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## FESTIVAL TOURISM – THE CONCEPT, KEY FUNCTIONS AND DYSFUNCTIONS IN THE CONTEXT OF TOURISM GEOGRAPHY STUDIES

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### **Festival tourism – the concept, key functions and dysfunctions in the context of tourism geography studies**

Festivals are a rapidly developing phenomenon, which is why they are frequently studied in different sciences. They play a major role in the development of tourism; therefore it is important to conduct a comprehensive study of festivals within the framework of tourism geography. Travel to visit a festival may be treated as a separate type of tourism called festival tourism. It has a substantial influence on the tourist space. If the impacts are positive, they are referred to as functions. There are also negative impacts described as the dysfunctions of festival tourism. The aim of this article is to compensate for the shortage of geographical works concerning festival tourism. The author's intention is to present festivals as an object of study in tourism geography, to provide the definition of festival tourism, as well as to establish its main impacts on the tourist space (tourism functions and dysfunctions).

**Key words:** festivals, festival tourism, tourism geography, tourism functions and dysfunctions, festivalization.

### INTRODUCTION

The article is devoted to festivals and their role in tourism. First, it should be said what events can be regarded as festivals. In a joint work by Polish and Slovak geographers (Cudny et al. 2012), the authors list the basic features of festivals: they are varied, uncommon events, unconnected with work, they celebrate elements significant in the life of a given community, consolidating it, they are often related to the culture and religion of local communities, they often consist of many different social and cultural events, they are often regular events connected with art and culture. Sometimes they are combined with competitions.

In a report on non-metropolitan festivals, presented by Australian geographers, we find an interesting definition of the festival (Gibson and Stewart 2009, p. 6): in order for an event to be called a festival, it "... had to meet at least one (and preferably more than one) of the following criteria: use of the word 'festival' in the event name; it being an irregular, one off, annual or biannual event; emphasis on celebrating, promoting or exploring some aspect of local culture, or being an unusual point of convergence for people with a given cultural activity, or of a specific subcultural identification". Festivals are closely connected with people and broadly understood human culture. Therefore, they are studied in sciences like sociology, anthropology and human geography. As regards the last of the disciplines, festivals are studied as part of cultural, urban and tourism geography.

Festivals attract tourists and create festival tourism. Tourists are attracted by many elements, the most important of which seems to be interesting, sometimes exotic culture, presented during the events (Quinn 2010). Besides, tourists want to attend events of unusual atmosphere, meet people of similar interests, and learn more about the world.

Due to the fact that festivals generate tourist traffic, they have an influence on a number of elements of the surrounding space. In this context, we may identify a separate type of space, called tourist space. As festival tourism modifies the physical, social and economic aspect of space, festivals are also the object of study in tourism geography. Currently, in the countries of Central and Eastern Europe, festivals are visibly developing and the significance of festival tourism is rising. At the same time, researchers, even those who represent tourism geography, are not showing any particular interest in these issues.

The aim of this article is to compensate for the shortage of geographical works concerning festival tourism. The author's intention is to present festivals as an object of study in tourism geography, to provide the definition of festival tourism, as well as to establish its main impacts on the tourist space (tourism functions and dysfunctions).

#### THE PLACE OF FESTIVAL TOURISM IN TOURISM GEOGRAPHY STUDIES

One of the phenomena typical of the post-industrial phase, currently dominating in the developed countries, is the rapid development of tourism. A concise definition of tourism was proposed for example by Liszewski (1995, p.94), who defined it as a "spatial, socio-cultural and economic phenomenon, in which people voluntarily and temporarily change their place of residence for recreational and cognitive purposes, as well as in order to gain intellectual and emotional experience". Tourism has many positive consequences, such as generating income, or improving the standard of the tourists' and local inhabitants' lives. The increasing tourist function leads to the development of tourist infrastructure including hotels. This development often co-occurs with an inflow of foreign investments and generation of new jobs in the service sector (Bučeková 2007). This, however, also creates threats, such as elevated levels of pollution. Moreover, tourism may have a negative influence on local communities. The inhabitants of areas which are very popular with tourists may find themselves under pressure to meet visitors' expectations. Sometimes conflicts and tensions arise between tourists and the residents (Matlovičová 2010, Matlovičová et al. 2012).

Tourism has an influence on space, which is why it undergoes geographical analysis. Liszewski (1995) identified five main types of space analysed in geographical studies: geodesic (depicted on maps and plans), geographic (concerning the earth surface), economic (established by the economic relations generated by human activity), socio-economic (it is an extension of the economic space, including the social element), and social (a subjective, imagined space; includes the sphere of motivations and individual and group behaviours).

A concept discussed by many authors is the tourist space – a separate sub-type of geographical space, which is connected with tourist activity (Liszewski

1995, Lisowski 2003 and Włodarczyk 2009). According to Liszewski (1995, p. 94), tourist space is a “functionally distinctive part of the geographical space, consisting of the natural elements of the Earth’s crust (natural environment), permanent effects of human activity in this environment (economic environment), as well as the human environment in the social sense. Tourist space understood in this way is a functionally distinct subspace of geographical and social space, and the motives to create and develop it include the needs for recreation, cognition / learning and experiencing, which are attributes of contemporary man’s tourism”.

Włodarczyk (2009) identifies four elements of tourist space: natural heritage (including elements created by nature and constituting the tourist assets of a given area), cultural heritage (including the tourist resources of a given area created by people within a given space), infrastructure, or the area’s tourism-related resources, which supplement the natural elements and make the tourist offer more attractive, and people as the subjects of tourist space, undertaking certain tourist activities. They organize tourist space and undertake economic activities in it.

A part of tourist space is also the cultural heritage, which implies non-material elements, including cultural events, such as festivals. Such events not only generate tourist traffic which affects tourist space, but are also elements of this space.

The high spatial differentiation of tourism and its significant influence on nature, culture and society are the reasons why tourism is studied in geography, to be precise – in tourism geography as a separate field of human geography (Bučeková and Otrubová 2001). As a very complex phenomenon, tourism is divided according to different criteria. If the criterion is the tourists’ motivations, the types of tourism include: sightseeing, qualified, health, motivational, business, congress, marine, ethnic, Polish diaspora (Polonia), social, alternative, religious-pilgrimage, cultural, local, rural, weekend, urban (Gaworecki 2007).

Festivals play an important role in tourism. Many authors (e.g. De Bres and Davis 2001, Kowalczyk 2001, Gotham 2005, Markwell and Waitt 2009, Cudny 2011, Cudny and Rouba 2011, Markova and Boruta 2012) believe that festivals are tourist assets. Moreover, festivals are also treated as tourist products (Cudny 2006, Kaczmarek et al. 2010 and Cudny et al. 2011).

In Getz’ works (2008 and 2010), the tourism where the aim is to attend festivals is treated as a part of event tourism. Buczkowska (2009) treats travelling to festivals in a similar way. She believes that festivals are one of the most important goals of tourist trips within event tourism. This, in turn, she treats as a form of cultural tourism, in which people travel to different events. Kowalczyk (2008, p. 13) gave a geographical definition of cultural tourism, stating that it is “a set of behaviours connected with tourists’ authentic interest in cultural heritage (historical monuments, folklore, sites of important events, etc.), as well as their participation in a broadly understood contemporary cultural life”. Kowalczyk (2008) distinguished several forms of cultural tourism understood this way. One of them is cultural-artistic tourism, which may include trips to festivals and other cultural and art events. According to Mika (2007, pp. 216-217), tourism where the main motive is the participation in cultural events, such as film, theatre, music, street festivals, or other events related to entertainment,

fun and sport, should be considered separately and referred to as festival tourism. In a geographical article by Cudny (2011), festival tourism is treated not only as cultural tourism, but also as urban and rural tourism.

The author believes that festival tourism should be treated as a separate type of tourism, because what attracts tourists in this case is a particular tourist asset, namely the festival. Festivals should be understood as organized events, representing different emanations of human culture, during which people meet irrespective of their work (except business and sports meetings). Tourists travelling in order to attend festivals should be called festival tourists. The process of festival development and their increasing influence on their surroundings is referred to as "festivalization" (Cudny et al. 2012).

### FUNCTIONS AND DYSFUNCTIONS OF FESTIVAL TOURISM

According to Kowalczyk (2001), tourism development in a given area causes a number of changes, which are the consequence of tourist trips described as tourist traffic. The changes concern the sphere of spatial development, economy, the socio-cultural sphere, political-administrative institutions and the natural environment.

In this context we should discuss the concept of tourism functions and dysfunctions, which has been broadly described in literature (Przeclawski 1986, Szwichtenberg 2000, Łobożewicz and Bieńczyk 2001 and Gaworecki 2007). Tourism may have a positive or negative influence on the environment. Its positive aspects such as creating opportunities to relax and visit places, or generating jobs are tourism functions. If tourism is associated with pathological phenomena, such as an increased criminality rate, degradation of the environment or higher inflation, we talk about tourism dysfunctions (Gaworecki 2007). The positive and negative impacts of tourism (functions and dysfunctions) are usually described in the context of tourism as a whole.

This article presents a slightly different approach to the functions of tourism than the comprehensive approach described above, where tourism is treated as a whole. The author believes that every type of tourism has its own, partly individual functions and dysfunctions. Moreover, it is important to define these functions and dysfunctions in the spatial aspect, for example with regard to tourist space, studied by tourism geographers. Similar problems were already presented by Cudny et al. (2012, p. 710) but it was only a general review of festival impacts on the surrounding environment. In this article, the author focuses on the festival tourism functions and dysfunctions in the context of their influence on tourist space, which consists of four elements: natural and cultural heritage, infrastructure and people as its subjects (Włodarczyk 2009). Festival tourism and the tourist traffic it generates, have both positive and negative influence on all these elements (Tab. 1).

As regards the natural heritage, festivals may promote ideas related to its preservation (environmental protection, protected natural areas) (Tab. 1), as well as those of sustainable development and tourism. They are examples of festival tourism functions, which help to preserve the natural heritage. A festival promoting such values and attitudes is the Włodzimierz Puchalski International Festival of Nature Films, held annually in Lodz (Poland). A similar festival, en-

titled EKOTOPFILM – International Festival of Sustainable Development, is organized in Slovakia ([www.ekotopfilm.sk/](http://www.ekotopfilm.sk/)).

Similar functions are performed by the FICA festival (*Festival Internacional de Cinema e Vídeo Ambiental* – International Environmental Film and Video Festival), devoted to environmental problems. The event, organized in Goiás, Brazil, is one of the largest of this type in the world. Festivals like this present films, mostly documentaries showing peculiarities of nature, threats to the environment caused by human activity, endangered areas (e.g. tropical forests) and species. They also promote pro-ecological attitudes by, for instance, describing interesting nature protection initiatives.

On the other hand, the most serious dysfunctions of festival tourism related to the natural heritage (Tab. 1) are the threats to the natural environment due to the pollution caused by festival tourism (Schlenker et al. 2010). An increased inflow of visitors to a given area is always connected with heavier pollution (Gaworecki 2007). Vehicle exhaust emissions are higher (tourists travel in cars, taxis, etc.), more water is used and more waste produced. In their work, Schlenker et al. (2010, pp. 7-8) point out that organizing events poses risks for the natural environment. The authors refer to the Australian event studies, which showed heavier environmental pollution due to transport overload (parking and traffic), inefficient waste disposal (rubbish collection, recycling, provision of toilets) and noise pollution.

**Tab. 1. The main functions and dysfunctions of festival tourism in the context of tourist space elements**

Tourist space element according to Włodarczyk (2009)	Festival tourism functions	Festival tourism dysfunctions
Natural heritage	Promoting ideas of natural environment protection and sustainable development.	Threats to the natural environment (water, atmosphere, climate), caused by heavier environmental pollution. Possible degradation of green areas in the case of open-air festivals.
Cultural heritage	Attracting new visitors to material heritage facilities, such as museums or galleries. The possibility to cultivate and develop the local and regional cultural heritage. Enabling tourists to have contact with the cultural heritage. Promoting high culture, e.g. during art festivals.	Losing the authenticity of the local and regional heritage by adjusting it to the tourists' needs. Danger connected with presenting false cultural heritage, "tailored" to satisfy the tourists' expectations.
Infrastructure	Building facilities for the purpose of organizing large festivals, development of tourist infrastructure related to culture and entertainment. The development of accommodation and catering infrastructure for the purpose of satisfying the festival tourists' needs.	Faster wear of certain elements of infrastructure, e.g. transport, caused by heavy tourist traffic. Possible damage to the infrastructure as a result of vandalism.
Man as a subject of tourist space	Creating a place where tourists may spend their free time in an interesting way and pursue their interests. An area of exchange of ideas and views, as well as education. A place where interpersonal relations are started and developed. Promoting the idea of multiculturalism through festivals, which is particularly important in multi-ethnic societies. Creating space for sexual minorities to express themselves. Creating jobs for the local population in the festival services sector	Possible conflicts between festival tourists and the inhabitants of the areas where the festivals are held. The possibility of excluding a part of the unaccepted inhabitants from the space occupied by the festival. Alcohol and drug abuse during some festivals. Crimes committed during events, riots.

Similar results were obtained in the study of nine Australian events described by Jones et al. (2008). An interesting case of negative influence of festivals on the environment is Diwali – an Indian festival of lights, during which huge amounts of fireworks are used all over India (Kulshrestha et al. 2004). The dysfunctions also include the risk of destroying green areas during open-air events, which attract large numbers of tourists.

Festivals have a very positive influence on yet another element of tourist space, namely the cultural heritage (Tab. 1). It consists of all material and non-material elements produced as a part of human culture, which are a tourist attraction in a given area. Festivals are often held in museums, galleries, theatres, music halls and other facilities of material cultural heritage. We may quote here the example of “Plateaux Festival”, which in 2012 was held at one of the most important Polish museums – the National Museum in Warsaw. We may also quote the renowned ballet festival, called “Ballet Meetings”, organized at the Grand Theatre in Lodz (Poland). Another Lodz festival held at a facility related to material culture is “Media Festival – Man in Danger”. It is a documentary film festival, organized annually at the Museum of Cinematography in Lodz.

An example of a Slovak festival held in buildings representing the material cultural heritage is the Bratislava Music Festival, organized by The Slovak Philharmonic, situated in the Old Town, at the historic “Reduta Building”. Another event held at a similar venue, namely at the medieval Devin Castle in Bratislava, is the festival of historical fencing, music, dance and crafts (<http://www.bratislavaguide.com/>; <http://visit.bratislava.sk/>).

Events make their venues popular among tourists and city inhabitants alike. We may say then that festivals have a positive influence of the material heritage by promoting it and increasing profits from tourism. Festivals make it possible to cultivate and develop the local non-material cultural heritage. Artists are attracted to festivals as places where they can present their music, dance or craftwork. Due to festivals, tourists may discover non-material heritage, often inaccessible elsewhere. We are talking here about unknown local artists, customs and folklore. A perfect example of such an event is the folk festival organized for several years in the small Polish *gmina* (commune) of Odrzywół (Mazovian voivodeship). It presents regional artists – dance ensembles, folk music bands and craftsmen.

Several folk festivals are organized in Slovakia as well, presenting local culture and art. We may quote here events like the “Východná” Folklore Festival in the municipality of “Východná”, or Podroháčske Folklórne Slávnosti in the municipality of Zuberec in Orava (<http://www.slovakia.travel/>).

Other examples of the positive influence of festivals on non-material cultural heritage are those devoted to different arts. Intangible culture is often divided into high and popular culture (Gans 1975). The term “popular culture” usually has pejorative overtones and refers to the culture of a lower order aimed at to the lower middle class citizens. On the other hand, high culture requires a larger cultural capital and knowledge, and is aimed at the affluent and well-educated audience – the elite (Gans 1975, pp. 10-11). Festivals may be a place where high culture is popularized and the cultural capital develops. For some organizers it is one of the aims of their festival. We may quote here the Dialogue of

Four Cultures Festival in Lodz, which contained both, pop-cultural events, such as film screenings, pop concerts or cabaret shows, and high culture events, including classical music concerts and opera performances. At the peak of its popularity, the festival was attended by several dozen to one hundred thousand people, it comprised several dozen art events held during the week, and was an ideal place of contact with culture, including high culture (Cudny 2006).

Other examples of festivals promoting high culture are the Bratislava Music Festival, which presents classical music, or the Bratislava Jazz Days. Among the most important Slovak festivals devoted to film art is the Bratislava International Film Festival, which presents the achievements of the world cinematography and is combined with competitions (<http://www.iffbratislava.com/festival/>). Large and renowned art festivals also include the Bratislava Biennale of Illustration (Biennale Ilustracii Bratislava), devoted to graphic arts (<http://slovakia.travel/>).

Similar events held in Poland include the International Triennale: Small Forms of Graphic Design in Lodz. It presents the work of graphic designers from Poland and abroad. In 2008, it hosted over 340 graphic designers from 50 countries. Among the most important Polish festivals devoted to graphic design is the International Festival of the Comic Book and Games, held in Lodz and devoted mainly to comic book graphics. The International Festival of Solo Puppeteers is held in the "Arlekin" Puppet Theatre in Lodz and aimed at young audiences. It presents the richness of puppet theatre techniques, as well as promoting various forms of animation (Cudny and Rouba 2011).

Regrettably, there are also some negative effects of festival tourism on the cultural heritage, mainly as regards its non-material elements (Tab. 1). Festivals often risk losing their authenticity, because their programs and artists' presentations are often adjusted to the tourists' tastes. In order to satisfy them, festival organizers may follow the current fashion on the tourist market, keep to the cultural stereotypes in the given area, etc. Cultural heritage modified this way sends an inauthentic message. Tourists are cheated and the local artists are demoralized (Gaworecki 2007).

In order for festivals to perform their functions better, organizers often have to adjust their offer to the needs of their audiences, mainly tourists. "Authenticity as verisimilitude is achieved through meeting tourists' expectations about what a place looks and feels like" (Prentice and Andersen 2003, p. 26-27). In this context, festivals may cause a false reception of the local culture as well, due to the fact that it is trivialized and adjusted to the tastes of the mass audience (commercialization), as well as inauthentic (e.g. in the case of folklore festivals or those related to history, tailored to match common stereotypes).

As regards the influence of festival tourism on infrastructure, it is also both positive and negative (Tab. 1). The functions include first of all the construction and development of festival facilities (treated as culture-related complementary tourist infrastructure) and other elements of infrastructure (e.g. transport facilities) needed for the organization of large festivals and visitors' service. This role of film festivals was stressed by DeValck (2007), who referred to the examples of large festival facilities built for the film festivals in Cannes (Palais des Festivals) and Berlin (Berlinale Palast). In the areas where many festivals



are organized during the year, or where single events attract thousands of people (e.g. the festivals in Cannes and Berlin attract 100,000 to 150,000 visitors every year), the catering and hotel infrastructure develops as well.

Festival tourism dysfunctions include faster wear of some elements, such as transport infrastructure, as a result of heavier tourist traffic. The inflow of festival tourists may cause faster wear of roads, railway lines, or the degradation of city transport facilities. Damage due to acts of vandalism or riots which may happen during a festival is also possible (Tab. 1). The Polish media often raise the problem of trains and railway infrastructure being vandalized by groups of youths travelling to a large Polish music festival, "Woodstock Stop". The festival is modelled on the American original and presents contemporary Polish bands. It is attended by a huge number of people every year. It is estimated that in 2009, 400,000 to 450,000 tourists attended the festival. Such enormous tourist traffic sometimes involves damage to infrastructure, especially since the event has so far been held in small destinations.

Another constituent of the tourist space is the people, treated as subjects shaping the tourist space with their decisions and activities (Tab. 1). Festivals are a form of organizing of free time by the residents, as well as by tourists. The events enable them to enjoy culture and entertainment, break free from the everyday routine, meet new people and spend additional time with families. Moreover, festivals enable people to pursue their interests (Lee et al. 2004, Cudny and Rouba 2011). Stanik (2012) describes the visitors' (including tourists') motivations to attend the "Man in Danger" documentary film festival in Lodz, which included the willingness to experience culture, curiosity, the originality of the event, as well as the willingness to meet people with similar interests.

Some festivals have educational purposes, like the already mentioned "Man in Danger". It shows burning social problems, builds pro-social attitudes and evokes the viewers' empathy. A similar event, entitled „One World" Slovakia International Documentary Film Festival, is organized in the capital of Slovakia (<http://www.jedensvet.sk>).

Festivals enable people to develop interpersonal relations, thus creating a broadly understood social capital. It is different from the remaining types of capital (financial, intellectual, or human), as it is formed by interpersonal relations and social norms. Festivals reinforce the social capital because they are spaces where people with similar interests and the same social backgrounds meet. They have a lot in common, often enter friendly relationships during the event and continue them afterwards, in their private and professional lives. This important function of festivals is confirmed by the study conducted in Lodz, during events such as "Man in Danger".

An important function of festivals is giving an opportunity to present different minority groups. Festivals dedicated to them are currently becoming more and more popular. Their purpose is to make the minorities' culture more familiar and to fight against intolerance or racism. An example of such events is the Festival of the Jewish Culture in Krakow devoted to the different aspects of the culture of Jews, so numerous in Poland before World War II (<http://www.jewishfestival.pl/>). Another example of this kind of event organized in Poland is the Festival of the Ukrainian Culture, which is the most spectacular cultural

event of the Ukrainian minority living in Poland (<http://www.festiwal.ukraina.com.pl/>).

Slovakia also has ethnic minorities, including Ukrainians and Hungarians. The former have their festival organized in Svidnik, while the latter have the Festival of the Hungarians of Slovakia held in Gombasek (<http://www.slovakia.travel/>).

In multi-ethnic societies such as the United States, Australia and New Zealand, multi-cultural festivals presenting the cultures of ethnic minorities are very popular (Lee et al. 2012). A perfect example here is the large multicultural festival organized in Auckland, New Zealand, called Pasifika Festival, dedicated to the immigrants from the Pacific Islands living in New Zealand. In 2011, the festival attracted 200,000 visitors, including about 20,000 tourists.

Events dedicated to sexual minorities are an increasingly popular type of festivals. In this case, we may refer to Australian studies, pointing to the significant social role of festivals and parades organized by the gay and lesbian community. Through this type of event, sexual minorities mark their presence and fight for their rights (Markwell and Waitt 2009). On the other hand, such events may cause social protests, for example among the group of people who do not accept sexual minorities.

From the point of view of the population inhabiting festival destinations, it is important that the events provide additional jobs in services. There are also a number of Australian geographical studies, which clearly show that festivals are an element of the economic growth of festival destinations (Gibson and Davidson 2004, Gibson et al. 2010, Gibson and Connell 2011).

Frequent negative consequences of festivals are conflicts between the inhabitants and festival tourists. They result from the inconveniences caused by the organization of events, such as the impression of being “invaded” by strangers (particularly strong in small localities), traffic jams, problems with parking, crowds near festival facilities, noise, or increased prices of services and commodities due to a higher demand (Mikkonen and Pasanen 2010).

The problem of transport disruptions and gigantic traffic jams causing conflicts was described using the example of the Woodstock Festival in 1969. Having the negative experience of the first event, in 1994 the organizers coordinated their actions so that the huge vehicle traffic was decongested (Hansen 1996).

Examples of a conflict between the local residents and tourists were presented by Australian geographers Gibson and Davidson (2004). Their survey presents the opinions of the inhabitants of Tamworth – a small town in Australia, concerning the country music festival held there. It turned out that initially the inhabitants were rather critical about it. It was commonly feared that the festival did not match the place where it was organized. Moreover, as the event was developing, Tamworth was being visited by more and more tourists, which made the local residents feel as if they had been invaded by strangers.

In the work by Gotham (2005) we find a description of carnival festivities organized in New Orleans (Mardi Gras). The author presents the growing vulgarization of these events, impudent nudity and sexuality, which aim to attract more tourists. He claims that the carnival has started to cause conflicts and is very often perceived as a negative phenomenon by the local community.

Another important conflict factor could be the protest against some ideas promoted during festivals, for example those related to sexual minorities. Conflicts of this type were described by Markwell and Waitt (2009) who presented the Gay Pride Festivals in Melbourne, Brisbane, Perth and Adelaide. The authors found out that sometimes the inhabitants of the towns where parades were organized objected to such events. An example of an event with similar problems is the "Equality Parade" organized in Warsaw by the LGBT milieu since 2001 (<http://pl.wikipedia.org/>).

Another serious social problem connected with some festivals is the exclusion of some inhabitants from participation in the festivals. Sometimes, certain groups of the town population (poor, ill-reputed) are displaced in order to "purify" the festival space from poor people, who do not fit the positive image of the tourist destination, created for tourists. An example of such social dysfunction is quoted in the article concerning the International Festival of the Sea in Bristol, England, by Atkinson and Laurier (1998). Research points to the alcohol and drug abuse, which is a serious social cost of organizing some festivals. Moreover, crimes and acts of vandalism have been recorded as well (Lim et al. 2008).

## CONCLUSIONS

From the tourism perspective, festivals are significant because they attract tourists. They are important tourist assets of a given area; they are also tourist products satisfying the tourists' needs. Tourist traffic, in which the motivation to travel is the willingness to attend festivals is referred to as festival tourism. The author believes that it may be treated as a separate type of tourism, considering its characteristic tourist asset (the festival). Moreover, the individuality of festival tourism is expressed through its multifaceted impacts on different elements of tourist space. Festivals have an influence on the natural heritage, for example by promoting nature protection. They present material and non-material culture, and attract tourists to cultural heritage sites. They are events which promote culture and make it possible to experience it, provide tourists with entertainment and offer them an opportunity to spend their free time in an interesting way. They also have an influence on the tourist infrastructure. They offer an opportunity to exchange information and ideas, as well as to learn. Festivals promote tolerance and multiculturalism. All these elements are the positive impacts (functions) of festival tourism.

On the other hand, we must remember that festival tourism has some negative impacts (dysfunctions). We should mention here environmental pollution, falsification of the cultural heritage presented during festivals, wear or even destruction of infrastructure due to the festival tourists' activities. A number of festival tourism dysfunctions concern people as the subjects shaping the tourist space. In this case, negative phenomena mean conflicts between the local inhabitants and festival tourists, as well as some pathologies. Riots and purposeful exclusion of a part of the local community from the festival space are also possible.

To sum up, the author of this article believes that considering its effects, festival tourism is a multidimensional phenomenon. However, in the end, it is its

positive aspects (functions) that dominate. The particularly important functions include those connected with social development, supporting cultural institutions and creating new infrastructure. The possibility to spend one's free time in an interesting way, develop one's interests and make new relationships seems to be a particularly important function of festival tourism. Supporting cultural activity, promoting cultural institutions, as well as high culture, which is currently on the defensive, seems to be equally important. On the other hand, however, we must not ignore the dark side of festival tourism, namely its dysfunctions. In order to reduce them, it is necessary to manage festivals properly and cooperate with the local authorities, residents and entrepreneurs.

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Waldemar C u d n y

## FESTIVALOVÁ TURISTIKA – POJEM, KLÚČOVÉ FUNKCIE A DISFUNKCIE V KONTEXTE GEOGRAFIE CESTOVNÉHO RUCHU

Článok sa zaoberá témou festivalovej turistiky, ktorá súvisí s narastajúcim významom festivalov v súčasnom svete. Najmä v rozvinutých krajinách sa kultúra a zábava stávajú významnou zložkou života modernej spoločnosti. Dvadsiate storočie nám prinieslo rozvoj festivalov, ktoré sa dnes organizujú po celom svete a spĺňajú rozličné spoločensko-ekonomické funkcie. Festivaly poskytujú kontakt s kultúrou, zábavou i vzdelávaním, umožňujú ľuďom odpútať sa od každodennej rutiny a stráviť čas zaujímavým spôsobom v spoločnosti priateľov a rodiny. Festivaly sú zároveň aj turistickým fenoménom a ako také sú významným produktom cestovného ruchu. Festivalová turistika prináša mestám a regiónom príjmy a zviditeľňuje ich. V súčasnosti

sa mnoho štúdií v oblasti sociológie, ekonómie a geografie zaoberá festivalovou turistikou. Okrem toho sa v posledných desaťročiach objavila nová akademická disciplína nazývaná „event studies“ (výskum podujatí), ktorá sa sústreďuje na ich rôzne typy vrátane festivalov.

Významná úloha festivalov a festivalovej turistiky podnietila autora tohto článku, aby sa zaoberal touto témou z hľadiska geografie. V dnešnej literatúre možno nájsť mnoho štúdií týkajúcich sa festivalov a festivalovej turistiky, ale len niekoľko z nich pochádza zo strednej alebo východnej Európy. Cieľom tohto článku je aspoň čiastočne vyplniť medzeru v geografickom výskume festivalov a festivalovej turistiky. Autor definuje festivalovú turistiku a určuje jej pozíciu v geografickej vede so zvláštnym zreteľom na geografiu cestovného ruchu. Stručne vymenúva pozitívne a negatívne aspekty festivalovej turistiky a dokladá túto analýzu mnohými príkladmi získanými vlastným výskumom i z odbornej literatúry. Analýza sa uskutočnila v kontexte teórie funkcií a disfunkcií cestovného ruchu, ako aj teórie turistického priestoru rozvíjanej ako súčasť geografie turizmu a cestovného ruchu.