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Els festivals artístics en el marc de les polítiques locals

Bibliografia

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AUTISSIER, Anne-Marie. **L'Europe des festivals de Zagreb à Édimbourg, points de vue croisés**. Toulouse : Saint-Denis : éditions de l'Attribut : Culture Europe International, 2008. 228 p. ISBN 978-2-916002-09-5

Resum

De Zagreb à Édimbourg en passant par Sibiu, Marseille ou Groningue, plusieurs chercheurs et professionnels de la culture confrontent leur point de vue sur la notion de festival, particulièrement différente selon le pays où on l'aborde.

De quelle manière les festivals ont-ils influencé la vie culturelle européenne ? Quels rôles jouent-ils dans la découverte des artistes ? Quelle impulsion offrent-ils pour conquérir de nouveaux publics ? Quelle places tiennent-ils dans les politiques culturelles de leur pays ? Favorisent-ils le dialogue interculturel ?

Sumari: Avant-propos : au coeur des identités européennes / Bernard Focroulle ; Introduction : Une petite histoire des festivals en Europe, du XVIIIe siècle à nos jours ; Festivals et territoires : Lieux éphémères de la mondialisation culturelle / Alain Bertho ; L'impact économique et social des festivals : le cas des East Midlands / Christopher Maughan ; Les festivals d'arts urbains : une empreinte sur le territoire / Katarina Pejovic ; Festivals transfrontaliers, enjeux et paradoxes / Anne-Marie Autissier ; Politiques culturelles et festivals, convergences ou malentendus? / Anne-Marie Autissier ; Les festivals et leurs partenaires : Au coeur des stratégies festivalières, l'art du partenariat / Dragan Klaić ; La participation des habitants aux festivals : le cas d'Helsinki / Satu Silvanto ; Quel rôle pour les associations de festivals? / Anne-Marie Autissier ; Le défi du long terme : Les arts de la rue, quelles alternatives aux festivals? / Jean-Sébastien Steil ; Les festivals sont-ils menacés d'amnésie? / Emma Luna Davis ; De la polis à l'espace marchand : l'exemple du Festival Malta / Juliusz Tyszka et Joanna Ostrowska ; Les festivals hongrois à la loupe / Zsuzsa Hunyadi, Péter Inkei et János Zoltán Szabó ; Festivals et longévité : quelle équation? / Katarina Pejovic ; Le LIFT à Londres, un festival tourné sur le monde / Anne-Marie Autissier ; Du festival à l'événementiel / Dragan Klaić

BOWEN, Heather E.; DANIELS, Margaret J. **"Does the music matter? Motivations for attending a music festival"**. *Event Management*. ISSN 1525-9951. Vol. 9. Núm 3. 2005. p. 155-164

Resum

Music festivals are unique special events that attract audiences for a variety of reasons; however, research exploring the motivations of music festival visitors is sparse. Recognizing the potential for music festivals to contribute to host communities, this study aims to explore motivations for attending a large, multi-day music festival. On-site visitor interviews were conducted at Celebrate Fairfax!, an annual music festival held in Virginia (USA). Cluster analysis of attendance motivations revealed four groupings of visitors, which were given the following names based on their patterns of motivations: "Just Being Social," "Enrichment Over Music," "The Music Matters," and "Love It All." These groups differed based on race, marital status, and household income. Marginal sex differences were also found. The results of this study suggest that music festival planners can use different marketing tactics to broaden a festival's appeal and that it is risky for event managers to rely on the music itself or a specific artist to draw large festival crowds. Equally important is creating a fun and festive atmosphere that offers ample opportunity to socialize and have new and nonmusical experiences.

CLARK, Greg. **Local Development Benefits from Staging Major Events**. Paris : OCDE Local Economic and Employment Development (LEED), 2008. 184 p. ISBN 978-92-64-04206-3

Resum

The competition to stage major global events - such as Olympic Games, EXPOs, cultural festivals, and political summits - is more intense than ever before. Despite advances in virtual communication, large-scale gatherings of this kind have again become extraordinarily popular. In part, this can be explained by the worldwide media attention and sponsorship that such events now generate. But it is also substantially accounted for by the longer-term local benefits that can be achieved for the host location, including: improved infrastructure, increased revenues from tourism and trade, employment creation and heightened civic pride. However, such positive effects do not occur by accident, or without effective local action. Effective legacy planning and management is essential to ensure that the financial risk of investing in the event pays off, and that local development is boosted in a meaningful way.

Put simply, when international events are hosted well, they become a catalyst for local development and global reach. This book identifies how international events work as a trigger for local development and what hosting cities and nations can do to ensure that positive local development is realised. It reviews experience from more than 30 cities and nations and it looks forward to future events yet to be hosted.

Sumari: Preface ; Executive summary ; Chapter 1. Introduction: making global events work locally ; Chapter 2. A framework for the local benefits of global events ; Chapter 3. Learning from experience: case studies on hosting events ; Chapter 4. Comparative analysis: do different type of global events yield distinctive benefits? ; Chapter 5. Making a habit of it: hosting more than one event? ; Chapter 6. Bidding to host a global event but not winning? ; Chapter 7. Leveraging local benefits for global events: conclusions and principles for success

CRESPI-VALLBONA, Montserrat; RICHARDS, Greg. **"The Meaning of cultural festivals. Stakeholder perspectives in Catalunya"**. *International Journal of Cultural Policy*. ISSN 1028-6632 . Vol. 13, Núm. 1. 2007. p. 103-122

Resum

Cultural festivals and events are increasingly becoming arenas of discourse enabling people to express their views on wider cultural, social and political issues. Often the debates polarise into those advocating change and those wishing to preserve "traditional" or "local" culture in the face of modernisation and globalisation. This article analyses the discourse on cultural festivals from the perspective of stakeholders involved in traditional and popular culture events in Catalunya. There is generally a high level of agreement about the aims of cultural events and the cultural content that is appropriate for them. In particular, the importance of cultural events in underpinning Catalan identity is seen as being important. However, stakeholders tend to differ more in the meanings attached to concepts such as identity, with policy makers exhibiting a greater emphasis on economic and political issues, whereas cultural producers are more concerned with social aspects of identity. However, the general consensus on the social role of cultural events between the different stakeholders may be one explanation for the relatively vibrant festival culture in Catalunya.

DE GREEF, Hugo ; DEVENTER, Kathrin. **Cahier de l'Atelier. Arts festivals for the sake of art? : challenges of running a festival**. Gent (Belgium) : European Festivals Association, 2008. 232 p. ISBN 978-90-81140-43-0

Resum

Dans ce tome, les auteurs reflètent sur la question comment il faut créer les circonstances favorables afin que les festivals puissent relever les défis d'aujourd'hui. La European Festivals Association a donné la parole aux directeurs renommés suivants : Bernard Faivre d'Arcier, Frans de Ruijter, Gerard Mortier, Nele Hertling, Sir Brian McMaster, Gavin Henderson, Rose Fenton, Darko Brlek, Tom Stromberg et Ritsaert ten Cate; avec une introduction de Hugo De Greef et une préface du commissaire européen Ján Figel'. Ils ont tous des expériences inestimables à partager ; et ils partagent tous la conviction que, n'importent les différences, tous les festivals d'arts n'existent que pour le besoin de l'art.

“Economía de los festivales culturales”. A: Devesa Fernández, María. *El Impacto económico de los festivales culturales : el caso de la Semana Internacional de Cine de Valladolid*. Madrid : Fundación Autor, 2006. ISBN 84-8048-714-3. p. 68- 99

Resum

La profesora María Devesa hace suya la definición de festival como evento con cierto grado de organización, que tiene una duración mínima en el tiempo y se celebra de manera regular, dónde se presentan trabajos nuevos e innovadores, e igualmente obras de alta calidad, propiciando una mayor accesibilidad de la cultura por parte de la ciudadanía, teniendo efectos en creación de nuevos públicos.

En los festivales encontramos ofertas de propuestas que de otra manera serían de difícil viabilidad económica. A la par, se posibilita un foro de encuentro de profesionales relacionados con el sector. Y en sí, es un acto de celebración de la identidad y la cultura de la sociedad, siendo una oportunidad para mostrar al público local propuestas internacionales, al mismo tiempo que se presentan internacionalmente propuestas locales.

Como evento cultural, los festivales presentan una triple dimensión: son cultura viva, cultura reproducible y cultura acumulada.

Esta triple dimensión junto a la mayor presencia de este tipo de eventos en el panorama cultural actual, ha generado un creciente interés en el mundo del análisis económico, configurándose una especialidad de estudio dentro de la Economía de la Cultura. Dicha especialidad desarrolla distintos tipos de trabajo: estudios de impacto económico generado por los festivales (relacionados con el impacto económico de las subvenciones concedidas); análisis teóricos del bienestar que generan para legitimar el apoyo estatal a la cultura; y estudios dedicados a festivales en particular, analizándose aspectos como las audiencias o la financiación de los mismos.

En este punto es dónde se inscribe el presente capítulo. A partir de que variables y ecuaciones se pueden analizar los festivales como impacto económico. En el presente capítulo la autora traza como se pueden auditar este tipo de eventos en toda su profundidad económica. Como abordar el estudio de demanda y ofertas de festivales, y como encontrar el punto de equilibrio de este mercado. Como se estructuran sus costes de producción, cual es el efecto de las subvenciones públicas y como operar para discriminar los precios. Añade a dicho capítulo reflexiones entorno al aumento de las propuestas de festivales y sus posibles repercusiones. Por último, aborda en su conjunto el valor económico, y cultural, de dichos eventos y su impacto económico y las capacidades promocionales del lugar donde se desarrolla el evento.

Sumari: Definición y ámbito de estudio ; Economía positiva de los festivales culturales : Demanda de festivales ; Oferta de festivales ; Equilibrio del mercado ; Producción y costes: subvenciones y discriminación de precios ; Crecimiento del número de festivales: algunas reflexiones ; Economía normativa de los festivales culturales : El valor económico y cultural de los festivales ; Promoción del lugar e impacto económico

FERRER CAYÓN, Jesús. **Verano, franquismo y festivales : espectáculos socio-culturales.**

[en línia]. *La Vanguardia*, 8 d'agost 2007.

<<http://hemeroteca.lavanguardia.es/preview/2007/08/08/pagina-18/60835443/pdf.html?search=festivales> > [Consulta: desembre 2008]

Resum

La llegada del estío en España viene acompañada desde hace cinco décadas de festivales, es decir, de un fenómeno de naturaleza socio-cultural cuya motivación, tanto primigenia como actual, pertenece al ámbito de lo político-económico. Multitud de espectáculos artístico-escénicos (agrupados bajo el formato organizativo *festivalero*) salpican hasta el último rincón de la geografía peninsular, la mayoría de las veces, en localidades que aún carecen de las infraestructuras culturales más elementales y donde el resto del año apenas cuentan con actividad similar alguna. Las causas de esta anomalía cultural - propia de países subdesarrollados- las encontramos una vez más en la historia, en los periféricos senderos transitados por este país en los dos últimos siglos.

Festivalising! : theatrical events, politics and culture. Amsterdam : Rodopi, 2007. 328 p. (Themes in theatre 3) ISBN 938-90-420-2221-8

Resum

Throughout the world festivals are growing - in numbers, in size, in significance - and serve as spaces where aesthetic encounters, religious and political celebrations, economic investments and public entertainment can take place. In this sense, festivals are theatrical events. Exploration of the theoretical frames of reference for the discussion about the present festival culture. Survey of 14 festival events throughout the world.

Sumari: Preface - festival cultures / Jacqueline Martin ; Introduction - the festivalising process / Vicki Ann Cremona ; Part one. Theatrical event festivalised: Festivals as theatrical events: building theories / Willmar Sauter ; Festivals, theatrical events and communicative interactions / Henri Schoenmakers ; Festivals as eventifying systems / Temple Hauptfleisch ; Part Two. Eventifying theatre festivals : The theatricality of the Verona Opera Festival / Linda Streit ; The Out-of-the-Box Festival of Early Childhood: fashioning the boutique festival for children / Georgia Seffrin ; In search of the rainbow: The Little Karoo National Arts Festival and the search for cultural identity in South Africa / Temple Hauptfleisch ; Playing politics at the Adelaide Festival / Jacqueline Martin & Willmar Sauter ; Hybrid festivals. The Mickery Theatre: in search of a dramaturgy of fragmentation / Henri Schoenmakers ; Part three. Theatre festivals as national events: Ideology in movement and a movement in ideology : the Deutsche Tanzfestspiele 1934 / David J. Buch & Hana Worthen ; Iranian theatre festivalised / Farah Yeganeh ; The Israeli National Community Theatre Festival, the real and the imagined / Shulamith Lev-Aladgem ; The values of a festival - the Swedish Theatre Biennale / Willmar Sauter ; Part Four. Festival culture as theatrical events : Burning Man: festival culture in the United States- festival culture in a global perspective / Wendy Clupper ; Community building within a festival frame- working-class celebrations in Germany 1918-33 / Matthias Warstat ; Festivals in religious or spiritual contexts: examples from Japan, China, India and Bangladesh / Christina Nygren : The Feast of Saint Nicholas in the Low Countries / Peter Eversmann ; Searching for Tennessee: performative identity and the theatrical event. Tennessee Williams / New Orleans Literary Festival / Carolyn Bain

Festival jungle, policy desert? : festival policies of public authorities in Europe : comparative report. CIRCLE's 2007 round table. [en línia]. Barcelona : Interarts ; CIRCLE ; European Festival Research Project (EFRP). 2007. 287 p. <http://www.circle-network.jaaz.pl/doc/File/Festival_policies_draft_14.10.07.pdf>[Consulta: desembre 2008]

Resum

Festival Jungle, Policy Desert? Festival Policies of Public Authorities in Europe is the full title of the report resulting from the research project which cultural policy research network CIRCLE (Cultural Information and Research Centres Liaison in Europe) and the European Festival Research Project consortium (EFRP) carried out in 2007. The report includes outlines and case studies of festival policies in 20 European countries as well as a comparative analysis, and has been edited by Dorota Ilczuk and Magdalena Kulikowska. The report has taken account of the Round Table on Festival Policies organised by Interarts, which was held in Barcelona in October 2007.

GIBSON, Chris. **"Music festivals: Transformations in non-metropolitan places, and in creative work"**. *Media International Australia incorporating Culture and Policy*, ISSN 1329-878X. Núm. 123. 2007. p. 65-81

Resum

This paper addresses the theme of this special issue of *MIA* in the context of music festivals. It discusses the continuing growth of music festivals as avenues for musical performance, and for regional economic development, and considers what festivals mean for musicians in terms of changing audience demographics and the conditions of work. Festivals are increasingly important for musicians in building audiences and incomes. They have proliferated particularly in rural, coastal and ex-urban parts of Australia, linked to day-tripper and short-stay tourism and the wider socioeconomic transition of those places. Festivals both reflect and contribute to social and cultural changes, such as the diffusion of musical genres with specialist audiences, inward migration of particular demographic groups and shifting place identities. They also offer new opportunities for places seeking to develop tourism, and local music and performance-based

industries. This paper explains these trends, and draws on results from a recent large research exercise that sought to document the extent and impact of festivals. Although they are not new, festivals continue to reconfigure musical touring networks, audiences and performance opportunities. Such reconfigurations have occurred with less public fanfare than developments surrounding digital technology and downloading cultures, but their influence on the working lives of musicians is no less profound.

HERRERO PRIETO, Luis César ; DEVESA FERNÁNDEZ, María. **“El fenómeno de los festivales culturales en España: análisis y dimensión del impacto económico”**. A: *Cuadernos de economía de la cultura*, núm. 7/8, enero/diciembre 2007, p. 7-26 ISSN 1885-9526

Resum

La incontestable importancia de los festivales culturales en los últimos años responde a su triple función como evento social (como elemento de atracción de gasto; como a el uso por configurar la imagen de una ciudad y/o su transformación; como mecanismo de cohesión social mediante celebración ligada a la construcción de identidad).

Ante este fenómeno suscitado desde los años 90 del s.XX especialmente en los países occidentales, y de especial interés para la Economía de la Cultura, los profesores Luis César Herrero y María Devesa de la Universidad de Valladolid exponen en este artículo las principales variables analíticas de la economía de los festivales culturales, para después analizar y dimensionar el fenómeno de los festivales culturales en el estado español.

Las principales conclusiones de su artículo son: que el estado español no escapa a la tendencia general de crecimiento de este tipo de eventos, tanto en el ámbito urbano como rural, con tipologías muy variadas (artes escénicas, cine, música clásica, música popular...); que la su distribución territorial es heterogénea, concentrándose prácticamente la mitad de los festivales e Cataluña, Andalucía y Madrid; que existe un diferencial en el gasto cultural medio, y especialmente en gasto en servicios culturales homologables a los festivales, por habitante de aquellos territorios, y que este diferencial se explica justamente por las capacidades como recurso turístico cultural que tienen los festivales.

Por último, los autores analizan el impacto económico que tienen los festivales en la economía local, presentando los resultados de los estudios del Festival Internacional de Cine de Valladolid y de la Capitalidad Cultural Europea de Salamanca 2002. Los resultados de estos estudios demuestran la capacidad de incidencia económica de este tipo de eventos en el tejido productivo local y regional, y muestran el potencial que pueden jugar en las estrategias de desarrollo económico a este nivel territorial.

Sumari: 1. La cultura como instrumento : la festivalización de las ciudades ; 2. Economía de los festivales culturales : principales vértices analíticos ; 3. Evolución de los festivales y situación actual en España ; 4. Impacto económico de los festivales culturales : metodología y aplicaciones : - La Semana Internacional de Cine de Valladolid ; - Salamanca 2002. Ciudad Europea de la Cultura ; 5. Conclusiones

HIDALGO, Luis. **“Vida y milagros de los festivales musicales”**. A: *Reflexions sobre gestió musical*. Barcelona : Indigestió Musical, 2008. 67 p. (Idees per la música ; 2). p. 21- 30

Resum

Luis Hidalgo, periodista musical que escribe habitualmente en el periódico *El País*, expone en este artículo diferentes ideas y reflexiones propiciadas por el *fenómeno* de los festivales en los últimos años en el estado español. Así, nos cuenta de las gracias y desgracias de la verbena y desfase que representa el modelo mayoritario de estos acontecimientos: en la mayoría de casos, dirigidos a grupos y públicos independientes, con una programación intensiva hasta a horarios intempestivos, regada con altas dosis de alcohol y drogas, con precios astronómicos de entradas, honorarios para los artistas y bebidas. Y mientras en el estado español pasa a ser, no sin problemas, la sala de fiestas de Europa, las salas de conciertos se vacían, la homogeneización del panorama musical se dispara y las grandes marcas y los municipios encuentran la manera de promocionarse y darse a conocer a base de impactos.

Sumari: Expurios y excluidos ; Dineros de otros mundos ; Sir Henry Morgan ; La novia abandonada ; Homogéinizo, luego existo ; Barcelona, ese sinsentido ; Póngame dos cañas, unas bravas y treinta conciertos

INKEI, Péter. **Assistance to arts and culture festivals**. [en línia]. Austràlia : International Federation of Arts Councils and Culture Agencies (IFACCA), 2005. 33 p. (D'Art topics in arts policy ; 21). ISSN 1832-3332 <<http://www.ifacca.org/media/files/artsfestivals.pdf> > [Consulta: desembre 2008]

Resum

The report discusses responses to the question of whether agencies had a working definition of 'festival' and notes that most respondents said there was no precise definition. It examines whether respondents had a special programme for, or special assessment criteria to, festival funding applications, and whether funding agencies provided targeted application materials or information sheets. The report also examines trends in demand from festivals for funding over the past ten years, noting that five respondents said there had been an increase in demand, and other respondents estimating the likely percentage of its grants budget going to festivals. It states that most respondents said they did not provide any non-financial assistance to festivals and that control, accountability and evaluation are critical issues for funders everywhere. The report concludes with appendices providing information about the respondents to the survey and a list of reference and resources

International perspectives of festivals and events : paradigms of analysis. Oxford : Elsevier, 2008. 322 p. ISBN 978-0-08-045100-8

Resum

The book addresses contemporary issues concerning the potential of festivals and events to produce economic, social, cultural and community benefits. Incorporating a range of international perspectives, the book provides the reader with a global look at current trends and topics, which have until now, been underrepresented by current literature.

Sumari: Part one: Destination, image and development : 1. Using major events to promote peripheral urban areas: Deptford and the 2007 Tour de France ; 2. Weymouth's once in a lifetime opportunity ; 3. Tourism and the Hans Christian Andersen bicentenary event in Denmark ; 4. Establishing Singapore as the events and entertainment capital of Asia: Strategic brand diversification ; 5. The South Korean Hotel Sector's perspectives on the 'pre' and 'post-event' impacts of the co-hosted 2002 Football World Cup ; Part two: Community and Identity : 6. Indigenous Australia and the Sydney 2000 Olympic Games: Mediated messages of respect and reconciliation ; 7. How festivals nurture resilience in regional communities ; 8. The Buon Ma Thuot coffee festival, Vietnam: Opportunity for Tourism? ; 9. Tasting Australia: A celebration of cultural identity or an international event? ; 10. Festivals and tourism in rural economies ; Part three: Audience and Participant Experience : 11. Commemorative events: sacrifice, identity and dissonance ; 12. Running commentary: Participant experiences at international distance running events ; 13. Elite sports tours: special events with special challenges ; 14. The British pop music festival phenomenon ; Part four: Managing the Event : 15. A model for analyzing the development of public events ; 16. Human resources in the business events industry ; 17. Measuring the impact of micro-events on local communities: A role for web-based approaches ; 18. Post-modern heritage, chivalry, park and ride: Le Tour comes to Canterbury ; 19. Towards safer special events: A structured approach to counter the terrorism threat

KLAIC, Dragan. "**Festivals : seeking artistic distinction in a crowded field**". A: *The Cultural economy*. Los Angeles : SAGE, 2008. (The Cultures and globalization series ; 2) p. 260-269 ISBN: 978-1-4129-3474-9

Resum

This chapter argue that expectations of economic returns from international artistic festivals are highly exaggerated: only a handful among them actually generate such returns, thanks to factors such as location, size, tourism appeal and reputation. The author reviews the economic conditions of festival production in different regions of the world and pleads for public support, rather than tenuous sponsorship arrangements, as the key guarantor of stability and quality. Festivals generate cultural capital but fail to grow it by using digital technology and building client loyalty among audiences. Public authorities rarely develop clear funding policies that set cultural, social and economic objectives for the festivals they support and provide criteria for monitoring, evaluation and funding decisions.

Sumari: Excessive economic expectations ; The logic of prestige ; Mainstream limitations and alternative responses ; Instable sponsors and under-explored recycling ; Local partnerships and alliances bring sustainability ; The need for festival policies ; Conclusions

Lignes directrices : procédures d'enquête pour l'évaluation de l'impact économique du tourisme associé aux manifestations et festivals à accès libre. [en línia]. [Ottawa] : Ministère du Patrimoine canadien, 2007. 224 p. <http://205.193.6.64/ev_fr.php?ID=13437_-857&ID2=DO_TOPIC> [Consulta: desembre 2008]

Resum

Les organisateurs de manifestations et de festivals sont souvent appelés à procéder à des estimations des impacts économiques du tourisme pour justifier leurs demandes de financement auprès de commanditaires des secteurs public et privé. Beaucoup de ces manifestations sont relativement modestes, jouissent de très petits budgets et ne disposent ni du personnel qualifié ni des fonds nécessaires pour procéder à des études de qualité sur l'impact économique du tourisme. Il s'ensuit une prolifération d'études produisant des estimations auxquelles on ne peut se fier. Celles-ci sont beaucoup trop souvent inexactes, au moins en partie parce que la façon dont les renseignements sont recueillis et projetés n'est pas conforme à des normes de recherche acceptables.

Sumari: I. de quoi s'agit-il? ; II. Concevoir une étude de l'impact économique du tourisme ; III. Estimation et pointage des visiteurs ; IV. Concevoir un plan d'échantillonnage pour le dénombrement et le pointage ; V. Mesure du nombre de visiteurs ; VI. L'entrevue de pointage ; VII. Plan d'analyse de l'enquête sur les visiteurs – visiteurs de l'extérieur ; VIII. Documentation du processus d'enquête ; IX. Glossaire ; Annexe I: Organismes de soutien et membres du comité d'experts ; Annexe II: Tableau de marges d'erreur ; Annexe III: enquête sur les visiteurs: vérification et répartition des dépenses ; Regles spéciales de vérification pour l'hébergement ; Annexe IV: Attribution des dépenses à des catégories ; Annexe: Examen commenté d'ouvrages spécialisés ; Annexe VI: Exemple de liste de questions de pointage et de formulaire de pointage ; Annexe VII: Exemples de questionnaire (pour les visiteurs de l'extérieur et les visiteurs locaux)

Lignes directrices : procédures d'enquête pour l'évaluation de l'impact économique du tourisme associé aux manifestations et festivals en lieu clos. [en línia]. [Ottawa] : Ministère du Patrimoine canadien, 2007. 145 p. <http://205.193.6.64/ev_fr.php?ID=13436_-857&ID2=DO_TOPIC> [Consulta: desembre 2008]

Resum

Les organisateurs de manifestations et de festivals sont souvent appelés à procéder à des estimations des impacts économiques du tourisme pour justifier leurs demandes de financement auprès de commanditaires des secteurs public et privé. Beaucoup de ces manifestations sont relativement modestes, jouissent de très petits budgets et ne disposent ni du personnel qualifié ni des fonds nécessaires pour procéder à des études de qualité sur l'impact économique du tourisme. Il s'ensuit une prolifération d'études produisant des estimations auxquelles on ne peut se fier. Celles-ci sont beaucoup trop souvent inexactes, au moins en partie parce que la façon dont les renseignements sont recueillis et projetés n'est pas conforme à des normes de recherche acceptables.

Sumari: I. De quoi s'agit-il? ; II. Conception d'une étude de l'impact économique du tourisme ; III. L'enquête sur les visiteurs ; IV. Pondération et projection des données de dénombrement et de pointage ; V. L'entrevue de pointage ; VI. Le dénombrement des visiteurs ; VII. Plan d'analyse de l'enquête sur les visiteurs – visiteurs de l'extérieur ; VIII. Documentation du processus d'enquête ; IX. Glossaire ; Annexe I: Organismos de soutien et membres du comité d'experts ; Annexe II: Tableau de marges d'erreur ; Annexe III: Enquête sur les visiteurs: vérification et répartition des dépenses ; Règles spéciales de vérification pour l'hébergement ; Annexe IV: Attribution des dépenses à des catégories ; Annexe V: Examen commenté d'ouvrages spécialisés ; Annexe VI: Exemple de liste de questions de pointage et de formulaire de pointage ; Annexe VII: Exemples de questionnaire (pour les visiteurs de l'extérieur et les visiteurs locaux)

MOSCARDO, Gianna. "Analyzing the Role of Festivals and Events in Regional Development". *Event Management*. ISSN 1525-9951. Vol. 11 Núm. 1-2. 2008. p. 23-32

Resum

While tourism has a long history of use as a tool for regional development, events and festivals are a more recent policy option. In both cases the emphasis is often placed on the potential positive economic impacts. In both cases there has also been little research conducted into a wider range of outcomes or into the factors and processes that contribute to these outcomes. This article examines the potential role of festivals and events in regional development with a particular focus on effects other than economic. The study reported here used a conceptual framework developed to describe regional tourism development to explore 36 case studies describing festivals and events in a regional development context. The content analysis identified 13 themes as associated with the effectiveness of festivals and events in supporting regional development. These themes were further organized according to their connections to the three key constructs of building social capital, enhancing community capacity, and support for non-tourism-related products and services. These constructs are then used to build a preliminary conceptual framework to understand the role of festivals and events in regional development.

La musique a-t-elle besoin de festivals : actes du colloque de France Festivals organisé à l'Abbaye de Royaumont , Val d'Oise 13 et 14 novembre 2003. [en línia]. Alençon : France Festivals ; Nantes : La Scène, 2004. 62 p.

<<http://www.irma.asso.fr/IMG/pdf/colloques2003.pdf>> [Consulta: desembre 2008]

Resum

France Festivals a organisé un colloque en l'abbaye de Royaumont, en novembre 2003, ayant pour thème : la musique(classique) a-t-elle besoin des festivals , dont voici les actes ? Les principales conclusions en sont les suivantes : Quelle que soit leur taille, les festivals ont une forte exigence qualitative de contenu musical/Les festivals sont une source de revenus déterminante pour les artistes et les groupes non permanents (la part des festivals dans les engagements des formations appartenant à la Fédération des Ensembles Vocaux et Instrumentaux Spécialisés - fevis - représente entre 60 à 80% de leur activité), et la diffusion de la musique de chambre repose essentiellement sur les festivals/Ils constituent une rampe de lancement irremplaçable pour nombre de compositeurs et d'interprètes./Ils jouent un rôle considérable dans la diffusion de la musique contemporaine. Les festivals sont des lieux de rencontres exceptionnels entre les artistes et le public.Par leur nombre et leur qualité, les festivals constituent un élément incontournable de la vie musicale française. Et pourtant les festivals sont fragiles et inquiets : Leur gestion est rendue de plus en plus complexe. La prise de risque musical s'est accrue. Les ressources publiques se raréfient. Les collectivités territoriales sont les principaux acteurs du financement avec le risque de la restriction des budgets. Le mécénat n'a pas pris le relais. Il est attendu de voir les effets du nouveau dispositif législatif en faveur du mécénat.

NÉGRIER, Emmanuel ; JOURDA, Marie-Thérèse. **Les Nouveaux territoires des festivals.** Paris : Michel de Maule : France Festivals, 2007. 207 p. ISBN: 978-2-87623-2105

Resum

France Festivals a commandé à Emmanuel Négrier, une étude sur les festivals en France qui font aujourd'hui l'objet de multiples débats sur leur nombre, leur rôle dans l'activité culturelle, leur importance en termes de création et d'emplois artistiques. Le développement considérable de ces événements, au cours des trente dernières années, n'a d'égal que la rareté des travaux qui ont tenté, scientifiquement, d'en prendre la mesure. Cet ouvrage, relève le défi pour les festivals de musique et de danse en France. Il combine une approche quantitative, recensant les principaux indicateurs dans leur évolution récente, et une analyse qualitative du parcours de ces événements singuliers. Ce travail permet d'identifier 7 familles de festivals, qui témoignent d'une réalité contrastée et d'enjeux convergents pour l'avenir.

Sumari: Avant-propos / de Philippe Toussaint ; Introduction ; Première partie. Les fils aînés de la décentralisation: I. 21 ans de moyenne d'âge ; II. Un statut massivement associatif ; III. La fréquentation ; IV. La diffusion des spectacles ; V. Les registres et répertoires. Deuxième partie. Les partenariats des festivals: I. Les festivals et leurs partenaires ; II. Les partenaires des festivals ; III. Analyse détaillée des partenaires principaux ; IV. Le retrait de l'État des festivals: de quoi parle-t-on?. Troisième partie: L'économie des festivals. I. Les finances des festivals ; II. L'emploi artistique et culturel des festivals ; III. Les retombées économiques des festivals. Quatrième

partie: Les choix stratégiques: I. La tarification et la question de la gratuité ; II. La pédagogie, les animations et l'action pérenne ; III. L'échelle territoriale de la programmation ; IV. Les festivals et l'aide à la création ; V. Les captations de spectacles et l'édition ; VI. Réseaux et coopération. Conclusion : I. Les principales leçons apprises ; II. Les festivals en sept familles ; III. Les festivals au tournant

Nova política d'ajuts per punts i cinc festivals estratègics : [Festivals i música en directe]. *Anuari 2008 de la música i l'espectacle als països catalans.* Barcelona : Grup Enderrock, 2008. p. 36-38

Resum

La Generalitat de Catalunya ha anunciat la nova política de suport a la música en viu, que té l'objectiu de promocionar festivals que contractin músics del país , especialment si canten en català, a més de fomentar la descentralització territorial, la programació al llarg de tot l'any i els concerts de pagament. La nova directiva té tres potes bàsiques: apostar per la transparència , prioritzar el suport a cinc festivals estratègics i reforçar les aportacions de caràcter reintegrable. La resposta dels programadors als nous criteris és diversa, tot i que la majoria coincideixen a celebrar la claredat dels criteris establerts. La controvèrsia controvèrsia la genera, sobretot, que programar música en català rebi més suport que no pas programar grups i intèrprets en altres llengües.

Sumari: Espectadors als principals festivals de pop-rock dels Països Catalans ; Concerts i esdeveniments que van generar més drets d'autor el 2007 ; La raó de ser del Sónar ; Un model singular ; A la recerca de noves audiències ; Festivals i Circuit Folc ; Transparència i racionalització

OLIVERAS, Jordi. "**Sónar : Festival Internacional de Música Avanzada y Arte Multimedia de Barcelona**". A: Colombo, Alba ; Roselló Cerezuela, David (eds.) *Gestión cultural : estudios de caso.* Barcelona : Ariel, 2008. ISBN 978-84-344-2226-1. p. 23-40

Resum

El artículo dedicado al análisis del Festival Sónar, a cargo de Jordi Oliveras, fundador y director de Indigestió (empresa dedicada a la promoción de la cultura musical, organizadora del Festival Hipersons y editora de Nativa, revista dedicada a reflexionar sobre la música), disecciona diferentes ámbitos del proyecto siguiendo el esquema general del libro donde está publicado *Gestión cultural: estudios de caso*.

Así en este texto podemos encontrar la caracterización del entorno donde se originó y desarrollo el festival, detectando las tendencias que le fueron, y son, favorables; la presentación de la empresa (Advanced Music) que dio vida a la idea del festival; la definición del proyecto, los diferentes ámbitos de producción del festival (desde el trato con los artistas y profesionales, a las estrategias de comunicación del evento, pasando entre otros, por el papel de las instituciones públicas y el patrocinio privado en su financiamiento). Por último, también acompaña la caracterización del Sónar reflexiones sobre los aspectos más controvertidos del festival ejemplar, en palabras del propio autor. En síntesis, un artículo breve, de lectura ágil, que permite conocer el festival de música electrónica de prestigio internacional desde la mirada de Jordi Oliveras quién lleva más de 20 años dedicados a la acción y reflexión musicales en la ciudad.

Sumari: 1. Presentación ; 2. El territorio, breve radiografía de la realidad ; 3. El sector cultural en el que interviene: estado y tendencias ; 4. Políticas e intervenciones en las que encaja el proyecto ; 5. Origen y trayectoria del proyecto: etapas anteriores, éxitos y fracasos. Estado actual ; 6. Agente impulsor: análisis de la organización gestora ; 7. Definición del proyecto ; 8. Aspectos de la producción ; 9. Retos de futuro ; 10. Temas de reflexión

PAIOLA, M. "**Cultural Events as Potential Drivers of Urban Regeneration: An Empirical Illustration**". *Industry and Innovation.* ISSN 1366-2716. Vol. 15. Núm. 5, 2008 , p. 513-529

Resum

In this paper the relational dimension of cultural production is explored, with explicit attention to the impact of cultural events on networks and creativity in local contexts. Three qualitative empirical cases are produced, showing that networks have a crucial importance in sustaining spatial proximity-based creativity. Three models of local cultural events are identified and valued qualitatively in terms of their impact on local creativity, concluding that the value of an event in its territory is dependent on the organizational frame of the specific event. In particular, the bottom-up network-based model appears to be able to favour local activation and creativity spanning, thereby leveraging local resources.

QUINN, Bernadette. **"Arts Festivals and the City"**. *Urban Studies*, ISSN 0042-0980. Vol. 42. Núm. 5-6. 2005. p. 927-943

Resum

There has been a remarkable rise in the number of urban arts festivals in recent decades. The outcomes of cities' engagement with arts festivals, however, remain little understood, particularly in social and cultural terms. This article reviews existing literature on urban festivals and argues that city authorities tend to disregard the social value of festivals and to construe them simply as vehicles of economic generation or as 'quick fix' solutions to city image problems. While such an approach renders certain benefits, it is ultimately quite limiting. If arts festivals are to achieve their undoubted potential in animating communities, celebrating diversity and improving quality of life, then they must be conceived of in a more holistic way by urban managers. Currently, the tasks of conceptualising the problems at issue and devising appropriate policies are hampered by the scarcity of empirical research conducted in the area.

RICHARDS, Greg **"Culture and Authenticity in a Traditional Event: The Views of Producers, Residents, and Visitors in Barcelona"**. *Event Management*. ISSN 1525-9951. Vol. 11, Núm. 1-2. 2008. p. 33-44

Resum

Tourism is often seen as having a negative impact on the cultural content and "authenticity" of cultural events. However, there is a dearth of empirical studies on this issue and most research tends to focus on the attitudes of either the "residents" or "visitors" to festivals. This article examines the views of cultural producers, local residents, and visitors to a traditional cultural event in Barcelona, Spain. Although "locals" and "visitors" both tend to view the event as "authentic" and its cultural content as "local," significant differences were found. Residents tend to have a constructive view of authenticity linked to cultural and social references, whereas visitors employ a more existential view of authenticity related to their enjoyment of the event and experience of difference. Significant differences were also found between different visitor groups and between different groups of residents, suggesting the need for more sophisticated analysis of the consumption of cultural festivals and its effects.

SAGASETA, Fernando. **"Festivales de verano, promoción municipal a ritmo de rock"**. *Editur: El semanario profesional del turismo*. ISSN 1134-6469. Núm. 2470-2471. 2007. p. 19-23

Resum

Los festivales de rock ya forman una parte indisoluble del paisaje de verano. Están proliferando de manera continua y, es más, su incremento es tan rápido que ya empieza a registrarse inflación. Municipios de todos los tipos acogen festivales musicales y compiten entre sí para hallar un espacio en el mapa del sector turístico. Unos lo hacen con mayor entusiasmo, otros con menos. Dichos eventos producen, por una parte, un valor promocional y de rentabilidad hostelera y, por otra, representan una molestia para los vecinos y el impacto medioambiental. Aunque, es cierto que atraen a un público joven con baja capacidad de gasto

SUNDBO, Jon. **"The management of rock festivals as a basis for business dynamics: an example of the growing experience economy"**. *International Journal of Entrepreneurship and Innovation Management*. ISSN 1368-275X. Vol. 4, Núm. 6. 16 December 2004. p. 587-612

Resum

This paper investigates whether rock festival organisations can be drivers of local and/or regional business development. Rock festivals are one representation of the seemingly growing experience economy. The paper discusses the following research questions on the basis of an explorative case study: can rock festivals be the basis for the development of other industries, education, research and other activities in the local community or region and, if so, how? Is there a particular management and organisational style related to rock festivals and, if so, is it imitated by other firms so that they can become more creative? The rock festivals' role as innovators and business incubators has been investigated. One rock festival functions as a business incubator, the other one as the basis for an attempt to create a regional innovation system. It is concluded that they can be a basis for local or regional business development. Even though there is a general interest for the management and organisational style of the rock festivals, it seems that it is not directly imitated by other firms.

Theatre festivals - why?. [en línia]. Brussels : Informal European Theatre Meeting (IETM), 2007. 11 p. <http://www.ietm.org/upload/files/2_20070321093802.pdf > [Consulta: desembre 2008]

Resum

Eight theatre festivals in eight European countries launched the Theatre/Festivals in transition (FIT) initiative in 2005. Discussions were held aiming to foster the role of international theatre festivals in European cultural processes. Publication collects arts programmes and points of view of all participants (festival programmers, policymakers, artists, reviewers, journalists) from meetings held between September 2005 and July 2006

Sumari: The inflated term "festival" ; Festivals: Strategy instead of fireworks ; The cultural functions of festivals ; The program policies of the festivals ; Festivals and artists ; Festivals and audiences ; The festivals' strategies of cooperations ; Festivals and private businesses ; Festivals and cultural politics ; Festivals and Europe

WAITT, Gordon. "**Urban Festivals: geographies of hype, helplessness and hope**". *Geography compass* . ISSN 1749-8198. Vol. 2. Núm. 2. 2008. p. 513–537

Resum

Let's hold a festival! This article explores why hosting festivals has been widely prescribed as a panacea for the contemporary social and economic ills of cities. In this article, this is contextualised in relationship to the urban politics of neoliberalism, and the demise of many urban centres through global shifts in economic production. Boosting of city images through the hype of public-private partnerships re-imagines urban centres as world showcases – places that are vibrant, dynamic, affluent, healthy, tolerant, cosmopolitan and sexy. Focusing on two thematic areas – geographies of helplessness and geographies of hope – this article then investigates how both strands qualify the geographies of hype by revealing how contemporary urban festival spaces, while liberating certain social groups, also constrain, disadvantage and oppress.

WILLIAMS, Michael ; BOWDIN, Glenn. "**Festival evaluation: an exploration of seven UK arts festivals**". *Managing Leisure*, ISSN 1360-6719. Vol. 12. Núm. 2-3. 2007. p. 187-203

Resum

With the increasing demands of stakeholders and professional development in festival organisation, evaluation is becoming recognised as a valuable management tool in demonstrating success and achievement of objectives. However, to date, literature in this area has tended to focus on impacts, satisfaction and on how and why to conduct evaluation, with limited research or published examples covering the approaches taken by individual organisations. This paper explores festival evaluation practice by reviewing current literature and presenting the findings of an exploratory study into the approach taken for evaluation of the seven arts festivals in the United Kingdom. The results suggest that there is a relatively clear understanding of the principles of event evaluation and it forms an essential part of the event planning process. Evaluation is carried out at varying levels of advancement with a variety of methods used, though it is difficult to determine the effectiveness of the evaluations.

WOOD, Emma H. "**Measuring the economic and social impacts of local authority events**". *International Journal of Public Sector Management*, ISSN 0951-3558. Vol. 18. Núm 1. 2005. p. 37-53

Resum

Purpose - Local authorities use events and festivals within their region to help achieve a diverse range of economic and social objectives. However, the success of these events, which can take up a substantial amount of the tourism, leisure or arts and cultural budget is rarely assessed in a systematic and objective manner. This article describes the importance of measuring the impacts of such events Design/methodology/approach - The methods for assessing the success of local authority events are trialled through the use of a case study involving two events organised by Blackburn with Darwen Borough Council. Findings - An evaluation of the methods, after conducting the case study, indicates that the techniques produced robust data that was valuable in planning future events and in securing funding. The relative simplicity of the methods used will help to ensure that similar evaluations can be carried out in-house for little cost for future public events. Originality/value - This article sets out practical guidelines for undertaking the measurement and evaluation of some of the major impacts of local authority events. Similar methods can be used by other public sector organisations involved in hosting public events.