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주최: 강원대학교 산업경제연구소  
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Organizers: Institute of Industrial Research, KNU  
Institute of Management Research, KNU  
Korean National Commission for UNESCO

후원: 춘천시  
Sponsor: Chunchon City

## 프로그램

10:00 - 10:30 등록

10:30 - 10:50

개회사: 유네스코 한국위원회 사무총장

축사: 춘천 시장

10:50 - 11:30

초청 강연: 박용수 (강원대 총장)

“문화활동 센터로서의 대학의 역할과 지역 발전”

11:30 - 13:00

점심 (강원대 총장 초청)

13:00 - 15:20

사회: 김성기 (강원대)

발표:

리잔 김슨 (호주 문화 미디어 정책 센터)

“문화발전과 록앤롤의 만남: 청소년 음악 축제에서 정부는 무엇을 배울 수 있는가?”

젠케 자 (중국 문화부 예술국)

“문화와 경제: 중국의 문화 축제와 지역 사회경제의 발전”

이 승구 (강원대)

“카지노 개발의 사회 문화적 영향: 강원도 폐광지역을 중심으로”

토론: 김철원 (한국 관광연구원)

전동환 (강원대)

박근수 (경동대)

15:20 - 15:30 휴식

15:30 - 17:50

사회: 이정자 (강원대)

발표:

로빈 트로터 (호주 문화 미디어 정책 센터)

“두 수변 축제 이야기: 축제의 기능과 다양성”

유프라시오 아바야 (필리핀 대)

“필리핀의 파히야스 축제: 지역사회의 발전과 관광”

이 훈 (배제대)

“지역관광 축제 모형개발과 사례연구: 대전 사이언스페스티벌”

토론: 김재영 (경동대)

이충기 (동국대)

유상엽 (강원대)

17:50 - 18:00 휴식

18:00 - 18:30

종합 토론

사회: 정기문 (강원대)

17:00 - 19:00

만찬 (춘천시장 초청)

## Program

10:00 - 10:30 Registration

10:30 - 10:50 Opening Remarks by Yersu Kim, Secretary-General  
of the Korean National Commission for UNESCO,  
Congratulatory Remarks by Ke Sup Bai, Mayor of  
Chunchon City

10:50 - 11:30 Guest Speaker's Address by Yong Soo Park,  
President of KNU, "The Role of University as a  
Center of Cultural Activities in Regional  
Development"

11:30 - 13:00 Lunch (Hosted by the President of KNU)

13:00 - 15:20 Chair: Sung Ki Kim (Kangwon National Univ)

### Papers:

Lisanne Gibson (Australian Key Centre for Cultural and Media Policy)  
"Cultural Development Meets Rock and Roll: What  
Government Can Learn from Youth Music Festivals"

Zhenke Zha (Director-General of the Art Bureau of the Ministry  
of Culture, China)  
"Culture and Economy: Chinese Cultural Festivals  
and General Development of Regional Social  
Economy"

Seungkoo Lee (Kangwon National Univ)  
"Considerations on Cultural and Social Impacts of  
Casino Business Development: A Case Study of  
Kangwon Province In Korea".

### Discussants

Chul Won Kim (Korea Tourism Research Institute)  
Dong Whan Chun (Kangwon National Univ)  
Keun-Soo Park (Kyungdong Univ)

15:20 - 15:30 Coffee Break

15:30 - 17:50 Chair: Jung Ja Lee (Kangwon National Univ)

Papers:

Robin Trotter (Australian Key Centre for Cultural and Media Policy)  
"A Tale of Two Water Festivals: An Enquiry into  
the Function and Diversity of Festivals"

Eufracio Abaya (University of Philippines)  
"The Pahiyas Festival in a Philippine Town through  
Time: Community Relations, Development, and Tourism"

Hoon Lee (Paichai Univ)  
"Developing Conceptual Model for a Festival  
Planning and a Case Study: Taejon Science  
Festival 2000"

Discussants:

Jae Young Kim (Kyungdong Univ)  
Chun Ki Lee (Dongkuk Univ)  
[Sang Yup Rhieu](#) (Kangwon National Univ)

17:50 - 18:00 Break

18:00 - 18:30 Concluding Discussion  
[Chair: Sang Yup Rhieu](#) (Kangwon National Univ)

19:00 - 21:00 [Dinner \(Hosted by the Mayor of Chunchon City\)](#)

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Cultural Development meets Rock and  
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(or what government can learn from pop music  
festivals)

by

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# Cultural Development meets Rock and Roll

Lisanne Gibson

## I . INTRODUCTION

This paper has been adapted from one written as part of a joint study commissioned by the Asia-Pacific Regional Centre of the Culturelink Network for the Joint Study Project on Culture and Development in the Asia-Pacific Region. The aims of this project are to provide information which can be used in the formulation, evaluation and implementation of cultural policy in the region. A version of this paper was also presented in July, 2000 at the Third International Cultural Studies Conference in Birmingham, UK. The issues canvassed in these papers are discussed at length in the conclusion to my book, *The Uses of Art: Constructing Australian Identity*, which will be published by the University of Queensland Press in 2001.

The cultural products which youth produce and consume have not been the focus of cultural funding; typically the market has governed the cultural spheres in which youth participate. The term youth is used throughout this paper as a descriptive term used to denote young people. In Australia youth arts policy usually applies to people aged between 12 and 25, although some programs extend to cover people up to the age of 30.. Youth arts policy presents challenging opportunities to develop cultural

policies which are grounded in new paradigms of support. Cultural development is being articulated as just such a new paradigm for cultural policy. This new paradigm involves the facilitation of cross-sectoral partnerships which support cultural process, practice and production and not, or at least not only, cultural things. Contemporary debates about youth arts policy are enlightening to the dimensions of policy discussions about cultural development and rationales for cultural funding more generally. If cultural development aims to facilitate sustainable cultural pluralism a shift in the object and logic of funding will be required.

Youth cultural policy as it is currently being developed in Australia attempts to establish positive relations between government arts funding organisations and zones of cultural production which have previously been considered outside their ambit. The defining rhetoric of contemporary youth arts policy is to support youth arts as these are produced and consumed by youth. However, to support youth culture as youth engages in and creates it requires a significant broadening of the role of the traditional arts funding agency both in terms of the product and audiences it supports and the models of funding it develops. I will argue that in spite of the culturally pluralist rhetoric, the reality is that youth arts programs continue to operate on logics of support which construct a dichotomy between high and educational cultural forms and low and merely entertaining

cultural forms. I want to argue that the primary challenge which youth arts presents to government is the necessity for cultural policy to develop models which will allow productive and sustainable partnerships between commercial interests and government in ways which will continue to privilege the advancement of the public interest as the defining rationale for cultural programs. The objective of this model of cultural support would be sustainable cultural development which is articulated around different policy objectives as these are linked to different local, national or global communities. Commercial music festivals are cultural programs which are unparalleled in their ability to attract the youth cohort. Commercial music festivals present an ideal opportunity for sustainable partnerships between for-profit and not-for profit cultural organisations which would facilitate the presentation of diverse cultural product.

## **II. CULTURAL DEVELOPMENT**

There has been a shift in the underlying principles governing contemporary cultural policy and cultural funding. This has manifested itself in a range of structural changes, such as the gradual withdrawal of government from direct funding of the cultural sector (and indeed the welfare sector in general); the globalisation of the cultural market and intensification of

competition for audience attraction in local cultural markets; changing audience constitution and practices; and the increasingly culturally diverse nature of national populations (Lavigne 1998, p. 13-15). In response to these changes cultural management has taken a number of new forms such as the adoption of an entrepreneurial focus; an encouragement of partnerships between non-profit, government, business and philanthropic agencies; and, the application of industry models to the cultural sector. We are at a crossroads in relation to the basic terms on which communities access cultural resources. If cultural funding and management facilitates social, cultural and political capacities, knowledges, and identities, then, this shift in the management of cultural resources is of great significance. Can these new cultural industries discourses of cultural provision and management provide for plural cultural sustainability?

Articulated in contrast to the entrepreneurial focus of the cultural industries agenda, the primary focus of cultural development has been the application of notions of development and sustainability to the relations between communities and culture. Cultural development programs are also based on the encouragement of partnerships between non-profit, government, business, and philanthropic agencies in order to encourage cultural sustainability (Intergovernmental Conference on Cultural Policies for Development 1998, p. 13-19). The aim of these partnerships is not primarily the bums on seats concern of

audience development as this tends to be articulated in the cultural industries model of arts funding, rather cultural development partnerships aim to achieve sustainable frameworks for the support of plural cultural products and processes. However, while the logic underpinning UNESCO's cultural development statement *Our Creative Diversity* is democratic and pluralist we must bear in mind that cultural policy is inescapably normative, cultural development policies can not be neutral (de Cuéllar 1996). Tony Bennett and Colin Mercer make the point in a report commissioned for UNESCO that 'Culture and development' were first put together in the context of western programs of cultural assimilation; how culture and development are put together and the role that cultural policies play in mediating the connections between them are, ultimately, questions concerning the frameworks within which, at both the national and the international levels, the relationships between different human ways of living will be managed. (1998, p. 5)

While cultural development sits comfortably within a socially democratic language, nevertheless, we must remain aware that the funding of culture involves a choice, which has political, social and economic ramifications, as to what is funded and what is not. The cultural products which youth produce and consume have not to date tended to be a focus of cultural funding, rather, the market has governed the cultural spheres in which youth participate. If we are to put into effect our policy understanding

of culture as peoples own way of life as a value, as a right, as a responsibility and as an opportunity (de Cuéllar 1996, p.7), then it will be necessary to move away from our traditional narrow definition of the arts. This is as important for communities asserting their identities within national boundaries as it is on the transnational or international stage.

### III. YOUTH CULTURAL CONSUMPTION

Ten years ago Paul Williss paradigmatic study of youth Common Culture argued that most youth while not involved with the arts are all the time expressing or attempting to express something about their actual or potential cultural significance (1990, p. 1). The Australian Cultural Consumption Project, an extensive study of Australian cultural tastes, preferences and activities, found that people under the age of 25 had a very high rate of participation in cultural activities with strong attendance rates at rock concerts, movies, theme parks, night clubs, pubs with live bands and film festivals (Bennett, Emmison and Frow 1999, p. 250). These findings are supported by the Australian Bureau of Statistics (ABS) study of Youth and the Arts which found that youth had a very high rate of participation in a range of cultural activities. Attendance at popular music concerts was at a rate twice that for older people; in a range of occupations in

the performing arts and film and video sectors there was a higher than average representation of youth; and younger households spent 40% a week more on cinema admission and 70% more on music than average households (ABS 1996, p. 2-3). However, the Australia Council, the Australian Federal governments arts funding body, found in its Promoting the Value of the Arts project that youth do not participate in the arts and find the arts elite. This survey was commissioned from Saatchi and Saatchi, it became apparent at Saatchis industry briefing on the findings of the survey that their finding was the result of a bizarrely narrow approach to the category of the arts as what has traditionally been termed the high arts- opera, theatre, fine art, ballet, and so forth. Clearly what is at issue here is a distinction in the meaning of the two terms culture and arts. How then is youth arts policy to negotiate the problematic that the arts product it has traditionally supported is not the arts product that youth consume the most? That is, should youth arts policy continue to encourage youth to attend opera or are there more productive ways to facilitate youth access to a diversity of cultural product? In order to address these questions we need to discuss the particular dimensions of youth cultural consumption.

When cultural activity is measured account is taken of the sphere of commercial cultural production, television, popular music, computer games, dance parties and so forth, but when we discuss the arts we are usually referring to the non-profit

cultural sector. In Promoting the Value of the Arts the arts were defined as opera, ballet, fine arts and theatre, in other words the field of restricted culture. It was in relation to these types of cultural activity that research done for the Promoting the Value of the Arts project found that youth believed the arts to be elite. However, the Youth and the Arts study shows that the difference in the magnitude of the participation rates between youth and the older population for venues usually defined as arts venues was minimal and indeed the proportion of youth attending theatre was significantly higher than other age groups (ABS 1996, p. 16). Most significantly this study also found that the participation rate for full time students aged 15-24 is higher for all venues/ activities, except popular music concerts, than for young people not engaged in full time study (ABS 1996, p. 17). Clearly our understanding of youth cultural consumption needs to be more sophisticated than one which imagines simply that young people consume commercial culture (popular music, computer games, and so forth) and not the arts. Rather, levels of youth participation in the entire cultural field are linked to socio-economic factors and above all to educational capital.

French sociologist Pierre Bourdieu has argued that individual cultural consumption and participation is integrally connected to cultural capital which is in turn linked to level of educational attainment See especially the development of this argument in *Distinction: A Social Critique of the Judgement of Taste* 1994..



Bourdieu observes that in culture produced and distributed commercially by the mass media, consumption is more or less independent of the educational level of consumers; however, the field of restricted culture (the high arts) owe their specifically cultural rarity, and thus their function as elements of social distinction, to the rarity of the instruments with which they may be deciphered (1993, p. 120). What does this mean for cultural policy as it bears on youth? Does this mean that youth cultural policy should focus on providing access to those governmentally subsidised forms of culture which youth with lower levels of education have demonstrated limited participation in? Or does this mean that there is no role for youth cultural policy or the funding of youth arts because evidence shows that the commercial market provides the cultural product that youth most consumes?

What does all this have to do with youth music festivals? The significance of music festivals is clear if we take into account the finding of Youth and Music in Australia that while participation rates for all categories [of music] were higher among those studying full-time this was not the case for popular music where the participation rate was 43.3% for those studying full-time and 46.2% for those not studying full-time (London and Hearder 1997, p. 39) See also ABS p.17, 1996.. Thus, in keeping with Bourdieus finding that participation in the commercial cultural field was independent of cultural capital, in Australia

participation in popular music attracts an audience which is not limited by educational attainment. Furthermore, for the 15-17 year old age group outdoor music festivals are the most attended form of cultural event. If the aim of cultural policy is to facilitate democratic access to a range of cultural goods, on these findings the popular music festival is an unmatched site for facilitating democratic cultural access. However, if traditional arts organisations are to seek partnerships with alternative cultural providers it will require a shift in policy which will take account of the sites in which youth produce, consume and participate in culture, many of these sites are commercial. Paul Willis made this point when he argued ten years ago that our best chances of encouraging an artistic democracy are not through democratisation of the arts- opening access for new publics to the established institutions and practice- but through an identification, recognition and support of existing creative experiences and activities not at present regarded as artistic but which are now part of our common culture. (1990b, p. 10)

The primary point here is that youth arts policy and indeed arts policy in general must develop frameworks to support sustainable and productive partnerships with commercial cultural and other organisations. The issues at stake in this policy shift are brought into considerable focus in youth arts policy given that the culture that youth consume and participate in is primarily commercial. How can government arts funding agencies

and non-profit arts organisations build relations with commercial cultural organisations in ways which allow government and non-profit organisations to retain focus on the public interest components of their missions? Or to put this another way how can we successfully marry the cultural industry and cultural development policy agendas?

#### **IV. THE LIVID FESTIVAL**

Popular music festivals have a long history, Woodstock in America and Glastonbury in England spring to mind as classic pop music festivals. The Livid Festival, staged in Brisbane, Queensland, is Australia's longest running popular music festival having been established in 1988. Livid was started as a reaction to the International Exposition which was held in Brisbane in 1988. Livid was conceived of as an oppositional forum for the exhibition of Brisbane art and music produced by young people. Despite its massive growth and commercial success Livid still retains this focus on providing a space for the display of young Brisbane artists. A plethora of other festivals have emerged in recent years to compete for the substantial commercial value of Livid's audience but the Festival has continued to grow from 1800 ticket sales in 1988 to 1999's 35,000 ticket sales. According to Peter Walsh, founder of the Festival and one of its current

Directors, around 25% of the Livid audience is under 18 years old, with the majority being between 18 and 25 years old.

The art program at Livid plays a significant role in the construction of a particular kind of identity which facilitates community amongst a disparate audience. While it is undeniable that the main audience attraction at Livid is the music, the arts program makes a significant contribution to the construction of this festival as more than simply a big commercial event. The Livid Festival is the only commercial youth music festival in Australia which has an art program. The art program at Livid contributes to the construction of Livid as a specifically Brisbane show. This is not to say that the Livid Festival only consists of homegrown music and art but that there is a significant effort made to ensure that a component of the music program (in 1999 twelve music bands out of fifty) and the emphasis of the art program provides a venue for emerging Brisbane artists.

The art at Livid is also iconographic of each years festival. For instance, in 1994 and 1995 Brisbane artist Craig Walsh installed a series of monumental heads, Peter Walsh argued that it is these heads which most people recall from those Festivals and not the headlining band. At Livid Festival 1999 an appearance was made by Pope Alice (alias Brisbane performance artist Luke Roberts) who moved through the 35,000 crowd encased in his Popemobile and dispensing religious relics (see

Lynch 1999 for a review). In addition to the iconographic function of these events, spectacular events such as Pope Alices tour provide random distraction for the crowd. The audience for art at Livid thus consumes the art as part of the Livid experience; this is a different art/ audience relation to the traditional object/ viewer relationship. This is not to suggest that the example of Livid provides a definitive or the only model for the provision of a plurality of cultural products and processes to a youth audience. Rather, it is to point to a example of a popular youth cultural activity which can facilitate a variety of cultural forms. Unfortunately government has not sought to forge partnerships which would capitalise on such opportunities.

## V. CONCLUSION

I have discussed above the ways in which the cultural development agenda advocates supporting culture where, when and as it is created by communities and funding it from within these communities. The Livid Festival is an example which demonstrates that young people are not intrinsically bored by the arts (as the Australia Council defines them). The art program at Livid is funded by the Festival and, unusually for Australian arts programs, receives no government assistance. Colin Mercer and Gillian Swanson argue that youth arts policy must be situated

within a general framework of strategic cultural development and recommend that mechanisms of liaison, policy co-ordination and partnership between the Australia Council and other agencies in the public and private sectors are a precondition of effective policy development and implementation (1990/91, p. 169). This will require that arts funding agencies define their objects broadly and recognise that youth arts policies must start from where young people are. Youth participate in a broad range of cultural practices many of which occur in the commercial sphere. It is here that there is a clear role for government arts funding in playing a role by intervening in the operation of market arrangements. In this case one could see a role for a government-funded component of music festivals like Livid. Such government funding would ensure, for instance, the continuation and expansion of opportunities for early career artists. It is on the basis of partnerships of this kind that youth arts policy should take its bearings.

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Asia-Pacific Regional Centre of the Culturelink Network  
Joint Study on Culture and Development

## **Culture and Economy**

Chinese Cultural Festivals and general development  
of regional social economy

Zhenke Zha

Director-General of the Art Bureau of the Ministry of  
Culture  
China



# Culture and Economy

Zhenke Zha

## I. Chinese Cultural Festivals

China is a multi-national country, with 56 nationalities living dispersedly over the extensive land of 9,600,000 square meters. All the nationalities live in peace with each other, and they have reciprocal influence. In the long-term survival and development, they have respectively formed their relatively independent folkway and folk-custom, and national and folk culture with characteristics. The national and folk culture, based on folkway, folk-custom, language and habits, has been mass-materialized in the form of festivals and rituals. Some of the festivals set by the state and some major traditional festivals of the Han nationality have universality, while most national festivals reflect local folkway and folk-custom, with regional characteristics. In the long-term evolvement and repetition, the festival culture has accumulated very rich contents of history and culture with a broad coverage, including economy, religion, ethic, art, feat and various aspects. Festivals have become a condensed form of national culture, as well as a cultural symbol for the recognition of a nationality.

Chinese nationalities have various kinds of traditional cultural

festivals, among which are more than ten kinds of lantern festival and flower festival. Each nationality has as many as dozens of, even hundreds of different festivals respectively, with a total number of over 2,000. Each nationality has its significant festivals. Through hundreds of, even thousands of years of evolvement and reproduction, those festivals hold enormous life contents and play an important role of agglomerating national spirit, such as Spring Festival, Festival of Lanterns, Tomb-sweeping Day, Dragon Boat Festival, Mid-autumn Festival of Han nationality; Na Da Mu Meet of inner Mogolia; Xue Dun Festival of Zang nationality; March 3 Festival of Zhuang nationality; Water Splashing Festival of Dai nationality; Torch Festival of Yi nationality; Stepping on the Flower Hill of Miao nationality and so on. Those national festivals, held regularly each year, almost attract every one in the community into the festival gala.

With the advent of modern society, changes have taken place in the social structure and social life style, and festival mode is going through a variance and transition from tradition to modern times. On the one hand, new contents of the era have been infused into traditional festivals; on the other hand, new cultural festivals have come into being. Such festivals fall into three categories: 1. Art festivals with national character and generally a bigger scale. The Art Festival of China can be cited as an example, which has been held once every three years since 1984. All the provinces, autonomous regions, cities under direct

jurisdiction of the central government across the nation, and the regions of Hong Kong, Macao and Taiwan send their delegation to the Festival and some international art troupes are invited 2. International art festivals held by the locality. Examples are as follows: International Art Festival of China held in Shanghai, International Film Festival in Changchun, International Acrobatic Festival in Wujiao, Shi-Jia-Zhuang, International Shaolin Martial Art Festival in Mount Song Temple, International Costume Festival in Dalian, Liaoning province, International Art Festival for Confucius in Qufu, International Kite Festival in Weifang, Shandong province, International Art Festival for the Yellow River in Ningxia Hui autonomous region, and so on. 3. Art Festivals with local character held by local government. Examples are: Sweet-scented osmanthus festival held in Shanghai, Ice-and-snow festival in Haerbin, Hei-Long-Jiang province, Crane-watching festival in the city of Qiqihaer, Huang-mei drama festival in An-qing, An-Hui province, Grape festival in Tulufan, Xin-Jiang and so on. Those festivals have emerged like bamboo shoots after a rain in the past twenty years.

Yun-nan, Chinese southwest border province, not only possesses of various kinds of national art festivals, but also has held some nationwide, international cultural festivals with big scale in the recent tens of years. For instance, it hosted the 3rd Art Festival of China in 1992, the Cultural Art Festival for the frontier regions of China, Laos, Burma, and Bangkok in the city

of Jing-hong, Xi-shuang-ban-na, a scenic spot, in 1996, and 99 International Horticultural Exposition Kunming in 1999. Yun-nan also has many cultural festivals, which use products with local characteristics as their titles, such as Feng Qing Tea festival. The Festival put forward Four-season Drink of Tea, which is unique in the rich tea culture of China. The Four-season Drink of Tea is on show in the etiquette activities of four different nationalities. Through the activities people can not only taste different flavor of the tea produced in the same area in different seasons, but also appreciate the etiquette and elegant demeanor of Wa, Dai, Yi, Miao and other nationalities, and learn the manufacturing technique of four masterwork of tea--- Spring Bud, Summer Dew, Autumn Flower and Winter Frost.

Local governments and community organizations are more and more consciously aware of the cultural and strategic significance and roles of cultural festivals from their practical effects. The purpose of the host cultural department is to display the fruits of culture and art, and to carry out cross-country and cross-region cultural communication; The idea of the host government is to use culture as the stage, and economy as leading actor. Full-scale cultural festival is a big and comprehensive activity, which involves harmonious action of concerned social departments, and integrates culture, economy and trade, science and technology, and travel of the region. As far as the host region is concerned, the process of preparing and holding cultural festivals is the process of building the community image. The

image of the community gets best revelation by successfully hosting a cultural festival. As for the citizens of the community, they become more civilized in the participation and the gala of the celebration of cultural festivals. Therefore, generally speaking, a good cultural art festival can promote the all and the one development of the region. After the 3rd China Art Festival was held in Kunming in 1992, officials in Yun-nan said: Yun-nans work in various aspects has been pushed forward by several years through hosting art festivals.

## **II. Stimulative Functions of Cultural Festivals to the Construction of City-planning and Cultural Establishment**

To host a full-scale cultural art festival, a city should build an elegant and civilized image. Everything, from civil attainment to trifles as the design and emplacement of dustbins, including roads, communication, transportation, afforestation, sanitation, service, residence and so on, must leave a good impression on people. More advanced and perfect cultural establishment, which can meet the need of festival activities, and travel and life installations, which can satisfy tourists and guests, should be provided. Therefore, local governments have to make painstaking

efforts to carry through comprehensive administration and rectification for the improvement of city look. In doing so, financial expenditure several times higher than normal year will be used to expand basic city construction.

The hosting of the 3rd China Art Festival in Yun-nan has promoted the hardware building of environment, roads, cultural installations, traveling facilities centered on Kunming, the capital of the province, which has greatly improved the backward and rough cultural installations in the capital city. In the meantime, the soft environmental order and service quality have also got evident improvement. In 1999, the International Horticultural Exposition was held in Kunming. From the successful application of sponsorship in September, 1996 to the curtain-up in May 1, 1999, the capital city Kunming deployed big-scale basic construction. Places for public service facilities are built which cover an area of 9,000 square meters; Yun-nan Airport is enlarged; More international airlines are opened; The class of main roads for travel is raised; Communication facilities are improved so that program-controlled telephone has become a reality. The city of Kunming has taken on a new look.

In 1994, the 4th China Art Festival was held in Lanzhou, Gansu province. In order to host the Festival successfully, Gansu province newly built a superhighway from Lanzhou to Zhongchuan Airport; refit 312 National Way, which runs 1,170 miles across Gansu province. After the reform, all the roads have reached national standard for second-class highway, and the



travelling hotline from Lanzhou to Dunhuang has been shortened to 12-hour drive. A batch of projects of city-building, transportation and communication have been completed; Ningjing Road, a major thoroughfare has been widened; Feitian Restaurant and Asia-Europe Shopping Center have been built; The round-line for 34 trolleybuses, the cable line from Lanzhou to Jiayu Pass as well as the line for 210,000 program-controlled telephones have been opened. To provide a better performing site for the Festival, the local government invested ¥19,570,000 for the big-scale maintenance, reform and extension of major stadium.

The city of Weifang in Shan-Dong province is a medium-sized city on Jiaodong peninsula. It is well known at home and abroad for its hosting of Kite festival. In the past tens of years, in order to cooperate with the smooth hosting of the festival, a large number of travelling and cultural installations have been built up in succession. During the preparation of the 4th Kite Festival, Yifei Restaurant was newly built, which was a three-star restaurant, a top-grade at the time in the province. A folk-custom travelling line was opened, the whole distance of which covered more than 700 miles. It passed 7 counties and cities, connected 4 scenic spots, 3 villages for folk-custom travelling and 4 museums. During the Kite Festival, the newly-built are Beilanghe Hotel, Eastsuburb Hotel and Reception House for Soldiers, and the Kite Museum, the Exhibition Hall of Yangjiafu xylograph pictures for the Spring Festival and three kite factories

along the folk-custom travelling line. In recent years, the city government has extended or built the new building of Weifang Museum, Weizhou theater, Beilanghe Cultural Square, Weizhou Cultural Square, Weifang Stadium, Fuhua Amusement Park, Qingyushan Folk-custom Holiday Village, Jinbao Garden, Qingzhou Museum, Zhecheng Library and so on.

### **III. Stimulative Functions of Cultural Festivals to Investment and Trade**

Yun-nan is situated on the frontier with many mountains, where different minor nationalities reside. Compared with coastal and inland areas of China, Yun-nans economy is relatively backward. For this reason, the local government has tried its best to provide favorable policies for investors to the uttermost. Yun-nan has a population of more than 41 million with 26 minor nationalities. It has various kinds of traditional national festivals, which amount to over 200, big or small. The culture of national festival is a kind of expression that mass-exhibit national culture, in addition, it is a very important form of passing and inheriting national culture. In the spread and development of national culture, festivals play an extremely important role. With the expansion of reform and opening-up, the building of economy has stood out in the social life, and people have got new

understanding about cultural art festivals. The traditional cultural festivals are no longer national gala within a nationality in the traditional sense. The petty-cultural perspective of festivals has been broken, instead, it has evolved into a window which opens to the outside world. Many festivals, which used to belong to some nationality, have developed into a carrier of economic, cultural, scientific and technologic communication. Other nationalities jointly participate in the festivals, in which they get self-amusement, self-entertainment and self-teaching. The festivals have resulted in more and more remarkable benefits in many aspects. They have quickened the step of reform and opening-up in national areas, promoted the renewal of national ideology, strengthened national solidarity, built up national self-confidence and self-respect, and made the society steady. In Yun-nan, there has also appeared a new community festival that breaks the limit of national boundary, such as: Tea Festival, Birds Nest Festival and etc. The healthy development of various festivals in Yun-nan also attracts some bigger-scale nationwide, even internationa

During the first national art festival held in Yun-nan province in 1988, the volume of trade amounted to ¥ 54 hundred million, a capital of ¥ 7.6 hundred million was introduced. In 1990, during the seven days when "March Street" activity was held in Dali, the volume of business reached ¥ 1.73 hundred million. In 1992, the 3<sup>rd</sup> China Art Festival was held in Kunming, where 20,000 guests gathered. During the festival the total volume of

business for the exchange of economy, trade, science and technology came up to ¥ 84 hundred million, the income from tourism was near \$ 5million. The construction of cultural facilities laid out in the city governmental "8<sup>th</sup> 5" plan and the ten-year program was completed ahead of time.

During the 4<sup>th</sup> China Art Festival held in Gansu, the provincial government held "five meetings" and "four streets". The five meetings are 1. Foreign Trade Talk Meeting 2. Exhibition and Talk for the Fruits of Science and Technology 3. Exhibition and Sale for Special Local Products 4. Exhibition and Sale for Local Industrial Products 5. Materials Trade Talk Meeting 6. The "4 streets" are: 1. Street for Local Industrial Products 2. Street for High and New Science and Technology 3. Street for Flavored Food 4. Street for Fruits Those four streets attracted Chinese and foreign visitors and businessmen of over 8,500. Gansu province put out more than 500 kinds of foreign trade merchandise which belong to 10 categories, and more than 300 economic items. It made a bargain of ¥ 89.53 million with foreign traders, and signed 19 economic cooperation items. Through trade talk of science and technology, 130 contracts for technology exchange were signed, in which over ¥ 54 million was contract money and ¥ 1.2 hundred million came from the sale of scientific and technologic products. The "Silk-road" Economic Trade Talk , held by the city government of Lanzhou, introduced a capital as much as ¥ 7.2 hundred million.

The city of Weifang held the kite festival once a year since it

held the first International Kite Festival in 1984. It has held 16 kite festivals altogether up till now. The first kite festival is but a prelude to the annual festival. From the second kite festival one can see that the economic benefits are increasing by the year:

the Second Festival (held in 1985) : 37 items of foreign capital were introduced, the sum of foreign exchange was \$ 41million, the sum of bargain from orders was over ¥ 1,500,000, more than 10,000 kites were exported.

the Third Festival (held in 1986) : the sum of bargain for industrial products was ¥2. 1 hundred million, ¥ 21 million of tax was gained.

the Fourth Festival (held in 1987) : the sum of bargain for industrial products was ¥ 2.65 hundred million, ¥ 52 million of tax was gained.

the Fifth Festival (held in 1988) : the sum of market bargain for various trade-off was ¥ 10.596 hundred million.

the Sixth Festival (held in 1989) : the sum of bargain for various exchange was ¥ 6.37 hundred million, foreign investment by agreement was \$ 10990,000.

the Seventh Festival (held in 1990) : 427 contracts and letters of intent were signed, the total sum of business surpassed ¥ 1 billion.

the Eighth Festival (held in 1991) : the sum of bargain for various trade-off was ¥ 12,5 hundred million, foreign investment was \$ 726.50,000.

the Ninth Festival (held in 1992) : the total sum of bargain for trade-off was ¥ 15.68 hundred million.

the Tenth Festival (held in 1993) : over 60 contracts of using foreign investment were signed, the sum of foreign investment for the contracts was \$ 2.96 hundred million, the sum of bargain for export was \$ 725.60,000, the total sum of bargain for trade-off was ¥ 50 hundred million.

the Eleventh Festival (held in 1994) : the total sum of bargain for trade-off at home and abroad surpassed ¥ 55 hundred million.

the Twelfth Festival (held in 1995) : the total sum of bargain for trade-off was ¥ 72 hundred million.

the Thirteenth Festival (held in 1996) : the sum for the use of Taiwanese and foreign investment by agreement was \$ 6.24 hundred million, the total sum of bargain for trade-off at home and abroad was more than ¥ 3 hundred million.

the Fourth Festival (held in 1997) : the sum for the use of Taiwanese and foreign investment by agreement was \$ 1.5 hundred million, the total sum of bargain for trade-off at home and abroad was ¥ 8.65 hundred million.

#### IV. Stimulative Functions of Cultural Festivals to the Development of Culture and Cultural Industry

During cultural festivals there are always performances, such as song and dance party, theatric performance, concert, square get-together and parade. Those activities greatly enrich the cultural life of the local people. During the third China Art Festival, altogether 30 Chinese and foreign programs of entertainment were shown. The programs included various categories of art performance such as music, dance, ballet, pantomime, opera, play, Peking opera, local drama, acrobatics and others. During the 4<sup>th</sup> China Art Festival, 45 plays and programs were put on, which about 100,000 people watched. The 5<sup>th</sup> China Art Festival was held in Chengdu, Si-Chuan province, 52 plays and programs were put on, the performance of which added up to 106 rounds with an audience of 150,000 person-time. There are quite a number of performances even in the festivals for non-performing art. Take Weifang Kite Festival as an example. In recent years over ten programs have been put on for each of the Festival.

During cultural festivals various kinds of exhibitions of culture and art are generally held. Some of those exhibitions bear a pure cultural nature, while some others have a dual purpose of culture and economy. In the 3rd China Art Festival, the exhibitions of fine arts, photography, folk-custom, folk-technique, cultural relic and others were held. There were also flower show,

lantern show and other forms of mass-activities of culture and art. In the 4<sup>th</sup> China Art Festival, exhibitions held are the following: Gansu Exhibition of the Cream of Cultural Relic, Gansu Exhibition of Folk-custom, Gansu Exhibition of Fine Arts, Calligraphy, and Photography, Gansu Exhibition of Master Books, Long-Tableland Exhibition of Local Conditions and Customs, Poems and Pictures, Lanzhou-Zigong Big-scale Lantern Show, Picture Show of Local Conditions and Customs along the Silk-road. In the 5<sup>th</sup> China Art Festival, the exhibitions of cultural relic, fine arts, calligraphy, photography, folk-technique, folk-custom and local conditions were held, meanwhile, other activities were organized such as the nationwide exhibition and sale for products of musical image, exposition of national and folk technique, cultural relic auction, the serial tour for the essence of cultural relics in Ba-Shu (Sichuan province). At the beginning of Weifang Kite Festival, there was only the kite show, but later, more than ten other types of exhibitions came into being, such as the exhibition of painting and calligraphy by famous Chinese masters, the exhibition of dinosaur fossil, sculpture show, the exhibition and sale of cultural relics, exhibition of wine culture and so on.

Cultural festivals can promote the excavation, clean-up and improvement of national and folk cultural art in the regions. The rich national folk culture is a part in people's lives, and it has an active realistic value, as well as very precious value of cultural anthropology. As far as Yun-nan province is concerned, it



possesses more than 5,000 professional and amateur art workers, and over 6,000 folk dances, over 2,000 local dramas, national dramas, tens of thousands of folk songs, over 200 kinds of national musical instruments. There are also large numbers of national cultural relics, folk techniques, fine arts, skits and etc. in the province. It is an inexhaustible resource to hold various kinds of cultural festivals. The development of cultural festivals has made people attach importance to the development of the art of minority nationalities, and promoted the excavation, clean-up and improvement of national art. In the 3<sup>rd</sup> China Art Festival, there appeared a number of new dances based on the original folk dances. The area of Lincang alone produced many works, among which are: dances based on the national dance of Wa nationality such as: "the song of seedling-pulling", "jumping in the new house", "the dance of wooden drum; dances based on the national dance of Dai nationality such as: the dance of butterfly and white elephant", "the drum immortal" ; dances based on the national dance of Bulang nationality such as: "mortar", "love songs under moonlight" and etc. The classic music of Naxi nationality has also been excavated. It was played in Beijing and some big cities across the country, broadcast in the programs of CCTV, and it got extensive attention and admiration. In addition, it walked out of the country, and showed to the world its graceful bearing of its own. Nowadays, on the stage of Yun-nan national art, we can not only appreciate the art of well-known nationalities such as Zhuang, Bai, Dai, Naxi, Miao,

and Yi, but also appreciate the art of other little-known nationalities. The first Yun-nan Art Festival of Minority Nationalities demanded that each nationality have its own songs, dances and music. Each nationality was provided with a stage to show itself, which urged that every nationality clean, process and improve its own national art. Some art researchers of minority nationalities began to collect and reserve the original art in the region of minority nationalities. "The big parade of folk art" was added to Weifang International Kite Festival from the 9<sup>th</sup> Festival. All kinds of folk art were selected carefully to make float and performance in the parade.

In Yun-nan, culture itself has become an industry. Through modern package, traditional festivals are no longer a form of self-amusement and self-entertainment of certain nationality, instead, they have become a cultural sight to be appreciated by the outside world, and a visual expression to be understood and accepted by the outside world. Modern cultural festivals are also fixed and spread through festival activities time and again. Their connotation has become richer and richer in the frequent displays. Their expression has become more and more mature in the frequent performance. At the same time, the organizers and sponsors have accumulated experiences and fished out rules in organizing and holding the festivals, so that they can make the festivals more and more successful. The reason why cultural festivals have become an industry is that they not only show a culture to people directly, the operators treat them as commercial

items which certainly will bring economic benefits. The cultural industry, which uses festivals as "the big one", has also brought other cultural by-products, and stimulated other attached types or items of culture. Take as examples the art works related to folk-customs, various kinds of travel souvenirs, folk culture villages and other cultural products. The building of folk culture village has expanded the contents of sightseeing. Travelers can have a centralized look at various folk customs and local conditions here, as well as performances by folk artists and sale of various folk crafts. Those folk culture villages are "both sightseeing site and entertainment site; production place as well as selling place". Here is another example. Weifang is the major producing area for Chinese kites. The manufacture of kites used to be a kind of traditional technique passed down by family members. The output of kites was very limited, and their economic value was under objective restraint. Now the kite festival has made the manufacture of kites develop into an industry. There are more family workshops of kites even with kite factories. The Kite Festivals have made it possible for Weifang's kites to be sold far and wide, home and abroad. Kites have brought tremendous economic benefits for the locality.

"Using culture as a stage, and economy as leading actor" has become a slogan of sponsors of cultural festivals. Festivals have indeed brought vitality to the economic development. However, first of all, it is culture itself that has directly formed its own industrial scope. Stimulated by the festivals, the clothing and

food culture in Yun-nan have developed. Each nationality in Yun-nan has its own clothing characteristics. The colorful clothes of different nationalities are very beautiful with different styles and flavor. "Every design and every lace may contain a vivid story about folk-custom and cultural connotation". Yun-nan folk dress after alteration do not lose its characteristics, It has become popular as a vogue, even a dress performing art with features, easy to be spread in other areas and across the country. The dress performance of minority nationalities has become an inevitable part in the various big cultural festivals in Yun-nan. The design and manufacture of dress for minority nationalities has even become an uprising industry. The wax printing dress of Yun-nan was popular all over the country, and it has been so up till now, which is a good case in point. Yun-nan food industry is also open to the whole nation vigorously, and has won its position in the rich Chinese culture of drink and food.

## **V. Stimulative Functions of Cultural Festivals to Regional Travel**

It is self-evident that the development of travel industry benefits from cultural festivals. Take the province of Yun-nan as an example. There are rich travel resources in Yun-nan. The Stone Woods, Pool Dian, Mount Cang and Er Sea , the scenery

of Li River, Xishuangbanna tropical forest are all scenic spots with most mysterious tinge. Yun-nan is a province with multi-nationalities. Those minority nationalities are good at singing and dancing, and they add to the unique local conditions and customs. The rich resources of natural scenery and local conditions and customs provide a vast world for the exploitation of travel industry in Yun-nan. In publicizing the two resources to the outside world through the form of festivals, Yun-nan image has been built up. In 1996, Yun-nan province put forward the slogan of building a big cultural province. Through painstaking efforts, Yun-nan has become the most active province in the exploitation of tourism industry. In 1998, people who entered the province for travel reached 27million person-time, the income of foreign exchange from tourism was \$ 2.61 hundred million, the total income of tourism was ¥ 135 hundred million. In the course of various festivals a flourishing tourism season is formed. Cultural festival has become a very effective form of attracting tourists. The community cultural festivals such as "March Street", "Water Splashing Festival", Yun-nan National Art Festival and others are well known at home and abroad. When the first National Art Festival was held in Yun-nan in 1988, the central idea was fixed, that is using cultural activities to promote economic construction. The 3<sup>rd</sup> China Art Festival held in Kunming in 1992 had a huge scale. Gathered in Kunming are more than 16,000 artists of 56 nationalities from each province, city, and autonomous region

across the country. More than 50,000 foreign and Chinese guests were attracted to the Festival, among which, 23,700 guests were from 61 countries and the region of Hong Kong, Macao and Taiwan. In the region of Kunming alone, the number of people who participated in the various activities of the Festival came up to 4,150,000; The tourism income was near \$ 5 million. In 1999, from January to July, the number of people who came to Yun-nan for travel reached 23 million person-time with the travel income of ¥ 115 hundred million. Among visitors to Yun-nan, those who went to '99 Kunming International Horticultural Exposition reached 4,150,000. The economic benefit from tourism brought by the Exposition undoubtedly occupies an enormous proportion.

Gansu province is in the great northwest of China. It is out of the way and the transportation there is very inconvenient. In 1994, in the course of the 4<sup>th</sup> China Art Festival, held in Lanzhou, the capital of the province, all the hotels in the city, big or small, were fully occupied. There were about over 15,700 foreign and Chinese visitors. Both the number of customers and the rate of room-occupancy set up the highest record since the beginning of history. During the Festival the travel department opened 5 special travel lines in order to meet the need of the suddenly increased number of visitors.

## **VI. Some Issues on Cultural Festivals**

### **6.1 Organizers of cultural festivals**

More often than not, Chinese cultural festivals are organized and held by the government, which bears an obvious mark, that Chinese economy is going through a transition from planned economy to market economy. Cultural festivals are put into the plans and calendar of government routine. They embody the intention and goal of the government, and they are organized and enforced according to the will of the government. The cultural connotation of the festivals must be affirmed and canonized by the mainstream ideology of the government. Meanwhile, under the operation of the government, they have got rid of simplex aim of culture and politics, and have regional propaganda and economic benefit as the goal to a large degree. The environment of market economy in China is still in the course of development and maturation. It is indeed easier to achieve better results when festivals are organized and held by the government, because in terms of fund-raising, planning as a whole, regulating and other things, colossal lineup of framework can be organized through administrating directions in order to fulfill the plan. In the long run, perhaps it accords more with economic law and market rules to let other social organizations, non-government organizations or cultural corporations hold cultural festivals. The economic benefits resulting from government-held festivals are viewed comprehensively from the whole community. It is obviously not

in direct ratio as far as the direct input into festivals by the government and the direct output are concerned. The government spends enormous fund and manpower holding cultural festivals, but only get the increased revenue in return. The huge input of fund will inevitably cause financing deficit, which can only be compensated by deficit spending or increasing revenue. It is obvious that this mode of holding festivals by the government has both advantages and disadvantages.

## **6.2 Host region of cultural festivals**

China has a vast territory. The regional economic development is extremely unbalanced and varies greatly. Geographically speaking, the great northwest, southwest and other regions are relatively closed in, and their economic and social development as a whole is relatively backward.

The coastal regions in the southeast belong to more developed areas, their economic scale and the index of general social development are much higher than those of the northwest and southwest regions. The developed areas have better material conditions with more adequate fund, more perfect facilities, more advanced transportation and excellent social environment. Therefore, it is much easier to host cultural festivals there. On the other hand, in the economically backward areas, their uptight finance, old facilities, traffic and social environment often make it unfit to meet the demand of the hosting of full-scale festival activities. In order to build up a good community image and



change the environment for the hosting of festivals, some measures should be taken. Fund should be raised from many sides; the facilities for city-planning, culture and travel must be altered and extended; all forces in the society should be mobilized to carry on a big-scale administering and rectification on the environment. It is imaginable that tremendous efforts have to be made if city government intends to put in materials and man-power as much as possible, centered on festival activities within a period of time. Of course, it will certainly stimulate community development and bring considerable entire benefits to the community on the one hand. But on the other hand, it will cause a tight finance; the normal investment in other aspects will be cut down, which will inevitably result in some affect. Therefore, if a backward area is going to host a full-scale cultural festival, which goes beyond its economic capacity, first of all, it should try to make both ends meet, then, it should take a prudent attitude. At present, full-scale cultural festivals were mostly held in the economically developed regions along the southeast coast. When the developed regions like Shanghai and other places held festivals, they didn't depend too much on the stimulative functions of the festival-holding to community development. As far as Yun-nan province is concerned, its national cultural and tourism resource are comparatively rich. It clearly put forward the slogan of "using culture to build up the province, science and education to promote Yun-nan"\_\_\_\_ to build a great cultural province. For this reason, cultural festival is one

of the effective means to develop its communities.

### **6.3 Cultural connotation of cultural festivals**

A cultural festival gradually forms its special cultural connotation during its historic continuation. Examples are: During the Spring Festival of Han nationality, people offer sacrifice to their ancestors, send off the Kitchen God, put up spring couplets, pictures for the festival, paper-cut for window decoration, eat dumplings, make rice cakes, pay New Year calls to the eldership, perform a dragon lantern dance or a lion dance, walk on stilts, and so on. At Nada Meet of Mongolia nationality, there are fixed contents such as toxophily, wrestling, horse race and etc. The dress for wrestling is specially made, and the wrestling has a certain format. The minority nationalities of Bai, Zhuang, Tu in southwest China and Li nationality in Hai-nan province all have their own "March 3" Festivals, the contents of which are varied. For the nationalities of Bai and Li, the custom is that young one is looking for his or her mate on the day of "March 3". The Water Splashing Festival of Dai nationality is famous. On the New Year in Dai calendar, Dai people put up their best dresses and gather in temples. They pile up sand towers, listen to lection, splash water on each other in the hope of getting rid of diseases and disasters. Special cultural connotation is the substantial premise for the continuation and development of cultural festivals. Whereas, the embodiment of special cultural connotation needs special ceremony, so as to fix the stylization of

cultural connotation. The connotation of traditional cultural festivals at beginning contained obscurity and superstition. After repeated stylization those elements became more and more weakened, and increasingly revealed entertaining functions, instead. It is self-evident that the setup of modern festivals must have a certain cultural basis, or an original cultural conception, clear theme and cultural connotation. Some of cultural festivals held in China either come from traditional festivals, or use certain characteristic culture as the theme, such as "Water Splashing Festival", "Dragon Dance Festival", "Boating Festival", "March Street" evolved from "March 3", "Yue Drama Festival", "Huangmei Drama Festival" and etc. Some of them have formed a fixed ritual and got consolidation. However, quite a number of cultural festivals have an identical or hotchpotch tendency. The opening ceremony, the closing ceremony, performance and exhibition have become their common major form. They didn't form their own expression. The common shortcomings of some cultural festivals are that the degree of folk participation is low, and there is relatively less folk customs. It is all right for the sponsors to attach importance to the economic benefits brought by tourism and trade-off. However, if economic functions are over-emphasized, the cultural purposes will inevitably be watered down and the cultural connotation of festivals weakened. If the intrinsic ritual of cultural festivals and the construction in terms of formation are ignored, it will not be in favor of the sedimentation and self-development of the contents of cultural

festivals. The multi-function of modern cultural festivals enlarges the part of cultural festivals, and of course, it also covers and controls cultural significance to some extent. This is a contradiction that sponsors of cultural festivals should pay attention to. In holding festivals sponsors should attach importance to the extensive folk participation, and mobilize the go-aheadism of folk society. It is to the advantage of making festivals keep traditional local customs and cultural characteristics, and festivals can get fixation and go on developing in the extensive folk participation.

#### **6.4 Standardization of cultural festivals**

The standardization of cultural festivals includes two aspects:

1. The standardization of the operation of cultural festivals. Cultural festival as governmental conduct is carried out by administrating directions in part, and its operation has its particularity. The socialized operation needs the study of the regularity of cultural festival itself. Scientific management means is needed to make festivals in an orderly way systematically. That is to say, social operation is a kind of industrialized operation. Cultural festival is treated as a cultural industry, and experience is lifted into law, a whole set of operational rules of cultural festivals is used to ensure the realization of its goal and benefits. Some of the following aspects should at least be taken into consideration. the establishment of scheme and theme; the investigation of cultural resources; the enactment and

arrangement of contents; the operational planning as a whole; propaganda strategy; fund-raising means; harmony with involved parties; the distribution of economic benefits; the sum-up and etc.

2. the standardization of cultural festivals. The cultural department of the government should study the related problems and aspects which may appear in the cultural festivals. It should demand that cultural festivals bear the responsibility of keep national cultural tradition, and put in order national cultural customs. It should put cultural festivals into the scope of cultural administration. Cultural festivals belong to social cause for commonweal. The government should give festivals certain favorable policies. There are corresponding cultural and economic policies in regards to the financial support by the society to festivals. There are corresponding contents about cultural festivals as for cultural regulations. Cultural festivals get the protection and support of the country through policies and regulations, and at the same time, they are held under necessary restrictions and within the scope of the laws and regulations of the country. If all the cultural festivals are held by the government, the urgency of law and regulation construction in this aspect will not be realized.

Chinese cultural festival is in the ascendant It will develop with the development of the national economy; it will become more mature and better-known with culture occupying more and more important position in peoples lives; it will become a symbol for peace and freedom in the national or community life. Through

cultural festivals, people seek cultural identification and recognize something fresh and creative that can stimulate enthusiasm and ideal. In the identification and communication, people recognize and develop themselves, thus, cultural festivals have become an indispensable part in peoples lives.

Considerations on Cultural and Social  
Impacts on Casino Business  
Development:

A Case of Kangwon Province in Korea

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# Considerations on Cultural and Social Impacts on Casino Business Development:

A Case of Kangwon Province in Korea

Seungkoo Lee

## I . Introduction

In October 2000, A small casino officially opens its doors at a depleted coal mine in Chongson, Kangwon-do, legally inviting Korean enthusiasts to try their luck for the first time. The provincial government and other institutions should be reviewing all gaming policy, including the possibility of major casino and gains and losses. In this trend, Large-scale casinos are a growing presence in Korea, bringing with them the promise of enormous revenues and the risk of significant public costs.

There are few case studies of casino industry as tourism industry related with regional development. The study emphasizes on impacts of emerging of casinos and how casino host communities have set up policies and development plans. First of all, this paper emphasized on social and cultural impacts and considerations in casino industry. At last, this paper provides several considerations and guidelines before further developing casino business as the tourism and leisure service industry based on partnership conceptualization. Although this discussion paper

does not draw definitive conclusions, it has been prepared to help interested peoples reflect on how a major casino may affect city and its various communities.

This papers particular social and cultural emphasis has been placed on reflecting other cities experience with casinos focusing on eight theme areas:

- City image
- Business, tourism and cultural industries
- Jobs
- Problem gambling
- Crime and Policing
- Adjacent areas
- Housing and real estate
- Municipal government revenues and expenses.

These themes reflect the major issues that have come to the fore since this matter was raised. This is a discussion paper and the discussion has just begun. More information is coming from all over the world and further research is being processed. This paper will be a useful starting point and information base for many peoples who are interested in this issue.

## **II. Casino Development of Chungsun**

### **2.1 High Altitude Leisure and Resort Area**

This is the specially designated area by Korean government to be developed into unique year-around recreational, tourist paradise. With all the tourist resources of heavenly nature, top-notch facilities and rich cultural heritages, it will surely serve as another source of Kangwon pride which already has the reputation of The First Tourist Destination of Korea.

## **2.2 Background of the High-Altitude Leisure and Resort Area**

High-altitude area of southern Kangwon had significantly contributed to the economic development of Korea as major energy supply until the late 1980s, providing most of the coals needed for the entire nation. But, as the energy source shifted from coal to petroleum and gas from around 1980, coal demand was dramatically decreased and the local economy of the area got dilapidated. With these backgrounds, Kangwon has chosen tourist industry to be the driving force for local development and income increase of the area. Korean government, to transform the area into high-altitude recreational area featuring on casino, made The Special Law on Support for Abandoned Mining Area Development focusing on the elimination of regulations on development and the supports for developmental works in 1995. Based on the law, Kangwon set up the high-altitude recreational area development plan and have been trying to realize it.

### **2.3 Location and Environment of the Area**

The area is located at the eastern part of Korean peninsula and in the middle of Taebak mountain range. It is the unique alpine plateau in Korea having average altitude of 800 meter above sea level, average snowfall of 600 mm. The coal mining area is easily accessible from all over the country via air, railroad, ground and sea transportation projects currently underway are completed, the area could be reached within 2 hours from everywhere in Korea. The area has such

### **2.4 Casino Business Operation of the Area**

The Small Casino, built on a remote site in the former coal mining town of Chongson, Kangwon Province, is one of two which the Kangwon Land Corp. is building at the location. By the time the Big Casino is finished in 2006, the company will have invested a total of 1.2 trillion won (\$1.07 billion) in the project. Built with an investment of 61.5 billion won, construction took about year after the ground was broken. Built on a lot of 1,564 pyong (one pyong is about 3.3 square meters), the casino carries the name small but is actually the largest of its kind in the country. The main casino, a theme park, ski slopes and a golf course are scheduled to open before the end of 2000.

Along with the opening of the small casino, Kangwon Land officially launched operation of a five-story deluxe hotel with 199

rooms and numerous convenient amenities. The three-story casino itself has 480 slot machines and 30 gaming tables, offering everything from black jack and roulette to baccarat, all for both Koreans and foreign tourists. The plan to introduce a Las Vegas-style casino and recreational resort was made in 1995, after coal miners held a violent protest to demand that the government protect their livelihood. Under the main plan, a host of recreational facilities, including the main casino and a super-deluxe hotel with 472 rooms, is to be built on a combined lot of 3.5 million pyong, having a total cost of nearly 1.2 trillion won.

There are confident that the casino will not only help vitalize the regional economy, but also emerge as a major tourist attraction among both Koreans and foreigners. But, One small problem with the Chongson casino is its location. The best choice is to travel by rail a four-hour-plus ride from downtown to the small casino.

### **III. Considerations of development of Casino Industry**

#### **3.1 Problem Gambling**

The social impact of gambling can be thought of as a continuum. At one end, gambling is an everyday activity providing entertainment, recreation and socializing which a

majority of our world. At the other end, a small but significant number of people gamble excessively and experience a variety of personal, family and financial problems as a result. Like substance abuse, problem gambling is a broad term. At its most serious, however, pathological or compulsive gambling is a Public health issue.

Problem gambling is the commonly used term for gambling behavior that has a negative effect on an individual's personal, family or work life. Pathological gambling is its extreme form. Although problem gamblers often gamble frequently, not all-frequent gamblers experience problems. The majority of people who gamble are not at risk of becoming problem gamblers, just as the majority of social drinkers are not in danger of becoming alcoholics. Most studies put the prevalence rate of problem gambling at between 3 and 6 percent of the adult population. Actually, the number of problem gamblers is not known.

A relatively consistent picture of pathological gamblers has emerged from the research. The majorities are between 20 and 50, with the average being under 30 years of age. The proportion of males to females is estimated at three to one, although this appears to be changing as females are attracted to gambling and have more disposable income. Although pathological gamblers come from all walks of life, the majorities are concentrated in the lower and middle classes. Moreover, As with other addictive behaviors, problem gambling is not confined to adults but also

exists among youth. Children of compulsive gamblers are more likely to have a gambling problem themselves. They are also more likely to experience other problem including running away from home, abuse of drugs and depression.

Treatment of pathological gamblers is relatively new, and little information is available on programs for women, youth and minorities. Most of the treatment programs are modeled on alcohol and drug programs, with an emphasis on outpatient programs in Korea. To date, most evaluations have been done on limited samples, and for this and other reasons, it is difficult to say how successful treatment programs will be for compulsive gamblers. Social costs are extremely difficult to calculate. Some research suggests that each pathological gambler affects between 10 and 17 individuals including spouse, children, extended family, employer, employees, clients, consumers, creditors and insurance agencies.

Will the presence of a major casino increase problem gambling in Chungsun area? Although all forms of gambling are potentially addictive, the relative risk of addiction for different kinds of gambling is not yet known. It is not possible to say that baccarat is more addictive than, day, slot machines or lotteries. One research reported that most gambler who seek help use continuous forms of gambling such as poker machines, off-course horse betting or casino gaming. The Minnesota Compulsive Gambling Hotline indicate that the forms of gambling most frequently reported by callers as causing problems were casino

gambling (49%), pull tabs (24%) and lotteries (10%). In general terms, the research indicates that the more available and accessible gambling is, and the longer it has been available, the higher the rate of problem and compulsive gambling.

### **3.2 Crime and Policing**

In both historical fact and popular image, crime has a long association with casino gambling in America. In recent years, however, government regulation and massive entry of publicly traded companies into the industry have changed casino gambling from a largely Mob-controlled activity to a high-profile corporate entertainment business.

How will the integrity of the games be assured? In-house responsibility for the games' integrity in a government/private sector casino rests with the Management Company and its trained security personnel. Since regulation of casino gaming is a statutory provincial responsibility, provincial gaming inspectors from the government ensure regulatory compliance. In government owned and operated casinos, government security personnel and strong internal controls ensure integrity of operations. Well-trained staff may reduce problems such as money laundering loan sharking, fraud and prostitution. It is in the casino's interest to ensure integrity; patrons want and need that assurance, and both the government and the casino Management Company benefit financially from well-run gaming.



Is organized crime a risk in casino gambling? Increased levels of money laundering, profit skimming, loan sharking and extortion are very real risks. These will be accompanied by increases in book making; prostitution and illegal drug sales; all of which are well established by existing crime groups. Criminals and other undesirables may relocate to gaming area if they perceive new opportunities to be opening up. An Atlantic City study found that contracts with service industry unions and vendors rather than the gaming activities of the casinos themselves were the most vulnerable to infiltration by organized crime. Provincial legislation should include investigation licensing of all major service providers, as is the case in U.S.

What about the general crime rate? According to the journal of gaming research and review, "The introduction of gambling means the police generally are busier than normal. It means a rise in crime due to the transient type of population that gambling attracts: more burglary, more drunken driving and more crime in general." Increases in spousal assaults and domestic disputes, subsequent to the introduction of casino gambling, arise from the financial pressures and stress associated with gambling. A report to the Police states that "When discussing gambling it is very important to note that the visitor population expected as a result of the casino is not comparable to the same proportions of resident population. This is because the visitor population is far more active, they are transient and by their very nature represent more of target for robberies, assaults, etc."

What new demands will the casino make on police resources? The impact of a major casino on police services in gaming area will likely be significant, affecting every aspect of police service. While adjacent areas will likely be most affected, some impacts will be citywide. Although a visible police presence provides some deterrence, it must be remembered that the police Department's primary responsibility is investigation of crime and enforcement of laws. Increased traffic volumes from casino crowds may increase motor vehicle accidents, violations, parking and traffic congestion, especially in already congested downtown situations. If liquor is served on the premises then drinking and driving offenses will likely increase.

Korea is an established stop for prostitutes. Thriving on the anonymity of the steadily changing tourist population many sex trade workers and their pimps would choose to stay in gaming area permanently. An increase in organized criminal activity will demand that police develop additional intelligence gathering resources. Joint-forces operations with related agencies such as Taebak police department, Korean gaming commission, public gaming branch, and other cities' police departments will be essential to deal with criminals whose operations extend throughout Kangwon province and furthermore.

Based on police experience in other places, it is probable that an increase of police personnel, with appropriate training and equipment, may be needed to respond to the demands a casino will make on police resource. It is essential that additional

regulatory and policing costs be recovered from the casino operator.

### <Several sources of criminal behavior in casino>

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1. Organized crime activity within casinos
  - a. Illegal hidden ownership
  - b. skimming for tax evasion purposes
  - c. skimming as theft from management
  
2. Organized crime activity associated with casinos
  - a. providing junkets
  - b. credit scams
  - c. money laundering
  - d. loan sharking and debt collection
  - e. product vendors
  - f. service vendors
  - g. labor extortion through control of unions
  - h. political bribery
  - i. violence associated with territorial battles
  
3. Player cheating
  
4. Ambient crime
  - a. robbery
  - b. burglary

- c. prostitution
  - d. trick rolls
  - e. pickpocket
  - f. drug trafficking
  - g. tax evasion by employees
- 

Any study of casino gambling would be incomplete without a consideration of its impact on crime in the area. Criminal activity increases with casino gambling because of its attraction for organized crime and for visitors holding large amounts of cash.

### **3.3 Adjacent Areas**

A major casino will have its strongest impact on the neighborhood closest to it. Impacts may be felt in many ways, from traffic and shopping patterns to the load on utility systems.

How will traffic be affected? The experience in other countries suggests that casino traffic peaks in the evening, after regular rush hour concludes. Congestion is spread over the off-peak hours. Rush-hour traffic is less in the immediate area than if the sites were devoted to conventional areas such as housing or offices. There will likely be a large number of busses handling tours and possibly shuttling patrons or employees. This activity should be handled off-street in an environment that is attractive and acceptable to bus users. Inconvenient or

unattractive off-street tour bus facilities tend to be shunned by bus passengers, who instead wait to be picked up on the street and cause congestion and localized pollution problems when the buses stop to pick them up.

What about parking? Although a casino site may be well served by public transit, adequate parking must be provided. Yet vast parking areas exaggerate building bulk and can focus traffic congestion at a few access points. The amount of onsite parking settled on is a serious concern because there could be significant off-site impacts from too little or too much parking. There will be four main users of on-site parking if a casino is part of a multi-use complex: casino patrons, hotel guests, employees, and theatre patrons. A parking study is necessary to determine the appropriate numbers on and off site and how to serve employee demand.

Will utility services have to be increased or modified? Given their large numbers of visitors, casinos require a substantial supply of potable water and sanitary sewer, as well as an adequate water supply for fire fighting. Depending on the location and condition of existing utility systems, any or all utilities may have to be upgraded.

What other environmental impacts have to be taken into account? Environmental considerations are well defined for any major development in gaming area from extensive recent experience in the world. These include:

- Air quality (exhaust fumes, food waste smells, etc.)

- Water quality
- Soil contaminants
- Natural habitat features
- Natural site amenities (water presence, escarpments)
- Noise (transportation, commercial activities and patrons)

The city has a comprehensive set of policies and procedures to ensure that environmental impacts are acceptable or can be mitigated, and full public disclosure is generally required for all completed reports, plans and studies addressing environmental issues on a site.

### **3.4 Other Considerations**

A casino will effect the economy life of Chungsun. Although casino can create economic benefits, a key determinant of whether they in fact do so is the number of new tourists they attract (tourist who would not come to the city except for a major casino). Generally speaking, the higher the percentage of new tourist among casino patrons, the better for the overall economy. The higher the proportion of local residents who are patrons, the more money will be diverted from elsewhere in the existing economy.

The number of jobs could be created by a large-scale casino also depends on how many new tourist and how much new money it attracts to Chungsun area. Most of the new jobs will be service sector jobs that require less than post-secondary

education. This matches the qualifications and capacities of many of Chungsun's unemployed, including those in our poorer neighborhoods.

For almost any places, a major casino could affect affordable housing. Pressure for housing conversion or redevelopment could be caused by demand for budget tourist accommodation or for inexpensive housing for casino employees. Any loss of housing, whether through conversion, redevelopment or escalation in rent over what the current residents can pay, would result in an increase in homelessness. Long-term impacts on real estate values will depend on whether the casino generates activity nearby. If adjacent areas experience economic vigor, the community would have to accept the increased real estate values and taxation rates that accompany this.

#### **IV. Implications and Guidelines of Partnerships for tourism development based on casino industry in Chungsun**

As the awareness of tourism as a regional and community development tool has increased, local and community government have become more interested in establishing joint tourism organizations and committees with the tourism business industry.

These tourism organizations and committees have the explicit goal of promoting area's tourism industry to develop the community. One of these effort is the partnership. Partnership has been defined in several ways. The essence of Partnering lies in its relationship between two or more organizations. McLean (1993) has characterized Partnering as a method of transforming contractual relationships into a cohesive, cooperative team with a single set of goals. Partnering begins to occur when an organization admits to itself it cannot do it all, that in order for it to achieve its mission and serve its customer it needs to work with others. In order to be successful, it goes beyond the typical cooperative agreements common to most public organizations.

McLean also distinguished two concepts of partnership and cooperative agreement. Cooperative agreements are treated as temporary, sometimes necessary, but frequently non-desirable parts of working with other organizations. Partnering, by contrast, goes beyond the immediate and looks at the long term. Partnering brings together the strengths of each organization and joins them into a single unified whole. In order to make Partnering effective there are some simple guidelines that organizations can use to ensure that all involved in the process benefit. Cooperation is the paramount principle in establishing strategic partnership.

Based upon McLean's theory, here are ten guidelines one can turn to when setting up a partnership. This guidelines can be modified and applied to new casino development areas such as



Chungsun in Korea. First, partnerships need clearly defined goals that are tied to each partner's vision and mission. The reasons of partnerships between casino industry and community residents or regional development organizations are each organization have to recognize that it cannot achieve its vision with existing resources. It is necessary to acknowledge that each organizations have a common vision allows partners to focus their efforts on processes. So, time spending in defining individual vision, mission, goals and objectives results in partnerships can be founded on a common understanding.

Second, an accurate understanding of each partner organization's strengths and weaknesses is critical to success. The frequent focus of a partnership is to use the strengths of another organizations to complement it's own strengths and supplement selected areas of weakness. To this end, the management goal is not to focus only on weaknesses, but to see how the organization's strengths and weakness reinforces the trust that is necessarily built between the organizations.

Third, regional development related agencies or organization's staff must briefed on the relationship(its goals, value and history) between the partners and what led up to the partnership. Personal and organizational awareness is important because an organization must be aware of the possible sources in other organizations where needed resources can be obtained (Van De Ven, Liston, Koenig, & Esterline, 1975). The positive first step in any partnering is to involve early in the process those who will

be most directly involved. Motivation and commitment by those who will be responsible for making the partnership work is essential for its success. Looking at the goal, values and history of the relationship between the related organizations helps the staff to understanding the purpose, rationale and outcomes of the agreement.

Fourth, before initiating any relationship the agencies must know the real cost of their existing involvement and anticipated cost of future involvement. One of the major obstacles facing public tourism or leisure service organizations is the organization's inability to measure the actual cost of delivering their services. An organization cannot effectively negotiate for a partnership if it doesn't know what it is currently or potentially going to cost them.

Fifth, exit strategies must be written into any agreement. An interorganizational agreement exists once any form of expression has been made between organizations regarding the terms of their relationship. Agreements usually specify the language and mechanisms to maintain reciprocity of exchange among related committees and organizations (Van De Ven & Ferry, 1980). There is no guarantee that Partnering is going to be successful. There is no shame in a failed partnership, as long as the involved organizations have tried. Writing exit strategies should allow the organizations to remove themselves in such a way that future relationships will be possible.

Sixth, recognize the partnership as a process with long-term

commitment and arrange management to facilitate the process. Beginning a partnership as a long-term commitment helps both organizations focus their efforts on success and not be frustrated by short-term disappointments. Short-term goals must be tied to the partnership's long-term vision. Members of both organizations must constantly be reminded of the long-term vision and be appraised of progress. Focusing away from the short-term enhances relationships and trust between the organization and builds unity among the partners.

Seventh, relationships between managers must be encouraged and nurtured. The success of any partnering process is in the effectiveness of the people involved. As has been mentioned several times previously, staff involvement is critical.

Eighth, plans for the loss of key people and have contingency plans in place to maintain cooperation. Specifically, formalized committees with partnership are those standing committees, which follow standardized procedures, and the degree to which the committee decisions are considered as binding on the inter-partnership level. Partnerships are successful because of the key managers in the project. Each organization should have functional contingency plans in place. The contingency plans should call for having key personnel backed up with other staff who are appraised of and ideally involved in the project. This reduces the problems of the loss of a key person and ensures that the partnership will continue to move forward with the least amount of confusion.

Ninth, recognize the need to have each partner make cooperation a key function of the process. In an environment where competition has traditionally been rewarded and cooperation has been frowned upon they need change. The focus on cooperation begins as soon as the organizations begin to talk to each other. It expressed in the way they communicate, in how they treat each other. In some cases the move from competition to cooperation will be difficult. The move to cooperation, however, establishes a paradigm that allows the organization to successfully function within itself and with other organizations. It is key leader's responsibility in the organizations to set the tone for cooperation.

The last guideline, Establish benchmarks to measure progress. Measuring outcomes ensures that partnerships are emphasizing the necessary tasks to achieve successes. Partnerships designed around innovative organizations designed to foster new levels and arenas of service have a high chance of success. Success is measured in terms of services delivered, resources used effectively and customer satisfaction.

Partnering is a process that is with government and will remain so for some time to come. It expands the logic of citizen involvement and non-profit/corporate community involvement. It becomes a win-win scenario not only for the organizations involved in the partnership, but, more important, for the local residents.

## **V. Considerations of Regional development as casino business at Chungsun area**

This paper tried to consider impacts of casino gaming in terms of social and cultural as well as increased construction and tourism activities. This paper also provides guideline and suggestions for tourism development as casino business. Moreover, there are several considerations because one's attitudes toward gaming will depend largely on whether those changes are going to improve or deteriorate one's present quality of life in that community. For example, when gambling is legalized, economic activity tends to be concentrated in the geographic vicinity of the casino, while net effects on the surrounding area are considerably lower.

Casino industry as tourism business can be a major economic development method and a contributor of economic diversification for tourism host community. Logically, the success of tourism development is in intense relationship within local residents, tourism improvement organizations and tourism business. Several recommendations for the tourism development organizations can be drawn.

The residents and business persons of casino host areas have to develop attitude research concerning tourism and its impact on their economy, employment opportunities, social structure, lifestyle, and environment. These attitudes research will show a recognition of the value of tourism, but also an admission that

tourism and tourism policies affect all aspects of life in casino host communities. In particular, introduction of gambling into Chongsun, Korea will change the community. These fundamental attitudes and perception research tended to acknowledge that tourism may definitely influenced other aspects of life. With the recognition of impacts, the majority of residents and business persons included casino operators can effectively develop their community development plans or business management strategies and policies which will not change the sound tourism policies nor reduce attraction of tourists.

Perdue, Long, and Allen (1987) identified perceived impacts of casino gambling on two communities in U.S. prior to the decision to introduce gaming into those communities. Residents showed little agreement on items perceived as positive impacts of gambling, with much greater agreement on perceived negative impacts. The major factor identified for predicting residents' attitudes toward legalization of gambling was concern for the character of the casino host communities. Followed on their suggestion, actual impact studies should be preliminarily utilized, as the city and surrounding area continue to develop to meet demand. Also, social impact studies should be conducted and it is necessary to address resident's perceptions of changes in tourism policy and the development of social attitudes as a result of tourism and gaming and its impacts.

Employment factors may affect the development of attitudes in casino host communities. Probably, individuals whose jobs depend

on tourism identified impacts of tourism significantly more strongly than their peers employed in non-tourism related jobs. Residents employed in tourism dependent jobs will be showed an inverse correlation between annual income and recognition of impacts of tourism. Residents employed in jobs not dependent on tourism may have a direct and significant correlation between number of years of education and identification of impacts. By contrast, business operators whose occupations will not be depended on tourism have an inverse relationship between number of years of education and identification of impacts of tourism.

The effects of tourism generated by casino gambling in Chungsun community in Korea should not be considerably lower in the surrounding area than in the mining or agricultural product oriented communities or cities. Residents and business peoples should not be effected of tourism or parks, or on availability and accessibility of recreation and leisure facilities.

After all, creating and maintaining positive partnership between community tourism development and casino industry in order to improve needed resource exchanges will enhance the attainment of organizations and community goals. As casino host community residents, tourism development organizations, and casino industry have intensive partnership, these organizations and residents can more effectively allocate their resources to area that will enhance tourism, improve regional and community development, provide quality of life for residents.





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Asia-Pacific Regional Centre of the Culturelink Network  
Joint Study on Culture and Development

**A Tale of Two Water Festivals:  
An Enquiry into the Function and Diversity of  
Festivals**

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## **Abstract**

There are in Australia an estimated 1300 festival events, ranging from major international events to small community-based festivals (Cultural Ministers Council, 1997). They also range from music and arts to multicultural and special events festivals. Festivals are popular, diverse and sometimes, contested terrains. From a broad framework defining festivals, the following study explores some contemporary issues around festivals. It does this by bringing the methodologies of discourse and policy analysis to an examination of two festivals in Brisbane (Queensland, Australia). Both festivals have been recently established, both are organised around common themes and rhetorics, yet in many respects these two festivals epitomise differing features of the festival form.

# **A Tale of Two Water Festivals:**

## **An Enquiry into the Function and Diversity of Festivals**

*Robin Trotter*

### **I . The Festival Form:**

This study argues that festivals are dynamic and evolving social constructions and in contemporary societies these events represent elements of longstanding traditions alongside new agendas. Falassi (1987) has defined the festival as: 'an event, a social phenomenon, encountered in virtually all human cultures' (p.1). He goes on to define the festival (in an Anglo-Celtic context) as characterised by the following features:

- \* it is a sacred or profane time of celebration, marked by special observances;
- \* it is an annual celebration of a notable person or event, or the harvest of an important product;
- \* it is a cultural event consisting of a series of performances or works in the fine arts, often devoted to a single artist or genre;
- \* it is a fair; or
- \* it is a generic gaiety, conviviality, cheerfulness (ibid., p.2).

Donald Getz offers a more generic definition: 'A festival is a

public, themed celebration' (1991:54). More importantly, in definitional terms festivals may be organic and traditional; they may bear elements of what Arnold van Gennep (1908, 1960) termed liminality – literally 'The state and process of mid-transition in a rite of passage' (Turner and Turner, 1978: 249) – or a state between periods of normality, of release from a set of stable cultural conditions. The special appeal of festivals, therefore, lies in their uniqueness and their celebratory and festive ambience 'which elevates them above ordinary life' (Getz, 1991 : xi).

Despite the long history of festivals, and their popularity, visitor motivation for festival-going is a little-researched area. From the limited body of research Uysal, Gahan and Martin have identified five motivational domains: escape, excitement/thrills, event novelty, socialisation, and family togetherness (1993 : 10). Sociopsychological motives have also been explored by Crompton (1979) who has identified seven motivational domains involved in festival going: novelty, socialisation, prestige/status, rest/relaxation, education/intellectual enrichment, enhancing kinship and relations/family togetherness, and regression. Whilst visitor motivation is not of primary concern to this current research, the variety of motives identified by researchers is indicative of the 'push-pull' forces that exist across festival formats and the range of opportunities for different festival foci and form. The case studies below will illustrate some of the



different ways festivals are motivated, managed and marketed. There are also implications for cultural policy development and implementation and for understanding the ways in which festival policy might interact with other policy domains – the economy, the cultural industries, urban planning – to mention some of the most obvious areas of intersection.

Whilst arts festivals predominate in the festivals calendar, there appears to be no limit on the special-interests around which festivals may be organised: Brisbane's Out of the Box Festival of Early Childhood, or its Rainforest Festival in the forests to the north of the city; the Laura Aboriginal Dance and Cultural Festival in Far North Queensland which is not only a cultural festival but also a forum for inter-group transactions and discussions; the Kraft Factory Festival in Melbourne which represents a workplace celebration; and a large number of environmental festivals are all examples of the diversity of the festival format. As the case studies below will illustrate, both large- and small-scale community festivals can also play a role in cultural tourism. The former are promoted extensively to boost national, regional, or in the case of the Brisbane River festivals, city identity, and to draw in visitors from further afield. On the other hand small scale community-driven festivals have their own agendas. The following case study of a local festival illustrates the specific agenda informing that particular community-based festival.

Festivals have been identified as a rapidly growing segment of tourism with many gaining the status of mega-events. In fact, Getz (1991) argues that because of their magnitude festivals need to be recognised as a major category of tourism attractions. In Australia Sydney's Gay and Lesbian Mardi Gras and the Adelaide Festival of Arts typify the mega-festival form. Associated with festivals as cultural tourism attractions is a strong emphasis on the economic benefits flowing from festivals. For example, in 1997 Sydney's Gay and Lesbian Mardi Gras generated \$A12 million for the city with many of the international gay visitors staying for two to four weeks (Australian Financial Review, 7 February, 1997 : 3). Increasingly, rural towns in Australia are also turning to festivals to create an annual boost to their local economies by stimulating local economic activity and bringing money into their communities from out-of-town visitors. However, smaller-style community festivals can also have different agendas for both host community and visitor. They may be directed toward community building, or for the visitor they may represent and satisfy a desire to experience 'authentic cultural ambience and to meet locals' (Getz, 1989: 134). Getz suggests that a sound tourism strategy would aim for a balance between 'large, tourism-oriented events and local and regional events' (ibid).

Although contemporary festivals may be motivated by a range of catalysts or agendas it is, nevertheless, a feature of these

events that they retain a sense of release and freedom, of difference from the everyday – the motivations of ‘escape’ ‘novelty’ and/or ‘regression’. At the same time, festivals also carry connotations of the community coming together in celebration and conviviality. The notion, then, of ‘carnivale’ is also appropriate for a discussion of festivals.

Today’s festivals, therefore, may represent some or all of the features identified by Falassi or be simply a ‘public, themed’ event. They may be economically driven, community driven (these two motives are not mutually exclusive), or there may be a range of other objectives ranging from broad community development or social cohesion to special interest activities, education, ritual or celebration.

This study will be exploring two case studies to undertake a comparative analysis of a series of issues surrounding contemporary festival events. The two festivals both centre around water and waterways. The Brisbane Riverfestival is a major event for the city of Brisbane and runs for twelve days whilst the Oxley Creek Water Festival is a one-day community based environmental festival. Both festivals have only been initiated within the last three years and although both carry similar messages, the form in which these messages are couched, the activities that comprise the events, and the level of funding available to the organisers of the respective festivals are quite disparate. The study reveals both commonalities and differences

and also provides the basis for discussion of a series of questions: should festivals be for the benefit of the community or for visitors? how important is 'Authenticity' for festivals?, what functions should festivals perform – social, cultural and/or economic? do we have too many festivals? These issues interact with the sub-themes of culture-led economic strategic planning, community cultural development, urban regeneration and gentrification, environmentalism and tourism that, in turn, have implications for cultural policy-making.

## **II. The Brisbane Riverfestival:**

The Brisbane Riverfestival is a spectacular city-wide event with an appropriate budget from the Brisbane City Council and a raft of sponsorships. It is also subsidised by the Queensland State Government. The festival runs for twelve days during September and incorporates a myriad of activities ranging from fireworks events and popular activities free to the public, to the now-legendary 'Dinner on the Bridge' when the city's main bridge is closed to traffic and an elaborate sit-down meal is served to the city elites. The festival forms part of a broader city-wide tourist strategy to attract interstate and international visitors to the capital and to its prime tourist-attraction – the SouthBank cultural precinct – as well as to cultural and leisure

retailing precincts such as the city Mall and various regenerated riverside suburbs. The festival literature emphasises the river and the value of an environmentally healthy waterway for the city, however this message is subordinated to other messages inviting participation in the fun and entertainment and encouraging visitors to enjoy a feast of 'Brisbane' lifestyle.

### **III. In the Lord Mayor? 1999 message on Riverfestival he noted that:**

The people of Brisbane, and visitors to our city, have really embraced the river. The introduction of the City Cats [river ferries], more riverside parks, the re-development of South Bank and continued urban development in riverside suburbs have given people the chance to enjoy one of our finest assets. Now that people are enjoying their river more we are encouraging them to help us look after it... Riverfestival is a celebration of our River as well as a time to focus on how we treat this very important asset. Riverfestival is Brisbane's major celebration. This year's program has all the ingredients for twelve amazing days of entertainment, celebration and world class food to be enjoyed by everyone in the River City'.

Not only are festival features of celebration, 'gaiety, conviviality, cheerfulness' central to the Mayor's message but

incorporated here are more broad ranging themes that point to the connection of festivals with wider issues of urban development, gentrification, tourism, lifestyle choices and patterns, as well as economic values and environmentalism. There is even a new tag for Brisbane – the River City. This is ironical given the historical neglect of the river. There is also a degree of irony in that in the history of Brisbane festivals, Warana (a festival organised around community programs and centred on the city botanical gardens) preceded the River-based festivals. Warana was replaced with the first Brisbane festival in 1996 with the objective of combining the community programming of the old Warana festival with a high arts component. At the same time as this transformation occurred, the Brisbane Biennial Internal Music Festival was amalgamated with the Brisbane Festival. It was hoped these moves would give Brisbane an arts festival the equal of those art festivals already well established in Sydney, Melbourne, Adelaide and Perth (Courier Mail, 6 December 1995). A festival cycle or pattern of movement emerges here with its trajectory being from a focused, local, celebratory and developmental model to a large-scale, populist and generic form of festival.

Returning again to the 1999 festival. Prefacing the program of fun and frivolity was the Riversymposium – a three day talk-fest for national and international river management experts to get together to discuss the future and health of the world's

waterways. The stated aim of this, the Second International River Management Symposium, was to focus world attention on the critical importance of healthy rivers and management practices and to explore issues of river and environmental management, water quality and planning.

Other events, less academic and serious, but no less high-profile, dominated the schedule of events. Walking Tours along the River, through the city Mall and around suburban precincts were spread over the festival period to allow participants to 'discover each precincts' culinary and cultural delights' whether that be food, fashion or historical 'titbits' Food again featured in the Riverfeast where 2000 diners sat down to a fabulous three--course meal at the longest dinner on Victoria Bridge - the city' main bridge connecting north and south Brisbane. And again the food festival concept was carried through to the Riverbuffet where, for \$A5 SouthBank strollers could sample the menu items and wines provided by Brisbane's leading restaurants. A feast of food and music was also available at the Riverjazz. Even a visit from a fleet of Tall Ships (if 4 vessels make a fleet) invited not only public viewing but also offered visitors an opportunity for taking Coffee Club High Tea on a cruise down the river. These ships were also available for group bookings for fashionable lunch and dinner functions. Continuing the theme of 'liveability' and Queensland outdoors lifestyle, the Queensland Pop Orchestra presented Riversymphony

- a free outdoors evening concert where the populace could bring a blanket and their picnic basket or, if they wished for more elaborate (and expensive) dining, they could take advantage of the alfresco restaurant catered service.

Among these gastronomic delights there were events that catered to other interests, and other budgets. Rivertalk was a free, public and populist version of the Riversymposium, and was promoted as an opportunity for grass-roots activists involved in bushcare and river catchment environmental projects to be briefed on the river management strategy for South East Queensland. A Riverfestival parade provided a traditional festive element whilst Riverfire saw an explosion of colour, light and music in Brisbane? biggest annual fireworks event. A Royal Australian Air Force fighter flying over the city augmented the fireworks display with its afterburn. The Great Brisbane Duck Race (a charity event where the public could adopt a duck for a donation), the Rivergames (an inaugural Australian aquatic games of rowing, canoeing, surf life saving, yachts etc), Riverkids (parade) and Chill Out, a one day series of extreme events for youth, were events that opened the festival up to broader groups, special interest groups, and sporting interests. These events were taken up with varying enthusiasms, as the following data on estimated attendances at the major events reveal:

Event

Estimated Attendance



Tall ships arrival (free)	6,000
Tall ships cruises (ticketed/invitation)	1,430
Tall ships public viewing (free)	5,400
Tall ships high teas (ticketed/invitation)	239
Symposium (ticketed/invitation)	313
Rivertalk (ticketed/invitation)	120
Parade (free)	101,500
Dinner on a bridge (ticketed/invitation)	7,180
Duck Race (free)	45,000
Games (Aquatic Games)	100,000 (est)
Riverfire (free)	350,000
Walking tours (ticketed)	400
Total estimated participation	749,468*

\*Total yet to be finalised.<sup>1)</sup>

Planning for the Riverfestival commenced in 1995 with the precursors of the major event being Down-by-the-River festivals held in 1996 and 1997, with smaller budgets (\$A170,000 and \$A220,000 respectively) and lower attendances (2,000 and 80,000 respectively). In 1998 a larger event, the Brisbane River Festival, was mounted with a budget of \$A1.6 million and an attendance figure of around 515,000. In 1999 Riverfestival has blossomed into a mega event for the city of Brisbane with attendances across the wide-wide events around 700,000 for a budget of \$A2.2 million.

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1) Information provided by Brisbane River Festival Office

In city-wide policy terms, the Brisbane Riverfestival fits into the city's Corporate Plan and the commitment outlined in that document to making the city more 'livable' and also to protecting and enhancing the natural environment (Brisbane City Council, 1998-2002). Within the city's cultural policies, participation and consultation are key strategies endorsed in the policy document whilst in the environmental area protection of bushland, wetlands and waterways are strategic policy components. Waterways is a specific program within the Corporate Plan and under this program acknowledgment is made of the importance of waterways (its rivers and coastline) in giving Brisbane 'character' and providing an important 'service' to residents. Also acknowledged is the challenge that urbanisation presents to maintaining the quality of, and access to, Brisbane waterways. The Brisbane Riverfestival mobilises and capitalises on the waterways rhetoric to develop a range of activities and agendas. With festivals now being seen as a way of enhancing Brisbane role as Queensland capital a coordinated festivals and events strategy is being developed to identify priority projects and to ensure a co-ordinated and market oriented program is developed around the city's numerous festivals and events (Brisbane City Council, 1999). This will enhance and complement the existing Brisbane City Councils festivals/events funding program for 'Major' events and 'Local' events. The goals and funding criteria differ for each of these categories. 'Major' events

are 'to contribute to Brisbane City Council's vision of making Brisbane the most livable city in the Asia/Pacific region by encouraging festivals, events and cultural activities which foster a distinctive city identity and culture', whilst 'Local' events are to 'enhance the texture and quality of life of Brisbane residents by encouraging cultural activities, festivals and forms of expression which foster cultural diversity and local identity' (Brisbane City Council Guidelines, 1997). These differences are further articulated in the differing aims.

Major Event	Local Event
Encourage innovative arts activity	Improve the liability and design of suburban neighbourhoods
Contribute to the viable and sustainable development of Brisbane's cultural industries	Foster partnerships between Council, community groups and businesses
Showcase Brisbane's cultural products to its residents and visitors	Deliver outcome of long term benefit to the community
Promote and celebrate the unique character and cultural diversity of Brisbane	Increase community access to and participation in cultural activities and decision making processes
Provide Brisbane residents with equitable access to cultural activities	Increase the knowledge and skills of communities to enable them to respond to local cultural issues and changing conditions
	Celebrate neighbourhoods and communities
	Encourage sustainable community networks and sharing of community resources
	Create employment opportunities for Brisbane artists

Alongside the Brisbane City Council's commitment to community and environment, developments in the 1990s around festivals also builds on the strategic planning that has been undertaken in the last two decades to re-position Brisbane as a tourist destination. Until very recently Brisbane's function, in tourist terms, was to promote and service the construction of Queensland as a destination for nature tourism. Within that

model Brisbane was positioned as the 'Gateway' to the north. However, the success of Expo in 1988 showed that Brisbane could attract tourists in its own right and since then the Expo site has been transformed into the SouthBank cultural and leisure complex incorporating a mix of public leisure spaces (SouthBank parklands) and private commercial and retailing spaces alongside the State's cultural statutory bodies including the Performing Arts theatre, Museum, Library, Art Gallery, and Convention facility (the relocation of most of these facilities had already preceded Expo in 1988). Other developments in tourism and cultural facilities have been undertaken across the city so it is not surprising that in 1994 it was predicted that tourism in Queensland would soon outperform Expo 1988 figures (Courier Mail, 8 August 1994).

From settlement in the 1820s to the late 1970s the city had turned its back on the Brisbane river, leaving the river and suburbs along its banks, particularly the southern banks, as the domain of shipping, small industry and working class tenements and residential establishments. The area now known as SouthBank with its parks and cultural facilities is taken as a given. SouthBank is accepted as if it had always been there. But in the 1970s and 1980s this was the site of very heated contestation over land usage and economic interests. Since that period the area has undergone extensive gentrification and modernisation as a theme park and cultural and leisure centre.

This process has been described by Sharon Zukin as a feature of post-modernist development of cities:

Culture is also a powerful means of controlling cities. As a source of images and memories, it symbolises 'who belongs' in specific places. As a set of architectural themes, it plays a leading role in urban redevelopment strategies based on historic preservation or local 'heritage'. With the disappearance of local manufacturing industries and periodic crises in government and finance, culture is more and more the business of cities – the basis of their tourist attractions and their unique, competitive edge. The growth of cultural consumption (of art, food, fashion, music, tourism) and the industries that cater to it fuels the city's symbolic economy, its visible ability to produce both symbols and space. (Zukin, 1995 : 1-2.

The Brisbane Riverfestival, in its various forms, has acted to reinforce a shift in the symbolic economy of Brisbane. The river and its immediate environs have been claimed by the 'café society' as sites of 'cultural consumption' (of art, food, fashion, music, tourism) and, as the Riverfestival demonstrates, sites of spectacle. Along much of the river trading ships have given way to 'Tall Ships' and floating restaurants, manufacturing industries to restaurants and cultural facilities, and working class residential have been replaced with an international highrise

hotel and extensive private apartment developments. Riverfestival, along with a myriad of other activities and events, has confirmed the riverfront areas of Brisbane as leisure precincts and symbols of Brisbane's 'liveability'.

#### **IV. The Oxley Water Festival:**

Oxley Creek is a tributary of the Brisbane River on Brisbane's southside. The creek's catchment area covers a number of suburbs with the upper catchment area predominantly rural and its lower regions highly urbanised. An annual festival was initiated in 1997 as a community arts project with the specific aim of using the arts to interpret and promote issues associated with the Oxley Creek catchment. Since then it has been linked to the Brisbane River Festival thematically through its focus on waterways and environmental strategies directed to improving the quality of the Brisbane River and its tributaries. At the outset, the festival was the initiative of a community environmental group, the Oxley Creek Environment Group (OCEG) which had been formed three years earlier, and the Oxley Creek Catchment Association (OCCA). The project also received the support of the Brisbane City Council and key community groups from the catchment.

The underlying issues identified at the outset were the need for public education into the importance of water quality, public access, protection of riparian vegetation, habitat protection, biodiversity, impacts of sand extraction and unsustainable land use. The aim of an annual festival, preceded by community activities and workshops, was to create and promote partnerships and participation in catchment management through community education programs, community events and the arts.

In the last decade we have seen art and the environment increasing being linked through the advocacy of a marriage between nature and culture conservation movements. Moreover, ecological thinking has come to inform both theme and method in many contemporary art practices with artists themselves frequently being actively involved in environmental campaigns. As one commentator has put it:

Art has a number of particular, relevant capabilities:

- \* To render the invisible visible, by translating what is hidden or subtle into concrete form(s)
- \* To distil and focus essential meanings by constructing legible images from wide or complex fields of information;
- \* To provide a focus or a conduit for inter-community/inter-agency community and co-operation;
- \* To communicate directly and effectively to a range of potential audiences. (David Hansen, 1992).



Community cultural development work is equally relevant to environmental programs as this approach 'enables communities to advance their artistic, social and economic aspirations [through] community-based arts practice that affirms the principle of self determination [and] develops the link between communities and the quality of their environment' (Australia Council, quoted in Deike Richards Architects, 1996 : 4). As the Oxley Creek consultancy report of 1997 concluded: 'cultural projects can alter people's perception of their environment, draw attention to issues of urgency or neglect and can challenge established ways of thinking or suggest alternative approaches'(ibid.).

The pre-festival processes and activities have involved extensive community consultation and a series of workshops have been used 'to raise issues of concern, define values and objectives, explore themes, sites and opportunities for artworks, develop criteria for establishing and evaluating community projects and prioritise ideas and issues'(ibid. : 5). Throughout the workshops and the festival event artists were used for 'creating images, observation and commentary, collaborative projects, participatory projects' (ibid. : 12). Principles of community arts and community cultural development have continued to inform subsequent festivals organised by the Oxley Creek environmental groups.

The first festival (1977) centred around the theme of Canoes and Crossings and 'Celebrating the Creek' and included performances, displays, stalls and activities. It was funded through the Brisbane City Council Festivals Grants program. Water and land-based activities included canoeing, kite flying and as the grande finale, a lantern parade of 200 candlelit lanterns made by school children in workshops leading up to the festival. The parade opened a twilight performance of music, song and dance whilst a giant 'firebird' manipulated by a team of six people entertained an audience on the banks of the creek.

## **V. A report on the festival notes:**

The performance began by recognising the traditional owners of the land with a canoe crossing by local indigenous people and a dance and fire ceremony. We celebrated the wildlife of the creek with large lanterns in the shape of a lizard, bird and fish. The climax of the performance was the appearance of a large 4 metre high puppet of a bird (symbolising the spirit of the creek) which was preceded by two fire silhouette birds. The performance finished with the large lanterns being floated down the creek (Lawless, n.d.).

To commemorate the festival and the canoe built for the

event, the Brisbane City Council had a replica cast in bronze for incorporation into a children's play area at the festival site.

In 1998 the festival theme focused more strongly on an Aboriginal motif 'Benarrawa Dreaming' - with the festival presented as a 'dreaming experience' for visitors. Benarrawa is the Aboriginal world for an area around the Oxley Creek and 'dreaming' in Aboriginal terms is not about the past but is about integrating past and present in the here and now. As in the previous year, a large 'spirit bird' appeared for the dusk performance. The 1998 festival report summarises this event:

The main cultural performance of the day commenced at dusk with a lantern parade involving approximately 250 school students and their carers. The parade wound through the park and finished at the creek performance area. The audience was seated on a hill looking down on the performance area with the creek in the background. A narration by a local aboriginal storyteller introduced the performers of this ritualised performance piece which included aboriginal dancers, ethnic dancers and musicians, stilt walkers and child acrobats. The story line for the performance involved the evil spirits of pollution and degradation destroying the spirit of the creek which was embodied by a large bird-shaped silk and cane sculpture. Spirits of death prepared the bird for the afterlife in a solemn interlude while spirits of hope and caring (the young acrobats)

caused the bird to rise anew and create a spectacular, uplifting finale to the performance. A flying bird-shaped fire picture was created on a floating pontoon out on the creek to symbolise this resurrection. Approximately 100 performers (paid and volunteers) were involved in the core performance. Professional sound and lighting along with a magical atmosphere created by the venue and time ensured a spellbound audience (Whitfield and Dawson, 1998).

Other events in 1998 show-cased many aspects of the community's involvement with the Oxley Creek and included a Poets' breakfast, canoe races, exhibitions, launch of the Oxley Creek website, a photographic exhibition, performances, river cruises and the unveiling of the bronze bark canoe sculpture commissioned from the 1997 festival.

The 1999 festival suffered several setbacks, first failure to secure funding from two major festival programs, and second heavy rains prior to the festival which washed out some of the events leading up to the festival day, deterred visitors and also made the site unattractive on the day. Festivals, like many tourism events, are subject to weather and the whims of fashion and funding bodies. The smaller the organising body, the more vulnerable it is to such misfortunes.

The pre-festival activities for this year incorporated a strong

heritage element with a Bullock Team retracing an old bullocky trail through the catchment area. The walk took the bullocks and wagon two days and attracted much media attention as well as the interest of children from schools located along the route. The aim of this event was to highlight local heritage and the changes to the creek and its catchment over the past century. The walk also linked in with the festival with poetry readings on the walk and a poets breakfast at the festival, a linking figure being a local poet and historical raconteur. Other activities included, as previous years, canoeing events, stalls and displays, children's craft and performances.

Between the three festivals, 1997 to 1999, there are elements of Falassi's festival features. They contain components of the fair (money-making stalls and events for entertainment and competition), annual celebration (the importance of the Oxley Creek to the region) and, with the development of the Aboriginal theme and increasing involvement of the local indigenous community (in performance and through the 'dreaming' theme) there is a move toward integrating Aboriginal spirituality with environmental messages and 'constructing' a local tradition or ritual. During the 1998 festival there was, as the report notes, a moment where sound and lighting created 'a magical atmosphere'. Here we can see at work the process whereby ancient material and ideas are used to 'invent' new traditions and create historic continuities where none had existed before

(Hobsbawm, 1983 : 1-14), and by drawing on the history of 'others' creating a deeper past for the local community, one that extends back beyond white settlement (Bennett, 1988). For an environmental festival, connections made to land and waterways, as well as to long and deep pasts, are legitimising notions that give sense of purpose to the environmental objectives underpinning the festival. In 1999 the inclusion of a pioneering theme brought another segment of the community into the festival audience, the older long-term residents of the area.

These annual one-day festival events are central to the overall strategy of the Oxley Creek program. They represent the culmination of workshops but are also a time for celebration and festivity, for bringing the whole community together whilst raising awareness in the community to the environmental issues of concern to the catchment. The festival days also provide community groups with an opportunity to raise money with stalls and event activities.

Informing principles for the project have been environmental improvement, equity, access and participation, a holistic approach that integrates nature and culture, and the establishment of a partnership model between community, council and commercial interests in the area. More specifically, the project has promoted community control and ownership; community building; the establishing of networking processes; development of skills,

knowledges and organisational capacities within the community; the creation of an environment for long-term, ongoing environmental and social impacts (educational programs, artistic and environmental activities, community building); and the festival has also encouraged the creation of new opportunities for the local economy (eco-tourism, work for artists). Since the festival was inaugurated in 1997 there has been an increase in the number of environmental groups in the catchment area, the festival has become widely accepted by the community, and it has been linked into the broader city-wide catchment programs and to the Brisbane Riverfestival (although not concurrent with that event). Practical and direct outcomes have been the bronze canoe sculpture as well as a number of children's creek projects, an oral history project (Memories of Oxley Creek), and an inter-active web site (Oxley Creek Environment Group Inc. n.d.).

## **VI. Comparative analysis:**

The Riverfestival has been developed over a period of half a decade from a small event to a mega event for the city. Managed for the Brisbane City council as a commercial venture by a professional events management body, and bringing to the sponsorship team an array of major corporate sponsors, the ambition is for the event to become the leading international

River celebration by the year 2000. Although the Brisbane City Council supports a raft of smaller festivals throughout the city and acknowledges that festivals are important city activities, the Riverfestival is the jewel in the Brisbane festival crown, being promoted as the major festival event for Brisbane with local, national and international themes and audiences. As a festival, the event combines spectacle, consumption and celebration along with an environmental message. It is an event in the process of growing and in its growth it is becoming a vehicle whereby the image of the city is transformed; its cultural capital symbolised through the concepts of liveability and a particular Brisbane lifestyle. In prefacing the festival with an academic symposium on rivers and waterways, the tone is set of environmental concern, however, in the Corporate Plan for the festival the prioritising of the goals shifts to first 'celebrate unique identity, heritage, aspirations and lifestyle of the River City', second 'to effect positive change in the ecological health, water quality and usage of the Brisbane River, Moreton Bay and its catchments', third 'to develop strategic partnerships with like minded government, community and business organisations', fourth 'to maximise the economic impact of the festival' and finally 'to generate community awareness and ownership of the Brisbane River, its land catchments and waterways and of the Riverfestival'. The agenda for the festival is therefore broad with image, environment, lifestyle, and economic development entwined yet it ensures that the creation of symbolic capital remains



uppermost.

From the 1999 budget for the 1999 Riverfestival (\$A2.2 million) this figure is projected to increase to \$A 5 million in 2001. Likewise, attendance figures are estimated to increase from the 1999 figure (700,000) to over 1.2 million for the 2001 Riverfestival. Demographic figures (from 1998 River Festival) provide further insight into the festival. From a total attendance of 515,000, attendance breakdowns were:

Gender:	Females	59.2%
	Males	40.8%
Age:	17-25 years	22.5%
	26-35 years	31.8%
	36-45 years	19.2%
	46-55 years	15.7%
	56 and over	10.8%
Group type:	Couples	44.0%
	Families	23.6%
	With friends	20.3%
	Single	12.1%
Origin	From Brisbane	81.9%
	From overseas	4.7%
	From Gold Coast	3.0%
	From interstate	4.3%
	From intrastate	6.1%

(Source: Brisbane River Festival Office)

Significant data from the above are the predominance of women over men, that 51% of attendees were in the 26-45 age bracket and also the relatively low attendance of families (23.6%) compared to couples or groups (64.3%). Moreover, given that this is a festival-in growth, tourism interests would be relatively happy with the fact that 18.1% of festival attendees were from outside the Brisbane area. Corporate sponsors and local retailing enterprises would also be satisfied with the reported total economic impact of the festival of \$A3.9 million and the equivalent of 102 full time jobs for one year (Brisbane City Council, 1999). Confirming the success of the first objective of the festival, visitor responses indicate that the main reasons for attending included 'relaxing outdoors, food and beverage, enjoying the Riverfestival, variety of entertainment, new and exciting' (Source: Brisbane River Festival Office). Reported responses give no indication that the environmental or community messages have motivated attendance?. Crompton's motivational domains of novelty and rest/relaxation are clearly evident in these responses whilst the domains of socialisation, prestige/status and regression may be assumed as covert motives.

In contrast to the city-wide mega-festival, the budget for the Oxley River Festival in 1997 was \$A20,000 with over 2000 people attending the event. In 1998 the budget was \$A40,000 with the

festival drawing in 3000 people, and in 1999 the budget was cut to \$A24,000 (just over half of that for the previous year) and attendances were down. Whether the budget or the inclement weather was responsible for this downturn is difficult to assess, given that small, community managed events rarely have the resources to undertake extensive and thorough outcomes research that would provide such feedback.

Although the Oxley Creek Water Festival is a one-day event (expanded through preliminary workshop activities) comparisons of scale are less critical than the policies and principles involved and the meanings that are constructed around the various elements of the respective festivals. In contrast to the subordinate role that environmental rhetorics play in the city-wide festival, for the Oxley Creek Water Festival the overriding message is about environmental activism, and celebration of that activism along with the environment itself. The festival is a means of getting out into the catchment, environmental messages and educational material. The festival and preceding events are organised at a grass roots level with volunteer labour (with the exception of paid offers from the Brisbane City Council's community development branch, and several part-time short term contract consultancies). Activities are funded by small grants from the Brisbane City Council and donations from local business and community organisations. Like the Riverfestival, the local program is diverse, incorporating both

arts and environmental activities. Like the Riverfestival, the local waterway is the centre of the festival, however whilst the messages surrounding the former prioritise access and enjoyment and use of the river to enhance lifestyle with the arts and culture being entwined with lifestyle, the dominant messages surrounding the Oxley Water Festival are environmental. They focus on quality of water, the riparian environment, and the geophysical health of the catchment. As the objectives for the 1999 festival state, the theme of Oxley Creek – Get Into It!, was chosen to convey a positive and motivating message, to challenge people to become involved, to encourage people to pursue recreational activities in and beside the creek, and to highlight the development and implementation of a catchment management plan (Oxley Creek Catchment Association, n.d.).

In this connotational context, spectacle can also be seen as having different effects, impacts and meaning. For Riverfestival the fireworks displays provide passive entertainment for large audiences. Such displays are celebratory and also connote an excess of carnival spirit and economic extravagance. In contrast, the fire events on Oxley Creek are not only events that pleasure the senses but are also intended to evoke spiritual responses from both participants and audiences.

Although Riverfestival does cater to children in some programs, the focus is on adult activities and attendance data on

children are not treated as important in the reporting process. The official program also ignores indigenous and multicultural audiences and participation. There are no potentially divisive elements in the city-wide program. In stark contrast, child-centred activities are central for the Oxley Creek Water Festival. The 1998 report indicates that that year the festival involved 700 school children from 15 local schools, community artists from local arts groups, stalls erected by 26 different community groups and 15 commercial ventures, as well participating groups included ethnic dance groups and the Murri (Aboriginal) performers, government agencies, local scout groups and sporting clubs. The child-centred approach conforms to the understanding by environmentalists that conservation messages are more likely to be heeded by young people. Such an approach also ensures the involvement of families as volunteers, participants and audiences. Similarly, a concern with indigenous and ethnic participation is also an underlying concern of community cultural practice and grass-roots community development philosophies.

Placement of the Oxley Creek activities in a framework of community cultural development is also indicated by the use of arts products and arts processes as integral to the conveying of environmental messages to attracting festival goers and to mobilising the community around environmental action. Consequently, arts and cultural activities are directed less at the

aesthetics of the arts or cultural products and more at conveying the environmental messages that the community groups deem critical and sufficiently important to donate their time and energies for many months of planning and organising.

Discourse surrounding the Oxley Creek Water Festival suggests the motivational domains of education/intellectual enrichment and enhancing kinship and relations/family togetherness are the dominant 'pull' factors behind this festival. At the same time, the discourse emphasises the community-centred approach. Nevertheless, other festival elements of celebration and entertainment cannot be ignored or marginalised, rather the important point to be made here is that in the discursive ordering they are given a lower value.

However, as community needs change and as organisational and management strategies become more sophisticated and the festival grows in audience and participation, new agendas may emerge. For festivals are also dynamic and subject to economic as much as social and cultural forces. It may well be that the apparently 'authentic' and organic nature of this festival with its grass-roots drive and issues-based agendas may give way to different needs and aspirations in future manifestations in much the same way as the Warana Festival evolved (not without some conflict and dissension) to the Riverfestival. If festivals have this potential to transform and accommodate different social and

cultural needs and expectations, then concerns about 'authenticity' become less sustainable. By the same token, festival organisers may need to ensure change takes a trajectory that they and their communities accept as positive and contributing to the development of 'social capital' (Williams, 1998 : 11).

## **VII. Conclusion:**

It is apparent from the above that scale is not the most important difference when comparing these two festivals; rather there are different policies and different philosophies that prioritise the economic, social, cultural and environmental agendas in differing orders. Policies around festivals are increasingly being drawn up on the grounds that festivals are part of tourism programs and although festivals are also recognised for the contribution they make to cultural life, to creativity, to creating a sense of place and community, it is as a product within a cultural tourism model that festivals are increasingly being given an economic role. The relationship between festival, community and tourism is, therefore, a delicately balanced but also dynamic relationship between the objectives of different stakeholders. For some festivals, and some communities, there are cultural limits to the touristic role of festivals. However, festivals, because of their

diversity of format and function, can be used to many ends. Taking up Getz's argument quoted at the outset, this paper argues for a balanced approach, one that not only gives recognition to the cultural and social functions of festivals but also ensures cultural and social policies are framed in ways that enable a healthy balance between culture, community and commerce to be achieved. Through a policy framework that provides for 'Major' and 'Local' festivals and events, the Brisbane City Council supports a network of festivals that meet the needs, interests, and aspirations of different communities and networks and also serves the interests of government, industry and corporate stakeholders.



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# THE PAHIYAS FESTIVAL IN A PHILIPPINE TOWN THROUGH TIME

Community Relations, Development, and  
Tourism

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# THE PAHIYAS FESTIVAL IN A PHILIPPINE TOWN THROUGH TIME

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## I . INTRODUCTION

In discussions about a society's cultural life in a given setting at a given time, festivals often figure prominently. As ritualized performances, festivals are multifunctional--i.e. entertainment, celebration, enhancement of social solidarity, education, and healing (cf. Schechner 1994). At the same time, festivals are arenas for social negotiations taking place in the process of organizing and implementing the events. Lavenda (1992), for instance, called attention to the ways in which politics influence the celebration of festivals. In particular, he examined how "communitarian ideals" serve as ideological idioms in the service of a particular social group in the community. Moreover, among nation-states, festivals are regarded as vehicles for the promotion of national identity. In the Philippines, for instance, the State-supported National Commission for Culture and the Arts provides subsidy to governmental and private institutions for the promotion and observance of festivals in many parts of the country. In addition, the Philippine Department of Tourism and other private tourism firms promote and market the country as a

"haven for tourists," given the ubiquity of festivals, among other "tourist attractions" in Philippines (see Appendix A).

This paper is about the Pahiyas festival in Lucban, a Philippine municipality. It seeks to examine not just how and why its features and functions have changed through time. It also looks into the effects of such changes on community relations, development, and tourism. Accordingly, this paper is divided into three parts. Part One describes the physical setting of Lucban, the sociodemographic characteristics of its inhabitants, and the key features of local cultural life within which Pahiyas is embedded. This is followed by a description of the hybridization process involved in the changing features and functions of Pahiyas. The analysis shows the interplay of social, including economic and political, and cultural factors both within and outside Lucban. Hybridization refers to the *bricolage* of artifacts and practices and their attendant rationales. Part Three discusses the effects of these processes on community relations, and offers some recommendations to further enhance the role of Pahiyas in community and tourism development.

## II. LUCBAN AND THE LUCBANIN

Lucban (derived from the name of a local citrus fruit) was founded at around 1578 as a popular subsection of the original



municipality of nearby Sampaloc. Nevertheless, with the flourishing agriculture-based commerce and growing population, Lucban became a separate town of its own at the end of the 19th century (Serrano 1971:2). Geographically, it is strategically positioned as the first community in a strip of towns in the province of Quezon, sharing its northwestern border with the province of Laguna. Virtually landlocked, Lucban is surrounded by Luisiana, Laguna to the north; Sampaloc, Quezon to the east; Tayabas, Quezon to the south and Majayjay, Laguna to the west. One can expect approximately 1.2 hours of land travel from the Philippine capital of Manila.

From the 17<sup>th</sup> century up to the latter part of the 19<sup>th</sup> century, Lucban played an important role in the economic life of Quezon (then Tayabas) province. Thus, it became the second most important town in the whole province during the 18<sup>th</sup> century. Important industrial establishments such as distilleries and soap factories validated Lucban's position as one of the leading commercial towns in the whole Philippine archipelago. It came to pass that even the Governor of Quezon province himself opened an expedience asking that the provincial capital be transferred to Lucban (Cada 1984:32).

As of 1995, the total population was 35,128 (NSO 1995). Majority of the population are Tagalog, but there are also migrants from other parts of Luzon, the largest island in the Philippines, and from the Visayan group of islands. Along with Tagalog, the *lingua franca*, the other languages spoken in the

area include Bikolano, Ilokano, Cebuano and Waray. Lukbanins are predominantly Roman Catholic. Other religious formations such as Iglesia ni Cristo, Aglipayan, Seventh Day Adventist, United Church of Christ, Christ is the Answer and Jehovah's Witnesses also exist in the area. The Mt. Banahaw, located in the nearby town of Dolores, remains a sacred place for a number of millenarian groups.

Cada (1984) paints a very positive image of the Lukbanin with respect to how they value their identity and culture. According to him, the Lukbanin are highly convinced that the immense treasure house of Lucban's cultural heritage ought to be appreciated as a priceless possession both by Lukbanins and by non-Lukbanins. They also take self-exaltation on the colorful and pompous festivals in their hometown, which include the world-renown Pahiyas. They believe that the cultural and economic richness of their hometown is a direct manifestation of the unrelenting collective efforts made by previous and present inhabitants of their town. Finally, they remarkably value the contributions made by Lukban's illustrious sons and daughters like Apolinario de la Cruz, the so-called champion of religious freedom and widely respected journalist Adrian Cristobal.

Map of the Philippines (here)

### III. THE PAHIYAS

#### "Just a Modest Thanksgiving Rite"

The Pahiyas (literally, "to adorn") festival of Lucban is a four-century old activity. Its first celebration was during the 16<sup>th</sup> century, the period when Lucban was Christianized by Spanish missionaries (Cada 1984:231). It came into being with the Spanish conquistadores and the friars, but its exact beginnings have been lost in the midst of colonial history (Guerrero 1991:11). Although no exact date can be given to determine its characteristic beginnings, the oldest townsfolk can remember that the Pahiyas was practiced in its "original" form during his youthful days and was since then associated with San Isidro de Labrador (Punongbayan 1992:39).

Though San Isidro de Labrador was only a secondary patron, the Lukbanin saw his lifestory very appropriate to theirs because of the circumstances surrounding it. The story goes that "San Isidro de Labrador, along with his wife Maria Toribia, were humble peasants tilling a portion of land in the outskirts of Madrid. Although they were only tenants, they worked hard and persevered greatly. In fact, [e]ven when the seasons had not been kind to other farmers, it was said that San Isidro managed to reap bountiful harvests just the same. Soon word went around that this remarkable feat was achieved with the help of angels stories documented, in fact by several eyewitnesses.

After San Isidro's death, the people prayed for his intercession, and true enough, their maladies would no sooner be dispelled. Such was Isidro's grace that the Church later decided to declare him a saint, along with his wife" (Cada 1984:232). Thus, Pahiyas was a necessary rite for the Christianized farmers of Lukban, since they believe that failure to hold it would spell famine, bad luck or drought. Parenthetically, the farming communities of the neighbouring town of Sariaya, Gumaca and Tayabas and the town of Pulilan in Bulacan also share this belief. In fact, the same festival (called Agawan) is yearly staged in Sariaya while the inhabitants of Pulilan annually carry out a procession of carabaos (water buffaloes) to please, as they say, their patron saint (Laya et. al. 1995:4).

The observance of the traditional Pahiyas was said to be a community affair confined to the local farmers and members of their households. Every member of the family provides assistance in the making of the ornaments. Like any other Filipino ritual during the Spanish colonial period, its primordial function then, was to honour their patron saint. The activity would begin early in the morning, usually during the midnight of May 14, when the townspeople would secretly position their decoration in the façade of their houses before the light of day comes.

The ornaments consisted mainly of locally harvested crops such as fruits, rootcrops and vegetables. Bananas, mangoes, pineapples, coconuts, string beans, onions, and root crops such as

sweet potato, taro, carrot, and radish, were among the familiar displays. Rice grains, the most important crops in the whole Philippine archipelago, were the mainstay food articles for the decorations.

There were, at least, two typical ornaments. The *siit* was a dried bush decorated with foodstuffs hung on its stems in a trellis-like arrangement. It was either struck to the ground or hung on the wall. When hung, the harvested food products were attached to criss-crossing bamboo slats. Another form was the *sunsong*. In this form, food items were attached to a trunk, usually made out of sugar or bamboo stem. The trunk was then planted to the ground, sometimes fastened to the facades of the houses. Most of the cooked foodstuffs were usually tied and bunched together into what was called the *pugong*. Before the procession, rice-stalk pugong were laid at the feet of the image of San Isidro de Labrador. This pugong would be planted later in the ricefield for a more prosperous harvest. These ornaments were not arranged in any special way and were merely created to grace the procession of the image of San Isidro de Labrador in the afternoon of May 15, right after the mass.

A group of trusted Church workers, referred to as *kawan*, decides on the path of the procession, which had to be changed every five years to enable all the residents to participate in the Pahiyas. The Church is the nucleus of the festival and it is here where the procession is initiated and afterwards terminated. It is believed that the households along the route that the

procession passes will be especially favored in the coming year. This principally explains why the decorations of the houses have become lavish through the years. The rite ends with the *pagkakalas* or dismantling, which takes place right after the procession. It was a common practice then that houses joining the Pahiyas would share their food decorations with other households who have none, mostly with relatives and friends, reflecting two Filipino values, *pagkamaka-pamilya* (family centeredness) and *pagbibigayan* (sharing).

The people of Lukban recognize August 19 as the town's fiesta honoring San Luis Obispo, with the May 15 Pahiyas as a separate event. Nevertheless, in the midst of an economic crisis in the 1980s, the local Church discussed with the parishioners the practicality of abandoning the Pahiyas. Apparently, the proposal did not materialize because for the farmers, who constitute more than 60 percent of the population, the Pahiyas affirms their reciprocal relationship with San Isidro de Labrador. Given the valuations accorded by them, the Pahiyas in the end, has attained similar status like the original town fiesta. It appears that the Church is unable to impose its power over its followers. Perhaps, this is partly because the image of San Isidro de Labrador, the most important symbol of the festival, is not a Church property; rather, a certain Padua family owns it.

## IV. The Hybridized Pahiyas

With the intervention of the state-supported tourism industry during the "New Society,"—the Marcos regimes political motto—the Pahiyas ceased to be a localized agricultural rite. In the early 1970s, the Pahiyas started to become a full-blown festival that caters to both local and international tourists. This resulted to changes in its practice and purpose. Its original ritual character (i. e. paying homage to the patron saint) has been refunctioned into a tourist attraction and its attendant commercial activities. Thus, it became a highly commercialized and highly entertaining full-fledged merry-making festival hiding under the guise of promoting the local and national identity through folk art and values such as Filipino religiosity and public display of so-called Filipino values. Its "original" structure, however, has remained with some variations. i. e., from the making of the pahiyas and the decoration of the houses to the saying of the mass, the procession of the image of the patron saint along an agreed upon route, and, finally, to the dismantling and partaking of the pahiyas among the residents.

Although farmers are still part of the festival, the inclusion of these new forces as key players brought about significant changes in the features and functions of Pahiyas. For one, the simple decorations have become more elaborate with the introduction of the *kiping* and other processed products. The *kiping* is now considered as the *leitmotif*, with its brilliant colors



virtually turning the houses into a facade of rice paste at the same time reflecting the festive mood of the wholly modified Pahiyas. Roces (1980) observes that while the kiping was derived from indigenous materials, its form contains element of modern art – "nothing else but a three-dimensional collage or what is known in modern art as assemblage or construction (p. 153). In effect, the kiping melds "folk art" and "fine art," by virtue of the prevailing system of institutionalizing art by the state (Punongbayan 1992).

The famous kiping is a rice wafer cooked in great quantities packaged and sold to local and foreign tourists. The reputation and commercial value of the kiping is such that it has gained the recognition of international business firms. Filemon Casilang, a local entrepreneur specifically involved in the kiping business, relates that he has received product orders from Beijing. He has even turned down a joint business proposal from the New York-based firm J. C. Penney (de Guzman 1991:25). In addition, Casilang claims that the *kiping* has gained the worldwide recognition it deserves because of its decorative value during special occasions. Also, other than its aesthetic function, its palatability cannot be underrated. "*Parang kropeck o chichirya na pwedeng pampulutan o pangkutkot ng pagkain,*" ["It's like a fish cracker, a finger food to go with drinks and other snacks."] states Casilang regarding the versatility of the kiping.

The shift in Lukban's economic orientation – from purely agricultural to agricultural-manufacturing – is manifested in the

forms the decorations take. Aside from the kiping, many households now use processed foods as embellishment such as "native rice-based preparations such as *bibingka*, *puto*, *sinukmani*, *suman*, *ispasol*...and bread of various types and shapes. Others contain non-edible manufactured goods like abaca and buntal hats, eggshell chandeliers and curtains, slipper, basket and the like to enhance the aesthetic value of their houses (de Guzman 1991:25). And the use of processed products is partly a function of the burgeoning manufacturing activity in Lukban. Whatever the decorations used, it was sure to indicate the owner's livelihood.

In recent times, many households keep the decorations for their own consumption and use while others even sell some to the visitors and tourists (Punongbayan 1992). This was not the case prior to the New Society Pahiyas. No food items especially if they were used to adorn the houses that participated in honouring San Isidro, were sold or stored. When the pahiyas was found in excess, it was eagerly given to other people.

Even the procession of San Isidro Labrador, considered the essential religious segment of the Pahiyas is engulfed in process of innovation. "Now, San Isidro de Labrador shared with other beings the glory of the procession. He is joined by young pretty maidens in delicate fineries sporting intricately designed parasols and escorted by young gentlemen who, in trying to match the maidens' fineries, are sure to outshone San Isidro de Labrador in fashion. All throughout the parade, the participants go together

with different bands playing popular songs – "their repertoire of secular music seems to assure the people around that they are there not only for San Isidro de Labrador (Punongbayan 1992:44).

The inclusion of games and beauty pageants further promotes the secularization of the Pahiyas. Take the case of the annual "Gay Beauty Pageant." Clad in costumes made from indigenous materials, transvestite competitors willingly parade their stuffs to earn the nod of the pageant's judges and audiences. Other than commodifying "gay" identity and turning the "show" into an object of fascination, the inclusion of the pageant has diverted the attention of some of the residents of Lucban from its religious connotation that causes vexation among the members of the local clergy.

Two other popular events are the "Parade of the *Higantes*" and "*Juego de Toro*." The former is dedicated to the original players of the festival, the farmers. The *higantes* (or giants), said to be a concept of a local elite, are parade of dolls made from papier-mache depicting the physicality of a farmer and his wife. The man is dressed in peasant's clothes of red trousers, printed shirt and red scarf while the woman wears a common duster. About three meters in height and a half in girth, the bodies of these dolls are made of bamboo frames draped with yards of cloth. They are made to walk by men inside their body with the use of poles. In recent times, this event has been influenced by commercialization, with the *higantes* fashioned out to promote products of sponsoring companies like Purefoods and

Baranggay Ginebra (a local brand of liquor).

The Juego de Toro, on the other hand, is a comparable show off but this time, the toro or bull dolls (locally known as *kalabaw*) made also of papier-mache are the ones being flaunted. Men clamping on a bamboo frame on their shoulders are holding these dolls. The best part of the parade is once it nears its end at the church patio when the bulls will suddenly burst into explosion due to firecrackers and roman candles laced around them (Almario 206-207:1995). The enclosure of these two events is clearly a validation of the farmer and his labour's role in the festival. Thus, their significance as original players, although diminished, is still appreciated in the Pahiyas.

To generate active participation from the younger generation, local games are now part of the festival. In the *palo-sebo*, for instance, participants try to outdo each other in climbing up a suspended bamboo pole to reach the prize located on its peak. *Paluang palayok* (which literally means break-a-pot), is a popular game in which competitors try their luck in breaking a pot filled with coins and other popular prizes for children. Other popular games are marathon race, wooden trolley race and roller skate competition.

In addition, the local government has provided temporary employment and business opportunities for the local residents while at the same time earning revenue on its own. Merchants in Luchan and other towns are encouraged to set up their individual stalls in the *tiangge* (or flea market). Usually

constructed near the church plaza, the flea market vendors peddle any native products, from foods to souvenirs. Here, one can buy samples of *kiping* and other locally produced (processed or otherwise) foods and crafts such as *buntal* hats and fans. Tiangge vendors are highly successful because tourists will not pass up the opportunity of getting a sample of Lukban products, especially foreigners. More so, the material gains for participating in the Pahiyas provide enough incentive for any residents of Lukban. For the previous years the local government, through the benevolence of private sectors have given the following prizes: P30, 000 for the first place, P20, 000 for the second place and P10, 000 for the third. These large amounts of prizes are enough reasons for participants to persevere, which includes the creativity and artfulness pre-required in taking their ornaments to the highest levels of folk at the same time fine art.

Another notable outcome of the shift in the valuation of Pahiyas is the participation of non-Catholics in what is highly regarded as a purely "Catholic festival." This can be attributed to *pakikisama* or fellowship among the residents, which is reinforced by the fact that more emphasis is now given to secular activities described above. At the same time, the non-Catholics assert their identity by not lighting candles during the procession. In fact, their participation is limited to the merry-making events and contest on the ornamentation of the houses. The secularization process, thus, has embraced the

whole community and the visiting outsiders (cf. Punongbayan 1992).

From the point of view of the local clergy, the Pahiyas has become an extremely lavish secular affair. As Laya (1995) noted, church authorities have previously expressed their worry regarding the propensity of Pahiyas and some other festivities to stress pageantry and depart from its devotional aspect. According to him, this issue has figured as early as 1707 in "the *Anales Eclesiasticos de Philipinas*, dated 1645, [which] viewed the departure [of many of the local fiestas] as 'scandalous' and mandated the printing of religious books to instill true devotion in the faithful (p. 10).

Moreover, the inclusion of secular events in the festival, according to the members of the local clergy, is a clear manifestation that the Lukbanins and outsiders denigrate the sanctity of the procession for the festival's patron saint and the divina pastora. On the other hand, some maintain that the local clergy does not fully understand the sensibilities of the devotees. For instance, the devotees take issue with changes created by the Church on the schedule of the procession. Originally, the procession was held in the afternoon right after the mass. However, with the inception of secular parades in the modified Pahiyas, the Church moved it in the morning to, as they say, separate the religious aspect (which is the procession) of the festival from the bacchic ones. The clergy claims that before all these innovations, the procession was orderly and ceremonial.

Yet, many devotees view such separation as artificial because they maintain that merry-making and veneration mutually constitute each other.

The Pahiyas is not devoid of any political undertones. It provides opportunities for local politicians to show their solidarity with the rest of the community by making themselves visible in the procession and the parade. Symbolically, the carabaos and the baskets of agricultural produce mark the prosperity of Lucban. Perhaps to partake of the credit for the "image of a prosperity," the local municipal and barangay officials join the parade of carabaos, each carrying baskets filled with harvested crops. They, in effect, are able to subtly assert their leadership and authority. More so, in a society where patronage politics seems to be the order of the day, the Pahiyas offers itself as an arena for local political elite to take advantage of the value of "helping" through financial contributions in the logistical requirements of the festival. Thus, because the Pahiyas is partly organized and controlled by them, it became their strategic locus for political ambitions.

Likewise, private business, including tourism, and the media (print and electronics) have joined forces after realizing the economic potential and commercial value of the festival. They provided the necessary component in making the area a commercial center and a tourist spot. The burgeoning commercial activity signals the passage of the celebration from the old to the new Pahiyas. If the old Pahiyas initially relates to

Lukban's agricultural disposition and ultimately its agro-economic orientation, the present celebration works towards actively highlighting, if not advertising, its agricultural activity. Punongbayan (1992:45) writes: "The passively economic nature of the old Pahiyas is exemplified by an agricultural economy being signified by a root crop Pahiyas. The trains of booths selling Lukbanin products to both local and foreign tourists signify the active economic-commercial nature of the New Society Pahiyas. In other words, whereas the old Pahiyas was a display of economic produce, today's Pahiyas has become a form of cultural advertisement of the tourist industry." The key to any commercial venture is its astute handling of target consumers. What better way of promoting the local products than through a festival, like the Pahiyas.

An elderly resident of Lukban remarked that even before the ravages of World War II struck the country, the Pahiyas was "a small-scale affair, attracting only a few visitors from the neighboring towns and from Manila". But as the decades passed by, with the 1970s as the significant starting point, thousands of foreigners and media outfits of national and international renown have flocked to the area of Lukban on the 15<sup>th</sup> of May: "the festivities became more elaborate, and the number of tourists grew and grew" (Guerrero 1988:11). In recent years, the residents witnessed the coming of 50,000 to 80,000 visitors eagerly joining the festival, in which ten percent were from other countries like the United States, Japan, Taiwan, Korea and other



European countries.

Private business has increasingly exerted its influence over the celebration of the Pahiyas. In 1998, Fuji films organized photo contests specifically using the Pahiyas as the subject of the photography competition. Another is the case of the dela Paz family who was asked by an agent to use Mang Tomas sarsa (sauce/condiment) as house ornaments. Although there was no payment in the form of money involved, the family was given free samples of Mang Tomas sarsa, which were shared with neighbours in the whole block, in keeping with the "tradition of sharing." Still, another family accepted the offer to promote Milo (a chocolate beverage) products by using the labels and cans as house decorations as substitute for the usual agricultural products. Economically depressed, this family received remuneration from the Milo agents.

The television industry has also actively appropriated the Pahiyas as attested by the numerous documentary films produced over the years. Often these documentaries are packaged in the form of travelogues. Another mode of appropriation is the use of Pahiyas as a setting for a once-popular noontime show in the country, the "Sang Linggo Napo Sila." In exchange for the "donations" given by the T.V. station and the media mileage for the local government of Lucban, the local officials acceded to the request of prolonging the celebration to two days.

The local entrepreneurs also foresaw the economic potential of the festival. To accommodate local and foreign tourists, they

constructed various tourist gateways such as the Lucban Pahiyas Village Resort, which is a kilometer away from the town proper. Even the well-stocked Century Park Sheraton Manila has adopted the Pahiyas as its own Maytime festival for fifteen years running. Every aspect of the celebration has been replicated—the food, live musical entertainment (provided by a local orchestra, the *rondalla*) and the handicrafts. Buntal hats and other products made of *buri* (palm leaves) are on sale while some Lucban women demonstrate their hat weaving skills at the hotel lobby. Tabacalera craftsmen also display the art of cigar making and woodcarving in the form of intricate personalized cigar boxes (de Guzman 1991:24).

## V. EFFECTS ON COMMUNITY LIFE AND SOME RECOMMENDATIONS

Overall, the modification of the Pahiyas brought about changes, which are related to community and tourism development of Lukban. To be sure, the secularization of the festival broadened participation, aside from the local Catholic farmers. Merchants, local non-Catholics, local politicians and tourists became additional participants of the modified Pahiyas. The yearly support coming from local and international tourists attest to the budding potential of the Pahiyas as an international

tourist activity. The participation of non-Catholic, in turn, became an excellent support for the promotion of social solidarity and communitarian ideals.

It also became a tool for the advancement of the identity of Lukban and its inhabitants by encouraging economic activities during the festival proper. Both the local and international entrepreneurs recognized the monetary gains they can get from the festival. Commercialization has paved the way for the recognition of Lukbans cottage industries and gastronomy nationally and internationally.

Meanwhile, the sharing of authority between the local church and the local devotees hastened an unwanted "word war" between them. Because the local clergy is informed by the Judeo-Christian faith, it makes sense for its members to denounce the emphasis given to the secular elements of the event. The clergy charges the local devotees of the Pahiyas of denigrating the sanctity of the religious aspect of the festival. The devotees, in turn, blame the conservative clergy for their insensitivity to local sensibilities.

It is tempting to resolve the tension holding between the various groups who stake specific claims on the Pahiyas as a continuing and living tradition that instills in them pride and the disposition to sustain it. This tension is an aspect of social life that need not be resolved. The best thing is to organize fora in which various stakeholders can meet and discuss matters pertaining to the Pahiyas. There could also be mechanisms of

consultation among the diverse constituencies of the festival. It is also helpful that cultural organizations which do not belong to either the state or the market (e.g. artists, teachers and students, cultural workers) play a more active role in mediating between the necessities of tradition and the exigencies of change. Finally, the farmers and concerned social groups must empower themselves to resist the total commercialization of the festival by rooting it in the processes of the struggle for defensible survival and humanity. It is this celebration of struggle and thanksgiving for sustenance that they must uphold to preserve a sense of plenty.

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## Appendix A

### FESTIVAL IN THE PHILIPPINES

NAME OF FESTIVAL	DATE	PLACE
1. Sto. Nino Festival	January (no specific date)	Tuguegarao, Cagayan
2. Pacahada Senor	3rd/4th Sunday of January	Cagayan de Oro
3. Sto. Nino Festival	Last Sunday of January	Malolos, Bulacan
4. Vigan Town Fiesta	January 18-27	Vigan, Ilocos Sur
5. Tinagda Festival	Feb 11	Iriga City
6. Joint Iloilo City and Provincial Fiesta	February 7-10	Iloilo City
7. Sto. Nino Festival	Feb 17	Hagonoy, Bulacan
8. The Feast of Sta. Maria	1 <sup>st</sup> Thursday of February	Sta. Maria Bulacan
9. Begnas	March (no specific date given)	Municipalities of Western Mt. Province
10. Moriones Festival	Holy Week	Boac, Marikina & Gasan
11. Tanduyong Festival	3 <sup>rd</sup> Sunday of April	San Jose City
12. Santacruzan Sa Nayon '99	May 9 & 23	Nayong Pilipino ? Pasay City
13. Bontoc Town Fiesta	May 21	Bontoc, Mt. Province
14. Tapusan	May 31	Alitagtag, Batangas
15. Alinsangan "Boa-Boahan" Festival	May 1	Nabua, Camarines Sur
16. Pistay Dayat	May 1	Lingayen, Pangasinan
17. Magayon Festival	May 1-31	Albay
18. Bara-ngay Festival	May 11	Aparri, Cagayan
19. Feast of San Roque "Sayawan Sa Kalye"	May 12	Valenzuela
20. Pulilan Carabao Festival	May 14	Pulilan, Bulacan
21. San Isidro Festivals: Pahiyas sa Lucban Agawan sa Sariaya Balwarte sa Gumaca Mayohan sa Tayabas	May 15	Sariaya, Lucban, Gumaca, Tayabas Quezon

## A. LUZON

22. Obando Fertility Rites	May 17, 18 & 19	Obando, Bulacan
23. Farmers' Festival	May 19-20	Bacarra, Ilocos Norte
24. Feast of Santisima Trinidad	Last week of May	Trinidad, Malolos, Bulacan
25. Caracol	Last Sunday of May	Kawit, Cavite
26. Calumpit "Libad" Festival	Jun 23	Calumpit, Bulacan
27. Water Festival	Jun 24	Cavite City
28. Taong Putik	Jun 24	Biblicat, Aliaga Nueva Ecija
29. Feast of San Juan Bautista	Every 24 <sup>th</sup> of June	City of Manila and Municipality of San Juan
30. Apung Iru Fluvial Festival	June 28-30	Apalit, Pampanga
31. Feast of the Miraculous Lady of Piat	July 1-2	Piat, Cagayan
32. Feast of Our Lady of Guibang	July 1-2	Barangay Guibang, Gamu, Isabela
33. Sublian Festival	July 23-	Batangas City
34. Tuguegarao Patronal Town Fiesta	August 15-17	Tuguegarao, Cagayan
35. Banhayan Festival	Sep 10	Barangay Cupang, Muntinlupa
36. Voyadores Festival	Sep 17	Naga City
37. Penafrancia Festival	Sep 26	Nayong Pilipino ? Pasay City
38. Djanggo-C Festival	September 28-29	Nassiping, Gattaran, Cagayan
39. Penafrancia Festival	3 <sup>rd</sup> Saturday of September	Naga City
40. Ana Kalang Festival	October 7-11	Nagcarlan, Laguna
41. Our Lady of La Naval de Manila	2 <sup>nd</sup> week of October	Sto. Domingo Church, Quezon City
42. La Naval Fiesta	2 <sup>nd</sup> Sunday of October	Angeles City
43. Feast of Virgen Del Rosario	Every last Sunday of October	Baliwag, Bulacan
44. Feast of San Clemente/Higantes Festival	November 22-23	Angono, Rizal
45. Pastores Bikol	Dec 18	Legazpi City
46. Malabon Pagoda/Caracol Festival	Dec 09	Malabon
47. Feast of Immaculate Conception	Dec 08	Puerto Princesa City



## B. VISAYAS

NAME OF FESTIVAL	DATE	PLACE
48. Sinulog De Jimalalud	Jan 14	Jimalalud, Negros Oriental
49. Sinulog sa Malitbog	Jan 15	Malitbog, Southern Leyte
50. Kalibo Ati-Atihan	3 <sup>rd</sup> weekend of January	Kalibo, Aklan
51. Daro Sinulog	3 <sup>rd</sup> week of January	Dumaguete City, Negros Oriental
52. Sinulog Festival	3 <sup>rd</sup> week of January	Cebu City
53. Kahimunan Festival	3 <sup>rd</sup> Sunday of January	Libertad, Butuan City
54. Feast of Our Lady of Candles	Feb 2	Jaro, Iloilo City
55. Pasayaw Festival	March 18-19	Canlaon City, Negros Oriental
56. Pasalamat Festival	4 <sup>th</sup> Sunday of April	La Carlota City, Negros Occidental
57. Bohol Fiesta	Whole Month of May	Bohol
58. Santacruzán	Last and 3 <sup>rd</sup> Saturday of the month	Dumaguete City
59. Mayaw-Mayaw Ethnic Festival	May 10	Pinabacdao, Samar
60. Capalonga Festival	May 11-12	Capalonga, Camarines Norte
61. Pahoy Pahoy Festival	May 18	Barugo, Leyte
62. Bolibong Kingking Festival	May 23-24	Loboc, Bohol
63. Budyas Fluvial Festival	Jun 29	Amlan, Negros Oriental
64. Bankawan Festival	Jul 18	Carigara, Leyte
65. Pasaka Festival	Aug 14	Tanauan, Leyte
66. Padul-Ong	Sep 7	Borongan, Eastern Samar
67. Calbayog Grand Karakol	Oct 16	Calbayog City
68. Kamundagan Festival	December 1-31	Naga City
69. Christmas Festival in Palo	December 10 January 6	Palo, Leyte
70. Sinadya sa Halaran	December 5-8	Roxas City, Capiz

## C. MINDANAO

NAME OF FESTIVAL	DATE	PLACE
71. Feast of Sto. Nino De Praga	Jan 15	Davao City Shrine of the Holy Infant of Prague
72. Halad Sa Sto. Nino	Jan 16	Midsayap, Cotabato
73. Sinulog sa Dipolog	3 <sup>rd</sup> Saturday of January	Dipolog City, Zamboanga Del Norte

74. Zambulan Festival and City Fiesta	Jan 17	Pagadian City, Zamboanga Del Sur
75. Eid' l Fitr	Jan 19	Region 12
76. Talak Festival	Feb 02	Katipunan, Zamboanga del Norte
77. Kalibongan Festival	Feb 14	Kidapawan City, Cotabato
78. Fluvial Parade	Feb 03	Tagoloan, Misamis Oriental
79. Ati-Atihan sa Tagolan	1 <sup>st</sup> week of February	Tagoloan, Misamis Oriental
80. Kaamulan Festival	March 3-7	Malaybalay, Bukidnon
81. Pa' Akat Kal' Lo	Holy Week	Magpet, Cotabato
82. Balangay Festival	May 1-31	Butuan City, Agusan Del Norte
83. Feast in Honor of St. Vincent Ferrer	3 <sup>rd</sup> Sunday of May	Dipolog City, Zamboanga Del Norte
84. Diwata Festival	Jun 21	San Francisco, Agusan del Sur
85. San Pedro Fiesta	Jun 29	Davao City
86. Alegria De Isabela	Jul 08	Isabela, Basilan
87. Kinabayo Festival	July 16-25	Dapitan City
88. Abayan Festival	Last Sunday of July	PPA. Wharf. Agusan River, Butuan City
89. Kadayawan sa Dabaw Festival	August 18-21	Davao City
90. Dalit Festival	Sep 25	Tangub City
91. Viva Sr. San Miguel	Sep 27	Iligan City
92. Feast of Our Lady of the Holy Rosary	Oct 07	Dipolog City, Zamboanga Del Norte
93. Zamboanga Hermosa Festival	October 10-12	Zamboanga City
94. Sagingan Festival	October 16-17	Tubod, Lanao del Norte
95. Dawit-Dawit Ta Buahon	4 <sup>th</sup> week of October	Bonbon, Catarman, Camiguin
96. Feast of Christ the King	Last Sunday of October	Tagum City, Davao
97. Our Lady of Immaculate Conception Fiesta City of Samal, Davao	08-Dec	Penaplata, Island Garde

Source: 1999 Calendar of Events

Prepared by the Department of Tourism, Philippines.

Festival Planning and Consumer  
Research: Taejon Science Festival 2000

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# **Festival Planning and Consumer Research: Taejon Science Festival 2000**

HOON LEE

## **I . Introduction**

Festivals and special events are one of the fastest growing forms of leisure and tourism related phenomena (Getz, 1997; Burr, 1977). Events can be defined as tourist attractions, development catalysts, and image builders for attractions and destination areas (Getz, 1997). These events are often seen as an expression of the social norms and values of the community. Festivals and special events are a cultural demonstration of community life, tradition, and values, and have several impacts such as creating or enhancing a positive image and bringing money to the community economy (Uysal & Gitelson, 1994). Therefore, the development of new festivals is one strategy for celebrating their assets or recognizing their identification, and making the attractions of that tourism destination.

Despite the importance of festivals and events, however, comparatively little studies has been conducted, until recently, on their planning model (Hall, 1992). Chacko & Schaffer (1993) also mentioned that there is lack of information relative to the planning process and the planning model of a festival; from the birth of an idea, to the process of the planning and the effects of the festival. Ideally, festival developments as a tourism product

should be based on marketplace demands and the wise use of the cultural and social resources of the destination (Bramwell, 1998). Smith, 1994). Particularly, latent visitor surveys can explore the visitors' expectation and address the directions of the festival planning.

The purpose of this research is to develop a festival planning model as a tourism attraction and apply the model to a case study. It focuses on the process of the researching consumer's needs by using of a potential consumer survey and a developing consumer-oriented program. In addition, this study evaluates the implication and effects of the festival.

## **II. Literature Review**

"Planning is always future oriented, focusing on the formulation of goals and the means to achieve them(Getz, 1997)." Tourism planning is aimed at bringing certain social and economic benefits to the tourism destinations (WTO, 1988).

Several researchers suggested the planning process for tourism developments and tourism products. Getz(1997) proposed a seven-stage strategic planning process; (a) mandate, purpose, or mission, (b) visioning and goal setting, (c) situation analysis, (d) market research, (e) issues identification, (f) strategy formulation, and (g) implication. WTO (1998) also recommended a

seven-stage planning process, study preparation, determination of development objectives, surveys and evaluations, analysis and synthesis, policy and plan formulation, recommendations, and implementation and management.

Similarly, Handfield, Ragatz, Petersen, and Monczka(1999) suggested a new product development process; (a) idea generation, (b) business/technical assessment, (c) product/process service concept development, (d) product/process service engineering and design, and (e) prototype build, test and pilot/ramp-up for operations. Gunn(1994) summarized that tourism planning and process should predict a better future, incorporate all three sectors-attractions, infrastructure, and transportation, become more interactive, and include social goals as well as economic benefits.

### **III. Methodology**

The questionnaire was designed to develop the festival model and programs. In the project survey, the items were prepared to investigate consumer and expert groups' opinions; (a) what are the interesting programs; (b) what are the educational subjects among science fields for children; (c) what are the festival's impacts in the city; (d) what is the group type of latent visitors; and (e) how much respondents want to attend the festival.

## **Study Setting**

Taejon gained world recognition for successfully hosting the '93 International Science Expo. Within Korea, Taejon is a Mecca for advanced science and technology, and is the second administrative capital next to Seoul, the nation's capital. The mayor of Taejon is a WTA(World Technology Association) chairperson. There are the Taedok Research Complex, which is representative of about 60 national and commercial institutes of science and technology, KAIST, as a higher science university, and the EXPO Science Park.

## **Data Collection**

For this study, a random sample of individuals was selected over a eleven day period in Taejon and Seoul. A total of 603 individuals completed the questionnaire. Sampling was conducted as follows:

- ▷ 2000. 1. 13 ~ 1. 23. (11 days)
- ▷ Latent visitors (Taejon and Seoul): 461
- ▷ Export (Scientists in Taedok Research Complex, Science teachers): 142

## **Analysis**

Descriptive analysis was used to provide more basic information and to understand the context of preparing the



festival. Data for analysis were based on responses from six-hundred three people (n = 603). Overall, the sample of respondents tended to be female (78.2%), and relatively middle aged (71.1% were aged 31 to 50 years old). About two-thirds of the respondents (latent visitors) lived in Seoul. Over two-thirds of the respondents were tended to accompany by other family members including children. Nearly fifteen percent of the respondents were planned to visit with friends or colleagues.

<Table 1> Descriptive analysis results for the respondents profile

<i>Items</i>	<i>Categories</i>	<i>Latent Visitors</i>		<i>Experts</i>	
		<i>Frequency</i> <i>(n)</i>	<i>Percent</i> <i>(%)</i>	<i>Frequency</i> <i>(n)</i>	<i>Percent</i> <i>(%)</i>
<i>Gender</i>	<i>Male</i>	192	41.6	111	78.2
	<i>Female</i>	266	57.7	29	20.4
	<i>N/A(Missing)</i>	4	0.7	2	1.4
<i>Age</i>	<i>-30</i>	43	9.3	24	16.9
	<i>31-40</i>	241	52.3	58	40.8
	<i>41-50</i>	150	32.5	43	30.3
	<i>51-</i>	22	4.8	11	7.8
	<i>N/A(Missing)</i>	5	1.1	6	4.2
<i>Place</i>	<i>Taejon City</i>	173	37.5	-	-
	<i>Seoul City &amp; Other City</i>	284	61.6	-	-
	<i>N/A(Missing)</i>	4	0.09	-	-

Note: *Latent Visitors* n=461; *Expert* n=142

<Table 2> Descriptive analysis results for group types (if latent visitors & expert attend the festival)

<i>Group type</i>	<i>Latent Visitors</i>		<i>Experts</i>	
	<i>Frequency(n)</i>	<i>Percent(%)</i>	<i>Frequency(n)</i>	<i>Percent(%)</i>
<i>family with child(ren)</i>	353	76.6	99	69.7
<i>Friends/colleagues</i>	63	13.7	21	14.8
<i>Alone</i>	7	1.5	–	–
<i>Other</i>	6	1.3	14	9.9
<i>N/A(Missing)</i>	32	6.9	8	5.6

Note: *Latent Visitors n=461; Expert n=142*

<Table 3> Descriptive analysis results for educational subjects for Children

<i>Educational subjects</i>	<i>Latent Visitors</i>		<i>Experts</i>	
	<i>Frequency(n)</i>	<i>Percent(%)</i>	<i>Frequency(n)</i>	<i>Percent(%)</i>
<i>Boi-engineering</i>	115	24.9	47	33.1
<i>Information Technology</i>	193	41.9	56	39.4
<i>Korean traditional science</i>	15	3.3	7	4.9
<i>Game &amp; animation</i>	43	9.3	13	9.2
<i>Robot</i>	34	7.4	8	5.6
<i>Astronomy</i>	51	11.1	7	4.9
<i>Others</i>	2	.4	–	–
<i>N/A(Missing)</i>	8	1.7	4	2.8

Note: *Latent Visitors n=461; Expert n=142*

<Table 5> Descriptive analysis results for Expecting program

<i>Expecting program</i>	<i>Latent Visitors</i>	<i>Experts</i>
<i>Practical Participation (experiential) type</i>	47	45
<i>Science programs in daily life</i>	44	43
<i>Enjoyable interactive science type</i>	43	41
<i>Advanced technology type</i>	40	40
<i>Science in cultural &amp; arts</i>	37	39
<i>Overseas science programs</i>	36	37
<i>Korean traditional science</i>	36	36
<i>Competitive game type</i>	32	34

Note: *Latent Visitors n=461; Expert n=142*

<Table 6> Descriptive analysis results for willingness to attend the festival

<i>Intention to attend</i>	<i>Latent Visitors</i>		<i>Experts</i>	
	<i>Frequency(n)</i>	<i>Percent(%)</i>	<i>Frequency(n)</i>	<i>Percent(%)</i>
<i>1=Not at all likely</i>	8	1.7	3	2.1
<i>2</i>	7	1.5	1	.7
<i>3</i>	22	4.8	3	2.1
<i>4</i>	151	32.8	27	19
<i>5</i>	87	18.9	25	17.6
<i>6</i>	99	21.5	52	36.6
<i>7=Very likely</i>	85	18.4	29	20.4
<i>N/A(Missing)</i>	2	.4	2	1.4

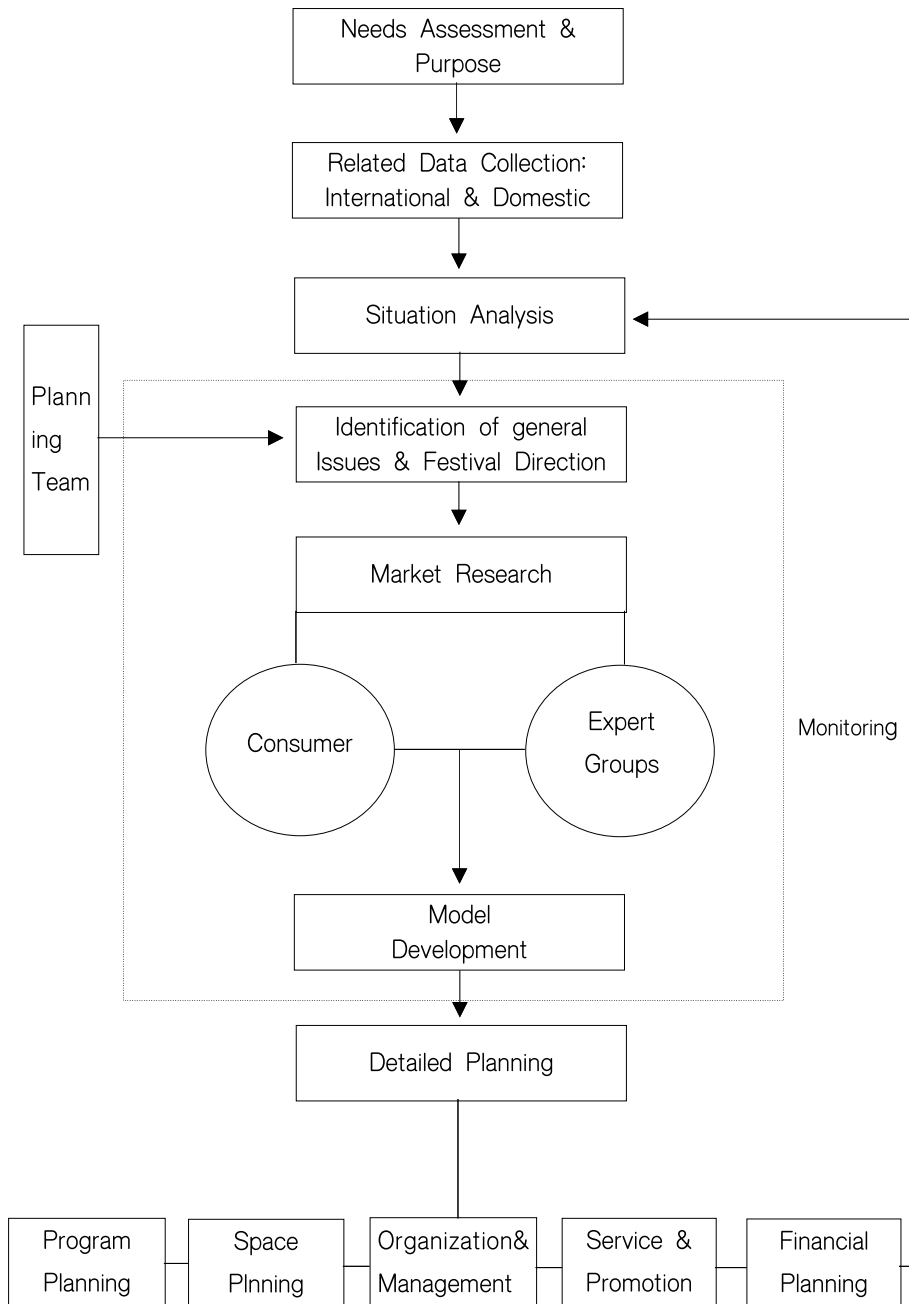
Note: *Latent Visitors n=461; Expert n=142*

Among the science fields, two subjects are outstanding for children education. Nearly forty percent of the respondents (latent visitors 41.9%; exports 39.4%) recommended information

technology and about twenty-four (latent visitors) to thirty-three (experts) percent of the respondents suggested bio-engineering as educational subjects.

The overall evaluations of expected programs were mostly positive. Especially, the "practical participation programs" was very high (latent visitor, mean = 4.7; experts, mean=4.5). The s"cience programs in daily life", question was also answered very positively (latent visitor, mean = 4.4; experts, mean=4.3). In addition, the evaluation of "enjoyable interactive science" was also high (latent visitor, mean = 4.3; experts, mean=4.1).

When testing the willingness to attend the festival, about sixty percent of the respondents were willing to attend the festival (scale scores of 5 to 7). Less than seven percent of the respondents answered that they did not intend to visit the attractions (scale scores of 1 to 3).



<Figure 1> A Model of festival development and Planning

## **IV. Developing the TSF2000 Model**

This conceptual model, partially adopted from Getz's model(1997), proposed a seven-stage planning. This is a logical process that repeats certain elements of the various stages.

### **Stage 1: Needs Assessment & Purpose**

During the first stage, the regional (or national) needs should be understood first. Why should a festival or event be held here? What kinds of festivals or events are preferred? This stage is to provide festival or event organizers and planners with a firm foundation upon which vision and strategies can be built. Objectives must be realistic and attainable, and it is generally useful to build in steps by which results can be evaluated (Getz, 1997).

The basic purpose of the TSF2000 was to enhance Taejeon's image as an advanced science city and to provide an educational setting where advanced science events could be demonstrated to impart knowledge to the public and children. An additional purpose of the festival was to promote regional tourism during off-season and developing the economic benefits. The visions of the festival include three notions; regional culture, science education, and tourism.

### **Stage 2: Situation Analysis**

To analysis the situation, the SWOT method was used. The

analysis of the SWOT is as follows;

<Table 7> SWOT analysis of TSF2000

Strength	Opportunity
<ul style="list-style-type: none"> <li>• the reputation of taejon as a science city</li> <li>• a lot of science institutes (KAIST, EXPO Science Park, Taedok Research Complex, and the National Science Museum)</li> <li>• gaining the public name of 'National cultural Tourism Festival' from Ministry of Cultural &amp; Tourism in 2000</li> <li>• solid political support</li> </ul>	<ul style="list-style-type: none"> <li>• Vacation season for students and family</li> <li>• Linkage of KAIST's Robot Olympiad</li> <li>• Student volunteers available</li> </ul>
Weakness	Threat
<ul style="list-style-type: none"> <li>• Brand new festival</li> <li>• weather condition(hot)</li> <li>• Difficult theme(science)</li> </ul>	<ul style="list-style-type: none"> <li>• Competition of Similar events (Korea Science Exhibition) in Seoul</li> <li>• Competition of other mega events (Millennium elated events) in 2000</li> <li>• Conflicts between the national Science Museum and Expo Science Park</li> </ul>

### Stage 3: Related Data Collection

Before developing the festival concept, related data and information including domestic and international cases needs to be reviewed. International Science Festival in New Zealand was analyzed in terms of the programs, destination, target market, promotion, and organization. And also the '99 Korean Science Exhibition was evaluated by two methods; observational method and questionnaire survey. The research included program,

satisfaction, and visitor types and activities.

#### **Stage 4: Identification of General Issues and Event Direction**

Arising from the situation analysis and related case studies a number of issues was identified. General issues were stated as goals to achieve and suggested the direction of the event (Getz, 1997). The planning team developed initial concepts from above three stages.

Four initial concepts:

- Publicity: public science education
- Economics: increasing tourism
- Popularity: interesting and enjoyable program
- Reliability: increasing the city's image & citizen attachment, especially scientists in Taejon who are generally from other cities.

#### **Stage 5: Market Research**

Getz (1997) suggested that market research is necessary in order to identify some essential questions: (a) which include customers' needs and motives (b) what is the role of events in creating/enhancing our destination theme, (c) what is the role of events in increasing the attractiveness of tourism resources, and so on.

We prepared the questionnaire survey for two groups. One was for customers who live in Taejon and Seoul. The other was for expert groups who are scientists in DeaDok Research



Complex, and middle and high school science teachers. The results are shown in tables 1 through 7.

### **Stage 6: Model Development**

From the survey results, the planning team prepared five principles of this festival model. The first principle is consumer-based programs that included practical participation programs, science programs in daily life, and interactive science programs. Information technology and bio-engineering were also highlighted. The second principle is public science education that was integrated into the Expo Science Park and research outcomes from the Research Institute in Taejeon. The third principle is to enlarge the image of Taejeon and citizen attachment by the linkage of Science-Belt which consists of the National Science Museum, the Taedok Research Complex, KAIST and so on. The Forth principle is practical use of EXPO Science Park which has been stagnant since '93 EXPO. The final principle is to make TSF2000 a major tourism attraction. For domestic tourist, a Yusong spa tourism package, and for international tourists, a Korean Traditional Science program package was designed.

<Table 8> Contents of festival model

Principles	Contents		Zoning
Consumer-based Program	Program	Practical participation (exports 90%, mean 4.5; latent visitors 90%, mean 4.7)	
		science program in daily life(exports 85%, mean 4.3; latent visitors 85%, mean 4.4)	
		Enjoyable science play (export 80%, 4.1; latent visitors 80%, mean 4.3)	
	Preferred science fields	Information Technology (exports 39%, latent visitors 42%)	Digital world(C zone)
		Bio-engineering(exports 33%, latent visitors 25%)	Bio World(B zone)
public education of science	Exhibition of research outcomes	research institutes in Taejon	
	Expo Science park	Use facilities	
Enlarging image of city and citizen attachment	Science-belt	national Science Museum, taedok Research Complex, KAIST	Science-Belt
Practical use of Expo Science Park	hard-ware	Government Pavilion, Technopia pavilion, Humans and science Pavilion, Earth pavilion, Imagination pavilion	
	Soft-ware	IMAX Movies, \$DVR	
Development of tourism attractions	Domestic tourists	Package programs	Yusong area
	International tourists	Korean Traditional Science, ancient Korean inventions such as rain gauge, water clock, etc.	Time & Space World(D zone)

The theme of the festival is "Click! Scientopia." Scientopia is a combination of the words, science and utopia. There were four zones; the 'Scientopia Gate(A zone)', the 'Bio World(B zone)', the 'Digital World(C zone)', and the 'Time & Space World(D

zone)'.

<Table 9> The themes and the zones of the festival

Category	A zone	B zone	C zone	zone
name	scientopia	Bio World	Digital World	Time & Space World
Science Fields	-	Bio-engineering	Information technology, Advanced technology	Korean Traditional science, Astronomy
Theme	Welcome to Scinetopia	Green breath	Future Scope	Time & Space Journey

## Stage 7: Detailed Planning

Based on the theme and model, more detailed plans were prepared such as program planning, space or zone planning, organization and management planning, service and promotion planning, and financial planning. Each of these planning was also designed to achieve the principles and purpose of the festival. The planning team diagrammed four zones for each science subject and sketched out the programs for each zone. The planner also proposed blueprints for customer services and other detailed planning of the festival. In addition, the planning team adopted a hierarchical monitor system for the purpose of modifying any problems.

## V. Conclusions

This paper introduces the planning process of the Taejon Science Festival 2000. This study has also shown how measuring market research assists in a planning process before developing the model. It is helpful to survey the needs and opinions of latent visitors and experts, if the planning team wants to develop consumer oriented festivals. The implications of these findings were evaluated for the model development of TSF2000. Notably, the findings from this survey can assist the organizers in identifying priorities for preferred science fields, desired programs, and a more appropriated target market.

The planning model of the festival was comprised of seven stages that were modified from Getz's strategic planning process (Getz, 1997). The model proposed has been shown to describe background, purpose, and the situation of the festival and the systematic nature of the planning process. Five principles of the model were proposed after considering results of the above stages: consumer-based programs, public education of science, enlarging city image and citizenship attachment, practical use of EXPO Science Park, and tourism attraction development. Additionally, festival theme and space zoning were projected for each festival program.

Many festivals and events have been held and newly developed these days in Korea, although there is lack of information relative to the planning of festivals and events. This study

endeavors to introduce the process of the planning in the view of the latent visitors and expert groups. Further researches are needed to apply the planning model to other cases in order to generalize or modify the model.

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## Appendix:

### 1) Post Evaluation of TSF2000

Items	Contents
Visitors	About 208,000 visitors
Rate of Tourists	53.5%
Economic impacts	Tourist: More than \$ 4.1 million
	Total visitors including residents: More than \$ 6.6 million
Average number of hours spent at TSF2000	5.49 hours
Willingness to revisit	73.2%
Program	Highly evaluated program: Practical participation type
	Educational program: bio-engineering