



CITY FESTIVAL – A TRADITIONAL CULTURAL EXPRESSION OF THE CREATIVE INDUSTRIES (THE CASE OF INTERNATIONAL CONTEMPORARY DANCE FESTIVAL “NEW BALTIC DANCE”)¹

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The article is based on theoretical overview on the subject of *festival* with its focus on special occasion having some unique aspect which is important to both the organizers and visitors of the festival. Second part of the article represents a case of International Contemporary Dance Festival. City festival is a traditional cultural expression of the creative industries. Creative city more rapidly develops through festival activities – creative cities use their creative potential in various ways: cultural activities, expressions, experiences, involvement of city inhabitants and visitors, presentation of city cultural heritage assets. A case study presented in the article is based on quantitative survey conducted during International Contemporary Dance Festival “New Baltic Dance” which took part in Vilnius 4–9 May 2010. Survey is designed for five key factors: choosing the festival, frequency of festival visits in Vilnius, transportation type visitors have arrived to the festival, channel visitors have found information about the festival, expenses during the festival period (including entrance ticket, overnight if needed, etc.), and each variable correlation between age, gender and education. Survey also includes fact-finding questions as destination festival visitors have arrived from and if festival visitors have used hotel services. While comparing goals of festival organizers and survey results, a conclusion is made that “New Baltic Dance” is a part of Vilnius city creative industries, meeting aims of the capital city and also of other Lithuanian cities and peripheries, attracting university graduates who have high demand for contemporary culture expressions and interest in contemporary dance process. On the other hand, festival visitors almost have no direct demand for better city tourism infrastructure and their economic input to the city development is very low.

Keywords: city, contemporary dance, creative industries, festival.

¹ The article is based on and is a fragment of Vilnius Creative Industries Mapping Document initiated and funded by Vilnius City Municipality in 2010. For methodology used in this article, see *The Map of Vilnius Creative Industries* (Černevičiūtė et al. 2010).

Introduction

A festival from the Latin word *festivus* describes an event, mostly staged by a local community, city, government, which concentrates on special occasion and celebrates some unique aspect important to both the organizers and visitors of the festival. According to Richard Prentice and Vivien Andersen (Prentice, Andersen 2003: 10), within the historic setting of the city, the overt tourism product becomes temporarily dramatic and carnivalesque. Previously among many confessors of different religions, a festival was a set of celebrations in honor of gods and/or goddesses. A fact of a feast and a festival is historically interchangeable. Previously when used as in the meaning of a festival, it most often refers to a religious festival rather than a cultural or other kind of modern festival. The word *fest* derives from Middle English, from Middle French word *festivus*. A festival during the Middle Ages was described as liturgical holiday, and the word *feste* with its meaning comes from Middle English and Middle French. Meanwhile, anyhow, a festival is a special occasion of feasting; it might also refer to religious celebration. Ancient festivals were also religious but sometimes celebrating victory against enemies. When feasts occurred, they were either determined by lunar cycles or the ancient calendars. Nowadays the people celebrate and participate in many different types of festivals as New Year, Easter, Shrove Tuesday. These events and celebrations offer a sense of belonging to religious, social, or geographical groups.

Nowadays modern festivals focus on cultural, image, artistic, traditional, social aspects. Various topics seek to inform society members of particular event, fact, process. According to Prentice and Andersen (Prentice, Andersen 2003: 26), arts festivals have now been developed in many European cities, music and dance are international in the sense that they do not depend upon language proficiency, in contrast to a drama. The Festival succeeds through its intensity, excellence and reputation, not that it is unique. In the past times festivals were events when the elderly generation shared life, cultural and ethnic experiences and transferred certain knowledge to the younger generation. Nowadays there are numerous types of festivals in the world. They are accepted by the organizers and society in different ranking categories. According to Vijayendra Rao (Rao 2001: 20), they (festivals) are, thus, an important public good. Since festivals are expensive events that depend upon contributions from, and the participation of, members of the community, they suffer from a potential free rider problem. According to So Yon Lee, James F. Petrick and John Crompton (Lee *et al.* 2007: 410), perceived service quality not only had a direct significant effect on visitors' behavioral intentions, but also it was a better predictor of perceived service value than the four other dimensions of perceived service value (i.e. emotional response, monetary price, behavioral price and reputation). Choong-Ki Lee, Yong-Ki Lee and Bruce E. Wicks (Lee *et al.* 2004: 69) state that segmenting festival markets and understanding their characteristics based on motivations will be important for successful festival and event managers in the future. Competitive forces will require that managers understand and monitor participants' needs and satisfaction while promoting event features in their marketing strategies.

Historic feasts often provided a means for unity within family, it played an important role for young people to find mates. Important types of seasonal festivals were

those related with the agricultural seasons. Certain nations celebrate their own festival to commemorate significant historical events, e.g. Independence Days. According to Michelle Duffy (Duffy 2000: 52), the festival can be seen as a site of intensification, with links and connections within and beyond the locality in which it is held.

Creative Economy Report (Creative Economy Report 2010: 12) suggests an idea of creative city development through festival activities: creative cities use their creative potential in various ways. Some function as nodes for generating cultural experiences for inhabitants and visitors through the presentation of their cultural heritage assets or through their cultural activities in the performing and visual arts. Some, such as Bayreuth, Edinburgh or Salzburg, use festivals that shape the identity of the whole city. As states the *Creative Economy Report (Creative Economy Report 2008: 14)*, cultural heritage is identified as the origin of all forms of arts and the soul of cultural and creative industries. It is the starting point of this classification. Associated with heritage is the concept of “traditional knowledge and cultural expressions” embedded in the creation of arts and crafts as well as in folklore and traditional cultural festivities. This group is therefore divided into two sub-groups: (1) traditional cultural expressions: arts and crafts, festivals and celebrations; and (2) cultural sites: archaeological sites, museums, libraries, exhibitions, etc. The article is focused on the first subgroup of the cultural heritage and represents cultural, artistic, social form of city festival.

The case of International Contemporary Dance Festival “New Baltic Dance”

International Contemporary Dance Festival “New Baltic Dance” during 14 years (since 1997) of its existence has grown up into one of the main and most prestigious dance festivals in the Baltic Sea region. According to *Lithuanian Dance Information Center (Lithuanian Dance Information Center 2010)*, the first event in 1997 gathered participants mostly from the post-Soviet countries where contemporary dance had been only starting. Since then the number of guest countries increased – festival has presented companies from all Nordic and Baltic countries, UK, France, Germany, Italy, Belgium, Israel, Canada, Slovenia, Russia, Belarus, Kazakhstan, Poland, Switzerland, Senegal. Program of the festival consists both from well established companies (*La La La Human Steps, Cullbergballet, Aterballetto, Kibbutz Contemporary Dance Company, Random Dance Company, Russell Maliphant, Ariadone/Carlotta Ikeda, Ballet de Lorraine*, etc.) with famous productions and new young companies/choreographers with experimental works. One of principles of festival is to present the newest productions (usually not more than 12 months old), thus the event is open for premieres, post-premieres, and pre-premieres. The festival also provides the possibility for Lithuanian choreographers to show their newest creations and pieces.

Audience survey and data analysis

A case study is based on quantitative survey conducted during International Contemporary Dance Festival “New Baltic Dance” which took part in Vilnius 4–9 May 2010.

The sample was obtained during the festival period. In total 218 respondents have participated in survey². Festival events took place in Dance Theatre of the National M. K. Čiurlionis School of Arts, Arts Printing House, and Lithuanian National Drama Theatre. Ticket prices in the year 2010 varied from 20 Lt to 60 Lt. In total during the festival there were 13 events held during which there performed artists from Lithuania, France, Germany, Belgium, Denmark, UK, Finland, Sweden, Norway, Italy, The Netherlands.

Survey is based on five key factors: choosing the festival, frequency of festival visits in Vilnius, transportation type visitors have arrived to the festival, channel visitors have found information about the festival, expenses during the festival period (including entrance ticket, overnight if needed, etc.), and each variable correlation between age, gender and education. Survey also included fact-finding questions as destination festival visitors have arrived from and if festival visitors have used hotel services.

Destination festival visitors have arrived from has shared as follows: 19% have arrived not from Vilnius, 81% – from Vilnius (Fig. 1).

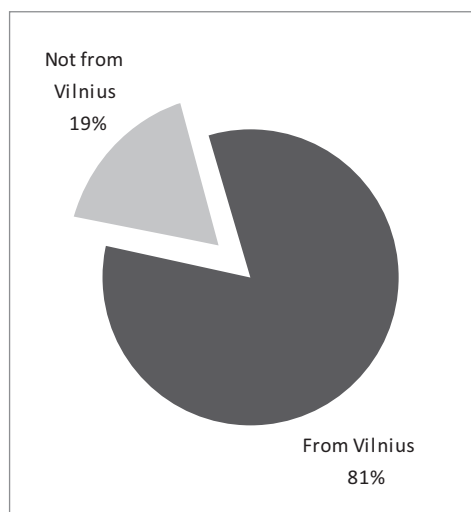


Fig. 1. Destination festival visitors have arrived from

Analyzing demand for using hotel services during the festival 71% respondents have answered they did not use hotel services, after the festival they returned back home; 5% used hotel services, also 5% have used hostel or guest house services, 20% have stayed at friend's or family place (Fig. 2).

² Acknowledgments to Elinga Noreikaitė, Alvina Žižytė, and other Creative Industries students from Vilnius Gediminas Technical University for assistance and technical support while conducting survey.

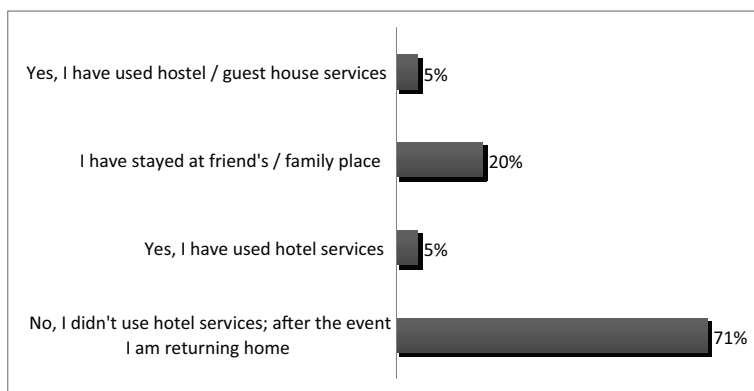


Fig. 2. If festival visitors have used hotel services

Key factors of choosing this particular festival among other festivals: 67% have chosen it due to its format, 32% due to participants, 9% due to performing Lithuanian celebrities, 24% due to performing foreign celebrities, 5% due to event location, 23% due to ticket price and recommendations, 11% due to other reasons (Fig. 3).

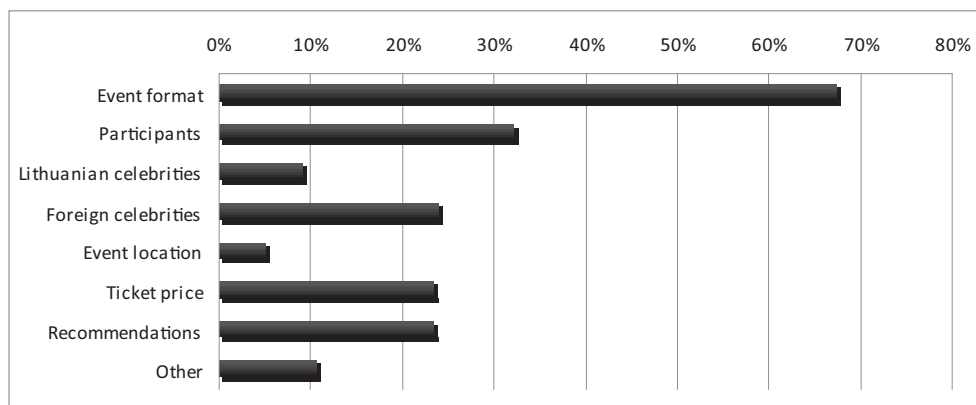


Fig. 3. Key factors of choosing the festival

There is correlation between festival selection and age: due to event format, participation of celebrities, ticket price, recommendations festival was mostly chosen among respondents of 19–25 age group, due to participants was mostly chosen among respondents of 26–35 age group (Fig. 4).

There is a strong correlation between festival selection and gender: festival visit due to event format, participants, participation of Lithuanian and foreign celebrities, event location, ticket price, recommendations, and other were mostly chosen among female respondents (Fig. 5).

There is a correlation between festival selection and education: festival visit due to Lithuanian and foreign celebrities participation, ticket price, recommendations were mostly chosen among university graduates (Fig. 6).

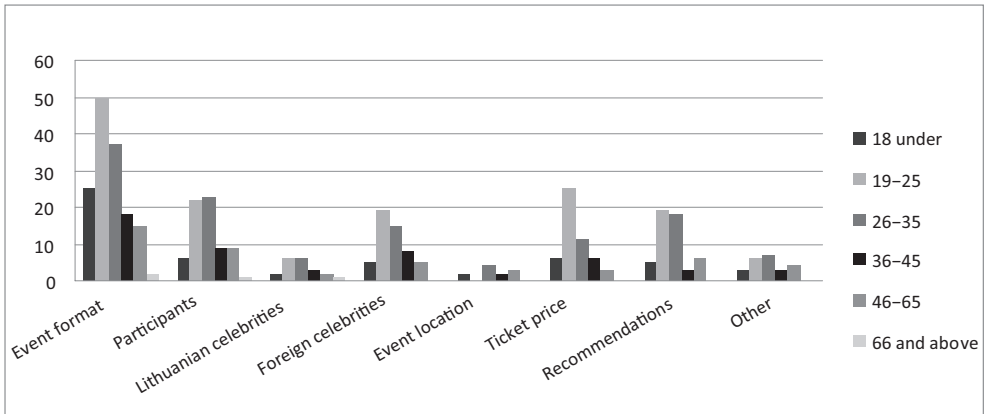


Fig. 4. Correlation between festival selection and age

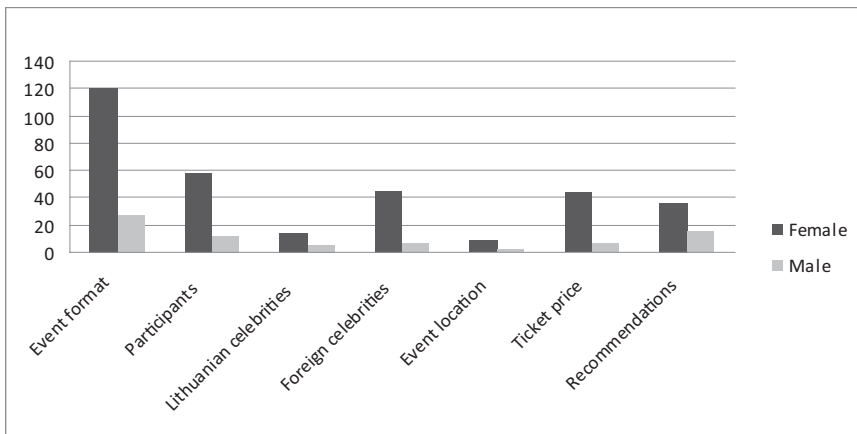


Fig. 5. Correlation between festival selection and gender

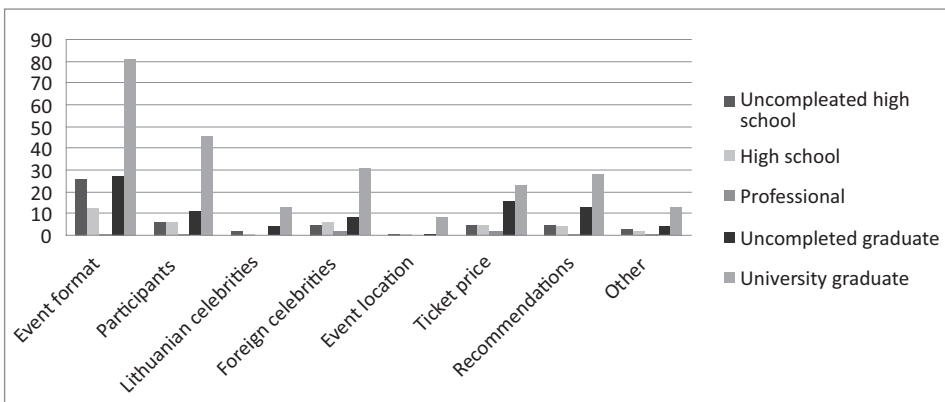


Fig. 6. Correlation between festival selection and education

Frequency of festival visits in Vilnius was ranked as follows: 48% have indicated that they visit festivals 2–5 times a year, the first visit is to 5%, 11% visit once a year, 32% – more than 5 times a year, 4% could not answer the question (Fig. 7).

There is a strong correlation between frequency of festival visits and age. Respondents of 26–45 age group visit festivals more often than 5 times a year in general (Fig. 8).

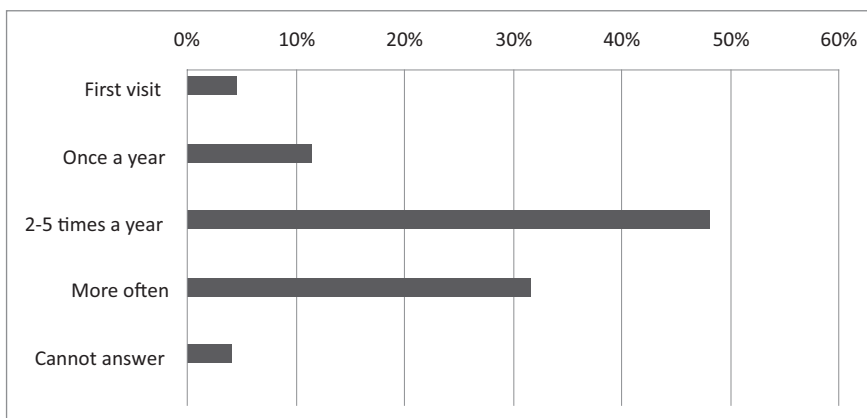


Fig. 7. Frequency of festival visits in Vilnius

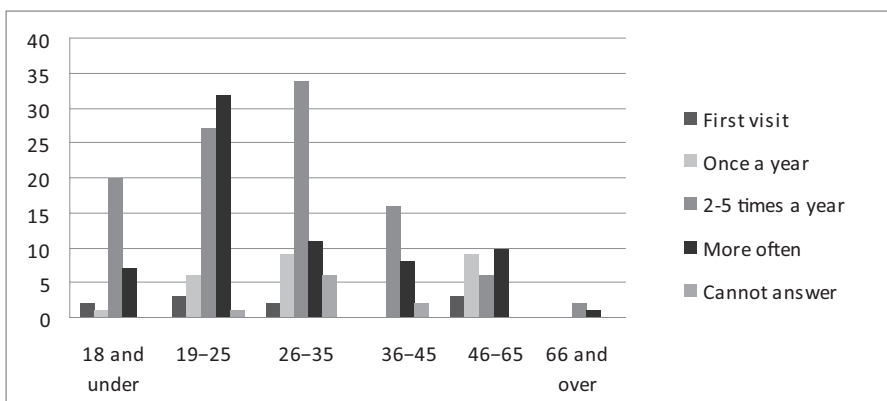


Fig. 8. Correlation between Vilnius festival visits and age

Correlation between Vilnius festival visits and gender shows that females are 8 times more active than males visiting city festivals 2–5 times a year (Fig. 9).

Correlation exists between Vilnius festival visits and education. Most of respondents (63%) who are university graduates visit festivals 2–5 times a year. 36% of respondents who are university graduates visit festivals more often than 5 times a year. Pretty active group is not completed high school: 19% of them have indicated that they visit Vilnius festivals 2–5 times a year. Least active are groups holding high school and professional education (Fig. 10).

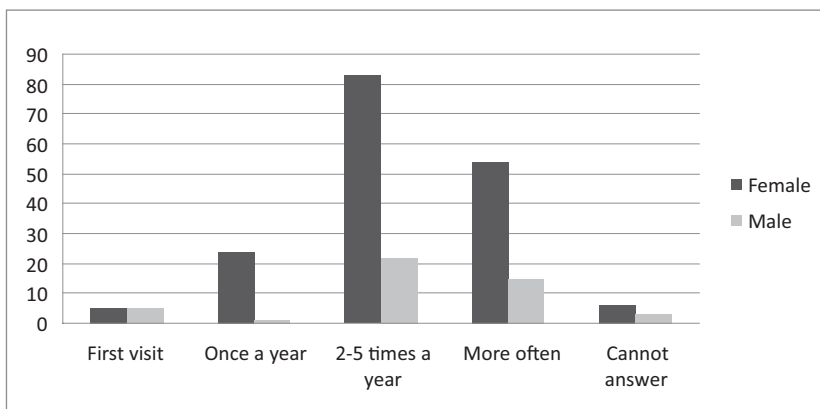


Fig. 9. Correlation between Vilnius festival visits and gender

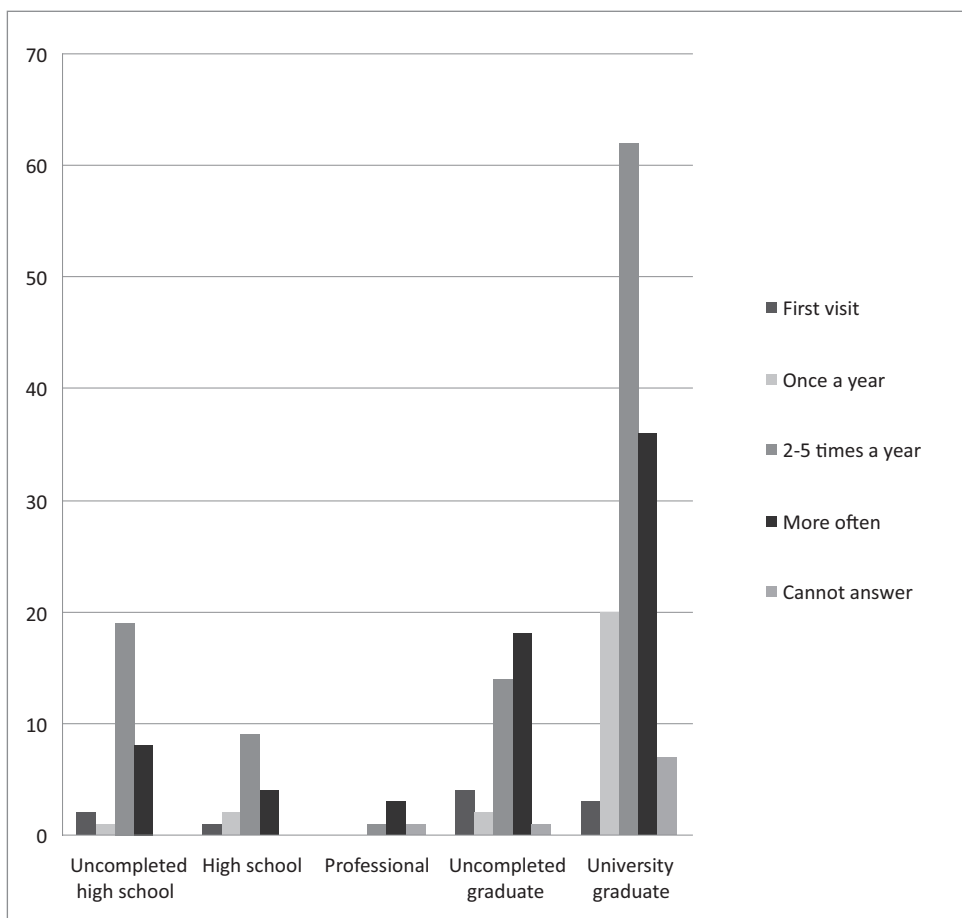


Fig. 10. Correlation between Vilnius festival visits and education

80% of respondents live in Vilnius, other 20% – have arrived from other cities and reached the festival as follows: 7% by own transportation, 5% by bus, 4% by train, and the rest 4% have used other ways (Fig. 11).

There is a correlation between transportation type visitors have arrived to the festival and age. Most respondents in each age group have arrived or live in Vilnius. Transportation type share to reach the festival among all age groups is pretty identical (Fig. 12).

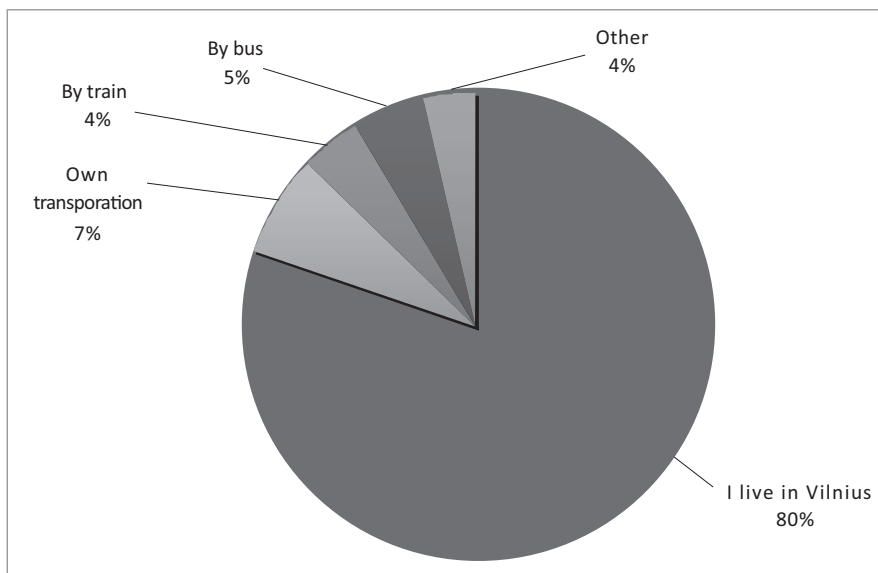


Fig. 11. Transportation type visitors have arrived to the festival

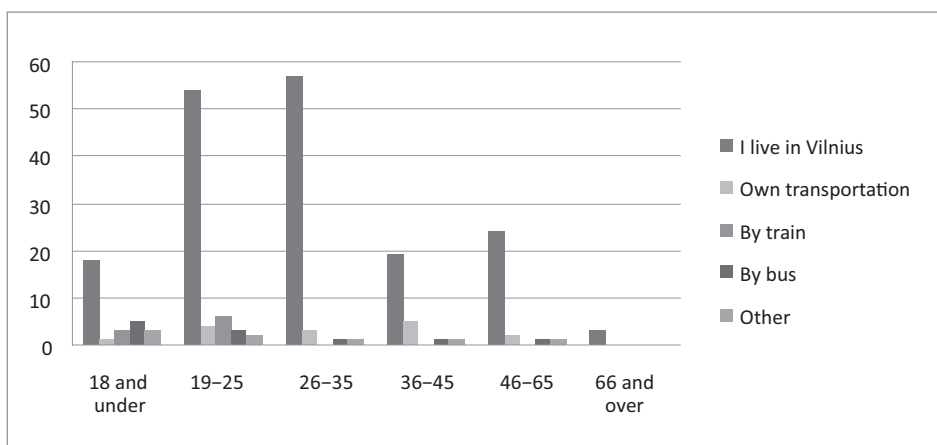


Fig. 12. Correlation between transportation type visitors have arrived to the festival and age

There is a correlation between transportation type visitors have arrived to the festival and gender (Fig. 13).

There is a correlation between transportation type visitors have arrived to the festival and education (Fig. 14). Major group of respondents in every education category came from or live in Vilnius.

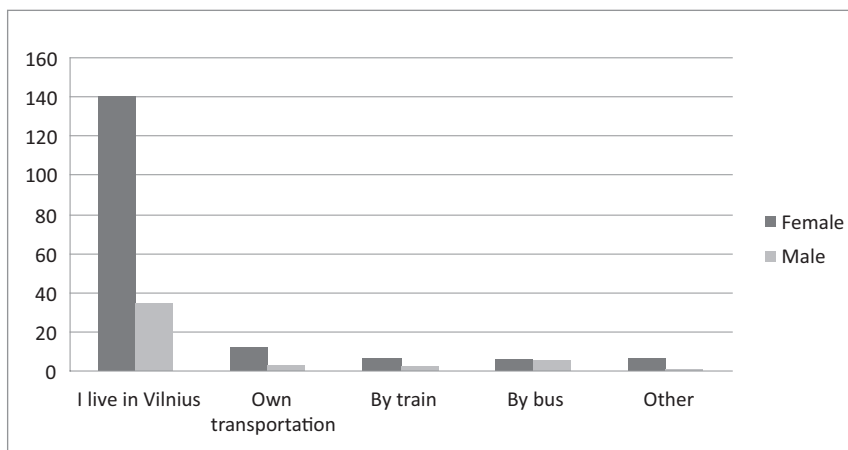


Fig. 13. Correlation between transportation type visitors have arrived to the festival and gender

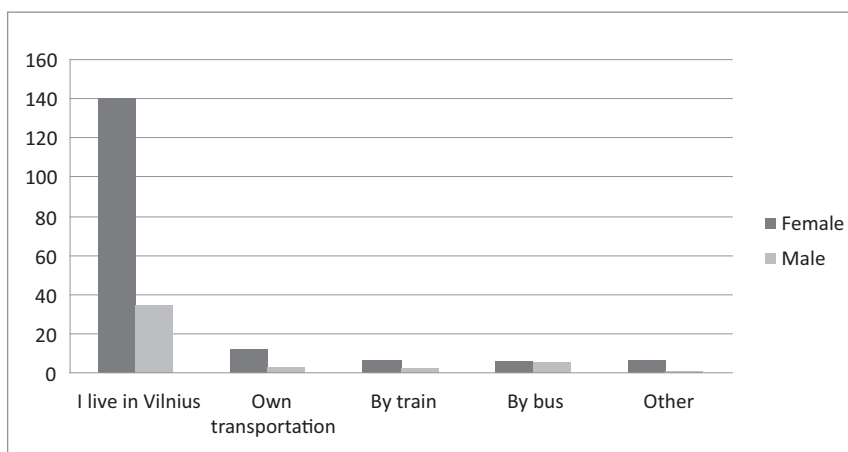


Fig. 14. Correlation between transportation type visitors have arrived to the festival and education

Rating channels visitors have found information about the festival the most popular is word of mouth (45%) which means festival audience has strong positive opinion and recommend the festival to their family or fellows. An important channel is Internet (36%), press (21%), television (13%). 12% of respondents have visited the festival because their family or friends are participating in festival events (Fig. 15).

Channel visitors have found information about the festival and age correlates as follows: in all age groups the most popular channel is word of mouth, secondly, is Internet (Fig. 16).

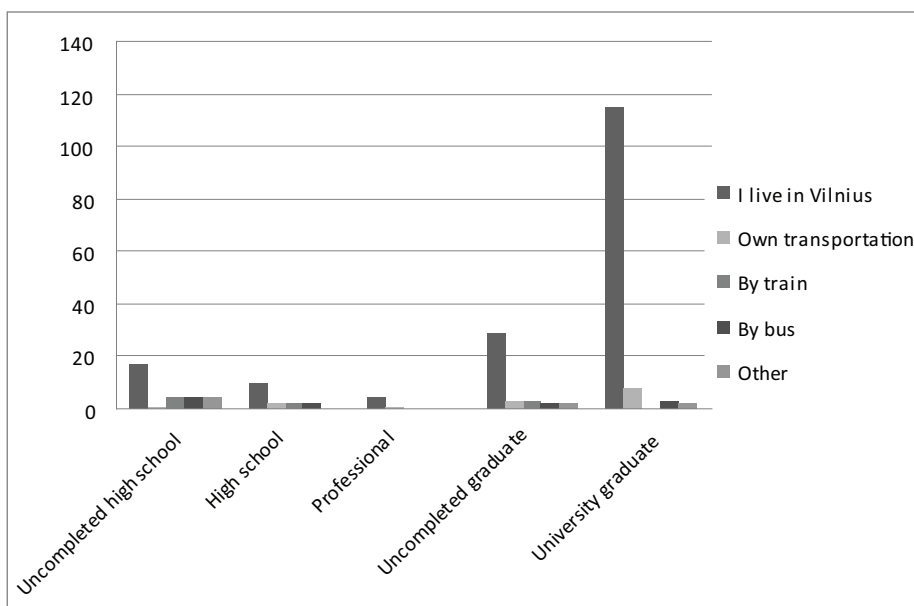


Fig. 15. Channels visitors have found information about the festival

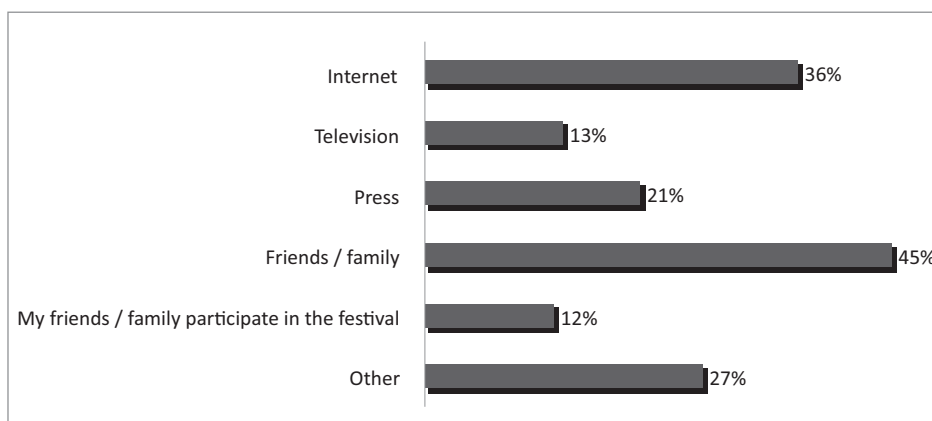


Fig. 16. Correlation between a channel visitors have found information about the festival and age

There is a correlation between a channel visitors have found information about the festival and gender. As in survey there participated 3.5 times more females than males, therefore all information channels were marked accordingly more by females than by males (Fig. 17).

There is a correlation between a channel visitors have found information about the festival and education (Fig. 18).

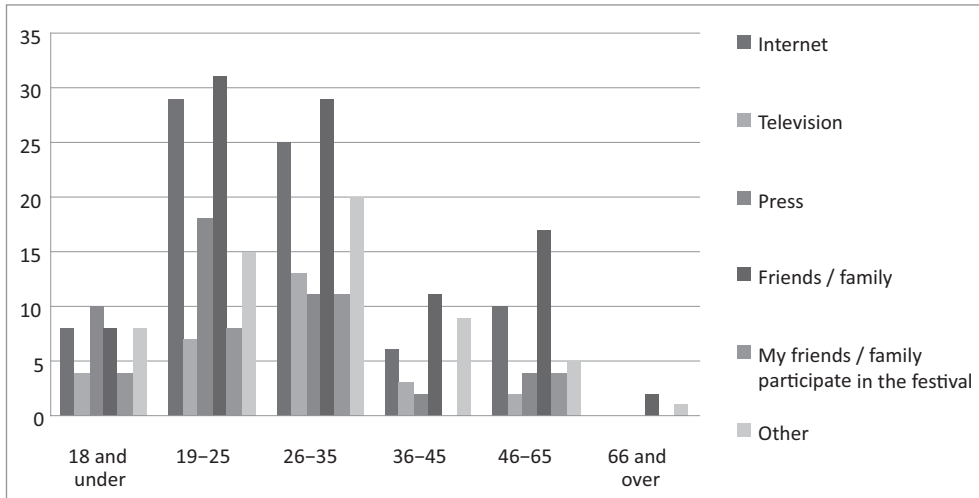


Fig. 17. Correlation between a channel visitors have found information about the festival and gender

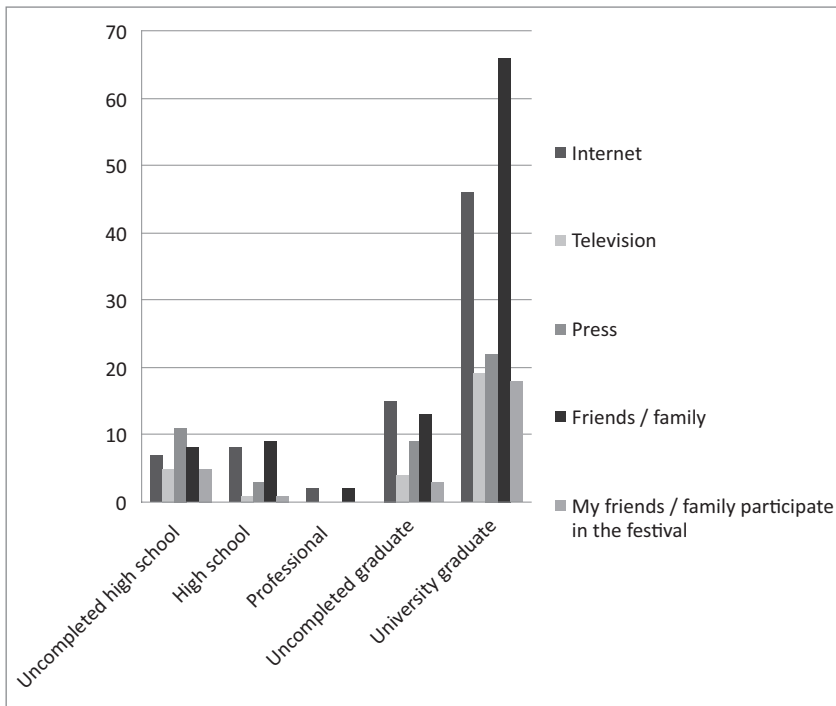


Fig. 18. Correlation between a channel visitors have found information about the festival and education

Expenses during the festival period (including entrance ticket, overnight if needed, etc.) are presented in Fig. 19.

There is a correlation between expenses during the festival period and age (Fig. 20).

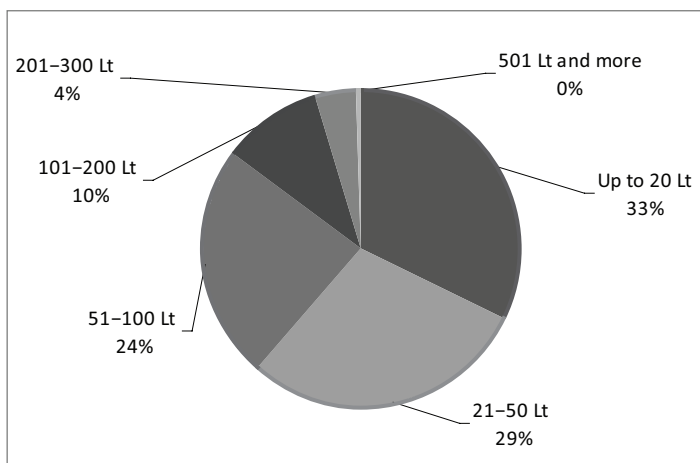


Fig. 19. Expenses during the festival period (including entrance ticket, overnight if needed, etc.)

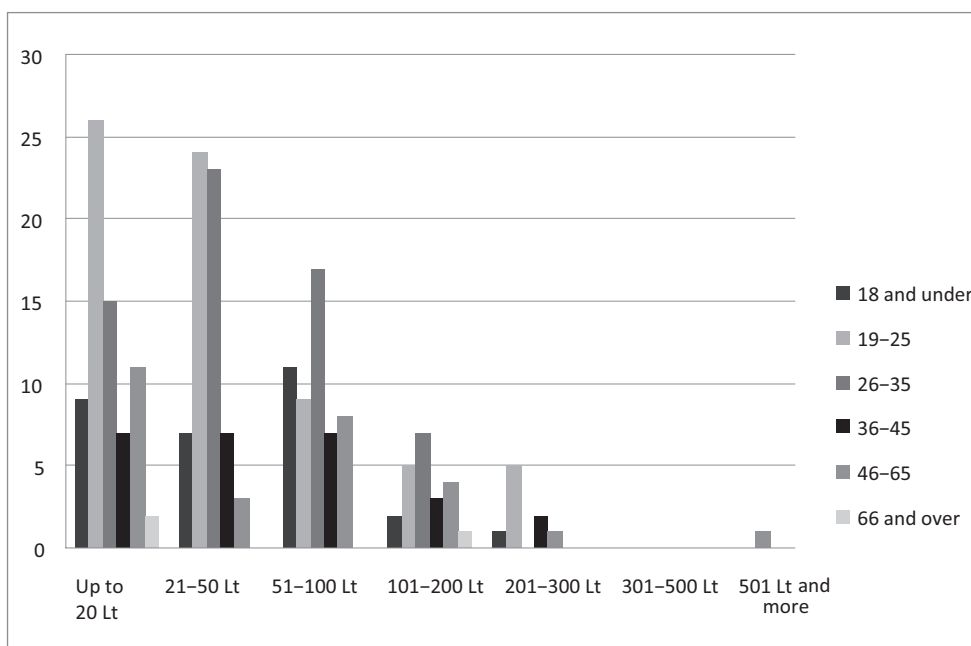


Fig. 20. Correlation between expenses during the festival period and age

There is a correlation between expenses during the festival period and gender (Fig. 21).

There is a correlation between expenses during the festival period and education (Fig. 22).

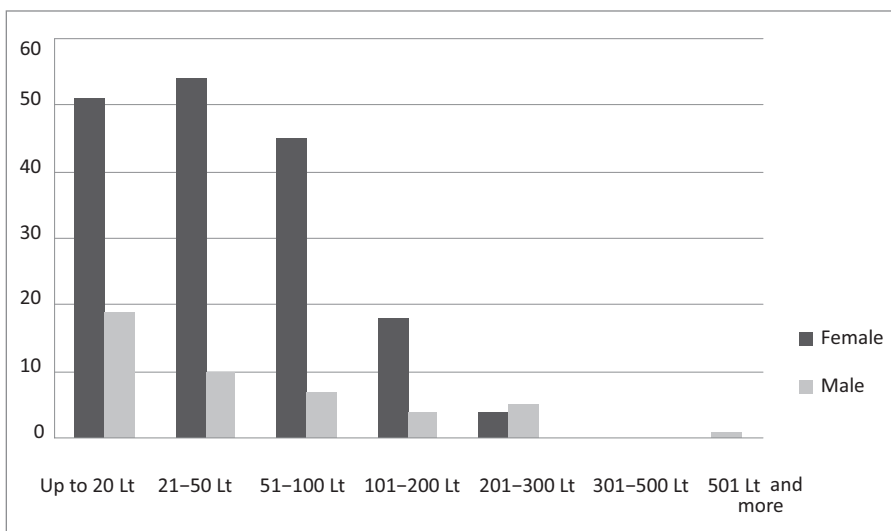


Fig. 21. Correlation between expenses during the festival period and gender

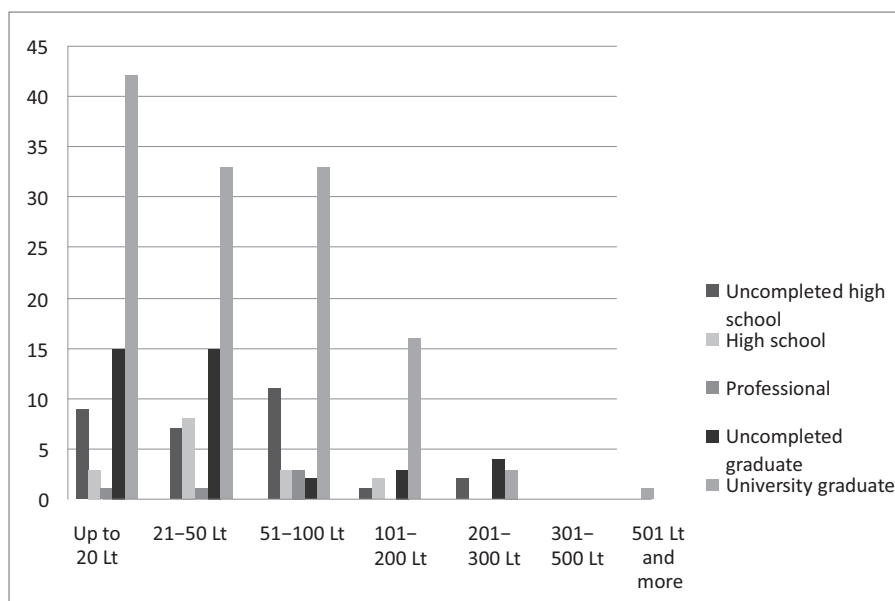


Fig. 22. Correlation between expenses during the festival period and education

Audience age share is as follows: most part of audience is of 19–25 age group (32%), little less is of 26–35 age group (28%), age group of 18 and under is 14%, age group of 46–65 is 13%, age group of 36–45 is 12%. 1% is 66 and over (Fig. 23).

Gender share is uneven – 79% are females, 21% – males. Festival popularity among females is more than 3.5 times higher than among males (Fig. 24).

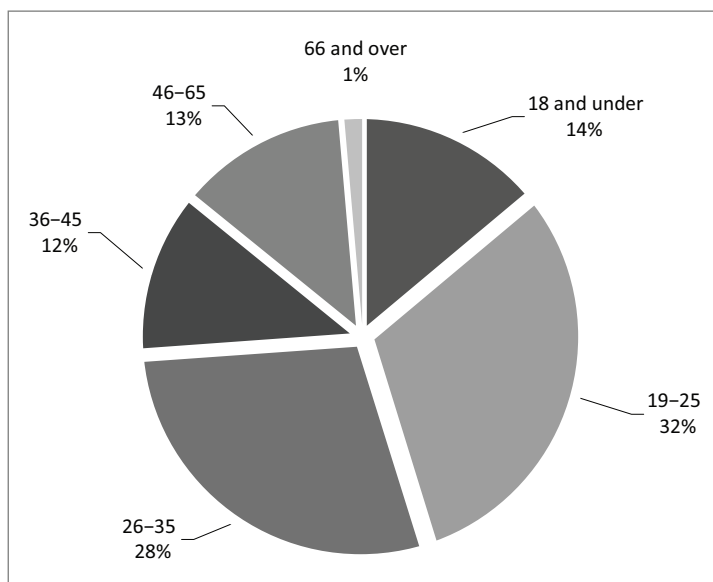


Fig. 23. Age share

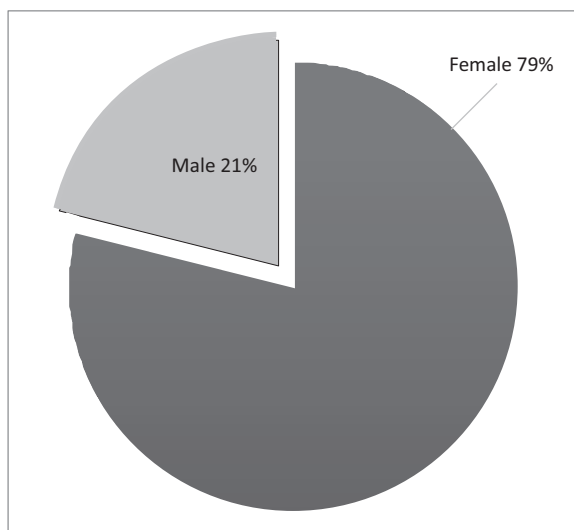


Fig. 24. Gender share

Education share is uneven – 59% of the respondents are university graduates, 18% – hold uncompleted university degree, 14% – are from uncompleted high school, 7% – are still in high school, and 2% – hold professional education (Fig. 25).

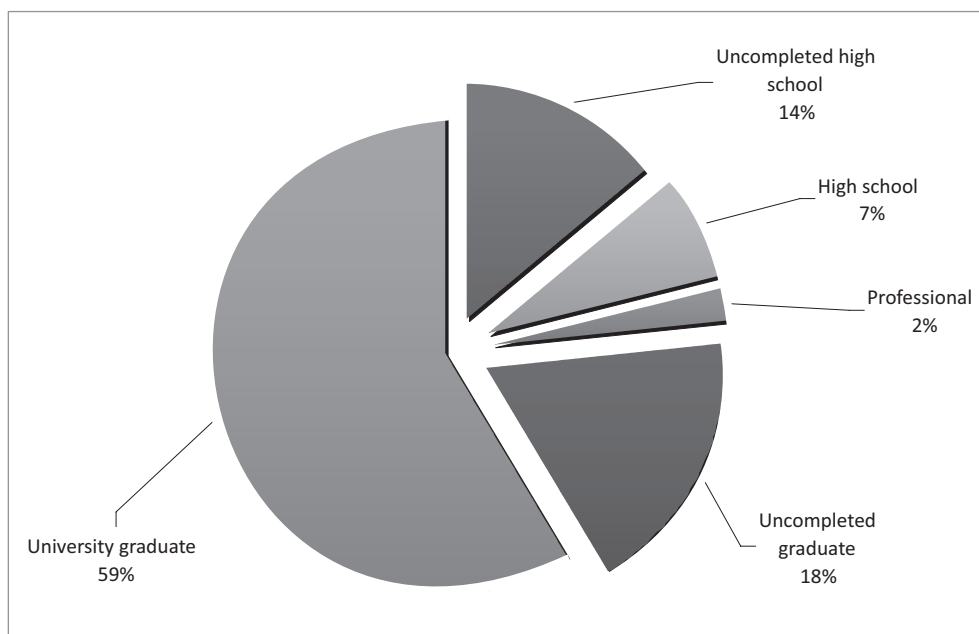


Fig. 25. Education share

According to 216 respondents their profession/activities were brought to 27 areas. Among artists there were most representatives from music, performing, dance sectors; among managers – from general management, culture management sectors; 24 respondents have indicated themselves as high school pupils, 31 – university students; also there were representatives from variety of areas as economics, finance, education, service, design, law, communication, medicine, architecture, business, mathematics, philology, science, culture, biology, engineering, psychology, sociology, governmental service, and other.

Conclusions

A fact of a feast and a festival are historically interchangeable. Historically when used as in the meaning of a festival, most often refers to a religious festival rather than a cultural or other kind of modern festival. Nowadays modern festivals focus on cultural, image, artistic, traditional, social aspects. The presented case is focused on the first subgroup of the cultural heritage and represents cultural, artistic, social form of city festival.

International Contemporary Dance Festival “New Baltic Dance” is the supreme such format event in the Baltics. Festival, holding more than decade tradition and experience, is a part of Vilnius cultural life. Festival is popular among specific representatives of dance art community of both active and arts oriented individuals.

“New Baltic Dance” case aim is twofold – to conduct a survey during which audience share would be evaluated (socio-demographic indicators, represented professions, audience structure, information about the festival channels, expenses and input to cultural and economic life of the city) and use the model of the city festival to present a festival itself as a traditional cultural expression of the cultural creative industries.

“New Baltic Dance” is visited more by females than by males, main audience representative is holding a graduate degree, but on the other hand, pretty active are high school pupils. The most popular information channel is word of mouth – this feature represents a fact that the festival has earned solid standing among culture consumers. Most part of festival visitors are of 19–35 age group. Most part of visitors chooses particular festival due to event format. One visitor approximately spends 20 to 50 Lt per person.

According to festival organizers, main goal of the festival is to introduce Lithuanian audience with a contemporary dance process, taking part in Lithuania and abroad, to present trends of dance development, and to encourage Lithuanian choreographers to search for new ideas, expressions, influence Lithuanian dance expansion and diversity.

Comparing goals of festival organizers and survey results, a conclusion might be proposed that “New Baltic Dance” is a part of Vilnius city creative industries, meeting aims of the capital city and other cities and peripheries, attracting university graduates who have demand for contemporary culture expressions and interest for contemporary dance process. On the other hand, the presented festival visitors almost have no direct demand for better city tourism infrastructure and economic input to the city is very low.

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MIESTO FESTIVALIAI – TRADICINĖ KULTŪRINĖ KŪRYBINIŲ INDUSTRIJŲ RAIŠKA (TARPTAUTINIO ŠIUOLAIKINIO ŠOKIO FESTIVALIO „NAUJASIS BALTIJOS ŠOKIS“ ATVEJIS)

Rasa Levickaitė

Santrauka

Straipsnyje pristatoma miesto festivalių kaip tradicinės kultūrinės kūrybinių industrijų raiškos koncepcija. Teorinė dalis grindžiama festivalio objekto analize, festivalio kilmės, poveikio, unikalumo ir svarbos bendruomenės nariams, miesto, šalies gyventojams ir svečiams apžvalga. Antroji straipsnio dalis skirta tarptautinio šiuolaikinio šokio festivalio „Naujasis Baltijos šokis“ atvejo analizei. Kaip manoma, kūrybinis miestas kur kas greičiau plėtojasi per festivalių veiklas – kūrybiniai miestai naudoja savo kūrybinį potencialą įvairiausiais būdais: plėtodamos kultūrinės veiklas, ekspresiją, patirtis, įtraukdamos miestelėnus ir miesto svečius, pristatydamos miesto paveldą. Straipsnyje pristatomas atvejis yra kiekybinio tyrimo fragmentas, atliktas tarptautinio šiuolaikinio šokio festivalio „Naujasis Baltijos šokis“ metu 2010 m. gegužės 4–9 d. Tyrimą grindžia šie pagrindiniai veiksniai: priežastys, lėmusios tiriamojo festivalio pasirinkimą; apsilankymo Vilniuje organizuojamuose festivaliuose dažnis; būdas, kaip žiūrovai pasiekė festivalį; kanalas, per kurį žiūrovai sužinojo apie festivalį; išlaidos, kurias patyrė festivalio žiūrovai (įskaitant bilietus į renginius, nakvynės mokesčius ir kt.). Tirta kiekvieno kintamojo koreliacija su sociodemografišiais rodikliais – amžiumi, lytimi ir išsilavinimu. Į tyrimą taip pat buvo įtraukti klausimai apie miestą, iš kurio atvyko žiūrovai, ir ar buvo pasinaudota viešbučių paslaugomis festivalio metu. Lyginant festivalio „Naujasis Baltijos šokis“ organizatorių siekius ir tyrimo rezultatus, darytina išvada, kad šis festivalis yra Vilniaus miesto kūrybinių industrijų dalis, jis atitinka sostinės ir šalies periferijos kultūros gyvenimo poreikius, pritraukia aukštąjį išsilavinimą turinčią auditoriją, siekiančią pažinti ir patirti šiuolaikinės kultūros išraiškas, besidominčią šiuolaikinio šokio procesu. Kita vertus, tiriamo festivalio žiūrovai neformuoja poreikio geresnei miesto infrastruktūrai plėtoti ir daro mažą indėlį į miesto ekonomikos augimą.

Reikšminiai žodžiai: miestas, šiuolaikinis šokis, kūrybinės industrijos, festivalis.

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