angielskim. Oxford: Oxford University Press.

Ozouf, Mona
1991 Festivals and the French Revolution. Cambridge: Harvard University Press.

Park, Minkyung, Haemoon Oh, and **Jowon Park**
2010 Measuring the Experience Economy of Film Festival Participants. *International Journal of Tourism Sciences* 10/2: 35–54.

Peters, Mike und **Sabine Müller**
2011 Zur Motivationen von Extremsportlern. Eine empirische Analyse. In: P. Boksberger und M. Schuckert (Hrsg.), Innovationen in Tourismus und Freizeit. Hypes, Trends und Entwicklungen; pp. 29–42. Berlin: Erich Schmidt. (Schriften zu Tourismus und Freizeit, 12)

Peterson, Karen Ida, and **Carolyn Crayton**
1995 The Effect of an Economic Impact Study on Sponsorship Development for a Festival. A Case Study. *Festival Management and Event Tourism* 2/3–4: 185–190.

Pieper, Josef
1965 In Tune with the World. A Theory of Festivity. New York: Harcourt, Brace & World.

Piette, Albert
1992 Play, Reality, and Fiction. Toward a Theoretical and Methodological Approach to the Festival Framework. *Qualitative Sociology* 15/1: 37–52.
2005 Fête, spectacle, cérémonie. Des jeux de cadres. *Hermès* 3/43: 39–46.

Prentice, Richard, and **Vivien Andersen**
2003 Festival as Creative Destination. *Annals of Tourism Research* 30/1: 7–30.

Pritchard, Annette, Nigel J. Morgan, Diane Sedgely, and **Andrew Jenkins**
1998 Reaching out to the Gay Tourist. Opportunities and Threats in an Emerging Market Segment. *Tourism Management* 19/3: 273–282.

Quinn, Bernadette
2003 Symbols, Practices, and Myth-Making. Culture Perspectives on the Wexford Festival Opera. *Tourism Geographies* 5/3: 329–349.
2005 Arts Festivals and the City. *Urban Studies* 42/5–6: 927–943.
2006 Problematising "Festival Tourism." Arts Festivals and Sustainable Development in Ireland. *Journal of Sustainable Tourism* 14/3: 288–306.

Rao, V.
2001 Celebrations as Social Investments. Festival Expenditures, Unit Price Variation, and Social Status in Rural India. *The Journal of Development Studies* 38/1: 71–97.

Ratkowska, Paulina
2010 O festiwalu w kontekście turystyki kulturowej, czyli turystyka eventową raz jeszcze. *Turystyka Kulturowa* 6: 26–46.

Rawsthorn, Alice
2010 A Global Celebration of Design. *New York Times* (12. 09. 2010). <http://www.nytimes.com/2010/09/13/arts/13iht-design13.html?_r=0&pagewanted=print> [24. 01. 2014]

Reinach, Salomon
2003 Cults, Myths, and Religions. (Transl. by E. Frost.) London: Kessinger Publishing.

Ritchie, J. R. Brent
1984 Assessing the Impact of Hallmark Events. Conceptual and Research Issues. *Journal of Travel Research* 23/1: 2–11

Ritchie, J. R. Brent, and **Brian H. Smith**
1991 The Impact of a Mega-Event on Host Region Awareness. A Longitudinal Study. *Journal of Travel Research* 30/1: 3–10.

Roche, Maurice
2011 Festivalization, Cosmopolitanism, and European Culture. On the Sociological Significance of Mega-Events. In: L. Giorgi, M. Sassatelli, and G. Delanty (eds.), Festivals and the Cultural Public Sphere; pp. 124–142. London: Routledge.

Roemer, Michael K.
2007 Ritual Participation and Social Support in a Major Japanese Festival. *Journal for the Scientific Study of Religion* 46/2: 185–200.

Rohrscheidt, Armin Mikos von
2008 Turystyka kulturowa. Fenomen, potencjał, perspektywy. Gniezno: GWSHM Milenium.

Ryan, Chris, and **Huimin Gu**
2010 Constructionism and Culture in Research. Understandings of the Fourth Buddhist Festival, Wutaishan, China. *Tourism Management* 31/2: 167–178.

Ryan, Chris, Alan Smee, Sharon Murphy, and **Don Getz**
1998 New Zealand Events. A Temporal and Regional Analysis. *Festival Management and Event Tourism* 5/1–2: 71–83.

Schneider, I. E., and **Sheila J. Backman**
1996 Cross-Cultural Equivalence of Festival Motivations. A Study in Jordan. *Festival Management and Event Tourism* 4/3–4: 139–144.

Schulenkorf, Nico
2008 Oktoberfest München – The World's Largest Public Event. München: GRIN Verlag. [Seminar Paper]

Scott, David
1995 A Comparison of Visitors' Motivations to Attend Three Urban Festivals. *Festival Management and Event Tourism* 3/3: 121–128.

Segal, Jérôme, and **Liana Giorgi** (eds.)
2009 Euro-Festival Project. Arts Festivals and the European Public Culture. (Main Report; Project No: 215747.) <www.euro-festival.org> [24. 01. 2014]

Seong, Eunhee
2007 Successful Management and Achievements of a City Based Event as a Strategy for Destination Marketing. The

https://doi.org/10.5771/0257-9774-2014-2-840 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.

Case of Pusan International Film Festival. In: Proceedings of the Fourth International Event Research Conference. Re-evaluating the City/Town. Events as a Catalyst for Change, Melbourne; pp. 147–156. [Refereed Paper No. 1907] <www.business.uts.edu.au/acem/pdfs/proceedings_international_event_symposium_2007.pdf/> [18.09.2011]

Sharpe, Erin K.
2008 Festival and Social Change. Intersections of Pleasure and Politics at a Community Music Festival. *Leisure Sciences* 30/3: 217–234.

Slack, Frances, Jennifer Rowley, and **Sue Coles**
2008 Consumer Behaviour in Multi-Channel Contexts. The Case of Theatre Festival. *Internet Research* 18/1: 46–59.

Słownik Języka Polskiego
2013 Festiwal. In: Słownik Języka Polskiego. <http://www.sjp.pl/festiwal> [31.01.2014]

Słownik Języka Polskiego Władysława Kopalińskiego
n.d. Festiwal. In: Słownik Języka Polskiego Władysława Kopalińskiego. <http://www.slownik-online.pl/kopalinski/0B0086BD59031BC7412565CB0079CA6D.php> [31.01.2014]

Sofield, Trevor H. B., Fung Mei, and **Sarah Li**
1998 Historical Methodology and Sustainability. An 800-Year-Old Festival from China. *Journal of Sustainable Tourism* 6/4: 267–292.

Spiropoulos, Spiros, Dimitris Gargalianos D., and **Kalliopi Sotiriadou**
2006 The 20th Greek Festival of Sydney. A Stakeholder Analysis. *Event Management* 9/4: 169–183.

Stanisławska, A.
2007 Imprezy kulturalne jako element identyfikacji turystycznej Łodzi. In: A. Stasiak (ed.), Kultura i turystyka. Razem czy oddzielnie; pp. 205–218. Łódź: Wydawnictwo WSTH w Łodzi.

Strong, Roy C.
1984 Art and Power. Renaissance Festivals, 1450–1650. Berkeley: University of California Press.

Swarbrooke, John, Colin Beard, Suzanne Leckie, and **Gill Pomfret**
2003 Adventure Tourism. The New Frontier. Oxford: Butterworth-Heinemann.

Thrane, Christer
2002 Jazz Festival Visitors and Their Expenditures. Linking Spending Patterns to Musical Interest. *Journal of Travel Research* 40/3: 281–286.

Tohmo, Timo
2005 Economic Impacts of Cultural Events on Local Economies. An Input-Output Analysis of the Kaustinen Folk Music Festival. *Tourism Economics* 11/3: 431–451.

Tomljenović, Renata, Maria Larsson, and **Bill Faulkner**
2001 Predictors of Satisfaction with Festival Attendance. A Case of Storsjoyran Rock Music Festival. *Tourism* 49/2: 123–132.

Tondo, Josefina Socorro Flores
2010 Popular Religiosity and the Transnational Journey. Inscribing Filipino Identity in the *Santo Niño* Fiesta in New Zealand. *The Asia Pacific Journal of Anthropology* 11/3–4: 219–244.

Turner, Victor (ed.)
1982 Celebration. Studies in Festivity and Ritual. Washington: Smithsonian Institution Press.

Tyszka, Juliusz
1997 The School of Being Together. Festivals as National Therapy during the Polish "Period of Transition." *New Theatre Quarterly* 13/50: 171–182.

UNESCO
2003 Convention for the Safeguarding of the Intangible Cultural Heritage 2003. Paris, 17 October 2003. <http://portal.unesco.org/en/ev.php-URL_ID=17716&URL_DO=DO_TOPIC&URL_SECTION=201.html> [24.01.2014]

Uysal, Muzaffer, Lawrence Gahan, and **Bonnie Martin**
1993 An Examination of Event Motivations. A Case Study. *Festival Management and Event Tourism* 1/1: 5–10.

Van Zyl, Ciná, and **Christel Botha**
2004 Motivational Factors of Local Residents to Attend the Aardklop National Arts Festival. *Event Management* 8/4: 213–222.

Visser, Gustav
2005 Let's Be Festive. Exploratory Notes on Festival Tourism in South Africa. *Urban Forum* 16/2–3: 155–175.

Waitt, Gordon
2008 Urban Festivals. Geographies of Hype, Helplessness, and Hope. *Geography Compass* 2/2: 513–537.

Wanhill, Stephen
2006 Some Economics of Staging Festivals. The Case of Opera Festivals. *Tourism Culture & Communication* 6/2: 137–149.

Waterman, Stanley
1998 Carnivals for Elites? The Cultural Politics of Arts Festivals. *Progress in Human Geograhy* 22/1: 54–74.

Wysokiński, J.
2005 Turystyka czynnikiem przemian współczesnego świata. In: Z. Krawczyk, E. Lewandowska-Tarasiuk, i J. W. Sienkiewicz (red.), Turystyka jako dialog kultur; pp. 33–56. Warszawa: Wyższa Szkoła Ekonomiczna.

Yuan, Jingxue, Liping A. Cai, Alastair M. Morrison, and **Sally Linton**
2005 An Analysis of Wine Festival Attendees' Motivations. A Synergy of Wine, Travel, and Special Events? *Journal of Vacation Marketing* 11/1: 41–58.

Yuan, Jingxue, and **Soo Cheong Jang**
2008 The Effects of Quality and Satisfaction on Awareness and Behavioral Intentions. Exploring the Role of a Wine Festival. *Journal of Travel Research* 46/3: 279–288.

Zhou, Yiqun
2010 Festivals, Feasts, and Gender Relations in Ancient China and Greece. New York: Cambridge University Press.

https://doi.org/10.5771/0257-9774-2014-2-840 - Generiert durch IP 216.73.216.103, am 04.03.2026, 02:13:11. © Urheberrechtlich geschützter Inhalt. Ohne gesonderte Erlaubnis ist jede urheberrechtliche Nutzung untersagt, insbesondere die Nutzung des Inhalts im Zusammenhang mit, für oder in KI-Systemen, KI-Modellen oder Generativen Sprachmodellen.