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## **The Place to be... global! The 'glocal' configuration of world festivals: The case of *Les Eurockéennes de Belfort***

Aurélien Djakouane and Emmanuel Négrier

### **Introduction: world festivals and 'glocalisation'**

The simple aim throughout this book is to ask questions of world festivals, as evidenced in recent advances in research about festivals. The 'festivalisation of culture' (Négrier, 2015) approach has seen an expansion in both qualitative and quantitative research in recent years. A few years ago, the research on festivals was going in three directions: a monographic approach (Autissier, 2008); an approach dominated by economic issues, management (Maughan and Bianchini, 2004; Bonet and Schargorodsky, 2012) or tourist attractiveness (Anderson and Getz, 2009); and an approach considering the festivals as peripheral, or exceptional, items of cultural policies. More recently, new opportunities emerged with the crossing of these three approaches with more artistic or aesthetic issues, as we can see in *Focus on Festivals* (Newbold et al, 2015). At the same time, the interest in the multi-dimensional nature of festivals opens up new questions about the relationship between festivals and public space (Giorgi et al, 2011).

The identification of a world category of festival is both logical and paradoxical. It is logical, because, by their history, festivals, more than other cultural enterprises, were the levers for artistic exchange beyond national borders and beyond daily life (Falassi, 1987). Rather than the local and national institutions permanently installed in cities and artistic seasons, the programming of festival is still a powerful tool for the circulation of artists, for sharing tastes, and for cooperation between actors. The global nature of festivals is a substantial element of their dynamics, even if not all of them have the same degree of international openness. That's why festivals seem to be not only in perfect harmony with the contemporary anthropological moment, but also a response to several ongoing issues of cultural policies: cultural democratisation (Négrier et al, 2010), the legitimisation of local authorities (Watermann, 1998), the transformation of artistic genres (Dowd et al, 2004), cultural diversity or European identity (Maggaua and Solaroli, 2011) or, more generally, territorial identity. The development of