

## Chapter 2

# The Concept, Origins and Types of Festivals

**Abstract** This is first of conceptual chapters of the book, presenting the basic ideas connected with the festivals their genesis, development and their diversity. The chapter presents definitions of the festival taken from various sciences, including anthropology, sociology and geography. The perception of festivals in contemporary science and the key characteristics distinguishing them from other events, such as business or sports events, are presented. The chapter also includes the description of the advent of festivals. In antiquity, festivals were an emanation of the culture and religion of primitive tribes. Later, they developed and became more diversified as a result of cultural advancements, among other things. This chapter covers the issues of the historical development of festivals due to an increase in the amount of free time and average income, as well as the emergence of so-called experience societies in the twentieth century. This part of the book includes the description of the main factors of festival development. Strong focus is given to the issues shaping the popularity of festivals in the twentieth century and creating so-called festival boom. Presentation of the basic types of festivals is also one of the main aims of this chapter. This chapter also characterises their typologies based among others on attitude to religion, seasonality, form of organising and financing the event, structure of festival visitors, theme, etc.

**Keywords** Festivals and events • Festival definition • Festival's genesis • Development factors of festivals • History of festivals • Typology of festivals

### 2.1 The Concept of a Festival

Festivalisation understood as a development of festivals and their influence on people and the surrounding space is not a new phenomenon. It is closely connected with the development of human culture, which dates back to the historical roots of the human kind (Klein and Blake 2002). Due to the close relationship between festivals and culture, it was decided to start the chapter by precisely defining the latter.

Culture is an extremely complicated concept of multiple meanings. Its types include idealistic and materialistic, high and low, regional, local and global culture. The term derives from the Latin word meaning cultivation or education. The word culture was originally used to define the process of plant growing and animal breeding controlled by man. Analogically, it started to be used with reference to the development and self-improvement of people (Williams 1976). In ancient Rome, the term referred to the shaping of the human mind (soul). One of the first to use the word “culture” in this sense was the Roman philosopher, Cicero (*cultura animi*). He believed that shaping the mind through contact with various fields of philosophy and art allows a person to achieve spiritual balance and harmony with the universe (Corneanu 2011). In Renaissance, culture was commonly identified with advancements in literature, philosophy, legal order, as well as art and science, which was thought indispensable for the proper social development. Later on, primal tribes started to be distinguished from civilised societies, where these elements of culture reached a higher level of development (see Tylor 1871; Kelley 1996).

The main components of human culture included religious beliefs, which E. Durkheim (a major classical sociologist) considered to be among the most important elements. He believed that they significantly influenced other parts of human culture, such as customs, law, family or social hierarchy (see Alexander 1988). J.H. Turner claims that culture is a symbolical phenomenon which involves creating and passing on symbols used by people for communication and expression of emotions (Turner and Stets 2005).

In the nineteenth century in Germany, culture was identified with all human achievements, i.e. with the whole human civilisation (Williams 1976). It was divided into material culture, understood as real, physically present, tangible products and non-material culture, which consists of non-physical human achievements, e.g. faith, art, customs, religious and social practices. Culture was believed to have been formed earlier, determining the lives of individuals and social groups. Later, it was approached differently, as a dynamic phenomenon, created by people living at a given time in a given area. Culture was also understood as the whole human knowledge influenced by social interactions, sometimes as a way of life, a realm of values, beliefs and symbols. Many culture researchers currently believe that the phenomenon depends on the time and space in which it occurs, so it is changeable and unpredictable (Robertson 2000, pp. 37–40).

According to contemporary dictionaries, culture is “the whole material and spiritual achievement of humanity, as well as all values, rules and norms of coexistence adopted by given communities; all that is created thanks to people’s work, that is the creation of their thoughts and activities. Culture is divided into material, whose range corresponds to the concept of civilisation, and spiritual, which comprises all creations and achievements in the field of art, science and morality, functioning in the form of pieces of art, beliefs, customs, as well as commonly accepted values, such as truth, justice, freedom and equality (<http://portalwiedzy.onet.pl/69310,,,kultura,haslo.html>).

In the twentieth century, culture became a crucial phenomenon, not only socially, but also economically and politically. Its role was growing in the subsequent decades of the twentieth century, but it was the strongest towards the end of the century. In the 1970s and 1980s, people started to talk about the cultural turn in politics, economy and science (see Barnett 1998; Ray and Sayer 1999; Barnes 2001). Culture was treated as a product, which brings material and promotional benefits. Its political role increased as well, because the politicians' influence on the economy got weaker due to globalisation and the growing role of global corporations. Thus, they tried to intensify the discussion concerning culture and its influence on values, the society and economy. These elements often continued to depend on politicians at different levels, e.g. due to the public financing of culture. In this way, they were easier to manipulate than economic processes, and the politicians could boast of successfully creating culture-related events. On the other hand, more and more significance was being attached to the roles of culture in social life, as the twentieth century and twenty-first century have been a period of intensive globalisation, international migrations and clashing of the cultural patterns of various societies. Cultural phenomena, such as multicultural societies or movements related to the women's emancipation and equality of sexual minorities, are becoming more and more significant, politically and socially.

The role of culture in the contemporary world increased also due to the change from the industrial to the post-industrial and post-Fordist economy. The twentieth century brought the deindustrialisation of the developed countries and societies whose economies were based on services, including those related to culture and entertainment. The importance of cultural phenomena as products was appreciated, as well as their role in forming the creative class (see Florida 2002a, b). All this was noticed by many entrepreneurs, managers and politicians on the national and local level, and as a result, culture became a valuable economic component, used for the socio-economic stimulation of regions also those in crisis. It was included in the marketing strategies of countries, regions and cities and used for their economic development, promotion and creation of a positive image. There appeared numerous culture-based products, which play an increasing role in the local, national and global economy. The growing economic importance of culture started to be referred to as cultural economy (see Ray and Sayer 1999; Gay and Pryke 2002), which played a particular role in urban regions, where it was defined as the cultural economy of cities (Scott 2010).

The cultural processes described above include the development of festivals. They have always been a major component of human culture, being connected with religious beliefs, from primitive ones (e.g. animism, shamanism, totemism) to the religions currently dominating the world (e.g. Christian religious festivals). Festivals are a part of the non-material culture, as they present art, customs and cultural symbolism. They may be an emanation of the local or regional culture (small, e.g. community-based or regional festivals), but also of the global culture (large-scale film or music festivals). They represent high culture (e.g. classical music, ballet festivals), but are also organised by the creators of pop-culture. As pointed out by Cudny (2014a), they are used in politics, too, e.g. for the promotion

of a political party or individual politicians, perform important social functions and play a growing economic role. Festivals are an important element of most aspects of culture. Therefore, the development and the growing importance of culture are followed by the increasing role of festivals in the contemporary world.

The cultural turn described earlier had an effect on the academic milieu as well. Researchers representing many sciences, especially humanities, started to focus more on the multidimensional human culture. Some of the disciplines which so far had been exploring culture redirected their approach to it and took into consideration its multidimensionality, pluralism, changeability, as well as the role of individuals and social groups in its formation (Jacobs and Weiss Hanrahan 2005; Hawkins 2013). Researchers' increased interest in culture was also reflected in the development of event and festival studies which could be observed in various sciences in the last decades of the twentieth century.

In order to describe the concept of festivals and the related phenomena, we must start from explaining the term "events", because festivals are very frequently treated as such. There are many different types of events, classified according to their theme, scale, the way they are organised, etc. The very word "event" is of Latin origin, and there are some similar expressions connected with it:

1. *eventus* meaning a result, effect, success;
2. *eventum* meaning a happening, manifestation, outcome;
3. *evenire* meaning to appear, to happen; and
4. *venire* meaning to come, to sell, to be sold.

There are also additional, culture-related meanings of this term, which include a gathering or social activity, something that happens at a given place and time, competition, adventure and occasion (Tara Lunga 2012, pp. 761–762).

Among the first comprehensive definitions of events, there are those provided by Hall (1989), Goldblatt (1990a, b) and Getz (1991). Hall (1989) states that hallmark tourist events are major fairs, expositions and cultural and sporting events of international status which are held on either a regular or a one-off basis. The primary function of a hallmark event is to provide the host community with an opportunity to secure high prominence in the tourism market place. According to Goldblatt (1990a, b cited in Tara Lunga 2012, p. 763), an event is "a unique moment in time celebrated with ceremony and ritual to satisfy specific needs". Goldblatt (2000, p. 3) wrote that "Robert F. Jani, the first director of public relations at Disneyland described the Main Street Electric Parade as 'a special event' in 1954... He further explained, 'I suppose it (special event) is that which is different from a normal day of living.'" In one of his later works, Getz (2008, p. 404) claims that "Planned events are spatial—temporal phenomena, and each is unique because of interactions among the setting, people, and management systems—including design elements and the program. Much of the appeal of events is that they are never the same, and you have to be there to enjoy the unique experience fully; if you miss it, it's a lost opportunity". It can be seen from the review of concepts above that the basis of every event is a properly designed, interesting, unusual and unique

experience. Without it, the event (including festivals) could not function because it would not attract the audience (Getz 2012, p. 8).

With reference to the work by Arcodia and Robb (2000), Cudny (2014b, p. 641) divided events into several types, according to their theme and scale: events (mega events, major events, hallmark events, signature events, special events), festivals (community celebrations, community entertainment, historical commemorations, multicultural celebrations, seasonal events, religious celebrations) and a variety of events connected with Meetings, Incentives, Conventions and Exhibitions (the MICE sector). Jago and Shaw (1998) divided events according to their range and size. They distinguished among minor events, major events, hallmark events and mega events and festivals. Getz (2005) created a similar typology, dividing events according to their size and importance for the society and economy into the following types:

- local: they are in low demand, of little economic and social importance, satisfying mainly the needs of small, local communities,
- regional: they are in medium demand and of medium importance for tourism development,
- periodic hallmark events: they are repeated over time, in great demand, of considerable importance for the socio-economic growth and tourism development, and
- occasional mega events: one-off events, which are in great demand and of huge importance for the socio-economic growth and tourism development.

Another typology, based on the theme of events, can be found in Getz' next work (2008, p. 404), where he divides special events into the following types:

- Cultural celebrations: festivals, carnivals, commemorations and religious events;
- Political and state: summits, royal occasions, political events and VIP visits;
- Arts and entertainment: concerts and award ceremonies;
- Business and trade: meetings, conventions, consumer and trade shows, fairs and markets;
- Educational and scientific: conferences, seminars and clinics;
- Sport competitions: amateur/professional and spectator/participant;
- Recreational: sport or games for fun; and
- Private events: weddings, parties and socials.

Festivals not only are the domain of sociological or anthropological research, but undergo a thorough analysis in event studies as well (Getz 2010), where they are treated as a separate type of events, also by Arcodia and Robb (2000). Getz (2008), too, approaches them as a separate type of events, related to culture. In the classification based on the scale and importance presented by Getz (2005), festivals can be practically included in every type of events. There are small, local festivals (neighbourhood festivals), regional festivals and large-scale events (hallmark or mega events), attracting audience from the whole country or even abroad (e.g. the Cannes Film Festival and Woodstock).

Having presented the definitions and typologies of events, as well as the role played by festivals, it is necessary now to give a precise definition of the festival. It should be stressed that it is not a simple concept, easy to present. For instance, according to the online Oxford English Dictionary (<http://www.oed.com/view/Entry/69567?redirectedFrom=festival+eid>), the word “festival” derives from “old French *festival*, -*vel*, medieval Latin *festivalis*, Latin *festivus*” and is an adjective referring to:

- a feast, befitting a feast-day; glad, joyful, merry;
- the time of festive celebration, a festal day. Also occasionally, a festive celebration, merry-making. Also, to hold festival, to keep festival, to make festival, to proclaim festival;
- a musical performance or a series of performances at recurring periods, mostly of 3 years, e.g. the Handel Festival, the Birmingham and Norwich Festivals (see Grove Dict. Music at Festivals). Also applied to a series of films, theatrical performances, etc.

As Cudny (2014b, p. 642) wrote, there are several dictionary definitions describing festivals. He cited, among others, the definition from Encyclopaedia Britannica, where a festival (also feast) is “a day or period of time set aside to commemorate, ritually celebrate or re-enact, or anticipate events or seasons—agricultural, religious, or socio-cultural—that give meaning and cohesiveness to an individual and to the religious, political, or socio-economic community (<http://www.britannica.com/EBchecked/topic/203113/feast>)”.

In the contest of event studies, Getz (2005, p. 21) defined the festival as a “themed public celebration”. In this case, we deal with a definition describing the festival as any event which is public and concerns any issue interesting to a given group of people. The authors of works in the field of event studies often quote a definition presented by Falassi (1987, p. 2), according to which “Festival commonly means a periodically recurrent social occasion in which, through a multiplicity of forms and a series of coordinated events, participate directly or indirectly and to various degrees all members of the whole community, united by ethnic, linguistic religious, historical bonds, and sharing a worldview”. A. Falassi is an Italian sociologist who worked in the USA for many years, investigating the local culture and folklore. His research got him interested in festivals and their role in social life (see Falassi 1980). In the definition quoted above, a considerable significance is attached to the social role of the festival as an organised phenomenon, in which all members of a given community take part. In this case, we deal with the festival as a phenomenon integrating the community or even a nation, based on its common values (national, language, religious and historical).

The definition puts the strongest emphasis on understanding the festival as a form of expressing the community spirit on the social and national level, due to taking an approach typical of sociology or culture anthropology. In this sense, this definition has a lot in common with the classical understanding of the feast or festival in anthropology and sociology, which was presented by E. Durkheim and

J. Frazer at the turn of the nineteenth century and twentieth century, though a similar understanding of this phenomenon can be also found in more recent anthropological (Cruikshank 1997; Roemer 2007, 2010) and sociological works (Duvignaud 1976). In the early works of this type, those phenomena were linked to the cultures of primal tribes (e.g. African or Australian), where such events were connected with the beliefs, culture or tradition of given tribes, and later also certain social groups.

Festivals of this type are still an important but not the only segment of the festival market. Therefore, from the modern point of view, this definition seems to be incomplete. For instance, nowadays, many festivals are not connected with a specific place or community; they are held at different locations and refer to global culture (e.g. some film or music festivals). In this sense, they do not refer to specific nationalities or social groups sharing the same values, language or history. Moreover, a particularly important element is the experiences factor, generating demand for festivals. The definition quoted above does not refer to this issue. Many people searching for extraordinary experiences which might enrich their lives more and more often attend some festivals, even if they do not feel emotionally attached to them for historical or cultural reasons. These are new, unknown experiences for them, and thus, they are interesting and evoke a special kind of excitement. What is more, the definition presented above lacks references to the influence of events on economy and space, which is currently a very significant issue.

A slightly different definition of the festival was suggested by a Belgian anthropologist working in France, Piette (1992, cited in Cudny 2014b, p. 642), who believes that "...festival is portrayed as reinforcing established society. The anti-thetic behavior of the festival is said to destroy social convention in order to reinforce it. Thus, the festival is displaced from its proper logic, that of ritual, rules and regulations, play and ambivalence". This definition emphasises the aspect of festivals connected with disturbing the social order established in a given group. It is an important function of events which the same author calls transgression festivals. They enable people to get away from the everyday routine, leave the everyday ordinary social roles and move to the world of hedonistic, often uncontrollable fun. It is not important what social status people have in everyday life. Meeting at such a festival, they make new interactions, ignoring (temporarily) their social roles (see also: Caillois 2001). This important function of festivals was observed already in primal tribes or ancient cultures, e.g. in Greece (the Dionysia) or Rome (Saturnalia), as well as during the medieval carnival. It is still present in festivals organised for the youth or connected with different kinds of subcultures (e.g. Woodstock) (Cudny 2014b). They are events which accumulate and represent social rebellion and protest. They may be qualified as a particular kind of events organised by the people against the establishment and the social order it represents (see Falassi 1987).

In geographical works, festivals are defined in a variety of ways. As Davies (2015, p. 535) wrote "Festivals are distinctive because they take people outside their normal behaviours in time and space. They provide unusual activities and evoke feelings and emotions that are very different to the regular and material



routines of the workday. Traditionally most took place in spaces that are either normally used for other activities such as roads or were empty spaces, but later become the exclusive sites for the period of the event—sites usually temporarily transformed by decorations and events that add to the sense of occasion and the separateness of the experiences gained in that space”. An American geographer studying festivals defined them as “formal periods or programs of pleasurable activities, entertainment, or events having a festive character and publicly celebrating some concept, happening or fact” (Janiskee 1980, cited in Quinn 2009, p. 485). Waterman (1998, p. 55) wrote that “(...) festivals transform landscape and place from being everyday settings into temporary environments—albeit with permanent identities—created by and for specific groups of people, (...) art festivals contribute to both the production and consumption of culture (...), provide a means whereby groups may attempt to maintain themselves culturally, while presenting opportunities to others to join that group. Festival is also an occasion for outsiders (sponsors, subsidizers) to endeavour to force or to lead the group towards an acceptable course for the continuity of its culture. This is no esoteric aesthetic topic; arts festivals have become events of sociological and geographical concern”.

In the work by Quinn (2005, p. 3), the definition formulated by Isar (1976) is cited, where festival is “something exceptional, something out of the ordinary (...), something that must create a special atmosphere which stems not only from the quality of the art and the production, but from the countryside, the ambience of a city and the traditions (...) of a region”.

Australian geographers define festivals in the following way:

1. “Festivals are enjoyable, special and exceptional, sometimes the only time of celebration in small towns. Festivals are full of rituals of entertainment, spectacle and remembrance, and they bring people together. Most people participate for enjoyment, something different and the pleasure of coming together” Gibson et al. (2011, p. 3).
2. “To qualify for inclusion as a festival, an event had to meet at least one (and preferably more than one) of the following criteria: use of the word ‘festival’ in the event name; it being an irregular, one-off, annual or biannual event; emphasis on celebrating, promoting or exploring some aspect of local culture, or being an unusual point of convergence for people with a given cultural activity, or of a specific sub-cultural identification” (Gibson and Stewart 2009, p. 6).

According to the Polish human geographer Cudny (2014b, p. 643), “a festival is an organised socio-spatial phenomenon, taking place at a specially designated time, outside the everyday routine, shaping the social capital and celebrating selected elements of human tangible and intangible culture.”

Geographical definitions emphasise the unique character of festivals, their role in celebrating culture and the fact that they are meeting places for people with specific cultural interests. Besides, some of them (e.g. those quoted by Waterman 1998 or Cudny 2014b) stress the role of festivals as a spatial phenomenon, which temporarily transforms the space it occupies. Such a transformation is often temporary,



which means that the space is occupied for the festival purposes for a short period (a few to several days), over which it is completely differently managed. An example of that could be the space of a street in the city centre—normally a free public space used for walking and shopping. During a festival, it is taken up by a stage, stalls, spectators and festival staff (Fig. 2.1). It seems that the spatial aspect of festivalisation is not sufficiently accentuated in geographical definitions.

The influence of festivals on the space and the changes they cause in different dimensions of geographical space should undergo detailed analysis in geography. It should also be more strongly reflected in the geographical definitions of festivals, where we should refer to the concept and division of geographical space. In the context of this publication, the aspects of urban space and the influence of festivals on this particular type of geographical space are so important; thus, they are not discussed in this part of the book but presented in detail in another chapter (see Chap. 4).

Cudny (2014b) distinguished several social and cultural components of a typical festival. They can be divided into two main groups (Table 2.1):

1. those connected with the organisation of the festival event itself and
2. those connected with the impacts of the event on culture and the community.

As for the organisation of a festival event, it takes place at a specially designated place and time, is a public celebration and has a leading theme. A festival is an event based on extraordinary experiences (e.g. cultural) which during an event occupies specified place for a specified period of time. Moreover, a festival can be either a one-off or a regular event and may include a competition. As for the other



**Fig. 2.1** The main street of Łódź (Piotrkowska Street) during a street festival in 2014. *Source* Author's photograph

**Table 2.1** The main components of a festival

Elements connected with the organisation of a festival	Elements connected with the impacts of the festival on culture and the community
It takes place at a specially designated place and time (occupies this space for a specified period of time), outside everyday duties	It develops social identity and social capital, e.g. through celebrating values important for a given community, and the skills acquired during the festival
It is often combined with a competition for the best creation (e.g. a film) or an overview of an artist's works	It develops interpersonal relations through contacts made and reinforced while it lasts. It concerns groups of friends, family, colleagues and school friends
It is a public event, containing an element of fun	It is a social event based on extraordinary experiences; it is generated by social needs; the participants are community (local, regional) members; it has numerous social impacts
It is an organised event with a leading theme	It is a culture-related event. It is rooted in culture, shapes and presents it; it is a place and time of celebrating and consuming culture
It may be a one-off or regular event	It is a part of broadly understood human cultural heritage, particularly its intangible part

Source Cudny (2014b, p. 644), modified

group of festival components, they show that it is a part of human culture (cultural heritage). It is undoubtedly a social event making interpersonal relations more profound, integrating the community as well as building social identity and social capital. The latter consists of interpersonal ties, relationships, acquaintances and cooperation within a community (Table 2.1).

When analysing the concept of a festival, we should also consider the environment in which modern events of this type are functioning, as they take place in specific, socio-economic and environmental settings. The whole existence of a festival, i.e. its organisational structure, budget, individual events and impacts on the surroundings, is determined by the elements of these surroundings, such as the organisers, the participating artists, sponsors, politicians (supporting or blocking the event) and the audience. Moreover, the festival is also influenced by its economic environment, infrastructure (used for the purposes of the event), the media, local or regional culture, the geographical surroundings of the festivals, etc. (Fig. 2.2) (Hauptfleisch 2007).

An interesting approach is presented by Gibson and Stewart (2009), who refer to the festival as “a point of convergence”. In this case, we deal with a feature of the festival discussed by geographers (Quinn 2005; Cudny and Ogórek 2014) or culture experts (Valck 2007), who present festivals as places of meetings, contacts among people interested in a certain form of culture and art, as well as people working in the fields related to this kind of activity (film-makers, musicians, sponsors, agents,



**Fig. 2.2** Elements of the festival environment. *Source* Own elaboration on the basis of Hauptfleisch (2007, p. 43)

journalists, etc.). It is important to present the festival in the contexts of the social network theory and the obligatory points of passage (or convergence), which are elements of such networks. They are particular points of social and business contacts and a part of more extensive relational links within the social network of a given community. The social network theory has a long tradition. It is based on the assumption that there are various links among different actors in a society, which form functional and spatial systems within the social space. Such networks include relationships between the persons who create them and institutions. These relationships are very important because social networks enable their participants to maintain personal and virtual contacts, to exchange information and ideas, or to cooperate creatively on specific projects (Wasserman and Faust 1994).

Culture and its actors—the organisers of cultural—artistic events (including festivals), the artists and institutions cooperating with them (galleries, theatres, cinemas, local authorities, foundations, etc.) and the audience and the volunteers form specific relational networks among them, too. In culture-related networks, festivals are a particular type of meeting points (see Quinn 2005; Valck 2007). According to Valck (2007), film festivals are very important for the world cinema.

Without them, the film network could not exist and would fall apart. That is why Valck called film festivals obligatory points of passage for the film industry.

Many art festivals are such obligatory points of passage for artists, businessmen, journalists, spectators and volunteers involved in a given type of art (film making, theatre, music). In this way, art festivals allow contacts between artists and producers, agents and sponsors, as well as popularise the knowledge about a given art. Finally, they are places of presenting and promoting pieces of art and discovering young talents; they are also an opportunity for artists to compete against one another, e.g. during festival competitions (for details see Cudny and Ogórek 2014).

## 2.2 The Origins and Development of Festivals

When discussing the development of festivals over time, we should stress that already primal peoples had rituals similar to today's festivals (e.g. religious ones) and related to the most important moments in the life of a given tribe and its individual members. The rituals had the form of games accompanying, e.g. religious holidays, births, the coming of a new year or electing a new chief or king. Festivals treated as rituals connected with such important moments in the lives of social groups were organised on different continents, e.g. in South America, Asia, Africa or Europe. One of the first festivals was also those events connected with seasonal occasions such as sowing and harvesting (Cudny 2014b). Those kinds of festive events were also seen as the first festivals by Davies (2015, p. 541), who called them temporal or seasonal festivals. More advanced forms of festivals, containing elements of higher culture or art, took place in ancient Greece. The Greek word for festival was *heorte*, which meant urban celebrations connected with Greek gods. *Heorte* involved making a sacrifice, with the participation of priests, a procession and a gathering of people who were watching the whole event and could actively take part in it as well. In this way, people were celebrating the anniversaries of the gods' or heroes' births, as well as a variety of other special occasions. Such events often included feasts, singing songs, reciting poems or theatre performances, as well as competitions, e.g. for the best piece of literary art. Thus, festivals had a strong cultural element, apart from the religious one.

Examples of such festivals are the events accompanying the cult of goddess Demeter and the Dionysia (Wilson 2006). In as early as about 1450 BC, the first sanctuary in Greece was built. It was erected in Eleusis and devoted to Demeter. The cult of Demeter was connected with rituals called the Eleusinian Mysteries. Many historians claim that an important part of those rituals was a performance, during which episodes from the myth about Demeter and her daughter Persephone (Cora) were presented. Parts of this myth, acted out by priests and followers, showed Demeter suffering after she lost her daughter and rejoicing in her return. Next, the Eleusinian Dionysia included the cult of the Greek god Dionysos. Rituals connected with this god later became a widely celebrated holiday in ancient Greece (Grzesiak 2010).

Dionysia were treated in ancient Greece as a separate holiday as well, dedicated to Dionysos (in ancient Rome known as Bacchus). Dionysos was the son of Zeus and a mortal woman; he was a god of fun, vine and wine. In the beginning, his cult had an orgiastic character, which with time was toned down and civilised. People drank wine in his honour, organised feasts and parades and wore masks presenting the gods of earth and fertility. The parades turned into stage performances of three types: comedy, tragedy and drama. Four holidays were celebrated as parts of the Dionysian cycle: the Small (Rural) Dionysia, celebrated by the population of Attica (December–January), the Lenaia (January–February), the Anthesteria (February–March) and the Great Dionysia (City Dionysia) (March–April). In about 534 BC., the Great Dionysia included the tragedy, and earlier, on the occasion of the Lenaia, the first comedy was staged in Athens (<http://encyklopedia.pwn.pl/haslo/Dionizje;3892862.html>).

The main Dionysia were held in the most important Greek city state of that time, i.e. in Athens. Every year, about 15 new texts were written, representing comedy, satire and tragedy. Over 100 years, about 1500 texts were created in Athens alone. Moreover, Dionysia took place in other cities of ancient Greece as well, where they were also accompanied by theatre performances and competitions (Ashby 1999). All that contributed to the development of Greek theatre, which in turn became the basis for the development of theatre in Rome at the time when Greece was under the rule of the Roman Empire.

In ancient Rome, one of the most important religious festivals was the Saturnalia, organised in honour of the agricultural deity Saturn, on 17–24 December (Cudny 2014b). The festivities were divided into the formal and the informal part. During the first one, offerings were made to Saturn. Near the Temple of Saturn, next to the Roman Forum, a ritual feast was held. During the holiday, Romans did not wear the official toga but a casual outfit. Slaves swapped roles with their masters, thus referring to the mythical golden age, when Saturn ruled and all people were equal. The holiday included feasts, during which huge amounts of wine were consumed, gambling flourished and masquerades and parades in disguises were organised. Romans used to make embellishments from evergreen plants and decorate their houses with garlands and lamps. The holiday time was free of work and school and spent visiting friends and family (Radziejewski 2006).

Ancient festivals referring to religious holidays are reflected in the modern world. Firstly, there are large religious festivals nowadays, which are organised at many places all over the world. Examples of such festivals are also described in scientific literature. They include events such as traditional festivals in Japan (Roemer 2007, 2010), religious festivals connected with ethnic minorities, e.g. in New Zealand (Tondo 2010), puppet theatre festivals connected with traditional beliefs, organised in Indonesia (Osnes 2010), or Christian festivals in Poland (Cudny et al. 2011).

We also find examples of religious festivals in Asian countries such as China and Taiwan where those festivals appeared already in Early Middle Ages. An example is The Ghost Festival, dedicated to the spirits of dead ancestors and draws on Taoism and Buddhism. This festival is still organised today in many Chinese and Taiwanese cities and rural destinations. The festival takes place on the fifteenth day

of the seventh month of the year. It is a period in which the ghosts come out from the underworld and visit the living (see Teiser 1988).

Another example of a religious festival based on Buddhist traditions is a festival in Wutaishan (China). This event has been revived in recent years, among others, in order to increase tourist traffic in this region of the country. In the last two decades, we saw a revival of many traditional rituals, including a variety of cultural and entertainment events, in China. These events and rites, including religious festivals, were forbidden by the Chinese communist authorities for a long time. Currently, those events are treated as a generator of domestic and international tourism (event and heritage tourism) and a generator of revenue from the tourism sector (Ryan and Gu 2010; Szczepański 2012). We also can give the example of quite similar religious festivals held in India. These are among others Deepavali, Divali or Maha Kumbh Mela festivals. The last one is often described as world largest public gathering (bathing for purification from sin) and is attended by ca. 80–100 million people. These events have religious meanings and they attract millions of festival tourists in the country as well (Davies 2015).

On the other hand, ancient Greek festivals which were described before frequently referred to the countryside, harvest, wine and food. All these spheres are represented by modern festivals as well. Rural festivals should be understood as all the festivals which take place in rural areas; however, only some of them have an agricultural character. They date back to the nineteenth century, when farmers started to present new methods of land cultivation and new produce in the form of festivals. There are many scientific works presenting small, local festivals based on rural culture and connected with the celebration of harvests, crops, seasons of the year, etc. Such festivals were described by Janiskee (1980, 1991) in the USA, and in Australia, many examples were presented in a book edited by Gibson and Connell (2011). Later, agricultural festivals also became an occasion to present farming equipment and plant protection products, as well as a place of entertainment. They became a cultural phenomenon and a source of local community integration.

In the twentieth century, art festivals started to be organised in rural areas. They were still rural events but had lost their agricultural character, because they concerned, e.g., types of music completely unconnected with rurality (see Brennan-Horley et al. 2007). Thus, rural festivals went a long way from typically agricultural events, which may be compared to many ancient festivals related to crops and harvest and to art festivals, which often perform functions similar to their urban counterparts, though on a different scale.

Another type of festivals which may be derived directly from ancient Dionysia or Roman Bacchanalia is modern wine and food festivals. Despite the fact that they do not involve such licentious and orgiastic feasts and drunkenness as in the past, they are to a certain extent a continuation of ancient traditions. During the Dionysia, feasts were held and huge amounts of wine, the patron of which was Dionysus, were consumed. Romans adapted this cult, and Dionysus was called Bacchus. The festivities organised in ancient Rome in his honour were called Bacchanalia. Drunkenness lasting for many days was accompanied with feasts and indecent

orgies. Today's wine festivals have lost this orgiastic character. They are usually held in vineyard areas, rich in wine making traditions. They are events enabling wine producers to promote and taste different wines and generating considerable tourism at many destinations all over the world. They are connected with various stages of wine growth: bud break, flowering, fruit set, veraison and harvest. They are organised in Europe, North America, Australia and recently also in Asia, e.g. China. Dozens of wine festivals are held in Australia, France, the USA, Hungary, Greece or even Poland. Thematically, similar events, also connected with alcohol consumption, are the beer festivals, with the most famous October Fest held in Munich (Hall and Sharples 2008).

On the other hand, contemporary rural destinations as well as cities more and more often organise food festivals, which attract gourmets from all over the world as a part of food tourism (Hall and Sharples 2008). There are many examples of food as well as food and wine festivals all over the world, such as the San Francisco Street Food Festival, Truffle Festival in Italian Alba, Melbourne Food and Wine Festival, Maine Lobster Festival in Rockland, USA, Pizzafest in Naples, Galway Oyster Festival in Ireland and Great British Cheese Festival in Cardiff. An interesting example is also the Tatebayashi Noodle Grand Prix Festival, an annual food festival hosted by the city of Tatebayashi in Gunma prefecture, Japan. This is the example of the event, where unique regional food triggered the development of festival tourism (see Kim 2015). It is possible to find references to ancient feasts held during Dionysia or Bacchanalia in this type of contemporary events.

As shown by Quinn (2009), festivals developed also in subsequent historical periods following antiquity, i.e. in the Middle Ages and Renaissance. In the Middle Ages, the tradition of carnival was born—the festive time preceding the period of Christian Lent. New events which appeared at that time, e.g. the medieval knights' tournaments, celebrations during visits of medieval rulers to the cities subject to them or court games, can be seen as the archetypes of many contemporary festivals. Apart from feasts, those events included cultural events, such as theatre performances, recitations and concerts. A popular form was performances given by travelling theatrical groups, which increased people's interest in culture and attracted the inhabitants of cities and villages (see Cudny 2014b).

The most significant medieval event of the festival type was certainly the carnival, whose tradition still continues (e.g. the Carnival in Venice, Cologne, or Rio de Janeiro). According to Encyclopaedia Britannica, a carnival is "the merrymaking and festivity that takes place in many Roman Catholic countries in the last days and hours before the Lenten season. The derivation of the word is uncertain, though it possibly can be traced to the Medieval Latin *carne* *levare* or *carnelevarium*, which means to take away or remove meat. This coincides with the fact that Carnival is the final festivity before the commencement of the austere 40 days of Lent, during which Roman Catholics in earlier times fasted, abstained from eating meat, and followed other ascetic practices. The historical origin of Carnival is also obscure. It possibly has its roots in a primitive festival honouring the beginning of the new year and the rebirth of nature, though it is also possible that the beginnings of Carnival in Italy may be linked to the pagan Saturnalian festival



of ancient Rome” (<http://www.britannica.com/EBchecked/topic/96363/Carnival>). In the Middle Ages, the carnival was a period of unrestricted freedom and fun, a time when social roles were swapped and conventions broken. Thanks to it, people balanced the period of formal oppression with severe everyday rules and regulations. Moreover, it was a period which enabled people to let off some steam before the approaching restrictive fasting. The carnival was a specific, short-term social revolution, a safe valve in the formalised societies of those times. It is also a typical example of the transgression festival (Eco 1984).

One of the Venice Carnival attributes was the mask, which allowed the person who wore it to hide their identity. People could indulge in all sorts of fun with impunity and take advantage of brothels and game parlours, which was officially condemned and severely punished by the authorities. Masks concealed the sex; women could dress up as men and the other way round. During the carnival, the social roles were reversed; the rich and the poor had fun together, hidden behind their masks and free from the conventions and formal laws. In numerous comedy performances, it was possible to make fun or even humiliate high-ranking church officials and rulers. It was allowed by the festival convention, which started with a publicly performed symbolical scene presenting a falling angel. The role of the king of the carnival was given to a poor man or a fool. The carnival ended with a ritual of dethroning the carnival king; the social order as well as the God’s and human laws were restored. The carnival tradition has remained alive in many European countries, e.g. in Italy (Venice), Germany (Cologne) or France (Nice). As a cultural phenomenon, the carnival spread to other continents as well, e.g. Africa (Zimbabwe—Harare Carnival), South America (Brazil—Rio de Janeiro) and North America (The Caribbean, the USA—Louisiana).

The Renaissance brought development of festivals in Europe (Quinn 2009), and one of the major festivalisation centres was Venice. Apart from the famous Venetian Carnival, many other religious and secular festivals were organised there (see Muir 1981). As pointed out by Cudny (2014b), the consecutive centuries brought a development of culture- and art-related events. According to this author (citing Strong 1984), they included some types of court performances: dance, pantomime, opera singing in the seventeenth century in France or the first music festivals, such as the English Three Choirs Festival in Hereford or Handel Festival in Westminster Abbey (seventeenth century). Renaissance revived the idea of antiquity and brought back to life traditional festivals originating from the period of ancient Greece or Rome. Besides, Renaissance also developed the habit of feasting as exquisite social meeting. Feast combined with cultural and entertainment events became an important social event. It became the setting for important events such as marriages, celebrations of war victories or even coronations of kings. During feasts, the rank of its participants was shown; thus, the feast was an emanation of power and authority. At the same time, it was the place of culture celebration and the place of a social discussion and consumption (Strong 1984, 2002; for festivals in Renaissance see also: Jacquot 1956–1975).

In the sixteenth century and seventeenth century, the Protestant Reformation arose in Europe, together with the rise of Anglican Church. Important part of

reformation in England was the Puritan movement, which was first the reformation of Anglican Church, a later developed into almost separate church. They had a postulate of purification of the church; thus, they promoted the austere lifestyle, based mostly on work, prayer and study of the Bible. Thus, they considered alcohol and any kind of entertainment such as gambling or theatre shows as immoral. This together with the rise of religious wars in Europe and counter-reformation movement in Catholic church led to the decline of many festivals. Later on with development of industry (in eighteenth–nineteenth century), people focused on work. This was connected with the limited amount of free time in the early industrial society and withdrawal from traditional values (e.g. religious). Those factors led to the decline of many old, traditional festive events in early industrial Europe. However, the turn of eighteenth and nineteenth centuries were also the time of rise of new national states (such as Italy and Greece). What led to the redevelopment of festivals, very often organised by the state or by the political leaders, to support various political ideas (see Davies 2015). On the other hand in the eighteenth century, the idea of the Grand Tour started to flourish among young British aristocrats. “The Grand Tour became a rite of passage for aristocratic young men. The journey typically involved three or four years of travel around Europe and included an extensive sojourn in Italy, as Rome was considered the ultimate destination for what might now be characterised as cultural tourism” (<http://www.britannica.com/EBchecked/topic/1567446/Grand-Tour>). Later, as the bourgeoisie developed, the Grand Tour became popular also among that social class and outside England.

Festivals were developing, and their influence on people and economy was increasing due to the advancements of the industrial age, which began at the time of the first industrial revolution. The steam engine invented in 1769 was used as an efficient device in industry as well as in transport. It was installed on steam ships (by William Symington 1801–1802 and later Robert Fulton 1807), as well as on steam locomotives (George Stephenson 1829). Thanks to faster, more comfortable transport, tourism started to develop. The appearance of the steam ship and steam engine (locomotive) as well as the development of railways, first in Europe and then all over the world, contributed to the growth of mass tourism (Gierczak 2011).

Industrialisation, which started in the eighteenth century, finally resulted not only in transport conveniences and an increase in people’s average income. The next industrial revolutions brought other innovations, such as electrical power or growing mechanisation of production. Due to the inventions, the production capabilities were growing, products were becoming cheaper, and people could earn more. A class of rich entrepreneurs developed and the middle class started to form as well. Due to the civilisational advancement and man’s changing attitude to life and work, a number of social benefits were introduced, e.g. paid holidays, regulations concerning working hours or retirement schemes implemented in industrialised countries. All that gave people more and more financial resources and free time.

Additionally, the nineteenth century brought other important inventions, such as the combustion engine (Gottlieb Daimler 1889), the first transatlantic lines, the building of the Suez and Corinth Canals and the development of the first large tour operator, organised by J. Cook.

In the twentieth century, planes appeared, which, after the maiden flight by the Wright brothers in 1903, became one of the major means of transport for people and goods (Gierczak 2011). All those achievements led to the development of global tourism, also its part involving broadly understood culture, festivals included. The events organised for the first time in the nineteenth century were, e.g. German Oktoberfest (beer festival), Bayreuth Festival dedicated to R. Wagner and Venice Biennale (see Cudny 2014b). Quinn (2009, p. 6) claims that “in 1859, the Handel Centenary Festival held at London’s Crystal Palace was marketed as a tourist attraction with the organisers distributing 50 000 prospectuses in the European offices of the railway companies serving the Crystal Palace”. In the nineteenth century, world exhibitions started to be organised, where scientific and technological achievements from all over the world were presented. They also included cultural and entertainment events, similar to today’s cultural festivals (Cudny 2014b).

It was also a time when spas started to develop, performing an increasingly important cultural and entertainment function (concerts and performances for the patients). A characteristic feature of spa treatment is that after therapies the patients have a lot of free time, which they spend on entertainment and social life. In the nineteenth century, European spas became centres of social life, or even gambling. Members of the European elite visited them not only for health reasons, but also for entertainment, to make new friends and experience culture and art. They were the audience of numerous concerts, theatre performances and regular festivals. Theatres, concert halls and amphitheatres in many spas became event venues, and stages were built, e.g. in spa parks.

Currently, spas are an important festivalisation space. A good example of that is Krynica Zdrój in Poland where Jan Kiepura Festival is held. Kiepura was a famous opera singer and actor working in Poland, Austria, Italy and the USA. One of his favourite places in Poland was Krynica Spa, where he built a private sanatorium, called Patria. He often visited that destination, singing at events organised there. To commemorate that artist, in 1967 the first Jan Kiepura Festival was held in Krynica Zdrój. The event combines several arts belonging to high culture, including ballet dancing shows, opera singing and theatre performances. About 1000 artists from Poland and abroad come to the festival every year, and it is attended by over 60 000 visitors (Jędryka 2012).

Another example of a festival organised in a popular spa is The Royal Theatre Festival in Spa. Spa is a well-known medicinal destination in Belgium, situated in the Ardennes. The curative properties of the mineral waters in that area were famous already in the times of the Roman Empire. At present, Spa is a major European spa and the venue of a renowned theatre festival, highly valued in Europe (Rubin et al. 2000 p. 114). Similar events are organised at other destinations connected with spa medicine in Europe. Another example is Baden–Baden in

Germany, a well-known spa where the Baden–Baden Easter Festival is held regularly.

The next period in the development of festivals came in the twentieth century, when all the civilisational factors which contributed to the growth of these events in the nineteenth century were intensified. At the time of the post-war revival, the fordist economy developed, based on the mass production of consumption goods. Cheap, mass production satisfied the growing social needs. As a result, the incomes increased, states gained more money from taxes, and new investments were made. Other changes included constructing common social systems, establishing workers' rights and introducing paid holidays. The middle class was formed, consisting of educated professionals, managers and owners of small- and medium-sized enterprises. Those economic and social advancements increased the financial surplus at households and the amount of available leisure time. As a result, societies in developed countries started to take more advantage of culture or tourism resources.

The 1970s were the time when the economy based on the fordist model was in crisis and a post-Fordist model of development was created. It was induced by the processes of deindustrialisation and globalisation as well as by the appearance of new technologies (the inventions of the third industrial revolution). Post-Fordism involved a departure from the economy based on mass production, large employment in traditional industries and a crisis of welfare state. Modern industries (high technology, IT), qualifications, creativity and workers' flexibility started to play a growing economic and social role. The economy entered the post-industrial phase, in which industry played an important role, but it was not so crucial any more. For instance, as regards employment, production was replaced by services, also those culture-related. Services, in turn, started to play an increasingly important role, also as regards generating incomes and taxes. A new group emerged, called the creative class (see works by Florida 2002a, b), and its growing role in the socio-economic development was noticed (see Amin 1994; Korec 2007).

As a consequence of those processes, the role of festivals started to grow, which led to the so-called festival boom in the second half of the twentieth century. Festival events of different kinds and sizes started to be organised in Europe, the USA and Australia. In some regions, their number reached hundreds or thousands annually. The festival boom was caused by many economic, civilisational and social factors, which emerged after the Second World War. Festivals became then an element of building the post-industrial economy. On the one hand, they became a valuable product which was a component of the cultural economy—a section of modern service economy, which generates and offers economically and socially valuable, culture-based products for sale. They became popular in the twentieth century and twenty-first century, during the time of the cultural turn, noticeable, e.g. in economy and science. The cultural economy includes products such as films, music, TV programmes, computer games, advertising, fashion, theatre performances, concerts, entertainment events and festivals. The growing affluence of societies and the growing interest in services satisfying higher and also culture-related needs formed the basis for the cultural economy development. Various authors also use the expression “cultural industries”, referring to the

components of the cultural economy. According to Cudny (2014c), “cultural industries deal primarily with symbolic goods, whose primary economic value derives from their cultural value. There are the ‘typical’ cultural industries (broadcast media, film, publishing, recorded music, design, architecture, new media), and the ‘traditional arts’ (visual art, crafts, theatre, musical theatre, concerts and performance, literature, museums and galleries). Cultural industries generate certain values, like income, taxes and jobs, and form the cultural economy” (see also Scott 2010; Gibson and Kong 2005). It can be seen that this type of activity may also include activity related to the organisation of festivals.

Other important factors related to the civilisational changes taking place in contemporary rich societies are the phenomena of so-called play ethic and experience societies. Such societies are also called hyperfestive societies or society of the spectacle (Davies 2015, p. 14). According to Rifkin (2000), even today people tend to move from work ethic to play ethic. This civilisational change is perceived in a similar way by Schulze (1992), who refers to contemporary societies as experience societies, whose members are looking for increasingly stimulating experiences. Such experiences could be understood as lifetime experience or one-time extraordinary experiences. Both could be developed through participation in such activities such as travelling, discovering new places and cultures, having fun or participating in exciting events, such as festivals. In Rifkin’s opinion (2000), the further civilisation advances, the less time work takes in our lives, and more important are such experiences.

Experiences play a growing role in contemporary tourism as well. They put tourists in a pleasant state of arousal and satisfaction. Arousal, which is a particular state of mind, is connected with specific experiences, e.g. during a tourist trip. This function of experiences was noticed by the tourism industry, and today is the basis for the development of many tourist products. There is an opinion in psychology that feeling satisfaction is one of the major factors motivating people for action. The feeling of satisfaction may be achieved due to participation in different kinds of experiences containing exciting elements, such as risk, novelty or thrill. Risky experiences are among the currently very popular forms of adventure tourism. Among the tourist experiences offering novelty and thrill, the particularly significant products are those based on intellectual activity, such as different forms of art, literature, theatre and music (Anderson 2007, see also: Bryson 2007). According to Stasiak (2013), the turn of the twentieth century and twenty-first century was a period of a rapid development of the experience economy, in which the basic commodities are not only specific products, but also customers’ emotions and experiences. In this sense, tourism has actually always been a kind of the experience industry. However, in recent decades, more pressure has been put on conscious creation of tourist products involving intense experiences. At present, multiplying and strengthening tourists’ impressions are purposeful and intensive.

According to Quinn (2005, p. 937), “the search for experiential holidays supports the widespread orientation towards a greater consumption of cultural goods and experiences, including festivals”. Also Getz (2008) claims that rapid development of the events’ sector, including festivals, is a derivative of experience

economy development. He believes that unusual experiences are the core of the product (different kinds of events). It is also the most important as regards attracting tourists to a given destination, also as a part of festival tourism.

Moreover, the global economy experienced rapid development of social mobility, especially after the Second World War. The contemporary world, where people move and communicate over long distances extremely fast, effectively and comfortably, can be defined as a mobile world (Urry 2007). A part of this extraordinary human mobility is tourism, which became a mass phenomenon after the Second World War (Urry 2002). A part of the whole phenomenon of tourism is the recently growing festival tourism (see Cudny 2013).

It should be stressed that culture and entertainment, as well as the broadly understood urban tourism, have become some of the most important urban functions. The development of the post-Fordist economy and services and the growth of mobility and tourism are naturally reflected in cities. The urban structure has changed, industry is not the leading activity any more, and modern services have developed (Pratt 2009). There appeared megacities, occupying the top position in the hierarchy of cities. Similar transformations concern other, smaller cities in the world, though on a more modest scale. The role of a contemporary city in the global network of cities is determined by elements related to culture and tourism, including festivals (Hall 1997). What is more, many cities and regions have started to use festivals for promotional purposes. Development policies called culture—led regeneration strategies, as well as event—or festival—led regeneration strategies, based on festivals, have been implemented. They concern cities which lost their economic base as a result of deindustrialisation. The way chosen to improve their economic situation and to promote them better is the development of cultural and entertainment services, including festivals.

The origins of the festival boom in the second half of the twentieth century were briefly presented by Cudny (2014b). He believes that the massive development of festivals at that time was caused by five main groups of factors. The first of them consisted of civilisational and new socio-psychological factors, first of all the greater amount of free time in contemporary societies. People gained more leisure time generally (the time off work, the time before finishing education in the case of young people and the retirement period in the case of elderly people), weekly (free weekends) and annually (paid holidays in the case of working people). There is no doubt that satisfying basic needs, which became possible in developed societies, generate needs of higher order, including those which are culture-related (also the need to attend festivals).

The second important factor given by Cudny (2014b) is the development of tourism, including the festival tourism. This is caused by the increasing average income as well as growing surplus of free time or development of average level of education. However, one of the most important factors of the development of tourism including festival tourism is increasing mobility. This human mobility is rising high in the second half of the twentieth century. This phenomenon was caused by civilisation development, due to growing income and increasing amount of free time. As a result, the members of developed societies started to move around

the world in search for experiences. Very important impulse for the growing human mobility was also the phenomenon of globalisation. We can see growing role of international relations and flow of people as well as products in global economy. This also influences the development of mobilities including tourism (business tourism). Thanks to globalisation, there are also simpler custom and visa procedures. Thus, people have simpler travel procedures. The growing mobility (in professional and leisure purposes) must be treated as one of the most important factors triggering also the festival boom (for details about human mobility including tourism see Urry 2002, 2007).

The third group of factors is connected with a considerable increase in the average income in the twentieth century and with the possibility to spend its surplus, e.g. on culture. Moreover, the development of businesses, their growing incomes and searching for new means of promotion contributed to the development of festivals. They receive an increasing financial and organisational support from sponsors. The structure of festival management is improving as well, due to the development of research centres educating specialists in this field.

The last two groups of factors presented by Cudny (2014b) are also significant: the political transformations in former European communist countries and in China and the technological advancements and the birth of pro-ecological attitudes. Those were closely connected with the introduction of the freedom of assembly, opinions and attitudes. Those liberties reappeared in post-communist countries in the late twentieth century and contributed to the development of festivals there. Moreover, some modern festivals are based on pro-ecological ideas, currently very popular (e.g. healthy food festivals or film festivals concerning environmental protection.).

## 2.3 Types of Festivals

There are many different types of festival events. Some of them attract visitors from all over the world. Others are small street or estate festivals. There are one-off and regular events. Their themes vary, from art (opera, theatre) festivals to such strange events as, e.g. the festival of kites. Some people claim that meetings with family and friends, e.g. to celebrate someone's birthday, are also festivals. There are several works describing the variety of festivals worldwide which could be interesting for the reader (see Cooper 1995; Chanchreek and Jain 2007). Scientific literature contains many works presenting more or less formal typologies of festivals. However, there are few concise works which would summarise the research achievements in this respect.

Cudny (2014b) presents such a summary of the types of currently organised festivals. In this book, the analysis concerns a modified proposition published in the work cited above. The typologies of festivals are mostly based on the following criteria:

1. Attitude to religion
2. Festival venues



3. Social class structure, division of power and social roles
4. Important moments in personal life
5. Season
6. Scale and importance
7. Repeatability
8. Form of organising and financing the event
9. Structure of the festival guests and visitors
10. Theme
11. The historical situation and the geographic situation of special events.

As regards the first typology criterion (attitude to religion), we may divide festivals into secular and sacral, i.e. religion-related or referring to religion (see also: Falassi 1987). In the case of religious festivals, they may be further subdivided into different types of festivals depending on the organiser. For instance, there are festivals related to religion but organised by secular people somehow involved in religion, like the music festival entitled *Rock for Trinity*, organised in Łódź (Poland) by a Catholic association *The Lord is great*. On the other hand, there are festivals organised by churches, religious unions and clergymen, such as the *Festival of Christian Culture*, co-organised by the Religious Organisation of the Creative Milieu (a church organisation) in Łódź. There are also other traditional Christian festivals organised by the church.

Very good example of that kind of situation is Poland, where those festive events were organised even in communist times (1945–1989) and flourished after the fall of communism in 1989. We may give here the examples of several large festive events such as *Feast of Corpus Christi*, *The Glorious Mystery of the Passion of Christ* and *Cavalcade of the Three Kings*. The *Feast of Corpus Christi Procession* commemorates the Last Supper and the consecration of bread and wine into the body and blood of Jesus Christ. In Poland, it is celebrated on a Thursday always 60 days after Easter. This is public procession which takes place in the parishes, after the Holy Mass. It is conducted by the local priests, and during the procession, the most important sacred places in the parish are visited, including street crosses and shrines. The procession stops at field altars, where the fragments of the Bible are read.

Very important festive event connected with Catholic Easter is *The Mystery of the Passion of Christ*. The Mystery includes events commemorating the death and resurrection of Jesus Christ. A particularly important part of the Mystery is the *Stations of the Cross*. It involves a symbolic reconstruction of the road for Jesus Christ to death. This kind of celebration connected with parades and ritual reconstruction of the Stations of the Cross takes place in many Polish pilgrimage destinations. One of them is large sanctuary known as *Kalwaria Zebrzydowska*, where such mysteries are organised since 1806. Today, mysteries in *Kalwaria Zebrzydowska* are the target of annual arrivals for thousands of pilgrims travelling from Poland as well as from abroad.

Another example of quite new tradition, which roused after 1989, is the *Cavalcade of the Three Kings* (Epiphany). As Przybylska (2015, p. 176) wrote “In

2014, it was estimated that as many as 630 000 people took part in cavalcades in 177 towns and villages in Poland. Additionally, since 2013 the Polish Foundation has been the patron of some cavalcades abroad. In 2013, there were 6 events in Spain, Ukraine, the UK and in the Central African Republic, and a year later 10 processions in the USA, the UK, Ruanda, Ukraine, Italy and Germany”.

Good example of religious festival came in last year from China, where after the political shift in the 1990s, these events started to be supported and revived with the help of regional authorities. They are treated not only as religious events, which help to cultivate the religious traditions within the society (as it is in Poland), but this is rather as tourist generators. The central government and regional authorities perceive those events as tools for regional development on the basis of festival tourism. However, on the other side such festivals as the Ghost Festival or Buddhist Festival in Wutaishan, China still have strong religious element. Thus, we should ascribe them into the type of religious festivals (see Teiser 1988; Ryan and Gu 2010). We have similar situation in the case of Hindu festivals in India like Maha Kumbh Mela (see Davies 2015) or different Shinto-related festivals in Japan—like Gion Festival (see Roemer 2010).

As for the next criterion, i.e. the festival venue, there are many variants. We may distinguish between festivals organised in the country and in cities and festivals held in the open air (e.g. in a park, amphitheatre) and in roofed facilities (e.g. halls, culture clubs, galleries). Another division may be that into seaside, mountain and other festivals.

The third criterion is based on the social class structure, division of power and social roles and refers to the classification presented by Falassi (1987), who distinguished several types of festivals: those organised by the people for the people (e.g. small neighbourhood festivals), by the elite for itself (e.g. high culture festivals in which elite representatives take part, such as Salzburg Festival or Bayreuth Festival), by the people for the elites, by the elite for the people (e.g. all kinds of military parades, such as the one in Paris organised on the National Holiday of France on 14th of July) and by the people against the elite. An example of festivals organised by the elite for the people could be found during the communist period in Poland and Soviet Union. A good example is so-called Labour Day celebrated on the 1st of May. This is a holiday developed to honour the workers' protests organised in 1886 in Chicago. In Poland, as well as in many other communist countries, it was a state holiday since 1950. Its celebrations (during the communist era) were combined with a parades and artistic performances. The parades involved different organisations, authorities and politicians at different levels. After 1989, these festival is not so pompously celebrated, but still in many Polish locations, we have parades or marches organised by social organisations or trade unions.

Another example of such communist state holiday connected with festive events such as parades and marches is the Anniversary of the October Revolution. It was celebrated on November 7 to commemorate the Great Bolshevik Revolution in Russia (1917). In Poland, it was the state holiday after the World War II. During these days, official academies were organised in schools, public institutions and factories. Besides, the military parades and ceremonies organised at the monuments

of Polish–Soviet friendship were part of official ceremonies. This was also very important state holiday in Soviet Union, where large military parades were organised, by the communist regime, on the Red Square in Moscow to commemorate the anniversary of the Great Bolshevik Revolution.

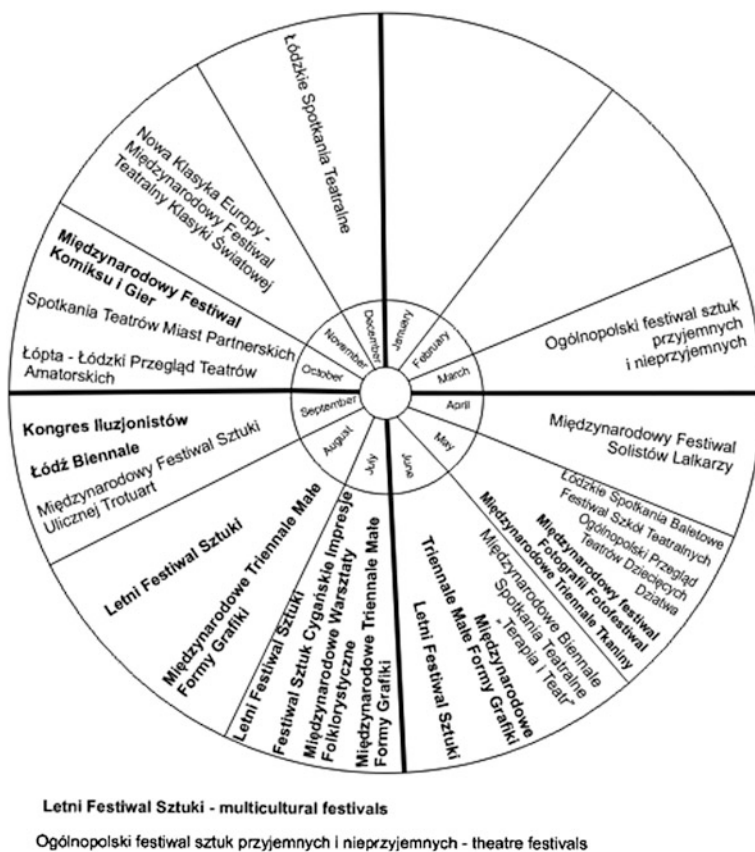
An example of the festive event organised by the people against the elite was Woodstock 1969. It was a festival of rebellion against the lifestyle, politics and social relations of those times. A similar role was played by the Polish Jarocin Festival, which was an expression of the youth's rejection of communism and its elites. Those festivals were organised for the first time on the basis of counter culture activities, which appeared in the 1960s and 1970s. Young generation from a kind of rebellion against the social norms, and organisation of festivals was a part of this rebellion (see Johansson and Toraldo 2015).

Considering important moments in personal life, we may distinguish events or festivities referring to birth, marriage or death (see also: Duvignaud 1989). It is certainly possible to quote examples of events connected with the First Holy Communion, so popular in Poland in recent years or the Bar Mitzvah celebration, during which a Jewish boy officially comes of age.

As regards the year season criterion, festivals are usually divided into those held in winter, spring, summer and autumn (see Aldskogius 1993; Ryan et al. 1998; Visser 2005). Naturally, events organised in cold periods are usually organised in buildings. The work which seems interesting as regards this criterion is that by Cudny and Rouba (2011), presenting the distribution of Łódź theatre and multi-cultural festivals in time (Fig. 2.3).

As for the scale and importance criterion, Cudny and Rouba (2011) presented a concise classification of festivals into three categories. The authors distinguished among large festivals (well known and commented on in the media, mostly long-lasting, visited by large numbers of people [1000 or more], with many performances, international), medium-scale (less known and commented on in the media, shorter, with fewer visitors [less than 1000], mainly international or national) and small (not well known, with fewer visitors [less than 1000] including events devoted to the limited audience like the fans of stage magic and illusion art, artists [actors] and amateurs). A similar typology can be found in the work by Jago and Shaw (1998), who divided events into minor, major, hallmark and mega events. A classification of events according to their scale and importance was also suggested by Getz (2008), who divided them into local, regional, periodic hallmark events and occasional mega events. Those classifications may well be used for the division of festivals.

As for the criterion of repeatability, we deal with one-off and repeatable, regular events. When analysing their organisational form and the ways of financing them, we may speak of festivals organised spontaneously. This method of organisation may prove itself in the case of small events created by local communities, e.g. the inhabitants of an estate. In the case of large festivals, we have a situation when the event is organised by an institution, e.g. an association, foundation or city authorities.



**Fig. 2.3** The distribution of Łódź theatre and multicultural festivals in time. *Source* Cudny and Rouba (2011, p. 13)

If we consider ways of financing, there are festivals financed from private sources, e.g. by sponsors, or means paid to the account of a foundation or association organising the event. There are also festivals financed from public sources, e.g. the city, government or European funds. Another type of events includes those financed with mixed means—public and private.

As for the next criterion, i.e. the structure of festival guests and spectators, we may talk about several types of events. There are festivals whose guests are, e.g., artists or travellers presenting their achievements, invited by the organisers from the area of a given country (national festivals), from the given country and abroad or only from abroad (international festivals). A similar division can be made when analysing the structure of the event audience, which is more difficult because it requires more advanced studies (see Cudny and Stanik 2013; Cudny and Ogórek 2014). Moreover, we may talk about community-based festivals, with guests coming from the local community, e.g. the housing estate or district. We may also

distinguish multicultural festivals, which present a multicultural and multiethnic mixture of themes. They are visited by artists and guests from different nations, minorities and countries. Apart from that, a separate type may be gay and lesbian festivals (see Lughes 2006; Gorman-Murray et al. 2008).

The next criterion of festival typology concerning their themes shows an exceptional variety. We may distinguish many types, such as art festivals (theatre, film, book, sculpture, painting, comprising different arts), folk festivals, festivals of food and wine, fashion events, events concerning adventure and tourism, those dedicated to sexual minorities—gay and lesbian festivals, festivals of science and technology, multicultural festivals and events dedicated to the ethnic minority inhabiting a given region and many other. For example, on the basis of his research in South Africa, Visser (2005) distinguished among four types of festivals. “The first cluster relates to broadly-speaking agriculture-related festivals including general agricultural produce, wine and specialised foods (...) The second cluster of festivals focus on the arts, both performing, and visual, and more generally combinations thereof (...). A notable third festival cluster (tagged “other” in this study) focuses on combinations of both, arts and agriculture, as well as including general trade festivals, combined with entertainment, often targeting family audiences. (...) A fourth focus relates to the festivals dealing with cultural or ethnic group-identities, such as Zulu history, or early colonial settlers. This focus also includes identity groupings, such as the gay community, who have no fewer than four annual festivals to choose from (Visser 2005, p. 169)”. As for individual themes, this work presents the following types of festivals: art, art and music, dance, drama, film, general arts, key arts, jazz, music, identity based, tourism, sport, special interest, agriculture, food, food and wine, cheese and wine, wine, etc.

A different kind of festival is so-called boutique festival describe among others by Johansson and Toraldo (2015). Those authors argue that these are small-scale highly participative elegant intimate events, mostly devoted to different kinds of art (thus those festivals might be treated as a kind of art festivals). This kind of event allows its participants to engage into different social contacts and offer individual intellectual and aesthetic satisfaction. Taking part in such a festival is also a way of escape from (cultural) mainstream and engagement in counterculture and anti-corporate sensibilities.

The final criterion of festival typologies regards the historical situation and the geographic situation of festival events and was described in the publication by Ma and Lew (2012). These authors distinguished four types of festivals. First are local heritage festivals which are deeply rooted in local historical heritage; thus, those events are shaped by geography (local events) and time (they refer to history). Second type are national heritage festivals those are also connected with the history of a nation/country, but not strictly linked to specific local area. Such events operate on a nation/country level. Third type is strictly based on the geographic dimension; here, we have place-specific and place-non-specific festivals. First kind is connected with local space, and such events exist with reference to specific geographical and heritage context. The second type is not connected to specific place and could be organised in almost any location. The last type is based on the historical dimension;

here, we deal with traditional and modern festivals. Traditional festivals refer to the religious customs, agricultural practices, and the reenactment of historical events. Those events reflect a particular locale history and traditional culture. Modern festivals refer to the contemporary life, entertainment and recreation, and they are often tourist destinations. These events tend to be postmodern centres of consumption, where media appearances play significant role (Ma and Lew 2012).

### Study Tips:

- What are the features differentiating festivals from other types of events?
- Describe the history of festivals from antiquity to the contemporary times.
- Give the main factors of festival development in the twentieth century.
- Discuss the criteria of classifying festivals and give their main types.

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