

MUSIC FESTIVALS AS A VEHICLE FOR FORMATION OF CULTURAL IDENTITY

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Key words: <i>Festivals music cultural Identity vicinity Instrument</i>	ABSTRACT Festivals form an important (sub)field of the studies of the events that is already becoming a separate field. Until the 21 st century, not much attention has been paid to the studies of typology of festivals, and the evidently prevailing object of research concerned only the studies of economic and financial affects of festivals. There has been a dominating tendency to analyze the instrument function of festivals with regards to the increased added value of the vicinity as created by festivals. The issues related to the artistic content of festivals were of secondary importance, and the most remarkable theme and the most important object was the economic and social value.
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МУЗИЧНІ ФЕСТИВАЛІ ЯК ЗАСІБ КУЛЬТУРНОЇ ІДЕНТИЧНОСТІ

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Фестивалі є важливою складовою такого явища, як громадський захід, яке виділяють в окрему галузь досліджень. До початку ХХІ ст. вивченню типології фестивалів не приділялося достатньо уваги, тому об'єктом досліджень ставали в основному економічні та фінансові аспекти цього питання. Домінуючою тенденцією було вивчення апаратної функції фестивалів з урахуванням того, як прилегла інфраструктура сприяє зростанню їх прибутковості. Питання, пов'язані з мистецькою складовою фестивалів, вважалися другорядними, оскільки головною темою дослідження було їх економічне і соціальне значення.

Ключові слова: *фестивалі, музика, культурна ідентичність, прилегла інфраструктура, інструмент.*

Music festivals make up an important part of the life of a society. In the literature of management and marketing, the phenomenon of festivals is defined as a special event next to other events of a large scale.

The most conceptualized attitude towards the role of music festivals in the identity of a vicinity, their importance in the concentration of local communities and the formation of their identities, the festivals as remarkable representators of a

vicinity were found in the research works of Karlsen S. (2008), Magaudda P. et al., Derrett R. (2003), Guetzkow J. (2002).

In the most general sense, a festival is a well known form of the organization of cultural activity (Hagoort, 2005:189). The word *festivus* originates from the Latin language and it means “festive time”. The concepts of a festival and a holiday are often used interchangeably, although art critics do not agree regarding the similarity of the content of these concepts. The theoretical and practical parts of this thesis find it important to systematize the concept of a festival, although there is no an “undeniable” (Willnauer, 2004) definition of this festival, it is still important to define how and in what respects the concept of a festival will be used in this thesis.

F. Willnauer (2004) proposes a certain methodological approach, when describing and comparing festivals it is possible to obtain “the features of the constitutional concept of a festival”. He follows the works of former researchers, and the picture provided below graphically illustrates what Willnauer speaks about when reviewing the formation of festivals in the course of history.

According to the classification system of festivals as proposed in 1973 by the music theoretician H. G. Helms and introduced by Willnauer (2004), festivals can be grouped, first of all, according to the division criteria, and — secondly — according to types. In line with the three division criteria — social-economic conditions, functions and perspectives, the festivals are divided into three main types: festivals of communities, music festivals and national festivals.

M. Wagner (1983) shares the theoretical assumption that thematic festivals become more and more niche festivals, and, if earlier such festivals were related to the need of the society for more detailed information and opening for broader audiences, they will become niche festivals of the market, but already precisely planned “in order to create the needs and fill in the market niches” (Willnauer, 2004:287).

Today, the festival as an organizational form, according to Willnauer (2004), has become a decisive factor of music life. The author, following the typology of festivals by M. Wagner, underlines that during the last decades the folk-type festivals, economic and market niche festivals as well as mixes of such types have been more and more often created and organized. Although they were named as festivals, at the same time they did not meet the criteria of festivals and became massive events of local significance having the essential aims related to economy and tourism. Festivals of such kind (or massive events) encourage local business, create job places, help to develop the self-understanding of the community as well as the expression of local spirit (Derrett, 2003). The festivals of folk type, becoming city holidays, contribute to the creation of the discourse of the urban identity, they are attractive not only for tourists, but they also gain a socially vulnerable dimension — they solve the social problems of the local community.

There are tendencies noticed that discussions and artistic analysis are substituted by considerations about the instrument function of local culture and festivals. More and more they speak about the added value of the festival created in the vicinity — both the economic and social values become a remarkable theme and the most important object.

Generalizing the discourse of festivals as those that create added value for the vicinity, it can be stated that festivals are often organized in order to raise the value of the vicinity in the tourism aspect. But this assumption of the organization of a festival is rather criticized, and the objects of criticism are: the quality of the content of the festival itself and the risk of the vicinity to lose its authenticity. When culture is underlined as an object of tourism, its authenticity is reduced. Such statements are found in the works of Cole (2007), Chhabra et al. (2003). Let alone the fact that the formation of the content of the festival and its activities are determined in this case not by professionalism and artistic competence, but the pressure dictated by the popular taste, and thus the identification with a certain vicinity communicates totally different contexts than it is characteristic of that vicinity in the historical or social sense.

When declaring the reason for the existence of festivals, there emerges a necessity to evaluate festivals, and therefore the establishment of certain criteria is necessary. Willnauer (2004) distinguishes four criteria of the evaluation of festivals.

The first and the second criteria are interconnected with each other because of the need to strictly define the fields of the content: the exclusiveness of the supply is the field of the activity of the festival manager, and the quality of the supply defines the challenge field of the artist.

There are very few countries that do not have any concert institutions or organizations, no matter of what status, that carry constant concert activity. The assumptions of their existence and their functions differ from festivals that find themselves in a more risky situation from the very beginning, and as Hagoort (2005) notices, a festival is remarkable only because art is demonstrated in it, but not because the festival simply exists. Also music researchers and culture management analysts underline that the supply of festivals is different from constant concert activities, and the exclusiveness of that supply is distinctive in three different factors: organizational, artistic, social.

1. The feature of the organizational factor is that it imbibes a certain fixed period; a certain location; does not have fixed structures; invites a team to help and is oriented towards the project and product; is important in terms and innovative organization. The characteristics of the artistic factor are: stressing one type of art; a location as a criterion of uniqueness; 2. The identification of artistic performance with the single artist; the specialized theme. 3. The peculiarity of the social factor is the festival as an “event” segments the public and is interesting for certain groups of people. This factor is opposed because of the elitism (according to Willnauer 2004, Hagoort 2005).

In the field of culture, activities are carried out often with the help of projects. The project model is used in preparing and implementing exhibitions, performances, concerts, as well as festivals. Therefore, the music festival can also be treated as a project with all the constitutive parts and aspects generally pertaining to projects. The activity of the cultural project may imbibe a lot and be very varied: including art, dance, theatre or music festivals (events), local holidays, conferences, etc. The music festival, as a cultural project, just like projects of other fields, is influenced by factors specific to projects, passes certain analogous stages, can be expressed both in quantitative and qualitative measures, and, of course, due to the

specific nature of its content, as a project may acquire unique features that are characteristic only to a project of a music festival.

It often happens that art festivals, including music festivals, become the most remarkable representation of a vicinity, and, for instance, the name of the vicinity is at once associated with a certain festival. Music festivals are quite a frequent object of research both in musicological and cultural management studies. Sociology penetrates into more specific questions trying to find an answer why a certain festival takes place in that vicinity, and not in another location? What is the interrelation between the vicinity and the festival and what is the possible continuation of this connection?

As “inlocated” opportunities of socialization and cultural participation, festivals serve as a means of making that vicinity well known — and this indirect function of festivals is directly expressed by a frequently seen phenomenon when festivals are named after that vicinity. Of course, such an identification of the names of the vicinity and the festival has a reciprocal benefit. On the one hand, the festival uses the name of the vicinity for its identification and gets a wider range of ways for its publicity. On the other hand, later the festival contributes to the identification and advertising of that vicinity.

According to Magaudda et al. (2011), sound creates a place. This phenomenon is not even — some sounds or music genres create a place more than others. The authors give an example of folklore and ethnic music as the best illustration here, because genres of traditional music act as markers of borderlines, designating the neighbourhood, cities, even entire countries. The help of traditional music “signals” — this place belongs to a certain specific cultural area.

It can be stated that music acts as “the cultural instrument” in the processes of the construction of a locality, as the “domesticator of an area” (Magaudda et al., 2011). It is underlined that music may help to define the cultural dependency, describe the cultural identity of a vicinity. Festivals are assessed as the most effective form to interfere the role of music, as a creator of the vicinity, into the social environment. The phenomenon of music itself is also of special importance for culture, moreover, the roles of music as the instrument of culture in the construction of the identity of a vicinity are hard to define, to measure in relations, and classify.

Speaking about music festivals and their role in the consolidation of the identity of a vicinity, one encounters with certain ambiguity. First of all, on the one hand, some festivals start their activity and continue being rooted in a specific context of the vicinity. In such a way, the festival is strategically constructed through a context of the vicinity, and the identity of festivals themselves is defined through such a dimension. However, on the other hand, contrary to the influence of globalism as elaborated in previous parts of this thesis, a glocal, rather than a global, dimension is noticed. The detected general interest in global modernity may contribute to the consolidation of local identity, and the organization and encouragement of international locality is defined through the category of globalization that shows a certain scale of globalizing, socializing, equalizing, and, on the other hand, localizing, inhabiting, and distinguishing tendencies (Tomlinson, 2002).

It can be stated that in a locality the festival becomes both the stage of the festival and social and economic exchange. It should be stressed that music festi-

vals are becoming a strong factor of the formation or concentration of a local community. Festivals achieve the social, political and economic importance and contribute to the renovation of the vicinity. Taking into account the internal core of the festival and disregarding the external affects of the festivals upon vicinities, we see that festivals are transmitters of certain news, they share certain ideas with the help of art forms, and the piece of news communicated under the influence of those ideas bears a strong social-political tone: it includes the openness to cultural diversity, international dimension, inducement of curiosity to know the other and the different. In this fields of interactions, a very important phenomenon is noticed that is opposite to the emergence of informational technologies and transference of communication from the real into the virtual sphere — the festival is still able to pull people out of the exceptionally virtual network and transfer into the real physical space where real meetings of people take place.

If we tried to sieve, by the method of a funnel, all the interactions of music with the vicinity and its role in the consolidation of the identity of the vicinity from the large number of interactions, differences of nuances, we would find the confirmation of the interpretation of Magaudda et al. (2011) that music acts as an instrument of culture constructing the vicinity. But there a question: how does it to it? In the process of “domesticating” of the vicinity, music transforms the vicinity in such a way that, from the one side, it becomes interrelated with it, and, from the other side, the music festival pretends to be associated with a certain group: be it a group united by the age, or ethnicity, or social status criteria. In this way, the identity of the vicinity, the community and its sub-culture are strengthened. Answering the question how music constructs the vicinity and its identity, the authors use a picturesque definition equaling the affect of music upon the vicinity to the affect of architecture and public art — just like buildings, advertisements or graffiti create exceptional semiotic spheres, filled in with a special meaning, music may function as the marker of specific meaningful vicinity inside the geographic area” (Magaudda et al., 2011:58).

Because of globalization processes, it is hardly possible to function in a monocultural environment, as such a medium is simply not possible in the world that is becoming more and more globalized. The “intermediators” of globalization — migration, commerce, information technologies, finances and tourism, marking a new era, pose new important questions, as well. The question in what way and in what medium cosmopolitanism is being developed in the context of music, where cosmopolitanism is understood in the broad sense as the sum of inclinations characterized by open difference and otherness, is unambiguously answered by Chalcraft et al. (2011) who analyses music festivals as spheres of cosmopolitanism: the sphere where cosmopolitan outlook, feeling and attitude are developed is most often a music festival. It is not hard to prove this idea, as music represents such a form of art that is in essence much more cosmopolitan than, for instance, written words, dialogues of plays and movies, events of a multidisciplinary art. Different authors (surnames) underline that the cosmopolitical model is adapted consciously as well as the international level is developed for the growing international audience.

Despite the origin of music and its sources in geography, music creates a special “potentially universal language” that surpasses the obstacles of cultural differences and linguistics barriers.

Scientific articles also speak about social and political discourses complementing the imaginary specific aesthetic cosmopolitanism. Emotional factors are important for the development of cosmopolitanism that also function next to the artistic and aesthetic ones. Music has the role of an encourager in the discourse of aesthetic cosmopolitanism and it cherishes cosmopolitanism of this direction that is based on emotions, feelings and the sense of beauty (Magaudda et al., 2011; Chalcraft et al., 2011).

Why is it important to speak about the cosmopolitical characteristics of the affect of music that, at first glance, are contradictory to the theme of this thesis — whether the music festival, most strongly reflecting and propagating cosmopolitanism emotionally, is able, and in what way it is able, to be also at the same time an instrument that strengthens the identity of a certain vicinity, pointing out the exclusiveness of the locality, seeking the association with a certain physical sphere and community? The music festival can achieve it because music is a universal language or because it is the most “spiritual” form of art. This penetration and the universal feature as dictated by spirituality allow music as well as music festivals to gain various forms and point out different affects in different cases.

In the case of music festivals, there is another component that divert the affect into the desired direction — it is the organizers of music festivals and the mission allotted to their festival. It can be said that the mission “tames” the universal feature of music in the sense that it may turn the influence of the festival into the desired direction. The organizers of festivals also do not emerge in a vacuum — the sphere of their activity is always in the scope of a political context. Of course, we can ask a question — what does politics have to do with it, if we speak about music and music festivals? The answers can be found in the histories of entire nations when music acted not as an instrument of culture, but was a tool of politics in order to achieve certain aims. The history of post-soviet countries can be a precise illustration when music is made a servant of ideology, how the affect of music is used in the consolidation of a certain political power. According to Chalcraft (2011), music is a decisive ingredient of the formation of identity and the developers of policy are well aware of the integrating power of music.

Looking through the dimension of cosmopolitanism, music festivals are distinguished as “classical examples” revealing the experience of participation that is united by aesthetic and social ideals and take place in a specific, but temporary, space. And those places in themselves have certain identity. These locations have their own identity without festivals, but when a music festivals in that vicinity declares about its activity, it is like a “marker” that writes down that vicinity in the global (or national) map of culture. Marking of the vicinity and festival work hand in hand. A music festival may become the essential feature in the profile of a city.

When the cultural level of a vicinity is added to the identity of a vicinity, one encounters a social dimension. The social aspect turns towards the community, and a new important vector appears that shows the importance of the community and answers the question what role is allotted to cultural projects, and in this case — to music festivals, in the life of a community and the consolidation of its identity, if we look at the community in the way that it is regarded as the fosterer of the identity of the vicinity. There are many approaches to speak about the role: it can be cultural, economic, social. We can analyse exceptionally only the community, or

else we can involve other levels as well: the individual and organizational aspect in the community mechanism. The community itself can be defined according to various criteria.

There are diversified definitions and various combinations of it. Such a diversification and the versatility of the qualification criteria are also characteristic in the definitions of art, in the context of which the music festival emerges.

Висновки

In the last decade of 21st century, attention was drawn to the qualitative parameters of festivals, their social-cultural role, and there were attempts to detect the criteria for systemization in the great abundance of festivals. However, despite all the efforts to differentiate, there is not yet a generally accepted and confirmed typology of festivals.

In the processes of the construction of the vicinity, music acts as the cultural instrument helping to define the cultural identity of the vicinity, and festivals are regarded as the most effective form of that process, through which the role of music, as the creator of the vicinity, interferes into the social environment. Constructing the festivals on the grounds of the economic benefit, there is a risk to diminish or totally lose the dimension of the identity of the vicinity.

Music festivals are characteristic of natural cosmopolitanism due to the fact that music is a universal form of art that involves active participation, it carries out the role of an intermediary in the process where cultural differences and peculiarities are turned into common experience. However, the festival is like a marker that is fixed in a certain locality on the national, regional or global cultural map. The music festival may function as the marker of the specific significative location in the defined geographic area. The designation of the vicinity and the festival is carried out in parallel.

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МУЗЫКАЛЬНЫЕ ФЕСТИВАЛИ КАК СРЕДСТВО ФОРМИРОВАНИЯ КУЛЬТУРНОЙ ИДЕНТИЧНОСТИ

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Фестивали являются важной составляющей такого явления, как общественное мероприятие, которое на данный момент выделяют в отдельную область исследований. До начала XXI века изучению типологии фестивалей не уделялось достаточно внимания и, таким образом, объектом исследований становились в основном экономические и финансовые стороны этого вопроса. Доминирующей тенденцией было изучение аппаратной функции фестивалей с учетом того, как прилегающая инфраструктура способствует росту их прибыльности. Вопросы, связанные с художественной составляющей фестивалей, имели второстепенное значение, поскольку главной темой исследования являлось их экономическое и социальное значение.

Ключевые слова: фестивали, музыка, культурная идентичность, прилегающая инфраструктура, инструмент.