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THE FESTIVAL IN THE META-SYSTEM OF CULTURE

by

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DECLARATION

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The Festival in the Meta-system of Culture

ABSTRACT

Crossing the borders of various disciplines – anthropology, cultural studies, cultural theory, sociology of culture, sociology of art, art history, art criticism, events management and tourism – festival studies are slowly attracting academic attention in their search for independent status among the social sciences.

Culture, defined by Juri Lotman as a self-descriptive mechanism, is the structure from which perspective I approach the contemporary artistic festival in an attempt to determine its position as an element in the meta-system of culture. The semantic notion of culture proposed by the scholar refers to a dynamic system of signs organising and preserving information in society, forming the necessity for self-renewal, development and yet expression of the social memory. Within the scope of this model of self-consciousness and meta-narration, I place the arts festival as a carrier of meta-function with its main features of remembrance and substance of artistic text.

My study examines the festival events dedicated to all art forms and their genre categories. It endeavours to establish a theoretical framework applicable to the detailed analysis of every festival formation or any single edition.

The thesis illustrates the current festival landscape in Europe, exploring 3,186 events performed in all European countries, contributing information about the
geographical and cultural distribution of the arts festivals, following their trends and their proliferation since their year of commencement. Until now, there has been no other work or single informative source providing such complete knowledge about the approximate number of comparable events, their features and classification.

The focus on the current festival circuit inscribed in the meta-system of culture questions the aspects of intercultural dialogue on the global political stage, the status of art, the relationship between the cultural, tourist, and festival industries, and the future of the art festival event itself.
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INTRODUCTION

This study focuses on the contemporary artistic festivals and their position in culture, analysed as a meta-system. It examines current European festivals dedicated to all art forms and their genre categories: cinema, dance, literature, music, theatre, visual arts, including multidisciplinary festivals, and hybrid festival organisms that present works breaking through the boundaries of two or more types of art. The questions my research poses and the possible answers to them are strongly related to the semantic notion of “culture” proposed and examined by Juri Lotman.¹ His theory is based on the argument that culture is an ever-changing model generated by the specifics of each historical epoch. As a sphere clearly delineated from the background of non-culture, culture is a system of signs determining the variations of the self-defined scope. From this standpoint, the artistic festival event, which encapsulates the current status of the arts and the social conduct of values from a cultural perspective, puts forward its own significance.

The present profile of our society redefines the notion of “boundary” into a new conceptual reading, not only from a political and economic point of view. We are witnessing an intense dialogue between scientific disciplines, between different artforms, between science and arts, which blur the lines of distinction and lead to unexplored alliances. In this regard, the artistic festival can be explored

¹ Juri Lotman analysed the culture as meta-system in few works. Further in this study references are provided by relevance.
See also for different perspective on this topic:
through the prism of anthropology, culturology\textsuperscript{2}, art history, art criticism, event management, and tourism. The proliferation of artistic festivals in the second half of the twentieth century and the subsequent boom in their popularity at the beginning of the new millennium are an even more insistent reminder of their significance and the need for empirical analyses and research practices. The reasons for such dynamics are diverse, as are those for the impact the festivals have on several areas of public life on a regional and global scale. However, the festival sphere remains neglected on the periphery of attested academic interest; therefore the literary sources on this subject are extremely limited in scope.

Mikhail Bakhtin’s writings have significantly informed my research, especially his notable contribution to the establishment of the concepts of “carnivalisation” and “chronotope” in the humanities. In \textit{Rabelais and His World}, the author presents a detailed analysis of the carnival as an important element of folklore in the Middle Ages and the Renaissance.\textsuperscript{3} Other keywords used by Bakhtin in this work are \textit{comedy}, \textit{grotesque}, \textit{laughter} and \textit{games}. This suggests the range of differences between the two types of events – “festival” (particularly the arts festival) and “carnival” – and reinforces the need for a substantial theoretical framework of festivals positioned in the present day but tracing their historical transformations.

\textsuperscript{2} \textit{culturology}- an established discipline in USSR (Russian Federation) and some of the Eastern European countries. For further reading in this regard please consider: Leslie A. White, \textit{The Science of Culture: A Study of Man and Civilization} (New York: Farrar Straus, 1949).
Completing a course of Culturology at Varna Free University “Chernorizets Hrabar” (Varna, Bulgaria), I had the opportunity to acquire knowledge of the most significant academic works presented by scholars of Eastern Europe placed in dialog with the prominent theories and concepts by Western European and North American scientists.

Perhaps a major role in the attempt to make festival studies an academic discipline has been played by Dragan Klaic who recognised the vast area of festival influence on cultural social capital. In 2004, he launched the European Festival Research Project (EFRP) with a view to building a platform for projects and creating a network of scientists, researchers, critics, and organisers, who would all contribute to this new field of knowledge. This endeavour was active until 2011 but currently has no web presence or archive. The premature death of Klaic bequeathed this idea to us, along with four essays written as an introduction to an unpublished anthology.

The seven publications of the European Festivals Association (EFA) for the period 2006-2017 reflect on thoughts and discussions about festivals. They provide material from conferences and workshops for festival arrangers, essays by leading legislators on European cultural policy, the festival visions of selected directors, articles, and interviews. In parallel, the organisation, together with the Asia–Europe Foundation, launched several editions focusing on the practical aspects of festival and cultural management addressing the challenges

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4 Dragan Klaic, Festivals in Focus (Budapest – New York: Central European University Press, 2014).
5 Hugo De Greef and Kathrin Deventer, eds., Still so Much to be Done (Ghent: European Festivals Association, 2006).
and risks of curatorial activities. The EFA has the longest standing presence on
the festival stage, initiated in 1952 by the Swiss cultural theorist, Denis de
Rougemont, and the Russian composer, Igor Markevitch.

Three other collections contain studies that contribute to the slowly-building
status of “festivology”. Festival and Events Management: An International Arts
and Culture Perspective,⁶ with its first edition in 2004 and a subsequent one in
2011, focuses on the design of the management and marketing process used in
events and gives the reader models and examples from Europe, Australia, New
Zealand, and the United States.

Festivals and Cultural Public Sphere examines the contemporary festivals as
autonomous social texts from an interdisciplinary perspective.⁷ This collection
draws attention to the perception of “festival - space”, the concept of literature
festivals, the role of art biennales in the global cultural dialogue and some
aspects of the cinema festival landscape.

Focus on Festivals: Contemporary European Case Studies and Perspectives
was published in memory of Dragan Klaic in recognition of the EFRP which he
founded.⁸ The anthology contains a wide range of theoretical approaches and
festival case studies highlighting the significance of the festival for
contemporary society in various aspects of social activities and scientific
disciplines.

Events from the world film-festival circuit have been the subject of critical and
theoretical analyses, demonstrating an ambition to establish Film Festival

⁶ Ian Yeoman and other eds., Festival and Events Management: An International Arts and
⁷ Liana Giorgi and other eds., Festivals and Cultural Public Sphere (Oxon: Routledge, 2011).
Studies as a discipline. The Film Festival Research Network founded in 2008 by Marijke de Valck and Skadi Loist, focuses on the interest in this research field.\textsuperscript{9}

One significant work concentrating on the role of the cinema, and a substantial source of thoughts related to the specifics of the festival phenomenon is Vera Naydenova's book, \textit{The Cannes Festival}.\textsuperscript{10} It is a collection of the author’s impressions as a long-time visitor to this glamorous event in her role of film critic.

This research project is a development of the university thesis I presented in 1999 at Varna Free University "Chernorizets Hrabar" , based on the idea that the artistic festival, as a unified model, has properties and functions that enable its definition as an element of the meta-system of culture. The attempt at a socio-cultural analysis, within a theoretical festival framework, refers to Juri Lotman’s theory of self-description inherent in culture and the requirements of the cultural mechanism demanded from its own constituent semiotic systems.\textsuperscript{11}

Present in this sphere, the realities already carry a semantic scar. Built on the mutually alternative principle, they are transporters of the necessary for cultural information statics, but at the same time they become fields for further informative content. The concept of culture introduced in its own text is the basis for self-reproducing conscious phenomena with the status of being

\textsuperscript{9} Film Festival Research, http://www.filmfestivalresearch.org, December 2018.
\textsuperscript{10} Вера Найденова [Vera Naydenova], \textit{Фестивалът Кан} [\textit{The Cannes Festival}] (София: ИК „Проф. Петко Венедиков“, 2015).

For additional sources on this topic see also:

elements of culture. The differentiation and the order of their interrelation construct auto-models of culture. Arrangement and the modelling movement of communication are the key functions according to which we talk about the meta-system of culture.

The moment when a culture reaches a certain structural maturity that coincides with the autonomy of individual private mechanisms of culture, it reaches a certain critical point where the need for self-description, for creating its own model, arises.\textsuperscript{12}

Lotman defines the arts as the “artistic text or artistic language”,\textsuperscript{13} which, being involved in the dynamics of existence and the development of cultural subsystems, are carriers of cultural meta-functions. The meta-mechanism constructs its essence on three types of foundations – mythological, artistic, and scientific – selecting texts from both the sustainable and mobile subsystems of culture, realised in the present or in the past.

The meta-mechanism of culture restores the unity to those elements that aspire to autonomy and becomes the language used for communication within the culture itself. It assists the reconstruction and unification of individual structural nodes.\textsuperscript{14}

\textsuperscript{12}Юрий Лотман [Juri Lotman], "Место киноискусства в механизме культуры [The place of cinema art in the mechanism of culture]" в Труды по знаковым системам VIII [Papers on Sign Systems, vol. 8], ред. Б. Гаспаров и др. (Тарту: Тартуский Государственный Университет, 1977), 142.(My translation).

\textsuperscript{13}Ibid., 144. (My translation).

See also for different perspective on this topic: Horányi Özséb, “Culture and Metasemiotics in Film,” Semiotica, 15, no. 3 (2009): 265–284.

\textsuperscript{14}Ibid., 143. (My translation).
Herein lies the question: can the festival be defined as a subsystem within the system of culture? And if such a statement is supported by valid arguments, is the festival phenomenon a subsystem of sustainable or mobile type? Crossing the borders of several academic disciplines, the research methodology applied to my project does not include an established range of paradigms. Taking an ontological and epistemological approach, I combine the following mixed methods:

**Theory of culture** which emerged in 19th century as scientific analysis and these days relates to a variety of branches and diverse dispositions. Culture in a broad definition is a man-made sphere against the background of non-culture exploring its own structure and social implementation. It also inspects the interconnection between culture and personal development, between culture and scientific progress. I apply the critical theory aspect of the method in accordance to layers of interaction between culture and society, the communicative process reflected in the festival event, the institutional nature of art, the connectivity of the festival with cultural institutions and its own institutional role.

**Semiotics** refers to the elaboration of the structuralism into semiology or semiotic studies that advanced in the second half of the 20th century primarily in Italy, France and USSR (Estonia). Adopting the culture as a system of signs, semiotics applies the symbolic process of communication not only to language and literature, but to theatre, cinema, visual arts, fashion or advertisement. Enclosing the semantic concept of culture introduced by Jury Lotman, I intend to determine the festival form as an element of the cultural meta-system
examining its feature to accumulate social memory and to act as an independent artistic text respectively as a meta-language of arts.

**Ethnology** revised as a branch of the anthropology applies to the comparison of specifics in different cultural groups which defines range of constant structures relevant to all of them. Using the ethnological element in my research in regard of participants observation, I place in focus the celebratory component of the festival formation associated with the perception of “holy day/holiday”. Each category is characterised as a rhythmic renewal of the myth, as an expression of the inherited norms and values of the society and the changes demanded by culture, as a time and space divider with ceremonial activities, role distribution and event script.

**Reception theory and museology** relates to the audience perception in the process of artefacts consumption, curatorial activity and the educational attribution of museums. I apply elements of this method to the festival event highlighting the difference between arts and festival arts considering the ephemeral nature of each artistic work beyond the context of its everyday existence. This idea of exclusivity is viable also to the festival visitor whose interpretation is based on the abstractions for aesthetic values, aesthetic norms and cultural identity. With reference to Carol Duncan’s concept for art museums as “environment structured around specific ritual scenarios”\(^{15}\) I draw a parallel with the festival as a sacred fragmentation of time and space with its own script of rituals and ceremonies. Additionally using this method I examine the role of the curators, organisers, critics and jury, the mission of festival to educate and support creative industry.

Collection and analysis of qualitative and quantitative data includes wide scope of methods used in the social sciences for observation, examination and evaluation of various phenomena. For the purpose of my research topic I have built a database identifying the festival events by country of performance, locality differentiated in two groups based on population radius, year of commencement and calendar definition, artform and genre relation, moto and formula, national or international factor and competitiveness. The data analysis presents displays of the festival growth, the ratio between nationally and internationally oriented festivals, the comparative number of festivals with an awarding feature, the festival distribution on the geographical and cultural map positioned by country of conduct, urban or rural terrain and division by artform.

The demonstrated research approach positions this project into the scope of slowly developing festival studies as an independent academic discipline. The last mentioned emphasises the objective for well-established critical event studies tending to expand the prime management dimension with more modules in political, social and cultural perspectives. More emerging literature contributes with “examination of festivals and events beyond their economic and business application and benefits”.

The thesis could be conditionally divided in two parts where chapters I-III are formed by analysis and synthesis of theoretical concepts and hypotheses, respectively chapters IV and V are engaging with empirical data and information complied in the database. The selected data contains information relating to 3,186 artistic festivals currently taking place in Europe and dedicated to all

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artforms. The collected directory is a result of entirely internet-based work exploring over 10,000 websites, with no implementation of field research which can benefit further extension in a narrowly channelled and long-term study. The qualitative data incorporates a record of festival introspection of models or concepts and formulas or programme structures compiled from the individual festival profiles introduced on each web source. The quantitative data presents an index of festivals in the following categories: country, place, date, year of launch, artform, genre, model, formula, national/international scope and competitive appearance. The graphical analysis of the database was conducted through recap and display using the pivot table visualisation tool of Microsoft Excel software.

One of the main findings leads to the conclusion that a festival event is not exclusively an urban product. The expected higher than 37% difference between city and rural festivals marks the trend for decentralisation of cultural events and products, also for a constantly developing range of tourist destinations. The cultural distribution of the festivals performed in Europe by artform clearly shows that the multidisciplinary festivals often related with the “all-inclusive” concept or “festival for everyone” is not the most popular category. Instead we can observe the tendency for festival niches, dedication to a particular artform and its dialogue dimension with other kinds of art or science.

The absence of a single cognitive source providing an overview of the festival scene geographically clustered by countries, continents or worldwide is significant. The scope of my research includes only Europe indicating the ambition for extension of the festival directory and further research topics based on various comparing factors. The timescale required for such development and the expected volume of written work define the impossibility to be part of this
project. Quite naturally I lay focus in Europe as my native land and place of living which outlines the frame of direct festival impressions and observations. Additionally, in accordance with the concept of UNESCO for preserving heritage and fostering creativity the EU adopts this notion in a set of cultural policies and range of supporting programmes. Considering both, the global approach, and the European institutional strategy for embracing diversity, I have explored the arts festivals performed in all countries on the continent regardless of their membership status.

Extracting my findings from the internet I have faced the limit to access those festivals without web presence and this obstacle prevents collection of data for the events which no longer exist. This opens the opportunity for further study dedicated to the past festival forms investigating the reasons for their discontinuance.

Formulating the answer to the leading research question I allocate for analysis only the arts festivals in accordance with the requirement for mythological, artistic, and scientific foundations which construct the meta-mechanism of culture. In this regard I do not prioritise certain artform as each of them is defined in the role of “artistic text or artistic language” by Lotman’s theory. More importantly the current status of the arts is characterised with intensive dialog between the forms of art, between arts and science. Following the attempt to identify the festival appearance as an element of the cultural meta-system, I present a unified festival framework examining festivals’ shared features:

- Celebratory aspect of the festival
- Socio-institutional parameters
- Artistic content
- Characteristic of values
Design and trends of the contemporary festival landscape in Europe

The first chapter focuses on the claim that the celebratory aspect of any festival is predicated on the presence of a holiday considered in its entirety, although in a detailed reading the two phenomena exist as distinct categories. I examine their temporal determination according to cosmic or human historical time and their circular movement over time. Furthermore, the specifics of a holiday as an idealised weekday in which are crystallised the preserved cultural values and norms existing on the border between the static aspect of the inherited forms and the dynamics of cultural transformations. It is a cyclically repeatable social action based on mythological content: a myth and the creation of myth viewed as a bridge between the individual and the community, between the world inhabited by humans and divine reality, between fantasy and entity.

The second part examines the socio-institutional parameters of the artistic festival event:

- Social action
- Information
- Communication
- Cultural institutions
- Model
- Formula
- Market
- Prestige

The festival observed as a social action explores the phenomenon in the scope of a cultural and social system, reflecting on the range of interaction between culture and society. The festival and related information present the bilateral
relationship between the two social units by analysing the specifics of the information the festival uses, the information the festival accumulates, and the movement of festival information. A natural continuation of this aspect is the communicative festival action as one of its inherent functions. Therefore, I apply the factors of existing communication models to the structure of the festival process. The connectivity between the festival formation and cultural institutions I extract from the institutional character of the arts and the regulatory dimensions of artistic culture. In this chapter, I also indicate the significant role the festival plays as an independent institutional structure. Using a “model” of the festival, I identify its entire concept, motto, or thematic approach. As a derivative from the festival model I define “festival formula” exercised in the construction of the programme for each festival edition. Both in the festival model and in the festival formula, the same factors apply, influencing their transformations. These two specifics are closely related to the analysis of the festival as a marketplace and its connection to the art market. All the features described above contribute to the prestige of every such event in the world festival circuit.

Part three of the proposed text examines those festival components obtained from its primary feature as an embodiment of the arts. The creative activity and creative perception can be measured with the highest concentration precisely during the festival event. The available resources relating to artworks, artistic searches, established and emerging artists, the historical context of the relevant art, the crises in society or the global changes, and the role of the festival as social activist face a number of challenges with regard to each individual festival edition and particularly to any related curatorial activity. In addition to this, we must consider the respective value of every festival appearance, of the image of
the artist, and where that artist’s name figures in the artistic archive; these are the fibres between existing and future works, which the festival event weaves.

Following the same line of thought in chapter four, I consider the value scope of the festival event from the perspective of the regular aesthetic sphere and its associated aesthetic values and aesthetic norms, relative to the sociological view of arts. I present the ratio between nationally and internationally oriented festivals and, as a second graphical analysis, the number of festivals with a competitive factor compared with festival events where no awards are given. The study tracks the increasing number of festival activities, marking their first boom after the end of the World War II and their second surge at the beginning of the new millennium, and their proportional proliferation by country of performance. This expansive proliferation of artistic festivals proves their significance to the recent direction of cultural policy in a united Europe, the subject of intensive cultural dialogue and cultural diversity. Whether so many festivals and such an overproduction of cultural products are necessary, however, remains controversial. We are witnessing the constantly expanding festival sphere as volume and influence led, not only as a fashion trend and vulgarisation of the notion of "festival", but also as distinctly shaped festival industry.

I further consider which trends have formed the contemporary art festivals in Europe, what the current festival mission is associated with, and what kind of future the phenomenon of the artistic festival can expect. These and many other complete or incomplete questions are begging not just for an answer, but also for academic attention.
I. THE CELEBRATORY FESTIVAL

The following chapter refers to the extracts of time and space applicable to the variety of social activities in historical or current perspective, among which is the arts festival form.

Recent work in the field of festival studies focus on the link between festival, community, and place of performance, with emphasis on reshaping sites through festivity. In the article “Grassroots Festivals and Place Making”, Louise Platt and Jane Ali-Knight highlight the specifics of grassroots festivals.\(^{18}\) These authors point the place-embeddedness as a key factor for festival success which differs from the widely explored “festivalisation” of place. In relation with the notion of place Dominique Ying-Chih Liao addresses space and memory with application of theories from the fields of theatre, memory and spatial studies.\(^{19}\) Andrea Pavoni and Sebastiano Citroni use the ethnographic approach encapsulating eventful temporality, topology and the process of event.\(^{20}\) These elements link to the “smart city” and “smart rural” concepts further revised in the present study identifying the contemporary arts festival as a landmark of the cultural remembrance through its ability to rethink place.

My viewpoint takes different course interpreting the celebratory aspect of the festival appearance based on the requirement for mythological foundation

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incorporated in any meta-mechanism in accordance with the Lotman’s theory. Exploring the ability of individuals and society for mastering time and space I analyse their unique features through myth creation. The idealised reality expressed in the revival of myths articulates the norms and values preserved in the collective memory and the transitions in culture. The fragment of time intrinsic for the festival chronotope I examine in relation with the concept of “holiday” observed as a separate structure. In the context of celebration applied to the arts festival phenomenon I place the holiday as an independent act in its entirety.

Exploring the attribute of holiday to initiate with cultural or ritual events personified from the myth I see parallel with the definition of “ritualesque” introduced by Jack Santino\textsuperscript{21} as opposed to “carnivalesque”, a term used by Bakhtin\textsuperscript{22}. Santino refers this phrase to different genres of symbolic events which may include ritualistic elements triggering attitudes, opinions, or social actions from the audience. In the scope of his understanding that carnivalesque can exist along with the ritualesque I inscribe the “festivalesque” components of the arts festival considering its celebratory relation to the holiday and its ceremonial features.

The transformation of holiday into the festival framework refers to its time-dependence. Human consciousness has fixed holidays in calendar time according to natural cycles and to the evolution of societies. Having been so defined by time, the holiday moves in a circular space, in time. It is a subjectively measured period, dividing time into weekdays (\textit{profesti}) and holidays (holy days or \textit{dies festi}). Does that mean that “holiday” (the day of

\textsuperscript{22} Bakhtin, \textit{Rabelais and His World}.  

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recreation) and “not a weekday” are identical concepts? The “empty” (the etymological root of the word “holiday” in some Slavic languages) and the “holy”, the “set apart for sacred use” day is an idealised construct – an imaginary weekday transformed into reality. In holidays, the community is experienced idyllically, expressing the values and norms preserved in the relevant culture. But looking back into the past, the holiday is also prismatic in terms of community change and development. Could it be a border in culture or even a border of culture? The celebration is at the limit between the static nature of inherited forms and the dynamism of cultural transformations.

The holiday has the ability to mythologise the present and culturalise the changes therein. Or the holiday is a rhythmic renewal of the myth, searching for reasons to affirm societal norms and values. Without examining the polyvalence of myth I will outline some of the signs of the cosmogonic myth often reflected into the seasonal myths. Eleazar Meletinsky argues that some of them link to the natural cycles of reproduction and rebirth with beliefs in life after death. The notion of new beginning associated with the time of creation finds its expression in the return of gods who have disappeared. This statement Meletinsky illustrates with the myth of Zagreus (Dionysus) and the mystery cults in Orphic doctrine which play significant role in the origin of tragedy and comedy.  

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For a different perspective on the same topic see also:
José Ortega y Gasset uses the term *teoría*, understood as a collective attempt for ascension, to place a bridge between people and God. The transition to a higher reality, to a divine, all-pervasive existence, takes place in the form of a collective religious activity experienced as a festive ceremony. At such an event, the individual is depersonalised; the person is no longer a distinct part of the community; rather he is the community itself – the celebrating community.

The path to this other world, to divinity, is shown by the legends or myths created for him. The myth is seen as a way of explaining contradictions in the personal and collective consciousness, as a mediatory element between fantasy and reality. That is why myths form a basis for individual orientation in the cultural space, in the perception of time as a social category, and in the rhythm of public life.

Born of emotional perception, myths are emotional in nature and, therefore, involve poetry as one of their essential features. In having these distinctions, the myth identifies itself by the line between nature and culture, bearing both the idea of creation and development.

Every step forward taken by a social community is embedded in mythological worship, and the holiday does not disturb the balance in culture by looking back at the mythological time. On the contrary, Franz Boas suggests:

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If it is true that myths are built on the experiences of everyday life, we may expect that the dominant cultural interests are reflected in them.\(^{27}\)

This particular narrative of myth, the system of events it imposes, is projected onto the holiday as a defining ritual. In renewing traditions, the holiday brings the idea of the future appearance of cultural values as the purpose for their preservation, which is, however, a presence in the glorious mythological time of the past. For this reason, the storyline of a holiday, when considered as a semiotic system, is driven by myth.

In myth creation, collective values are themselves designated as sacred in the mythological text. This semantic image sanctifies it as a space of ritual actions, which represent the mystery that enables participants to gain an insight into the other reality: the holiday serves as a symbolic mastery of space. Being a divider, a limit in time, the holiday also represents a symbolic mastery of time as a sacred period interrupting the secularity of weekdays. Mircea Eliade applies the term “hierophanic time”, which “may mean the time during which a ritual takes place and therefore a sacred time, a time essentially different from the profane succession which preceded it. It might also mean a mythical time, reattained by means of a ritual, or by a mere repetition of some action with a mythical archetype”.\(^{28}\) He also defines it as “the absolute, the supernatural, the superhuman, the superhistoric”.\(^{29}\) In other words, a holiday is that fracture in time which, in its periodic return, interrupts the profanisation of empirical time. Periods of unorganised weekdays alternate with the latest resumption of the


\(^{29}\) Ibid., 389.
regulated statement of values that is the holiday. They are the end of the expired profane (daily) existence and the beginning of a new idealised reality. Rituals, rites, and ceremonies are the signs used by the initiates to read the festive text, which is in fact a secondary encoding of first-level perceptions that have already been converted.

This artificially created celebratory situation of exclusivity and holiness marks its institutionalisation. The establishment of a “holy” (“empty”) day is the first sign of a holiday as an established social activity. Fixed in time, having a beginning and an end, it has its own time status. The community celebrates only during the holiday – an event not included in the period of weekdays. The content of the holiday is not an arbitrary entity, rather it is a recorded dramatic action that has already been put on the cultural stage. The ritual nature of the holiday explains it as a legitimised process, or the rituals or ceremonies constituting it have strictly constructed contents and are put in places precisely determined by their own structure. This form is unique to each holiday and serves as its proof of identity.

The holiday is a time of updating cultural values. Their concentration determines the assimilation of traditions, their movement over time. They are not labile in social formations but constitute stable content in specific structures.

I have already suggested that the celebratory nature of artistic festivals should be thought of as the presence of the holiday, imbedded in its entirety. The festival as an event is set only in modern times and is only considered a collective term for arts festivals. In relation to this, I would like to highlight the different interpretation of the word “festival” in English and in some Slavic
languages. Its use in the context of the arts and the linked speculative values is connected with the contemporary festival landscape in Europe, aspects of which I will examine further in this study.

The roots of the art festival event can be traced back to ancient Greece and Thracia, places linked with the Dionysian and Orphic Mysteries. On a smaller scale or as a formal holiday in Athens, the cult of Dionysus is associated with the death–rebirth theme symbolically represented by the wine. The festive period honouring the god of the grape harvest, fertility, and drama involved religious ecstasy with dance and music liberating the individuals from established social norms and regular daily life. This element which allowed the participation of the marginalised groups will become one of the carnival definitive. The link between the Dionysian Mysteries and the art festivals found its full projection in Athens in the City Dionysia Festival, also known as the feast of Dionysus Eleuthereus, which hosted tragedy and comedy performances. On the last day of the celebration the judges announced and awarded the winning playwrights.

On the medieval stage of history in Europe and in the Christian world the transformations of the art performances and the role of the artist do not refer to that kind of festival model. According to Janos Zoltan Szabo and his article “Festivals, Conformity and Socialisation”, the Bayreuth Festival marked the appearance of the art festivals in Europe. Formulating the idea for a new concept in German theatre business in 1850, Richard Wagner dreamed of “inviting people to a great dramatic festival: after a year of preparation, I shall, in

30 Dictionary definitions are presented in the attached appendix.
the course of four days, set up my whole work”, thoughts he shared with Theodor Uhlig.2 Twenty-six years later, after a series of financial difficulties and with the prospect of a few different venues, on 13 August 1876 the Bayreuth festival performed its first edition.

Derived from my research, five festival events claim to have been founded on earlier dates:

- 1719 Three Choirs Festival (Gloucester, England)
- 1824 Norfolk & Norwich Festival (Norwich, England)
- 1845 Bonn Beethovenfest (Bonn, Germany)
- 1861 National Eisteddfod (different locations, Wales)
- 1869 Song and Dance Celebrations (Riga, Latvia)

It should be mentioned that “literary salons” appeared in Italy in the sixteenth century and became established in France during the seventeenth and eighteenth centuries. As an object of broad analysis from different perspectives, I believe those events could be subjects for further research within a theoretical festival framework.3

From this historical background we can identify the relationship between holiday and festival. The holiday is integrated into the festival at the very moment of its positioning in the time fragment, establishing the days when it begins and ends. The festival divides the time for the artistic works and the audience. Within a limit of time, certain artistic facts exist in a space, and the spectator only has the

opportunity to observe them in their unified sense in a festival setting. The associated social community is also experienced idyllically at the festival, seeking its own proven values in the selected significant works of art and, at the same time, the achievements, and discoveries of creative experiments.

How is the mythological aspect inherent in the holiday reflected in the festival event? Modern man is trying to surpass his historical existence, to step outside time through modifications of mythological functions, argues Eliade.34 The attraction to sacrament is contained in the escape through aesthetic or emotional activities concentrated in the overall secular rhythm. That is why humans turn to the “real” stories in the myths, to the way of life prescribed by the gods and heroes. The images of Orpheus, Narcissus, and Dionysus have such a function at festivals, revealing another reality different from the time of productive and carefully controlled life. Their existence embodies the joy and satisfaction, the pleasure and aesthetic delight, that oppose any activity aiming to achieve change and adaptation to the existing world, “but it is a static that moves in its own fullness – a productivity that is sensuousness, play and song”.35 Orpheus uses the language of art to lead us to a world where the private is distinguished from the common, the holy from the secular. In this sense, the festival script identifies itself with the path that leads to the supernatural realities they inhabit.

The festival space is sanctified in the sacred time of the festival itself. It is a deliberately created situation of exclusivity and unity for the initiated. Time

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status, formula of actions, specific artistic content, opening, closing, and award ceremonies, as well as accompanying rituals used as measures of its celebratory institutionalisation and strict individuality are all festival components. The festival also assigns roles of visitors, participants, and guests to everyone. Those features are used to write the dramatic text of each festival edition with the actors, theme, conflict, and allocation of values to specific artistic facts. Further aspects of ritualised individual festival acts can develop in relation to the collective memory and the notion of the invention of traditions.\textsuperscript{36} But we must not forget that, along with the formalisation and systematisation of every festive phenomenon, its invisible driving force is the spontaneity and the spirit of the event. Each festival edition acquires a unique character based on a certain topic and the selection of the artefacts and the presence of participants, guests, and visitors.

I believe the factors analysed above prove that the celebratory rhythm is genetically embedded in the festival form. Adhering to Andre Leroi-Gourhan’s conception of symbols in society,\textsuperscript{37} the artistic festival can be viewed as part of the game of signs played by a socialised community that implements the world order in various semiotic incarnations.

\begin{footnotesize}
\begin{enumerate}
\item Eric Hobsbawm and Terence Ranger, \textit{The Invention of Tradition} (Cambridge: Cambridge University Press, 1983).
\end{enumerate}
\end{footnotesize}
II. SOCIO-INSTITUTIONAL PARAMETERS OF THE FESTIVAL

In the following chapter, I research the layers of interaction between society and culture, based on the theories of Wolfgang Schluchter, Talcott Parsons and Jeffrey C. Alexander. Applying the models proposed by them on the festival formation, I analyse the symbolic expression of the communicative processes referred to the festival audience and the festival artefacts. They identify their own necessity for the self-descriptive function of culture considered as a meta-mechanism. Subsequently I examine specifications, which can be used for festival analysis of each individual event:

- Information
- Communication
- Institutional characteristic
- Model
- Formula
- Market
- Prestige

1. Festival inscribed in cultural and social systems

How do culture and society cohere and what is the range of their interaction?

Wolfgang Schluchter accepts as a basis the value systems and lifestyles
created by them. Talcott Parsons illustrates that interpenetration with the symbolic orientation towards cultural patterns in the actions of individuals comprising a social system. The meanings of all types of acts form the core of the cultural system, but they are also an integral part of society itself, conveyed by specific cultural language.

Moreover, the two sets of meanings, that is, from the point of view of actors as components of their orientation patterns and of the object to which they are oriented, must to some degree be integrated with each other at the cultural level.

According to Parsons, the cultural system can be viewed by analysing the social categories within: cognitive symbolism, moral-evaluative symbolism, expressive symbolism, and concept formation symbolism. Parsons accepts the field of arts as the main content of expressive symbolism. In this respect, Schluchter applies a classificatory explanation of the objects in those situations of orientation of action, of the variants of symbolisation. As a starting point for exploring how the festival place in the social system and the cultural system is determined according to the schematic image below, I use the classifications proposed by Schluchter:

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40 Ibid., 255.
### CLASSIFICATION OF THE PROCESSES OF INTERPENETRATION BETWEEN CULTURE AND SOCIETY

**Interpenetration Method**

<table>
<thead>
<tr>
<th>Interpenetration Method</th>
<th>Objective Relationship</th>
<th>World Slice</th>
<th>Form of Collective Consciousness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formation of Values</td>
<td>Cultural Objects</td>
<td>Sensory world of Meanings</td>
<td>Constitutive</td>
</tr>
<tr>
<td>Formation of Standards</td>
<td>Social objects as Orders</td>
<td>Social World</td>
<td>Appreciative</td>
</tr>
<tr>
<td>Goal Formation</td>
<td>Social objects as Persons</td>
<td>Personal World</td>
<td>Expressive</td>
</tr>
<tr>
<td>Formation of Means</td>
<td>Physical Objects</td>
<td>Objective World</td>
<td>Cognitive</td>
</tr>
</tbody>
</table>

**Figure 1** W. Schluchter: Classification of the Processes of Interpenetration between Culture and Society

During the time of performance, the festival forms a festive social community, which is part of the event’s organisational centre and is valid only within it. The symbolic qualities of the community consist of its emotional sense of belonging, cognitive commitment, desire to communicate, and attitude towards consumptive evaluation. These symbolisation processes are fundamental to the creation of value models consequent to the creation of value systems. It is

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41 Schluchter, Society and Culture, 618. (My translation).
precisely they, according to Parsons, that enable the penetration between cultural and social systems. When applied to the festival structure, we see that at a festival, they are concentrated in the artworks as its main content. But, first of all, they are found in a socially determined festival event. The desire of individuals to be empathetic to the artistic facts created in the context of their own forum is governed by the standards of similar expression in society and by the differentiation of individuals in public. Thus, the points mentioned mark the festival as one possible relationship between the cultural system and the social system. The extent of this role may be underestimated, but it is clear that a festival is an adequate model to make it a true embodiment of the arts- an expression of aesthetic standards, a claim for value searches – and that it may be naturally coordinated in the cultural and geographical space.

With reference to the complexity of modern societies, Alexander offers a multidimensional concept of social performances. The author argues that a cultural script can be successfully consumed or interpreted through effective mise-en-scène.

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Alexander uses the model shown to derive the need for new social roles generated by new aesthetic requirements created in the process of absorbing a different time and a different place. The author suggests that the elements of social action ("performance") become "defused" in complex societies. The role of the actors and the audience is to "refuse" those elements. In identifying the festival as a cultural text, and analysing the component elements that constitute social action based on Alexander’s proposed model, I suggest the following version:
We can assume that, in the festival structure, the product (the individual festival edition) reflects the aesthetic demands and current trends in arts. Conversely, the recipients of the festival message will absorb its content by understanding and placing it in the context of the festival profile.

Contemporary arts consumers are expected to have a significant amount of knowledge and to handle systematically a large volume of information from multiple sources. The educated or enlightened festival audience is familiar with the historical changes in the given artform; it is familiar with the names of the authors, actors, and performers who have made a substantial impact. In parallel with this, the viewer is well informed about new names, trends, and approaches to arts. In addition, the current connoisseur of artefacts is required to demonstrate an adequate response with social media activity and digital skills to gather and select as much information as possible. In an era when the new generation is digitally astute, the festivals must adapt very quickly to every
stage of the technical evolution not only to meet visitors’ expectations, but also
to reflect and contribute to the progress of arts.

2. Festival – information

By institutionalising the mass media in respect of the creation, distribution, use,
and storage of a message as a unit of information, the festival mechanism is
also measured according to this parameter. This involves the information the
festival contains, the transmission of the festival information, and the
information needed for the festival. As a collection of artistic facts created in
different regional and cultural spaces, the festival transmits information by
providing a broad analysis of what was created and where. Or the festival is a
special edition of a periodical focusing on the historical and theoretical context
of events. In this regard, if we adopt the festival as an information impulse and
apply to it the elements of the message proposed by Abraham Moles, we can
conclude that it contents novelty or unpredictability maintained by the
redundancy which “expresses statistically the receptor’s a priori knowledge of
the message.”43 Each festival edition containing new works of arts that unite in
the performance of a common function commits itself to the mission of
discovering, indicating, and presenting the qualities of the relevant artform.
Many festivals offer retrospective panoramas aimed at conveying information
about historically significant works and artists. Furthermore, with the
development of information technologies, some festivals with a strong web
presence store and deliver a significant amount of archival material, thereby

becoming mini festival libraries. This digitally accessible information is one of the factors that enable the information flow to reach a wider audience.

The information disseminated among classical mass media and newer social media penetrates all layers of the festival event: organisation, content, audience appreciation, critique. Through the mass media, it is subsequently addressed to a wider audience constituting the other part of the festival – those do not present at the festival performance. This is why every festival strives to get large-scale public feedback, something, in turn, made possible when there is more extensive press appearance. In The Cannes Festival, Naydenova notes that “the information collected at Cannes feeds a professional journalist for an entire year.”

The role of the media is fundamental to the necessity and importance that the festival can impose as a defining authority in the social mechanism of culture. Here, it is also possible to take an evaluative view of the typological characteristics of a media presence or the different media profiles: critical analysis, gossip magazines, and tabloids. The multifaceted press touches on and presents all aspects of the event: artistic content, participants and guests, celebrity supporting events, details of everyday life, and organisation of the festival act. In this regard, it should be considered that the information aspect of the festival defines a category of the audience whose attendance is predetermined, though not necessarily for purely hedonistic reasons. These are artists, journalists, agents, impresarios, producers, art dealers, promoters, etcetera, for whom the festival event is a working environment. Using their own methods and initiative, the information collected by the festival organisers will

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44 Naydenova, The Cannes Festival, 95. (My translation).
be distributed across multiple information channels with the aim of reaching the relevant audience. The opportunities offered today by the internet and social media have led to a multiplied volume of informative flow, or we could even say, without exaggeration, to informative chaos. Knowledge consumers face an unprecedented number of sources, which means they have to systematically search and sift through the origins of all information. Most of us would choose as a starting point the digital profile of the festival on the dominant internet platforms. We would follow the news provided by the organisers and listen to the opinions of “festival consumers”. The next stage would be the selection of informative origins, leading to the issue of the new image of media authority and the fight for media supremacy.

The media highway is one of the prerequisites of the distribution of festival information in another aspect too. It will apply additional significance to each participating work of arts. This builds a superstructure from its specifics that is valid only for this festival and only for this audience, but draws an outline of the trends for its future realisation. The image frame of an artefact and artist (performer) shaped in this way, accompanied by media reviews and the preferences expressed by the audience, are key factors in determining the information needed for the festival. This leads us to the importance and application of creative networks for the festival as a whole, not only for its events, but also providing the artistic information necessary for the festival organisers.

Festival information also travels on inter-festival roads. Many festivals put the competition in the background and declare that their desire is for dialogue, for which the festival description of each work is not enough. Those with similar
models, driven by similar formulas, have the opportunity to create joint mechanisms that support the implementation of creative projects, performing arts, film distribution, and entries of works in new festivals. Consequently, the channelised information will increase its volume while facilitating and expanding access to itself.

3. Festival – communication

In accordance with the festival specific analysed above comes the communicative function of the festival event. The dominant elements in the definitions of communication are associated with the symbolic nature of the process, the technical aspect of the communication or the personal competence of the source and the recipient. Regardless of which of these factors is emphasised through the existing theoretical communication models, I believe they can all be imposed, without any residual effect, on the festival act. I suggest that the structure of the festival is contextually located in the system created by public consciousness and the meaning of the concept of a “lifeworld”, as introduced by Jürgen Habermas.45

Habermas defines society as a system and as a “lifeworld”. In this world, the communicative process implies cooperative simultaneous participation of interpretation, thematically related to the objective, social, or subjective world. The source of the message and its recipient use this system to reference one or all three worlds as a framework for interpretation. In parallel with some (or all) of the them, they make a statement that entails an additional reaction from another “actor”. Each situation of action has a centre predetermined by the participants’ living world and a moving horizon that changes with the theme. The transition from one situation to another is accompanied by the existence of an already interpreted area of cultural understanding. Alternatively, new situations may come from a lifeworld populated by layers of cultural knowledge that we already trust.
In this regard, I would state that an important prerequisite of the usefulness and scope of festival communication is the level of proficiency in the specific festival language adopted as a mediator in the processes of understanding that preserves the living world according to Habermas’s theory. The festival language is based on the arts as the universal language in intercultural communication. The artwork as a message is primarily an image where the text takes on a secondary meaning. Of course, in theatrical and especially literary festivals, language is a key factor, but the receptors of modern man, who manages diverse sources of information on a daily basis, feels comfortable in the challenge of linguistic diversity. As a platform enabling tripartite discourse between subjective, objective, and social expression, the festival legitimises itself as a valid model of communication against the “background” of the living world. As a result, its purpose lies in trying to master the impact of modern artistic events.
The above diagram shows that the movement of communication in a festival space is circular. From the formless socio-cultural field come the artistic message, its analysed information (role of the critic-mediator and social networks), and the consumers of artistic facts. The dialogue conducted between them at the festival produces a relationship which dissolves in the undivided socio-cultural space.

We should not forget the one-off quality and rapidity of the whole process, given the special features of the festival organism, which, from another angle, periodically restores the direct contact between author, work, and audience. Thus, in distinguishing the sources and recipients of the festival’s artistic information, several levels of the communication process are defined:
Here the role of classical mass media and social media should be considered. They can retransmit a static function between the two poles of each of those possible processes. On this basis, artistic messages can acquire a variety of different forms, which predetermine the many designs fully covered by the visual stream. The interaction between the fields of art and the sphere of communication forms new communicative domains located in the festival space. I would like at this point to emphasise the substance of those communication theories by analysing the second generation of media and computer-mediated communication. In his book, *Communication Theory: Media, Technology, Society*, David Holmes stresses the “form” or “medium” element in the content of the communication process.
It was as if media studies had been waiting for an historical object – the internet – in order to acquire the appropriate lens for understanding communication as medium.\footnote{David Holmes, \textit{Communication Theory; Media, Technology and Society} (London: SAGE Publications Ltd, 2005), 5.}

Cyberspace defines the information and communication technologies as social environments rather than necessary tools, argues the author. In the contemporary digital and IT era the mechanism of interactivity dominates over the media “walls” between the media producers and the media consumers in broadcasting. In this regard, the interactive media setting increases the power of the art as universal language. This interactive practice has improved our ability to absorb intercultural communication and to decode the art message even more easily in cinema and theatre artforms because, as many authors believe, cybersociety is predominantly image based.

4. Festival – cultural institutions

I will now explore the network of connections between festival and cultural institutions, and the institutional role that the festival itself plays. This two-sided feature of the festival defines one more argument in favour of its significance and status as a cultural phenomenon.

The presence of cultural institutions in the social parameters of the festival is determined by the institutional nature of art and all necessary forms of standardising and organising the activities important in a community. The regulatory role of artistic culture is contained in the values, norms, models, and symbolic codes that the individual and public (collective) consciousness refers
to in the meaningful process of communication with arts, which is after all the focus of the festival content. The specific function adopted by each particular institution helps the individuals to realise themselves in the space of collective movements. Helmut Schelsky proposes a model based on the hierarchical and synthetic interconnection between human necessities and institutions embedded in the structure of culture.\textsuperscript{47} The stability of each institution depends on the relative quantitative constant of needs and the coordination of their formation. In parallel the stability depends on the changes caused by the destabilised necessities or the transformed institution. This argument is not placed in contradiction with the statement of Theodor Adorno in the perspective of culture and administration:

No matter how reified both categories are in reality, neither is totally reified; both refer back to living subjects – just as does the most adventurous cybernetic machine. Therefore, the spontaneous consciousness, not yet totally in the grips of reflection, is still in a position to alter the function of the installation within which this consciousness expresses itself.\textsuperscript{48}

If accepted as typifying such activity, the festival becomes an expression of the need for arts by institutions subordinate to culture. The system of cultural institutions is shaped by the aims of culture and its products of symbolic communicative action. Being manifest of the arts as a living, ever-changing cultural formation and the spontaneous celebratory feature of the festival event


should not be dominated by the “administrative reason which takes control of them and rationalises them banishes festivity from them”.\textsuperscript{49}

In this respect, its economic dependence, which binds it to structures of a different nature, comes to the foreground. The political situation and political changes undoubtedly predetermine the existence and structure of the mechanisms funding culture and arts. Nowadays, with the ever-increasing number of festival events, the reach and duration of the financial crises are another factor to which festivals have to adapt. There are many variants of established business models depending on the sources of funding and the combinations between them. They can be:

- EU funding programmes
- State budget
- Municipal (local council) budget
- National funding programmes for cultural and art projects
- Foundations and charities
- Creative alliances
- Sponsors
- Generated income

The funding scheme also predetermines the management model. Ideally, the festival is an independent cultural formation, but with financial dependence, directors are forced into making many compromises. The advantages and disadvantages of structures detached from central and local funding,

\textsuperscript{49} Ibid., 118.
governance, and influence are the subject of ongoing discussions of festivals. These are some of the main issues:

- Festivals whose major source of funding are private organisations and whose sponsors face the challenge of “selling” every festival edition to the financiers and justifying the presence of art products, premieres, or controversial subjects expected to appeal to limited audiences.
- Festivals run by companies that organise specialised events run the risk of being treated according to a template, which leads to the destruction of their individuality.
- Change in the main sources of funding may force significant alteration in the management scheme.
- Festivals managed as an independent trust need to settle any disagreement on a political, financial, or artistic basis.
- Non-profit festivals for non-profit run by charity organisations and festivals offering free access to all of the events in the programme often take the risk of financial snares.

Political changes on the international stage or in individual nations are also reflected in the establishment and application of legal provisions and licences. In both the short and the long term, festival entities comply with the requirements for a healthy environment and sustainable development.

Another factor determining the network of connections between festival events and existing cultural institutions concerns the process of conducting the specific performances of the festival content. There are, of course, examples of festival structures that have their own venues, but many rely on partnerships with those that meet the artistic needs of an urban area – exhibition areas in museums and
galleries, as well as stage spaces and projection halls in theatres, concert auditoriums, and art centres. Here, the relationship between the political climate and the cultural climate predetermined by legislative provisions and funding mechanisms applicable to cultural and arts institutions is also evident. There are festivals which were obliged to adopt a totally different management system controlled by new national legislation after the collapse of Czechoslovakia, Yugoslavia, the GDR, and the USSR. Some have even been relocated.

At this point, I believe it is necessary to focus on the bilateral usefulness of the connection between festivals and cultural event venues. Cultural and arts centres have built up an audience that trusts them and maintains system awareness. Frie Leysen, founder and director of Brussels Kunstenfestivaldesarts explains her concept for deSingle festival in Antwerp: by provoking the curiosity of the audience, the organisers direct them to events far removed from their originally defined interest.

People went from one discipline to the other. They started to trust the house, to say “OK, I like what they do in dance, so maybe I should trust what they do in other disciplines.”

Numerous monuments of culture and natural and historical tourist sites are used for festival performances. Their circle of visitors can also be included in the festival audience. In turn, the festival and its presentation contribute to the prestige of the cultural spaces at which they are held. In this respect, their importance to society reaches a higher level.

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50 Inside/Insight Festivals, 89.
I would like to mention a few specifics about the festival framework interpreted as an institution. The festival is an autonomous structure with mechanism of order, governance, management, and social interaction. The scale of the event defines the complexity and the format of the festival system. This institutional function is reflected in the following aspects:

- The festival is a mediator between author, arts, audience, and art criticism.
- The festival is a legitimiser in terms of selecting, presenting, and awarding artworks.

The festival also performs, in its institutional role, an educational function entailing the following elements:

- The selection of artworks for each festival edition. (In this respect Hortense Archambault, co-director of the Festival d'Avignon points out that the director (the curator) “has a mission to bring up the difficult questions and try to make progress.”[51])
- A retrospective look at works, artists, art styles, costumes, and photos of the creative process is important for the entire festival audience, but especially for young artists in the relevant field.
- Another educational aspect of the festival event can be found at festivals that provide young performers with opportunities to act in parallel with established names or to take advantage of working opportunities during the festival.
- The educational function of the festival can be addressed to the audience, amateurs, or professionals.

Master classes, seminars, and workshops, as well as thematic conferences and press conferences, provide a unique opportunity for participants to directly perceive the “unique temperament of the creators”, or the “one-day professors”, as they are called in Cannes. It should be noted that, in the context of a festival event, this contact with authors, artists, or performers takes on a completely different form, different that is from everyday educational schemes. There are festival formations implementing educational projects in schools and art centres outside the festival time frame. “Post Festival” or “Off Festival” are components adopted by a number of festival formulas.

Last but not least, the institutional framework of the festival should cover institutional organisations for festivals, which may be national or international entities.

The festival is, in its role as an institution, still bound to numerous international agreements and conventions on copyright protection, exchange of works and artists, logistics, and distribution of artefacts. As an institution, the festival also communicates with other festival institutions.

5. Festival – model

What constructs the scale of the festival is related to its motto, its theme, the idea to be broadcast, and the detailed deployment thereof. I refer to all this as the “model”. The motto of the festival text is present as a message, as a question to a certain audience. There are festivals with a permanent motto as

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part of their name, while others sometimes alter their image as they become redefined. The prerequisites for such a transformation can be multifaceted.

First, let us consider the definition of the model when made to serve a political purpose. Only a few decades ago, Eastern Europe was on the other side of the Iron Curtain. The “caring” hand of the Communist Party touched all spheres of public life. The arts, the media, and cultural events were always under the watchful eye of the censor. Moreover, party power dictated the founding, existence, and content of festival art forums. The Festival of Political Songs (1970, Berlin) and the Alen Mak (Scarlet Poppy) Festival of the Political Song (1975, Blagoevgrad, Bulgaria) were born in this manner. Allegedly, the latter was created to “channel the energy and protests of musicians from that era in the right direction, against American imperialism.” From this perspective, it would be interesting to analyse the World Festival of Youth and Students. Founded in 1947 and performed biannually until 1959, thirteen of its nineteen editions were held in socialist countries.

Other long-established festivals would structure their programme in the service of communist propaganda by inviting “the most expensive participants”, claims Darko Blek in his capacity of president of EFA and as artistic and general director of the Ljubljana Festival. The political changes that have invariably influenced art led to the establishment in 1969 of the Directors’ Fortnight (La Quinzaine des réalisateurs) at the Cannes Film Festival as a result of the events of 1968 – a fateful year for all of Europe. Thus, in running concurrently with the official competition programme, the Directors’ Fortnight shaped the

current model of the Cannes Festival. For three decades, no distinctions or awards were conferred. In 2002, only one prize was established – the Golden Chariot awarded “for innovation in creativity, for showing courage and independence.”

Today, there are few examples of politically engaged festivals. However, that thematic connection is shown from a positive angle by a global commitment to the protection of human rights, overcoming poverty, or emigration in events such as the Gdansk DocFilm Festival in Poland or the Festival Trame in Italy.

The festival model can also transform for financial reasons. Changing of funding schemes, as well as effective or poor management, sometimes necessitate drastic transitions in individual festival editions, but also in the model of the festival as a complex. Receiving more subsidies, some festivals increase the volume of their content, which naturally leads both to a new function to address and to a new mission. Others add new artforms to the main content by spinning off dependent, semi-dependent, or fully independent sub-festivals. One of the examples is the International Varna Summer Music Festival in Bulgaria. The event was born in 1926 as the Varna Music Celebrations and was dedicated to classical music. In 1964, the organisers added the world’s first international ballet competition. In 1992, the International Jazz Festival joined, and in 1993, the Theatre Forum. Unfortunately, cuts to financial budgets often have the opposite, detrimental effect – editions are missed and some festivals cease to exist altogether. In subservience to the arts or in pursuit of financial survival, alternative options that draw a new model of the festival are objects of research. Such examples are the merged festivals that were originally created and existed as independent festival structures in their own right.

The model design of the art festivals developed new versions:

- Festivals performed in two or more locations
- Festivals performed in different locations for each edition or travelling festivals
- Touring festivals
- Cloned or mobile festivals, which do not simply broaden their scope, rather they “teleport” it from one place to another, employing the same or modified formula in a programme adapted to the requirements, expectations, and tastes of the new audience
- Franchised festivals

Another factor shaping the festival model is the personality of the main figure – whether chief curator, artistic director, executive director, or chairperson – the position’s title and functions differ in each festival. The person in this leadership role has, in some festivals, the power or personal qualities to change and sculpt the style of the event. In this regard, Gilles Jacob (in the position of president of the Cannes Festival 2001-2014) is punningly referred to as “Citizen Cannes” – an example of how “an event, an institution identifies itself with a person”, as Naydenova notes.56 In mega festivals, there is a complicated authoritarian structure, which its members must navigate to maintain a balance between the responsibilities of their position in the context of the festival institution, the responsibilities to the arts and the audience, personal taste, and cooperative work. As Blek states, “The relationship between artists, artistic directors and the audience has to be a circle, or else something is missing.”57

56 Naydenova, The Cannes Festival, 38.
57 Cahier de l’Atelier: Arts Festivals for the Sake of Art?, 47.
The responsibility to the audience, to the arts, and to the festival institution is also shared by the members of the jury. There is an opinion that the sessions need to be recorded with the aim of full transparency in the discussions and voting, as well as any presence of bias and personal interest in the participating artefacts. In contrast, there is another belief that in this scenario, the jury would not feel free to vote according to their own beliefs. This view is echoed in the words of Pierre Lescure in an interview with Gilles Jacob:

> It seems to me that a place must be preserved where the mystery of discussion is respected. Where not everything should be exposed. This is part of the magic.\(^{58}\)

Last but not least is the factor of competition between festivals. The proliferation of festival events over the last twenty years has set stringent competitiveness requirements. The nature of market forces has also constrained existing festivals to assume a position of adaptive readiness to dramatically change their model, while new festival events are designed in search of festival niches according to the festival landscape in the relevant cultural and geographic space.

The variety of festival models is beneficial because they complement each other and all are subordinated to one goal – to elicit and satisfy the appetite for arts consumption, to provoke the desire and passion to create new works, to make us love the arts in much the same way as Gilles Jacob defines the purpose of the Cannes festival being “to create a desire to watch movies, a desire to make movies, a desire to love movies”.\(^{59}\)

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The festival formula can be seen as the components used in the construction of a festival programme. Alternatively, it is the way the festival builds its model and follows its artistic policy. The structure of the programme for each festival edition first reflects on the works created in the past year (or two or three for non-annual forums) and on the names of newly discovered or established artists. This artistic resource is used to select the artefacts that correspond to the festival model.

The factors that influence the festival model of identity apply to the design of the festival formula.

The political situation, in particular the legislative framework relevant to culture and arts, outlines the festival dependence on licences, visa regimes, funding structures, and sponsorship. For example, the World Festival of Youth and Students (WFYS) is a grand spectacle, a symbiosis between a scientific symposium, the Olympics, and an art festival. A common archive of all festivals does not exist. The event gives the impression that each of the performed festivals is self-directed. Or the formula of every festival edition is a one-time structural phenomenon that can be independently analysed in the context of the political environment relative to the time of performance. The comprehensive influence of the governing political party and the State on the festival programme is evident in TV images\textsuperscript{60} and eyewitness memories\textsuperscript{61} of the ninth WFYS held in Sofia in 1968. At the opening ceremony, many slogans and posters with the names of countries and cities were written in Bulgarian using

\textsuperscript{60} WFYS Opening, https://www.youtube.com/watch?v=O4xKUewuwaE, November 2017.

the Cyrillic alphabet. In the words of the commentator, “At the forefront is the youth of struggling Vietnam covered in legendary glory, a symbol of unparalleled courage and heroism.”\(^\text{62}\)

During the Hungarian rock band Sirius’s concert, the electricity and lights at the event were shut down. Fortunately, the pressure of the situation did not escalate to a clash between the police and the audience. Consequently, Section XXIV of the Secretariat of the Central Committee of the Bulgarian Communist Party agenda, drafted on 14 May 1968, “tasked the National Festival Committee’s Operative Bureau with finding a way to deflect the Beatles’ request [to participate in the festival]”.\(^\text{63}\) The document does not make it clear whether this refers merely to the Beatles or to all artists associated with pop or rock music and fashion who were deemed unacceptable to socialist aesthetics.

Nowadays, individual participations can be prevented because of political tensions, limitations, and prejudices. Rania Elias, director of Hanoi’s Cultural Centre and the Jerusalem Festival, notes that, in some countries like Palestine, organisers face logistical problems, which inevitably affect the content of the festival programme.\(^\text{64}\)

The budget of the festival event, as well as its funding sources, may be a reason for adding or removing parts of the festival programme. For example, in 2003, the Sofia International Film Festival added to its programme a short film competition in the form of the Jameson Short Film Award. It is inevitable that celebrity and artistic events will come together under the same label in festivals

\(^{64}\) Cahier de l’Atelier # 2, 59.
that have not managed to achieve absolute financial independence, including “marriages of mutual interest”, as Gilles Jacob put it.65

It is the responsibility of the main curator and their team to ensure that personal preferences should be completely erased and an objective selection must be made, based on a wide range of information and a substantial analytical approach. I will examine in more detail the specifics of the curatorial process embedded in the festival perspective in the chapter dedicated to the festival as an embodiment of the arts.

The design of the festival programme has to achieve the right balance between the latest trends in the arts, the demands and expectations of the audience, and the adventurous approach challenging the viewers with provocative works and new names. Frans de Ruiter, sharing his experience as co-director of the Holland Festival of Early Music, explains the reverse method used by them to outline the formula and define the motto of each festival edition based on the works and artists selected. The festival programme, according to him, can guide viewers by creating “pathways for the audience.”66 De Ruiter draws attention to the connections between the festival and the venue, in the sense that a certain part of the festival programme can be positioned in some “extraordinary” space. In this regard, he states, “I prefer to think about subject matter and substance.”67

The laws of the festival and arts market predetermine the high requirements for competitiveness. Existing panoramas are expanded, and new ones are added, new concepts and ways to access festival content are objects of research.

65 Naydenova, The Cannes Festival, 44.
66 Cahier de l’Atelier: Arts Festivals for the Sake of Art?, 44.
67 Ibid., 45.
Remote talks and educational programmes have appeared, as well as streaming and online access to festival newsletters, press conferences, and the screening of theatre and dance performances. At festivals featuring events dedicated to one or two artforms, the possibility that the fixed framework will be complete is significantly higher. Here, the explorations delve deep down into the genres according to their historical, theoretical, and aesthetic features. At multidisciplinary festivals, a comprehensive range and a stable logical relationship between model and formula are more difficult to achieve. In this regard, the Venice International Film Festival, founded in 1932 as part of the Venice Biennale but held annually, is an interesting example.

Through its formula, the festival expresses the reason for its own existence. It must first be correlated to its model (idea) in order for the festival to succeed in the three-way relationship between work, audience (critics), and artist. A discrepancy between festival content and subject transforms the festival into an infantile entity whose reason to exist becomes questionable.

7. Festival – market

Let us consider the context in which a festival can be seen as a marketplace. First and foremost, a festival is a forum for the presentation of arts products. In this respect, the festival management – part of the festival organism – performs the selection, transportation, and realisation of the works in front of the audience. Effective economic policy requires optimal management of the festival budget, successfully achieved goals for each festival edition, and generation of resources (financial, managerial, artistic) for the next one. Not all of the complex funding mechanisms governing a large number of festivals have
gained financial independence; to a small or large extent; not all of them make a profit on their revenue; not all of them are able to support themselves. This is why the festival structure should follow an enterprise approach. The festival must be implemented through a complex network of contractual relationships relating to the purchase of copyrights, transport, and insurance arrangements, to the use of venues, to catering and the accommodation of participants and guests, to a marketing strategy, and to the sale of the finished festival product, which will lead to the concept of the new festival, the next edition. Festival capital indirectly helps to increase the value of, and demand for, works of art, in the sense that it increases the number of fields where its products can be sold.

This view is supported by Richard Gaul, Director of Communications and Politics of the BMW Group, when he says:

Festivals provide the framework of trying something new without the forces of established institutions. They are laboratory of experimentation in which to make a mistake is fine – as it should be in a research department of a company. Some of the new insights that are possible in a Festival might well become the aesthetic consensus of the future.\(^{68}\)

The most prestigious festivals predetermine the wide distribution of the products, which is why they act as an attractor for their presence. Many artefacts are not premiered before their participation in festivals. This undoubtedly contributes to the festival prestige, but it also strengthens the interest in the particular artwork.

This range of thoughts leads to the market dimension of the festival considered in the context of artefact existence. The presence of any artwork in the festival

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\(^{68}\) Cahier de l’Atelier: Arts Festivals for the Sake of Art?, 187.
space substantially increases its commercial value and the interest in its creator (performer). There are several other factors affecting its perceived value:

- Selection in specialised fields
- Reputation of the curator (curatorial team)
- Jury composition and assessment
- Critique
- Audience review
- Broad media coverage
- “Festival cohabitation” with other popular artists and other talked-about artworks with prestigious ambitions

Such details always find a place in the autobiography of any artistic work. As a result, stage and screen productions enjoy a wider and longer-lasting distribution, while works of fine art are arranged in new exhibitions. In pursuit of this goal, festivals seek different, effective structures. As part of the festival, there are art exchanges for the allocation of products already sold or acting as a venue for the presentation of projects seeking funding. Numerous festivals dedicate space, time and funds to promote and support distribution activities. Professionals associated with this field are invited as guests, curators, or jury members, and awards alignment are established. An example is the Variety Piazza Grande Award presented at the Locarno Film Festival, which is conferred on a film of artistic value and potential for theatrical release. Last but not least is the role of international co-operation in the distribution of works and the role played by festivals in providing the only opportunity for a meeting between the work and the local audience.
The third aspect of the festival market function concerns the importance of the festival forum to artists and the support of the arts in general. Emerging talents and new artists who have not yet had a chance for artistic expression are given the opportunity to participate in festival panoramas established for this purpose. Being invited as a guest, moderator, jury member, or participant in an educational event (lecture, thematic conference, discussion, workshop) also contributes to the prestige of an artist, sometimes resulting in the establishment of a fund or an award for support of the arts.

The festival space is an attractive place for networking between artists and cultural institutions of various types – theatres, cinemas, impresario companies, TV channels, museums, galleries, festivals, etc. This should be considered as an opportunity to discover new fields for creative realisation.

Along with festival marketing events, the organisers rely on information, partnership, and support from the application of legal and funding mechanisms on an international scale, from sources such as the European Cultural Television Programme or the Convention on Cinematographic Co-production. Unfortunately, a large number of films (mostly from countries with a small cinematography industry), after being seen by audiences at one or more festivals, do not achieve general release and international distribution.

The promotion aspect of the festival event is closely related to the affiliation between festival and tourism in the era of globalisation. The arts festivals first proliferated after the end of World War II, at a time when mass tourism underwent considerable development. Recently, heritage and event tourism, and even media tourism, represent a significant proportion of the tourist industry. Heather Rolfe suggests that “around 56% of all festivals are created
with a tourist audience in mind”. The engagement of visitors with the destination, the economic impact of the festivals, the financial dependence and artistic content in the cultural products, the wellbeing of the communities, the green concept, and sustainability are ongoing topics viewed from different scientific perspectives within the scope of the tourist industry. In this aspect, the distributive role of the festival is important not merely for the status of the arts market as a whole, but also, when analysed as product, the festival is essential for its commercial influence: audience expansion is interpreted as increasing the overall number of visitors.

In line with these requirements, a successful festival structure can be achieved by mastering information in order to find the right managerial and organisational path according to the formula used.

8. Festival – prestige

Several factors increase the prestige of a festival and the scope of its influence. Long existence, popularity, and wide media coverage are not enough. The prestige of a festival forum should be seen as relating to the model and formula of the specific festival event. Critical remarks exposing weaknesses and flaws can always be levelled at any festival based on artistic content, structure, awards, or how it is depicted in the media.

It is worth considering whether the ambition to create a “perfect” festival edition is realistic, or whether the event’s spontaneous celebratory aspect and

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69 Melanie Smith and Kathryn Forest, “Enhancing Vitality or Compromising Integrity/ Festivals, Tourism and the Complexities of Performing Culture,” in Festivals, Tourism and Social Change, eds. David Picard and Mike Robinson. (Clevedon; Buffalo : Channel View Publications, 2006), 137.
enthusiasm for empathy, as well the emotional impact of the art, prevail over the routine of festival life. Factors influencing the model and formula of the festival formation can undoubtedly be applied when assessing the prestige of every festival event. Festivals using a similar model can be classified, although the boundaries between each category and the evaluation criteria are blurred. Quite naturally, due to variations in the activities of the management mechanism, the festival system itself reshapes its own features, and thus changes the prestige of the festival institution. Depending on the model sought and the concepts realised in the design of the festival framework, each festival focuses on one of the following factors:

▪ Glamour and celebrity presence
▪ Artistic content
▪ Professional and educational aspects
▪ Peripheral attractions

Every artistic festival must remain true to itself and always put the arts above everything else. Nevertheless, the prestige of each festival is not based on the volume and characteristics of the festival’s target audience, and each product seeks to be evaluated by the type of consumers it has been created for. Consequently, the “prestigious” label can be attached to large-scale spectacular festivals or to small-scale unpopular festival forums, where the festival has established its reputation by successfully applying the festival formula according to the model defined. For instance, the presence of significant artefacts for the respective genre, names of well-known artists, theoreticians, critics invited as guests, curators, jury members, or participants in the main programme and parallel educational programmes. The link between a festival and other cultural institutions and venues cannot be emphasised too strongly. The name of the
city and places with an already proven prestige where festival performances are held – cultural centres, galleries, concert and theatre halls, libraries, cultural monuments (churches, museums, castles) – all contribute to the high prestige of the event. Conversely, a festival act performed in a place that is already a renowned authority automatically becomes more prestigious in its own right. Festivals with lavish opening, closing, award, and presentation ceremonies rely on the presence of celebrities, which boosts media and spectators’ interest. At cinema and music festivals, the part of the visitors whose aim is to see the live appearance of their idols is most clearly visible.

Festivals with a strong tourist aspect rely on additional festival or non-festival attractions to draw a wider audience. A festival performed at a place that is a popular tourist destination can be considered prestigious due to the number of attendants and the stated interest expressed by the potential audience. The fact that some of the festival goers have visited the forum, not intentionally, but accidentally needs to be considered. Nele Herling, Vice President of the Academy of Arts in Berlin, states:

> The artistic choice has to achieve a balance between maintaining high level while also addressing itself to tourists, but the overall concern should be the artistic work.\(^{70}\)

In the same interview, talking about his his experience as director of the Avignon Festival from 1980 to 1984 and again from 1993 to 2003, Bernard Faivre emphasises the dilemma of branding the festival and taking steps towards commercialisation. This kind of topic generates a number of contradictory views as a subject of detailed analysis and discussion. The role of

\(^{70}\) *Cahier de l’Atelier: Arts Festivals for the Sake of Art?*, 148.
institutions in festivals where membership can be seen as a factor contributing to the prestige of a festival is paramount. In addition, in 2014 the EFA launched the EFFE (Europe for Festivals, Festivals for Europe) Festival Label project. The institution sets three main criteria that each festival must demonstrate:

- Artistic commitment
- Community involvement
- Festival international and global outlook

At present, over 700 festivals from around the world carry the EFFE label. Each year, the jury honours some of them with the EFFE Festival Award. Those granted this distinction “are recognised for their innovative and risk-taking activities and approaches to festival-making”.72

A balance between artistic content and glamour, I believe, should be sought. Each festival must follow its mission to search for and present artistic works, but the rituality and lustre of the event make the festival “not only more beautiful but also more mystical”,73 and, indeed, more festive. The specificity of the festival structure allows changes and annexes to each edition, and this probably helps, in some sense and to some extent, the arts themselves.

73 Naydenova, The Cannes Festival, 85.
III. FESTIVAL – EMBODIMENT OF ART

Let us now turn to the applications of contemporary arts perception and arts consumption as the main content of the festival event. Referring to the leading research question and the theory about the meta-system of culture, the festival as artistic substance responds to the condition of artistic foundation required for self-descriptive mechanisms.

The arts are what bind the constituent festival elements within its culturally determined space. All festival parameters are subordinate to arts because it is precisely the arts that makes the intrinsic features of the festival figure possible. Born of religious celebrations and encompassing comedic, tragic, and dithyrambic performances, these days the festive event is dedicated to all forms of art. It is also the origin of the primal aesthetic openness of an inclusive and empathic festival community.

The inherent, self-realised development of the aesthetic aspect within the entire range of social phenomena is dependent on the level of intensity of its own functioning; as in arts, the festival constitutes the space where that significance is defined. It is at the festival that creative activity and the recipient’s (audience’s) power of contemplation can be measured by the highest index. The audience presence is constructive in terms of both the festival and the artistic works featured in it, turning them into aesthetic objects. This is the point of collecting the artefacts at one time and in one place.

The difference between arts and festival arts must be sought in the ritualised synthesis of the artefacts. The creation of any artistic work is accompanied by
the thought of potential fields of realisation. The subject of arts enters and exists within certain time parameters in the exhibition space; it is performed periodically on stage or seen in screenings. In other words, this is its life process, its daily existence. The invitation to participate in a festival takes it out of this context and places the festival in the frame of a one-time implementation. Or, from a detailed perspective, the festival function can be differentiated from the extensive scope of the entertainment industry. By emphasising art as the main content, it becomes clear that the main purpose of the festival event is not entertainment, but the conceptual design of creative content. Every work considered within the framework of festival selection seeks answers to the following questions: Why has it been chosen? Why has it been created at this time? What does it reflect? Does it help us to understand the world we live in? This opens a door for dissociation regarding mass and elitist arts, and this notion applies to the festival event, which does not fall within the scope of this text. But I would like to support the above statement with the words of Frie Leysen, artistic director of the Foreign Affairs Festival:

A festival should be about condensation, a clash of visions. You have artists from all over the world, from different disciplines and backgrounds, who come with their vision of the world and when you present all this at the same place and at the same time, there is going to be a clash that should at least be an invitation for an audience to change their point of view.74

The festival is also unique and inimitable for those perceiving the artistic information. The world of arts, as represented at a festival, has a density and

74 Inside/Insight Festivals, 107.
duration only within the temporal and spatial frames set as its beginning and end. They also limit the individual viewer’s choice of what to consume. The perception of the artistic work is different because it is placed in a different context, unique for each festival edition. A further aspect of research could focus on the concept of the “festival chronotope”, examining its application to the festival act.

The celebratory aspect of the festival also plays a part here, predefining it as a display space or stage for creative appearances that is distinct from an ongoing exhibition, theatre or music season, tour, film, or book premiere. The arts consumers are attracted to the festival because something is happening there. They are driven by the thrill of the unknown, the moment of surprise, the process of exploration – which works have been selected, who the festival participants, guests and jury members are, who will be honoured with awards or media attention. Festivals with educational parallel programmes (discussions, seminars, workshops, masterclasses) rouse the interest of spectators, artists, and critics in what will be stated, which questions and research topics will be defined. This uniqueness is also a distinctive feature of those musical festivals where a certain ensemble of performers implements collaborative projects only within this festival, only in a particular festival edition. This is a trademark of jazz festivals, but likewise of those dedicated to classical and contemporary music which lay emphasis on concerts resulting from master classes, festival academies, and competitions. For some, it is even a model of conduct. And this contagious atmosphere brings the festival audience to fever pitch and keeps it there. Gavin Henderson, artistic director of the Brighton Festival, encapsulates this idea in his observation that:
You are going there because something will happen in that environment, in that situation, driven by people you know they are going to excite you in some way.  

Here is necessary to devote attention to the curatorial process and its multi-layered nature. The curator or the artistic director observes, studies, systemises, and analyses the national and world art scene by making assumptions, experimenting, and taking risks in the construction of the festival programme. All this becomes a much more complicated process when there is a team of curators and a hierarchical selection panel. It is the curator or team of selectors who bear the burden of responsibility and conscience towards arts and their development by mapping the path of future creative expressions and new names. But, at the same time, these are also the figures who have a political commitment to give a platform to topical concerns key to social sensitivity, which is itself characterised by different dimensions in different social frameworks – inspirational for some, painful for others, or unacceptable and offensive for yet more. The curator’s mediatory function can be viewed from two aspects. Firstly, the figure acts as a link between artist–arts–audience. He (or she) selects works grounded in the historical context of the relevant arts, sends a message to the jury and the audience, and analyses their reaction. By applying a strategy with a well-measured pedagogical approach, the curator creates and establishes names and styles. The festival product itself proves the sense and evaluates the choice of the selective role. I would call it a game of scrabble in which the word consists of separate tiles of letters. Robyn Archer (a

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75 Cahier de l’Atelier. Arts Festivals for the Sake of Art?, 49.
public advocate of arts) warns of the dangers that can beset those in charge of festival organisation:

As artistic directors we provide a blueprint. We should never fall into the trap of believing that the blueprint (the programme brochure or guide, for instance) is the festival. It is merely the grid. The festival is what happens when your audience comes, when they see and talk and blog, and the media talks about the work and the feel; and artists meet each other and late at night hatch new collaborations with each other.\(^\text{76}\)

Galin Stoev, theatre director of the Fingerprint Company at the second Atelier for Young Festival Managers organised by EFA in Varna, Bulgaria, meanwhile, expresses admiration for those who take up the challenge:

I think it is enormous and very courageous because it is a question of creating a melting pot, bringing all these little bits from everywhere, putting them together and trying to produce and provoke an explosion which would probably echo afterwards.\(^\text{77}\)

From this second perspective, the curator’s mediatory function is to be found in the adaptation of the festival model and formula in parallel with the requirements of the outlined business framework. The curator or curatorial team is required to achieve a balance between the artistic and business aspect. The final result – a specific festival edition – needs to present its unique image within the scope of the Global Festival Circuit and existing festival competition. This complex task involves building a corporate identity and branding of the festival

\(^{76}\) *Inside/ Insight Festivals*, 41.
\(^{77}\) *Cahier de l’Atelier* # 2, 29.
event, in which process is hidden the danger of making the concept completely subordinate to viewing the festival as a tourist attraction or narcissistic project.

In *Curationism: How Curating Took Over the Art World and Everything Else*, David Balzer emphasises the status and function of the contemporary curator, the artist–curator phenomenon, and the quest to develop a distinct curatorial style that ultimately leads to “curators curating themselves”, which, from a festival perspective, brings us back to Richard Wagner and one of the first arts festivals in a modern reading. At this point, we should mention the challenges, opportunities, and restrictions in web-based arrangements and digital cultural display, which expose the curator’s status to new interpretations. Again, it is necessary to look at festival prestige and how the influence of curatorial style and social media results in the copy-and-paste replication of festival programmes and consider what happens when “the power to define the present and narrate the past is placed in many hands”.

There exist myriad possible questions and answers relating to digital consumption of the arts and virtual access to a potential or real audience. The digital dependence dominating today’s way of life enables virtual presence and communication in an unlimited number of realities, as well as the rapid establishment of connections between events and consequences. This wide range of views, which Roy Ascott calls “cyberception”, reaches all spheres of life.

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The process of digitalisation has penetrated deeply in the arts, influencing the dialogue and transformation between the genres, between the artforms, and between arts and science. The competition in cultural production requires a digital strategy for archiving, monitoring, and analysing the working stages and rehearsals, the audience engagement, and the marketing tools. This naturally leads to collaboration between professionals and artists from different fields, and to innovative artistic methods and expressive approaches. Hybrid and interdisciplinary techniques are no longer new or eccentric concepts. Of course, this specific feature of contemporary arts finds its application as a festival-defined model or subordinated in the formula content as exemplified in the following:

- DroneUp International Film Festival (Sofia, Bulgaria) – drone cinematography
- MoMo Film Festival (Zurich, Switzerland) – smart phone cinematography
- CLICK Festival (Helsingor, Denmark) – art, technology, biology

All this poses questions about whether we really live in a digital utopia, in a time and space where the natural and the artificial have lost their categorical meaning and human individuality has become entwined within the interface. The virtual space oriented towards the educated user and the unlimited number of cultural products requiring an unfeasible time to be consumed have led to this “online culture’s obsession with the present”\(^81\) – a mania for sharing opinions, and evaluating the here and now (rating a product or writing a review). That is why browsing and posting on social media or using apps for translation during a

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\(^81\) Stallabrass, *Internet Art: The Online Clash of Culture and Commerce*, 42.
cultural event is considered completely acceptable. In addition, the global expansion of the entertainment industry, specifically the digital delivery of audio-visual products, has given rise to the phenomenon of on-demand culture.\textsuperscript{82} A number of streaming platforms, some of which are thematically based, have emerged and become established in an attempt to satisfy growing demand and potential consumption. In 2011, Google launched the Google Cultural Institute driven by an ambition to “craft new bridges between tech and culture”.\textsuperscript{83} Consumers have the opportunity to zoom in on fragments of high-resolution artwork, take a virtual tour of over a thousand museums, galleries, and landmarks, and view digital exhibitions accompanied by additional information on the artefacts and historical periods. The project also includes The Lab – a place for engaging in a dialogue, sharing ideas, developing new projects and research, participating in regularly organised interactive meetings and discussions with curators, artists, or directors of cultural institutions, all of which can be browsed from the archive or watched live.

Digital technologies have made us witnesses to do-it-yourself digital distribution, the impact of social media, and the transformed nature of classic media, owing to which consumers of artefacts and vast multiple potential audiences are just a click away. But this multitude of alternatives also has a negative effect. The consumer of cultural products faces an immense choice and has to find a balance between time and options. Virtual consumption of film products is still dependent on national restrictions. In this respect, the festival is a channelised transformer of information selected from a formless and chaotic field of data, which, however, does not remove it from the digital sphere of influence and

\textsuperscript{83} Google Cultural Institute, https://www.google.com/culturalinstitute/about, April 2018.
realisation. The webscape, and the dominant role of social media, has given viewers an additional capability, enabling them to be critics of their own edition, without censorship or editing.

Even so, the blogosphere and leading social media are also loaded with a positive charge. The festival can competently use them as marketing tools to expand the circle of audience. Online access to festival content and some festival events enable the festival visitor or virtual consumer to feel part of the festival community, to make last-minute changes to planned visits, to absorb a larger amount of festival information. A precise analysis of the collected database showing digital consumption can help the festival to build a consumer profile and plan its advertising strategy. Of course, this type of festival consumer is not universal; rather, it is unique for every festival respective to the festival location, model, and content formula. Here I will only mention the points of contact between the festival, including its digital dimension, and the media ecology along with the scope of real and virtual concepts. As Jean-Christophe Simon’s observes, we should not consider digital platforms “as the enemy. They are challenging us, asking us to change and we’re happy to do [that] – it’s just another way of working.”84 Similarly, on the subject of not rejecting the unknown, but of studying, developing, and experimenting with every innovation, Paolo Baratta, president of the Venice Biennale (which in 2015 provided the Google Cultural Institute and its accompanying app with 80 digital exhibitions and virtual 3D access to the national pavilions) remarked:

The bet we’re placing on new technology is most definitely not one that replaces the direct experience with a virtual or indirect one, but, on the

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contrary, one where virtual viewing is used to help enhance the in-person experience.85

For anyone who has felt the festival space vibrating with the presence of so many artists, when each of them wants to say something to the world, there is no comparison between a virtual and a real presence, and “the value of immediate perception, the possibility of face-to-face with the actor, director, operator or producer – capturing the unique temperament, the impulses of thought, the drive to communicate”86 constitutes a magic power of attraction that the virtual world does not possess.

The figuring of selected works attempts to capture the current framework of the arts or at least some of its aspects. For this reason, the festival field may be as wide as possible for the scope of its analytical text. The fragmentation of cultural structures stems from the description of any information and every opportunity for communication. The emptiness of differences is preached, hypothetically the arts and the theory of arts are in their last stage of development. Attempts to give critical explanations, subjective statements, and forms of social expression are considered ineffective. In this regard, we should consider whether it is possible that festivals are a method of seeking an exit from a constructed arts crisis, and whether we can point to problematic values in the cultural order that sufficiently explain its existence. Yes or no, by default the festival is a distinct field for dialogue between unconventional and commercial arts, and between cultural identities and religions. It is a territory of debate, of comparison, of questions and undiscovered answers, created in the process of pushing the arts

86 Naydenova, The Cannes Festival, 95.
forward. Here we have to observe the meaning of retrospective panoramas placed in a new historical context and contemporary interpretations of classical works, alongside the display of technical achievements and new methods of artistic expression.

The globalisation of the economic, political, and social crises administers a cure by unifying spiritual social dimensions, as result of which it is necessary to find an integrating line through all the chaotic portraits of the world. The purpose of such a meaning-concentrating image entails the achievement of a publicly accessible field where interpersonal (intersubjective) and cultural communication can be deployed. According to Jacques Leenhardt:

In other words, a world is formed where everything is good, whether for economic, political or religious interests, but it has no logical articulation, no worldview that organises those elements. Such a world has lost its orientation and sees successive, equal, indifferent, interchangeable pictures.87

If we consider the dimensions of that festival aspect acting as a platform for social reflex, we can postulate that its autobiography constitutes its role as social activist. Festival events achieve this through their content and by developing specific programmes, something that vividly stands out at cinema and theatre festivals with thematic discussions and follow-up initiatives. Even

more drastic was what happened at Cannes in 1968: the student strike grew into a political rally and an attempt to sabotage the festival, resulting in the jury’s withdrawal and a suspension of the competition programme. Forty years later, Thierry Fremaux, the festival’s head curator, would say, “I wonder what would happen if this arises now, if the festival is interrupted again? Fingers crossed it will not. But we have to assume it might…”88

At the end of the last century, many festivals responded to the problem of sexual identity and its publicity. Some of them were created with this concept in mind, such as the Mezipatra (Mezzanine) Queer Film Festival in the Czech Republic, founded in 2000. In its 68th edition (2018), Berlinale highlighted the importance of the #MeToo campaign and hosted multiple events with a focus on sexual harassment and abuse in the cinema industry, a topic still dominating social focus. The festival formation does not remain indifferent to the people with special needs and the perception of disability. Nevertheless, few events aim to raise awareness of the notion of accessibility and culture, and also to explore disability aesthetics and disability art (examples include the APAJH Handiclap Festival and the Zanzan Films Festival). Some festival models and formula contents reflect the problems of discrimination, human rights, or migration. In this way, the festival manifests itself as a space that opposes fear, stereotypes, and prejudices, but rather captures the present and seeks the image of the future. Other festivals “have the power to shape prominent public discourses, to shed light on invisible or repressed narratives, and to provide a platform for unheard stories and underrepresented communities”,89 to contribute to socio-political changes. But by perceiving arts as a cure for social traumas,

88 Naydenova, The Cannes Festival, 32.
where everyone is a doctor and offers a prescription, we risk losing the significance of its aesthetic function. As a result, the danger that the festival starts to resemble a political scene rather than an aesthetic podium is increased.

Here we can extend the interpretation of “biennalist” whose “aim is to reveal the contradictions and incongruities in the statements and releases of biennial exhibitions”, 90 and conclude that each “festivalist” reflects the current changes and insists on future solutions. As Julian Stallabrass observes:

“The ideal biennial is a profoundly political and spiritual event. It contemplates the present with a desire to transform it." 91

The attempt to reach a global philosophical thematic understanding of the arts examines the variants of connectivity between established universal themes and contemporary thinking. If historically there has been a clash of generations, the eye of modernity investigates traditions and then reinterprets and plays with their ritual forms by adding new symbolic layers. In connection with such phenomena, each form of art questions the need to explore trends and mix cultural elements. Festivals with diversity in the construction of their model can guide us to the defence or denial of the above. With their various topics and contents, they are forums used to rediscover significant past works and present the trends in new ones. Derived from crisis, they are the common signs of similarity in different authors’ quests for definition and the right decision.

Art is a very particular organism in which highly personal styling applications are celebrated, with the idea that they can lead to an unexpected, unknown result.

Any questioning of its existence reflects on its readiness to put itself in the service of formulated preferences and tastes. They belong not only to a wide audience, but to all individuals and institutions who are involved. That is probably the way to avoid the question: how “new” is new? The sociology of arts postulates that there is no pure form of disciplined cognitive methodology. Variations not only increase their contact points, but frequently they are welded together. It is a matter of divergence of genre boundaries within the artforms, as well as the boundaries between different disciplines of art, between art and science. This opens the discussion about art hybridity and cultural hybridity.

The current stage of the arts embraces distinctions and diversity; it aims to erase borders and biases. There are many examples of this kind of festival, but for reasons of economy, I will mention only a few. The Ars Electronica was founded 1979 in Linz, Austria. It performs under the motto “Art, Technology, Society” and for each edition invites artists, scientists, and researchers to confront a specific, interdisciplinary theme. The Batard, established 2008 in Brussels, hosted its last two editions in Amsterdam, presenting “emerging makers and thinkers” and their projects which oscillate between different artforms “and try to work around labels and categories and question those labels instead”. Their aim is one of “pushing ideas and experiences out of their predictable bubbles and making them burst into pores in your brain”.

As I have noted, the festival is a special zone, an open-scenario event where something will happen – a new interpretation of artwork, a new name, a new artistic style, new modus of expression, a space for debate, for posing

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questions and for supplying possible answers. What, we wonder, is left after the festival? How far does the festival echo reach in the arts space? As Rose Fenton, a co-founder of LIFT (Lindon International Festival of Theatre), says:

Festivals will present things which will later be picked up by the rest of the cultural scene. It’s this idea of a festival as a laboratory where ideas are tested, put on show, then picked up and transferred.95

Numerous theatrical, film, music, dance, literary, and visual works are premiered at a specific festival edition, where, honoured with awards, as well as public opinion and criticism, they begin their social life and the implementation of their consumer potential. In this regard again the market function of the festival stands out in a worldwide perspective. Digital consumption has brought us new dimensions, fetishism for artefacts has changed its essence, and many movie theatres lie in ruins. But global distribution also depends on other factors: political changes, financial crises, or social upheaval. Recently, it was revealed that the Kuwait National Cinema Company and its Dubai-based partner Front Row Entertainment plan to build twelve multiplexes ending the 35-year ban on cinemas in Saudi Arabia.96 A similar political context is evident in the new dimensions of the Chinese and Hong Kong markets, where distributors have declared their desire to play a role in the global alignment scene and develop festival strategies for international circulation. The foregoing sets the ground for more collaborative opportunities and multisource funding. Cinema producers are taking advantage of existing tax incentives and rebate schemes offered and advertised in a number of countries. Many festivals present works in progress

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addressed to agents. Partnership between festivals has long ceased to be a novelty and has produced positive results. It is precisely within the framework of festival editions that time and space are given for national layouts in the form of individual panoramas, presentations, or market hubs. And in this parallel of national and cultural identity, with festivals emphasise attention on promoting emerging talents – the future creators of those works that will find a place in the history of the arts. These are either festivals whose models are wholly subordinate to young artists, or festivals with competitive or parallel programmes dedicated to undiscovered talents.

Here lies the importance and role of the artist, whom many critics and curators believe should be placed at the centre of the festival event. Therefore, their awareness of idolatry pushes many artistic directors to ensure the presence of big names in the programmes. And it is the artist’s denotation, personality, and creative potential that are indicative of the networking opportunities offered by the festival space. Large-scale festivals with a well-established and functioning framework devote resources to variations of events subordinate to this idea in real and virtual space. For example, in Berlinale’s formula we find the annual summit and Berlinale Talents network platform, with a variety of initiatives devoted to the exchange of experience and tailored coaching between established names in the cinema industry and emerging talents. Here we can define the festival’s missionary role in its attempt to educate and support, to define and eliminate the difficulties faced by creative projects. The establishment of cultural networks must be accompanied by efforts to increase their effectiveness as mentors and lobbyists, as a means of increasing the number of festival visitors and the prosperity of the festival event. In search of making a connection with others, the active networks grow their scope,
developing new and sometimes unexpected results. Observed as an artistic resource, cultural networks complete the circle of the festival trajectory, triggering novel ideas for future projects, commissioning works for the next festival edition, producing performances, or taking part in co-productions.
IV. FESTIVAL – CHARACTERISTIC OF VALUES

Using the notion of aesthetic values and aesthetic norms in the arts, analysed by Jan Mukarovsky, as well as the current abstraction for “cultural identity” and “cultural diversity”, this chapter focuses on their reference to the contemporary arts festival event. Graphical analyses of the selected data illustrate their correlation by scope of performance and competitiveness. The regulatory function of the artistic festival refers to the static nature of the established principles and the movement of the emerging ones. In accordance with the theory of the meta-system of culture, this is a basic requirement for the self-reproducing conscious phenomena which are the elements of culture.

The broad social plan of the festival community is in a complex interaction with the sociology of arts and its associated aesthetic sphere. If the main content of a festival are arts, then the role of the aesthetic function is undoubtedly at the forefront. In view of the definitions, the status, and the research aims of contemporary arts, the degree to which artistic works integrate that function varies depending on the audiences that perceive it. Its material manifestation, its context, and its personal or social message become subjects worthy of consideration. All this is regulated by the creation, affirmation, and denial of aesthetic values and aesthetic norms. They move within the framework of every kind of art, in the history of arts, in the history of culture, but always dependant on individual cultural differences. The attempts to give them individual dimensions or to establish their uniqueness and authenticity rely on the modes

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of expression, the multiple layers which emphasise national diversity. In an attempt not to go beyond the focus of this text, I will clarify that I use the terms “nationality” and “cultural identity” as interchangeable concepts but without rejecting the need for terminological polemic. The scale of artistic perception has imposed the concepts of “national” and “international” in the creation of the festival image. The diagram below shows the ratio of “national” and “international” in the 3,186 festivals performed in Europe.

![Diagram showing festival categories by scope](image)

*Figure 7 Author: Festival Categories by Scope*

The data obtained demonstrates that only about 10% of the festivals analysed have a markedly national nature. Festival events dedicated to music play a leading role, as folk festivals belong to this same category; this group is followed by theatre festivals where the linguistic factor is of paramount importance. Again, we must note the changes that theatrical art has shown in
recent years, breaking the boundaries between theatre and dance, and theatre and visual arts with the absorption of digital technologies and the opportunities they generate.\textsuperscript{98} These trends obliterate the language barrier and expand the number both of the audience and of the participants. In terms of the national and the international aspect, a distinctive feature of contemporary festivals is their national panorama, including the majority of cinema festivals that offer a retrospective view, as well as focusing on young local artists in every genre of music festival event.

The festival profile may be seen as an overview of national art where its state will be fixed again within a specific nationality, however the cultural identity factor does not lose its significance within the international context. The works presented in international festivals are inevitably compared to the Other (the foreign, the different). Numerous festivals rely on the number of international participants both in the official and in the parallel programmes, which sometimes only to attract viewers’ curiosity about the unknown and the exotic, even if these contradict the festival model. Every jazz festival strives to entice a strong presence of what are regarded as nationally valued elements, and, by placing them in the context of international dialogue, the organisers aim to encourage and present a synthesis of national uniqueness. Indicative of this are the festivals presenting visual arts, whose number of national attendances is considered a hallmark of prestige. The most prominent example of national cultural identity is the folklore festival format whose main purpose is to preserve, assimilate, and disseminate cultural memory among future generations. With this aim in mind, in 2003 UNESCO adopted the Convention for the

Safeguarding of the Intangible Cultural Heritage, recognising “the invaluable role of the intangible cultural heritage as a factor in bringing human beings closer together and ensuring exchange and understanding among them.”

Many festival formations adequately fulfil to this concept; three artistic festivals are included in the UNESCO List of Intangible Cultural Heritage:

- Koprivshtitsa Folklore Festival (Bulgaria)
- Baltic Songs and Dance (Estonia, Latvia and Lithuania)
- Gangneung Danoje Festival (Republic of Korea)

Associated with the festival model in the aspect of cultural heritage, cultural identity, and cultural diversity is the mission of those festivals dedicated to the ethnographic films. The screenings and the related educational forums aim to draw attention to the status of social values and traditions in the collective memory with reference to the problems of modern society. This was the focus of the 2013 International Festival of Ethnological Film (Belgrade, Serbia) which hosted a round table to discuss the significance and contribution of audio-visual productions to the safeguarding and viability of intangible cultural heritage.

In this way festivals can become forums not only of cultural identity, but also of cultural diversity. The subject of their dialogue is genre and style techniques identifying the imprints of national schools and specific, cultivated cultural traces in combination with the individual scope of values. This unique image of cultural identification expressed in the artistic works in the interpretation of the artefact by the individual recipient cannot be multiplied and generalised.

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The international formula may trigger conflict in intercultural communication. This dispute may be virtual or real and, in both cases, it is based on the social life of the artist and the artwork. Positioned within a specific festival reality, an artefact may provoke a deliberate or unintentional risk that would test the political or social sensitivity of the festival audience. In a contingent form the problem is transposed to the cultural layers and upgrades in the interpretation and the use of artistic themes.

The success or failure of a particular festival artefact varies, cultural differences are an important factor in determining its value. Ching Lee Goh, executive and artistic director of CultureLink Singapore, considers it crucial to be sensitive to “how we locate local artists within an international festival and also how to give them the idea that it is OK to fail.”

However, it is not imbedded in the mission of every festival that a catalyst of the progress in the arts must be to present artists who have, in the words of Rose Fenton, co-founder and former director of LIFT, “found ways to fracture a sense of time and place”.

The claim of the festival to be a relevant reflection of artform is based on its ability to build and present such a blueprint with the movement of value models within the global theoretical range. In an institutionalised and culturalised mode, it acquires the status of the norm and enters the purview of close analysis, while the problem of cultural individualities assumes a much lower priority. The festival is such a mechanism that it accelerates the relationship of interaction between artist and artwork, and artwork and audience.

100 Cahier de l’Atelier # 2, 62.
101 Inside/ Insight Festivals, 132.
The inherent static character of aesthetic norms allows the works of art correlated to their images to become valid from the point of view of a defined contemporary depiction of the arts. Here, a connection could be found between the history of arts, the established theory and the current criticism with the objectives established within its functions. Accordingly, the evaluation of the works presented at a festival seeks to answer the question whether they are the necessary means of achieving that purpose. The collective modality of the norms positions their application in specific cases, on specific values, for a specific community. Thus, there arises the possibility of a parallel existence of two or more norms whose effects are subjected to artistic work in more than one festival space. The utopia of universal norms and aesthetic perfection proves the continuous process of their denial, disruption, and creation.

Aesthetic function, aesthetic value, and aesthetic norms have distinct characteristics in and outside the sphere of the arts. According to Jan Mukarovsky:

> While outside of art value is subordinate to norm, within art the reverse applies: outside art satisfaction of the norm is synonymous with value, within art the norm is often violated, being met only part of the time, though in such an event meeting it is a means, not an end.\(^\text{102}\)

Taking this argument, I would like to apply it to the festival perspective. The notion of aesthetic value and aesthetic norms is precisely the idea instilled as an essential element in the festival regulatory principle: the presentation of established names and well-accepted creative techniques or searches for trends, new phenomena, and individual styles. Many festival directors construct

\(^{102}\) Mukarovsky, *Aesthetic Function, Norm and Value as Social Facts (Excerpts)*, 295.
the festival programme as a well-measured balance, placing them in a position of dialogue rather than contradiction. Others deliberately arouse uncertainty and doubt in the audience with provocative works invoking questions and answers. Here the words of Dragan Klaic sound appropriately:

The true role of a festival is to encourage artists to dare and to undertake projects that they might not risk while working in more permanent institutions.103

The immanent functions of aesthetic values and aesthetic norms are fundamental to the competitive nature of the festival. Their purpose is to distinguish a certain artistic act with a reward, but their choices are often challenged by audience or media criticism. To minimise this, before awarding the prizes, an in-depth analysis is made of the festival echo that will affect both the current and the potential festival audience when the artistic work is presented at another festival event or at its ferial exhibition. The chart below shows that out of 3,186 festivals performed in Europe, 892 have a competitive aspect, with the number of cinema forums being the largest single group.

103 Klaic, Festivals in Focus, 120.
The individual festival selection of aesthetic values and aesthetic standards is evident in the content of competition programmes. A common festival practice for festivals with a competitive character is the division of the festival programme into official and accompanying classifying artistic works as good and less good. The prize categories can be ranked as follows:

- Grand prix
- First, second, third (gold, silver, bronze) prizes
- Special (honorary) prize

Alternatively, prizes are sometimes determined by the distinguishing the aspects in a given art form:

*Figure 8* Author: Festival Categories by Competitiveness
- Best Work award
- Best Director award
- Best Screenplay award
- Best Cinematography award
- Best Montage award
- Best Actor/ Actress award
- Best Supporting Actor/ Actress award
- Best Original Music award
- Best Scenography award
- Best Costume Design award
- Best Choreography award
- Best Special Effects award
- Best Quality award
- Best Image award
- Best Sound award
- Best Short (full-length) Film award
- Award for Debut
- Award for a Special Contribution
- Lifetime Achievement award

Other prize categories include:

- Best National Work award (for the country where the festival is held)
- Best Foreign Work award
- Awards from various institutions and organisations
- Audience award
- Critics’ award
- Journalists’ award
Admittedly, the award of a prize, the presence of an artefact in a competition programme, and even its selection for a particular festival event, all contribute to the work’s future success, popularity, and market value. In another aspect, the competitive specificity of a festival influences the professional prestige of artists or critics who are invited as members or presidents of the jury committee. Regardless of the size and composition of the national and international jury commissions, discontent with the decisions and contesting of the awards always exists. Consequently, the role of the critics is fundamental to the demonstration of artistic values, their transformation into norms, their movement through time and through cultural space. Criticism should be perceived as a separate element to the arts, to its creators and its recipients. It is a layer laid on art itself and consists of its dimensions, followed by the performance of the functions of art and the theoretical formations. If subjectivity is the mean measure of aesthetic values and aesthetic norms, then criticism of criticism is a completely possible phenomenon in the arts sphere. The reason is the polyvalence of the values of subjectivity in their interpretation and application. This opens a window for broad analysis related to the role of criticism and its legislative function, the rhetorical nature of the notion of the “crisis of criticism” discussed by a number of authors\textsuperscript{104} of its place and authority in the global cyberspace challenged by blogs, forums, and consumer ratings. Even so, a general motivational validity can be observed. First, it is necessary for the awarded works to defend the model and the aims of the festival. Often, regardless of this, prizes are awarded to works already honoured in other larger and more prestigious forums and academies. But it is also possible to reverse

\textsuperscript{104} Mattias Frey, \textit{The Permanent Crisis of Film Criticism} (Amsterdam: Amsterdam University Press, 2015).
the operational idea – already "discovered" works highlight their festival participation in order to draw a clash of opinions about themselves.

This predetermines the competition between festivals, which, apart from festival prestige, also indicates its rank in the hierarchy of the world festival circuit.

Whether regulated or provisional, there is a categorisation of festivals. Their proliferation also increases the number of related professional associations and organisations, which in turn grant a festival award. The European Association of Festivals has been granting awards since 2014 (an EFFE label) and 2015 (an EFFE award). This reflects, to a certain extent, the opinion of the co-founder of the body, Igor Markevic when he said, in an article for the Gazette de Lausanne from 1 October 1949, that he “regrets the proliferation of festivals, while laying the foundation for a co-operation between the major festivals to guarantee a standard of excellence”.105

This provides grounds for dispute over the current membership policy extending its scope beyond the borders of Europe (which could be subject to further analysis). I will mention only a few of the associations whose authority festivals use to build their own prestige:

- International Festival & Events Association (IFEA)
- Federation of Film Producers Associations (FIAPF)
- Association of Independent Festivals (AIF)
- International Association of Theatre for Children and Young People (ASSITEJ)
- International Council of Organisations of Folklore Festivals and Folk Arts (CIOFF)

105 Still So Much to be Done, 44.
- Yourope Association of European Festivals (YAEF)
- British Arts Festivals Association (BAFA)

Whether a festival is of a competitive or a non-competitive type of exposition, and regardless of whether its dominant aspect is festive or business, it always takes place in accordance with the analytical appraisal of academic critics, media coverage, and the number of the visitors and their opinion. The “tool set” for all these actions is precisely the range of aesthetic values and their established forms. The presence of the artistic work inside and outside the festival space alters their status and validity. Accepted as an extensive forum for artistic works, a festival is a place where, in view of its theorising, the established norms in the arts apply. Adopted as an event for innovation, a festival is a place where aesthetic functions and aesthetic values are sought with a view to formulating trends in the arts.

The values of a festival once again make us strive for universalisation of the values and ways to transform those same values of art into the values of society. As Jan Mukarovsky states:

> In any case it is society that creates the institutions and authoritative bodies through which it exerts its influence on aesthetic value by regulating how works of art are appraised.\(^\text{106}\)

The cultural institutions and bodies created by society (art critics, art expertise, institutions for training and perception of art, market conditions, sometimes even censorship in which they develop and which they themselves define) influence the state of aesthetic evaluation and regulate the development of aesthetic

\(^{106}\) Mukarovsky, *Aesthetic Function, Norm and Value as Social Facts (Excerpts)*, 298.
values. This is connected to one of the applied features of festivals in the socio-cultural context.
V. THE EUROPEAN FESTIVAL LANDSCAPE

In the last chapter I present findings related to data illustrating the proliferation of the artistic festivals and their position on the geographical and cultural map. This attempt to create a contemporary festival landscape in Europe leads to observations about the festival trends, the significance of the artistic festival events, the formation of the festival industry, and to some of the questions raised in this study.

One of the most important organisations for festival heritage is UNESCO. According to their mission statement,

UNESCO is convinced that no development can be sustainable without a strong culture component. Indeed, only a human-centred approach to development based on mutual respect and open dialogue among cultures can lead to lasting, inclusive and equitable results. Yet until recently, culture has been missing from the development equation.¹⁰⁷

Encouragement for cultural dialogue and advocacy of cultural pluralism lie at the heart of the festival concept. The dream of a united European cultural community, undivided by the iron curtain, was brought to life by Denis de Rougemont with the foundation of the European Cultural Centre (Centre Européen de la Culture European) in 1950. Faithful to this approach, two years later he – together with Igor Markevitch – went on to establish the Association of Music Festivals (Association Européenne des Festivals de Musique, today the

EFA) highlighting the contribution of music festivals to Europe-wide cultural exchanges.¹⁰⁸ Today burdened with the painful memories of the twentieth century and facing new global challenges, a united political Europe is trying to maximise the meaning of words like “sustainability” and “development”. In 2007 the European Commission proposed a common cultural policy agenda to place culture at the heart of European integration.¹⁰⁹ Funding programmes were designed to support creative projects, organisations, and festivals that continue to seek the optimal framework for sustainable growth of the cultural industry, increasing employment in this area, fostering creativity as a principal element in the education system.

The role of festivals as events is one of the most important in this scenario. One of the factors supporting that point is the proliferation of festivals in the new millennium. The graphic below shows the number of festivals related to the year of their launch.

¹⁰⁸ Still So Much to be Done, 45.
It emerges that significant growth occurred for the first time in the years after the end of World War II. Tracking the steadily increasing numbers in the years between 1960 and 1999, they peak in the period between 2000 and 2009, that is 877.

The following chart demonstrates the number of artistic festivals located on the geographical map, and their division by country of performance.
It should be stressed that the only subjects analysed are the festivals which are currently extant. Further research could be dedicated to the festival events that have ceased to exist, their history, and the various reasons that led to their last edition. Many of them are associated with political changes in the countries from the former socialist bloc, others – with their adaptive ability – to floating financial mechanisms.

Figure 10 Author: Festival Categories by Country of Performance
The need for such a large number of festivals is a topic of dispute: will the natural selection patterns result in the survival only of festivals with a favourable phenotype or will the local governance structures continue to encourage their activity and reproduction to maintain the vitality of a region? Chiaki Soma, representative director of Arts Commons Tokyo and former Festival/Tokyo artistic director, shares the idea that in the new millennium we need to rethink and test the essence of the conventional festival in search of a new context according to the specific location.\textsuperscript{110} A note of hidden positivism can be perceived in the words of Dragan Klaic:

\begin{quote}
Festival pathology became a steady part of the expanding festival scene and included a growing body of artistic work made specifically to fit the requirements, preferences and fashions of European festival circuits.\textsuperscript{111}
\end{quote}

Even so, he also adds that many of the new generation of festivals of are nothing more than an imitative model of well-established events. Indeed, I would add that the mutations of the new festival types have triggered the vulgarisation of the notion of “artistic festival”. The use of this term has become a fashionable trend applied appropriately or inappropriately to all kinds of events. The content of many festivals consists of a formless mass, devoid of concept and individuality. The term “family festival” was created to offer visitors “an all-inclusive package” for children and adults, with a variety of entertainment and activities far from the scope of the arts. Numerous events label themselves “arts festivals” just because a small stage for musical performances has been set up in the background among the food and beverage stalls. Or the term

\textsuperscript{110} Cahier de l’Atelier # 2, 33.  
\textsuperscript{111} Klaic, Festivals in Focus, 30.
“festival” might be applied to a one-time screening of three foreign films in the course of five days, for example.

We are witnessing how the arts, cultural, and entertainment industries have blurred the boundaries between each other. Elite and mass art reside in a different perspective of interpretation. A cultural product as a commodity no longer carries a full negative charge. Asked by journalists why the Cannes Film Festival while protecting arthouse cinematography also tolerates films oriented to the mass public, Thierry Fremaux, chief executive director, responds:

Films stand in full solidarity with each other, glamour helps the arthouse cinema, strengthens it and allows it a better exposure. And the division line between them is very delicate. Isn’t Spielberg an author as well. The most popular directors in the world are Fellini and Chaplin – aren’t they authors as well?¹¹²

The diversity of festival models addressed to different audiences in terms of number and preference has benefited their consistent proliferation which has not only given them a prominent role as one of the main products of the cultural production but has also led to the establishment of a festival industry. This opens up the possibility for substantial analysis of the festival product inscribed in the scope of the creative, entertainment, tourist, and festival industries, and spanning a broad range of theories and hypotheses.

A key factor here is undoubtedly the rapidly changing appearance of the travel sector and the expanding opportunities for mass tourism. Affordable air fares, improvements in rail and bus services, fast and easily accessible information

¹¹² Naydenova, The Cannes Festival, 55.
made possible by the development of IT, have given a new appearance to tourism. The potential tourist has expanded his own profile. He travels a lot, looks for diversity, and he is well informed. Sea and mountain holidays are no longer sufficient for the requirements of modern tourists. The tourist market needs to respond to its customers’ curiosity and demands by offering new products, new destinations, new forms of entertainment, and new sources of knowledge. It makes use of notions such as "alternative tourism", "cultural tourism", "arts tourism", "heritage tourism", and even "festival tourism". Towns and cities have quickly reacted to this novel trend and have begun to promote historical and cultural sights, events, and shows including those related to the arts, wherein art festivals belong. As the number of visitors increases, the range of companies generating different products and services is expanding. The recognition and growing popularity of a festival event requires available accommodation for festival guests, participants, and spectators, and a sufficient number of performance venues that can host the visitors. Festivals held in open spaces outside towns, cities, and architectural venues use the services of companies providing cleaning, stage design and equipment, camping tents, lounging areas, food, and drinks. All of this unquestionably illustrates the economic impact that festivals have on local businesses. In another aspect, many companies have expanded their product range aimed at festivals as clients and their visitors, or new ones were founded to try to satisfy the emerging needs. These include:

- Licensing and insurance
- Ticket sales and payment systems
- Event management software
- Crowd and road traffic control
- Database analysis, marketing strategies, and sponsorship
- Web design and applications, maintenance, and development
- Festival organisations

The principles of economics and commercial development have proved to be applicable in the festival industry as well. In order to increase the scope of their performance, some festivals present part of their programme content in nearby towns (for instance, the Cantica Sacra Festival, France), others hold the same festival in different cities, and even in different countries (for example, the UNSOUND Festival, Poland) and a third group become part of an international franchise structure (for example, the Sonar Festival). The last format is not new for the arts and the products in this sphere. We have witnessed how this business model was implemented by the Guggenheim and Louvre Museums.

This line of thought brings us to the connection between festival and place. One perspective is that some festivals are based in towns where famous artists have lived or in places that have fascinated artists in one way or another and they have become founders of the festival event. From a different perspective, a festival may be connected to the history of the city where it is held, to natural landmarks, or to cultural monuments. The chart below shows the relationship between city and rural festivals. As a limit number I take a population of 50,000 people.
The estimated difference of 37% leads to the conclusion that a festival occurrence is not exclusively an urban product. The trend of a festival edition to realise its programme in more than one place is increasing in popularity. Given that characteristic feature we can clearly distinguish festivals in rural areas, where the distribution of individual events in neighbouring villages integrates the local population into the festival community and, from another perspective, introduces the visitors to the specifics of the region. 17 of the studied festivals are performed in different places and it is possible that these are mobile festivals that present the same festival content in other localities, or nomadic festivals that organise every edition in a different place. 7 of the festivals follow the latter principle when they leave the boundaries of a country. For now, only 2 festivals are held in a virtual space. The future will show whether this concept will be successful and whether a trend will be established.

**Figure 11** Author: Festival Categories by Location
The efforts for development and sustainability of certain populated areas, the aspiration for decentralisation of cultural events and products, the appeal, and programmes for preservation of natural and cultural heritage have found a response in tourism and also in the festival industry. If both sides are able to form a good partnership, the results will be bilaterally positive. A festival should be regarded as an ambassador of the city or the town: in many cases festivals are created because of the significance of cultural monuments (a characteristic feature in France) or to preserve the intangible cultural heritage (67 festivals in Bulgaria are dedicated to folklore dance and music), or are inspired by landscape (especially in Norway, Sweden, and Switzerland). A significant number of the so-called commercial festivals attended by numerous audiences and devoted to contemporary music of various genres are purposefully set in rural areas, sometimes quite distant from the big cities. What needs to be considered here is not only the practical side of this phenomenon that requires a large outdoor space for camping, but also the reprehensible modern concept of natural lifestyle to which nothing but noise and rubbish is contributed. For a region with a high percentage of unemployment this could be a factor in the prosperity of small businesses by preventing the migration of young people to cities attracted by the active social life and job opportunities. Ultimately, the presence of a festival alters the appearance of the town. And this is also valid for small-scale festivals aiming to develop the potential of a sparsely populated place and to turn it into a cultural, social, and educational hub, which is what the mission of the Borgate Live Festival in Italy is.

The connection of a festival to the place inevitably relates to the Smart City Concept and Creative Class Theory. In some cases (for practical reasons), in others (as result of a creative approach), a festival is positioned in
unconventional urban or rural spaces for cultural performances – churches, monasteries, ruins, repurposed buildings, abandoned industrial premises, farm buildings, even private homes. Street theatre shows evidence of active research in this regard; working with the term "Place Theatre", visual arts have long expressed interest in rethinking familiar sites, in musical experimentation with new dimensions perceived in non-concert locations, or seeking inspiration from the distinct features of a place. This upcycling practice however does not exhaust the requirements of a creative city and the opportunities a festival can provide. Charles Landry offers the following notions as key factors for creative urban development:

- Iconics
- Design consciousness
- Eco-awareness
- Artistic thinking
- Atmospherics and experience
- Associational richness and resonance creation
- Cultural depth
- Networking capacity
- Communication and language skills

Can the festival therefore impose an authoritarian function and change anything? Chiaki Soma, at the Atelier in Gwangju, organised by the European Festivals Association, recalled some of the official text published for one of the editions of Festival/Tokyo:

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“Festival” and “Tokyo” tied together with a slash. To us this mark embraces a number of meanings. Festival and Tokyo, Festival or Tokyo, Festival of Tokyo, Festival in Tokyo, Festival for Tokyo, Festival about Tokyo, Festival vs. Tokyo, Festival beyond Tokyo, etc.\textsuperscript{114}

Extrapolating from this, and in reference to the “smart” concept applied to “smart city” or “smart rural”, I would note that the festival is one of the landmarks in public cultural memory. The festival formation is involved in the distribution of cultural property; it transfers the messages and the meaning of prominences, monuments, buildings, and other places; it has the power to transform them, forming new layers of public consciousness. This draws a parallel with urban morphology and opens up possibilities for further research projects. There are multiple good examples for such activity. Many of the big scale commercial festivals focus on the audience volume, often neglecting the important role the place can play. They move from one location to another eliminating this strong connection. However, the Festival Agrirock in Italy proves these two factors are not necessarily contradictory.

The graphic below illustrates the categories of festivals based on the artform form they are dedicated to or the cultural map of festival arts events.

\textsuperscript{114} Cahier de l’Atelier # 2, 25- 26.
Further research could explore in detail the principles and patterns formed by the festival models. Some are strongly related to the idea of “Festival for Everyone”; others are positioned in small niches, faithful to the arts in the narrow aspects of its development.

And again, all the factors that constitute contemporary lifestyle blur borders and aim to expand its range and variety. The artistic festivals respond to this trend. A tendency emerges, strictly oriented to certain art festivals and requiring them to include in their programmes entertaining elements – guided tours, wine tasting, parties, and afterparties. Contrarily, some music festivals address their formula to other types of artistic works – dance and theatre performances, screenings, exhibitions, and installations. A few of them aim to maximise their audience profile or expand their content to the concept of “festopolis”.

*Figure 12* Author: Festival Categories by Art Form
CONCLUSION

The definition of the artistic festival as an element of culture observed as a meta-system, or a connectivity and summary of the autonomous festival organisms within culture itself, is possible through the unification of their applied characteristics. This leads to exclusive ratio between their constituent elements and a socio-cultural analysis of festival isomorphism becomes viable based on the theory of the self-descriptive function of the cultural mechanism and the requirements of culture to the inbuilt semiotic systems. Lotman argues that the arts become a semantic structure defined by the author as an “artistic language” or “artistic type text”. Consequently, the perception of each object as text is an intersection between the author’s point of view and work referred to text and audience perspective, when each of the components is a variable.\textsuperscript{115}

The scholar explores the dualistic semantic nature of the artistic text: from one side, it simulates reality through a material existence independent of the author, and from the other, it reminds us that it is someone’s creation with many layers of further correlations. This naturally leads us to a new analysis of the festival work – a text subordinate to factors such as the selection of artists and artefacts, geographical space, audience specifics, relevance to the festival model and formula, possible festival awards, and media coverage.

But going back to the leading question of this study, the festival is an independent artistic text, a meta-language of the arts, claiming its position as a

significant element of the meta-system of culture and the dynamics of its contemporary movement. According to Lotman, every meta-mechanism is built on a mythological, artistic, and scientific basis. In this regard, my research project has examined:

- The types of links between mythologems and festival content.
- The orders of interaction in a distinct festival community.
- The parameters applicable for any artistic festival formation.
- The eclecticism of artefacts chosen for the purpose of presenting the festival ambition to demonstrate the current state of the arts and prognosis for its future.
- The regulative function of the festival to legalise universal aesthetic values multiplied in artworks and their modifications.
- The possibility of discovering versions of aesthetic transformation, considering the changes in audience taste and the role of cultural diversity.
- Appeal for comprehensive research approaches and methods for festival analysis in the scope of the relevant disciplines.

Examining the celebratory aspect of the festival, I indicated how its elements refer to the festival structure. The festival and the holiday are temporally and spatially determined. Both social categories are characterised by repetition and rhythm, both social categories are an expression of the inherited values and norms of society, but they are also an expression of the changes demanded by culture. The configuration of time and place or the festival chronotope are applicable to the audience and the distinct festival community, similar to the artworks that mark the beginning and the end of their own existence within the timeframe of the festival act. Myth creation, as a different feature of the festival,
finds its expression in the event through an idealised reality prescribed by gods and heroes. Orpheus and Narcissus lead us to the world of art, which gives us enjoyment, fulfilment, and aesthetic pleasure. The layers accumulated in contemporary society predetermine the mythological incarnation of every objects, as Roland Barthes claims, and “we constantly drift between the object and its demystification”. The festival, as a sacred place and a devoted fragment of time, has its own communicative code understandable only to the initiated: role distribution, ceremonial activities, event script. Being a circulator of the social memory necessary for the meta-system of culture, the festival declares its autonomous, constantly changing entity through its intrinsic socio-institutional parameters and artistic content, emphasised in this study. Symbolisation processes are fundamental to the interaction between culture and society, and through them, the festival inscribes itself in the social and cultural system. Illustrative of the unified festival frame are the following features that assume individuality in each festival edition: information, communication, business structure, institutional dimensions, model, formula, market, and prestige.

The festival transfers information impulses via three channels: received information, assembled information, and information reflecting its content. The information absorbed and sent during the festival communication process predetermines its identification with the established theoretical communication models and the corresponding dominant factors – symbolic charge, technical specifications, and competence of the source and the recipient in interpreting the message. Viewed more closely, the festival communication process is

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characterised by an accelerated flow based on the temporal modality of the event, and from a further distance, it can be regarded as a communication process using information from outside the festival timeframe.

Another important festival parameter for measuring its social status is its connection with established institutions and its own institutional function. Each festival edition relies on a set of administrative cultural formations:

- Funding sources.
- Legislative and regulatory structures.
- Art and culture institutions.
- Festival organisations.

Considered as an institution, the festival is characterised by its inherent autonomous management structure based on various business models and the educational role it performs. This is closely linked to the festival model and festival formula, which are unique to each festival organism. There is a complex dependence on political conjuncture, financial obstacles, competitiveness, and curatorial approach. A strong discrepancy between the approved model and its derived formula would cast doubt on the necessity for the particular festival product.

The festival market function is connected with the clearly differentiated commercial spaces, a prime feature of cinema and literary festivals, but the festival still indirectly contributes to the creation, evaluation, distribution, and movement of artefacts.

The complete figure of socio-institutional parameters of the festival formation influences its prestige, its qualification in categorisation (conditional or not), and
its popularity or its place in the global festival circuit. They themselves are
subordinate to art as a major component of festival content. Again, I want to
underline the difference between art and festival art, given the ephemeral
nature of each artistic work in festival time and the space beyond the context of
its everyday existence. This leads to reflections on distinguishing the festival
function from the entertainment industry considered in the broadest sense. This
concept of one-off time and uniqueness is also valid for participants in the
festival – organisers, artists, audience, guests, and jury. When the specifics of
interaction with art and the status of all art forms are observed in a
contemporary reading, the following areas of analysis stand out:

▪ Digital consumption and digitised content.
▪ Critical assessment and media reflex.
▪ Theorised changes in art.
▪ Sociological conditions of artistic resources.
▪ Validation of aesthetic values and their canonisation in aesthetic norms.

The proliferation of festivals with its highest magnitude at the end of the
twentieth and beginning of the present century has led to the formation of an
entire festival industry. Positioned in geographical and cultural space, the trends
outlined by the festival models relate to the polemic about their necessity and
the dimension of the intercultural dialogue in the global political space aiming to
make a contribution to development and sustainability, eliminating borders,
barriers, and prejudices. This responsible position of the festival mission needs
to exist in parallel with the main concept of the festival as a celebration of arts
and the human dialogue with it, to be a categorical manifest of humanism. This
connects with the festival privilege “to do things differently. That is the whole
original sense of a festival – to invert hierarchies and challenge accepted ways
of doing things”， as noted by Rose Fenton, co-founder and former director of LIFT.

Subordinate to the range of social circumstances applicable for all cultural activities, the festival above all is that utopian place beyond the time and space of the weekday, inhabited by ideas, fantasy images, projects, and reflections. This magnetic power keeps the thrill of anticipation – what will happen in this festival edition, which works have been selected, to what unknown realities will they take us, will we be able to touch the gods and the idols of the contemporary art world?

In alignment with the emerging literature sources of critical event studies aiming to expand the leading management perspective of analyses with approach from other fields of the humanities, the thesis presents a view of the contemporary arts festival form inscribed into the scope of semantic theory of culture. It contributes to the festival studies with a new theoretical frame in addition to the existing models of event evaluation applicable to every individual festival structure or any single festival edition. The research project redounds to the recently formed festival industry with examination of the current European festivalscape including a complete festival directory of events dedicated to all artforms and their genre sets. It displays analysed data regarding their growth in historical outlook, the correlation between festivals with national and international concept, between festivals with competitive factor in comparisons with the events without awards. Furthermore, it provides information about the geographical distribution of the festivals by country of performance and urban or

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117 Inside/ Insight Festivals, 140.
rural locality, also the ratio between the artform based categories identifying the festival trends in Europe.

Is it possible to define the ideal festival and impose a golden rule on every festival equation? Is it possible to see the future of artistic festival events? Julian Stallabrass, paraphrasing the words of Arthur Danto, tells us that "a biennial 'is a glimpse of a transnational utopia'". This line of thought raises a number of questions in quest of polemics, research, and answers:

- What are the reasons for discontinuation of the no longer performed festivals?
- Is it possible for the festival to have a balancing role between the overproduction of cultural products in certain regions and the deficit of such products in other areas?
- What is the festival's position in cultural, entertainment, tourist, and festival industries?
- What is the effect of digitisation and hybridisation across all social spheres of activity, analysed from both a progressive and a regressive aspect of the festival entity?
- Is the threat of dehumanisation of the arts and of society real and how will they affect the festival?

These questions lead to the impact of the motive sources framing the artistic festival event, at the same moment applied to each individual festival formation. The properties of the entire festival coefficient vary depending on the changing parameters of each festival component. Inscribed into the scope of certain cultural models, the process of interaction with other variable configurations

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118 Stallabrass, *Art Incorporated*, 34.
(economy, politics, arts, science) additionally modifies its features. In this way the festival responds to the principles required from the subsystems of culture.

In accordance with Lotman’s theory, the mechanism of culture is characterised by continuous reproductive dynamics caused by repeated strengthening of the self-descriptive structures and the duration of their development. The synchronous status in the cultural meta-system is achieved through gradual development and moments of explosion – through moments of unpredictability.\textsuperscript{119}

\textsuperscript{119} Lotman, \textit{Culture and Explosion}. 
Dictionary definitions of the word “festival”

English:

- Festival n. 1589, a time of festive celebration, holiday, from earlier festival, adj., of a feast or holiday (probably before 1380); borrowed from Old French festival, festivel, and directly from Medieval Latin festivalis of a church holiday, from Latin festīvus festive; for suffix see – AL. The specialised meaning of a series of concerts, plays, films, etc., held at recurring periods (as a Mozart Festival or a Shakespeare Festival), is first recorded in 1857, originally in the sense of the celebration of an anniversary, such as a composer's or author's birthday.\textsuperscript{120}

- Festival a. & n. LME. [OFr. f. med.L. festivalis, f. as next: see – AL.] aj. 1. Of or befitting a feast or feast day. Now only attrib. & usu taken as n. LME. 2 joyful, merry. L16- L17.

B n. 1 A book containing an exhortation for each feast day. L15 - E17. 2 A (time of) festive celebration or merrymaking; a feast day. L16. B A (usu. Periodic) series of theatrical or musical performances, films, etc., of special importance. E19. 3= FETE n. lb. US. M19.

2 B. Tarkington People were gayest on New Year's Day; they made it a true festival. B Publishers Weekly The annual Shakespeare festival at Stratford-on-Avon.

Comb.: festival-day: on which a festival is held.\textsuperscript{121}

- Fes+ti+val n. a day or period set aside or feasting, esp. one of religious significance. 2. any occasion for celebration, esp. one which commemorates an anniversary or other significant event. 3. an organised series of special events and performances, usually in one place: a festival of drama. 4. Archaic. a time of revelry; merrymaking. 5. (modifier) relating to or characteristic of a festival. [C14: from Church Latin \textit{fēstivālis} of a feast, from Latin festivus FESTIVE].\textsuperscript{122}

In some Slavic languages, the first or the only definition is indicated as follows:

**Bulgarian:**

Фестивал — съществително име, мъжки род (тип 7)

1. Преглед на постиженията в определен вид изкуство. Музикален фестивал. Фестивал на художествената самодеятност.

2. Голям, масов обществен празник. Фестивал на младежта и спорта.\textsuperscript{123}

**Czech:**

Festival [-ty-] ~u m (6. j. ~u, ~e; 1., 4., 7. mn. ~y)

1. Review of the achievements in a particular art form. Music Festival. Festival of amateur art activities.

2. Large, mass public holiday. Festival of Youth and Sports.


\textsuperscript{122} Patrick Hanks, ed., \textit{Collins Dictionary of the English Language} (London & Glasgow: Collins, 1984), 537.

\textsuperscript{123} Моята библиотека, https://rechnik.chitanka.info/w/%D1%84%D0%B5%D1%81%D1%82%D0%B8%D0%B2%D0%B0%D0%BB, October 2017. (My translation).
organizovaná přehlídka uměleckých výkonů a výtvorů
filmový/hudební/pěvecký festival.¹²⁴

Festival- an organised review of art performances and artefacts, film / music / singing festival.

**Macedonian:**

Фестивал мн. Фестивали
Вид збор: Именка, машки род
Периодична културна приредба, смотра на уметноста.

Англиски: festival Албански: festival
Примери:
фестивал на забавни мелодии
фестивал на народни песни
филмски фестивал
цез фестивал.¹²⁵

Festival
Noun, masculine
Periodic cultural event, a parade of art.

English: festival Albanian: festival

Examples:
Festival of Pop Music
Festival of Folklore Songs
Film Festival

¹²⁵ Дигитален Речник на Македонскиот Јазик, http://www.makedonski.info/search/%D1%84%D0%B5%D1%81%D1%82%D0%B8%D0%B2%D0%B0%D0%BB, October 2017. (My translation).
Jazz Festival.

**Russian:**

Фестиваль, -я; м. [франц. festival] Массовое празднество, включающее в себя показ, смотр каких-л. видов искусства. Театральный ф. Музыкальный ф. Ф. искусства. <Фестивальный, -ая, -ое. Ф.ые дни. Ф. значок. Ф. конкурс.126

Festival- Noun, masculine [French festival] Mass celebration, including a display, review in different kind of arts: theatre festival, music festival. visual arts festival.

**Serbian:**

Фестивал (л. festum фр. festival),

1. велика свечаност са музиком; 2. повремена културна свечаност (позоришна, музика, кинематографска и сл.).127

Festival (Latin festum French festival),

1. Large celebration with music; 2. Occasional cultural ceremony (theatre, music, cinema, etc.).

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126 Справочно-информационный портал, http://gramota.ru/slovari/dic/?lop=x&bts=x&zar=x&ag=x&ab=x&sin=x&lv=x&az=x&pe=x&word=%D1%84%D0%B5%D1%81%D1%82%D0%B8%D0%B2%D0%BD %D0%BB%D1%8C, October 2017. (My translation).

127 Вокабулар, http://www.vokabular.org/?lang=sl&search=%D1%84%D0%B5%D1%81%D1%82%D0%B8%D0%B2%D0%BD%D0%BB&Submit=%D0%A2%D1%80%D0%B0%D0%B6%D0%B8, October 2017. (Automatic translation).
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