Event Impact Assessment Instructor's Manual

5 Cultural Impacts

This is the instructor's manual produced to accompany the book *Event Impact Assessment:: Theory and Methods for Events and Tourism*, by Donald Getz, 2018, published by Goodfellow Publishers.

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Its very difficult to discuss social impacts without getting into cultural impacts as well, but I believe this chapter makes the differences clear, and stresses the importance of separate social and cultural IA processes.

Lecture 9

5.2 Definition, and Elements of Culture

Start with definitions of culture and an overview of the elements of culture (language, belief systems, traditions, etc.). Note that rituals and celebrations generally fall under the definition of 'intangible heritage'. There is a huge literature on these topics from sociological and anthropological perspectives, with both positive and negative impacts of tourism given prominence, as well as the roles of events as both agents of preservation and cultural change.

On YouTube you will find a series of short videos on intangible cultural heritage by UNESCO, such as at this URL: https://youtu.be/0opimTOgUq4

5.3 The Subjects and Objects of Cultural IA for Events and Tourism

Figure 5.1 (A-I) summarizes the literature on what we might expect to be the cultural impacts of events and event tourism, from the individual and family through to entire nations. I have no doubt that each of these figures can be expanded, or challenged, and each one can therefore form the basis of a discussion or a research project. Cultural and social anthropology will provide foundation theory.

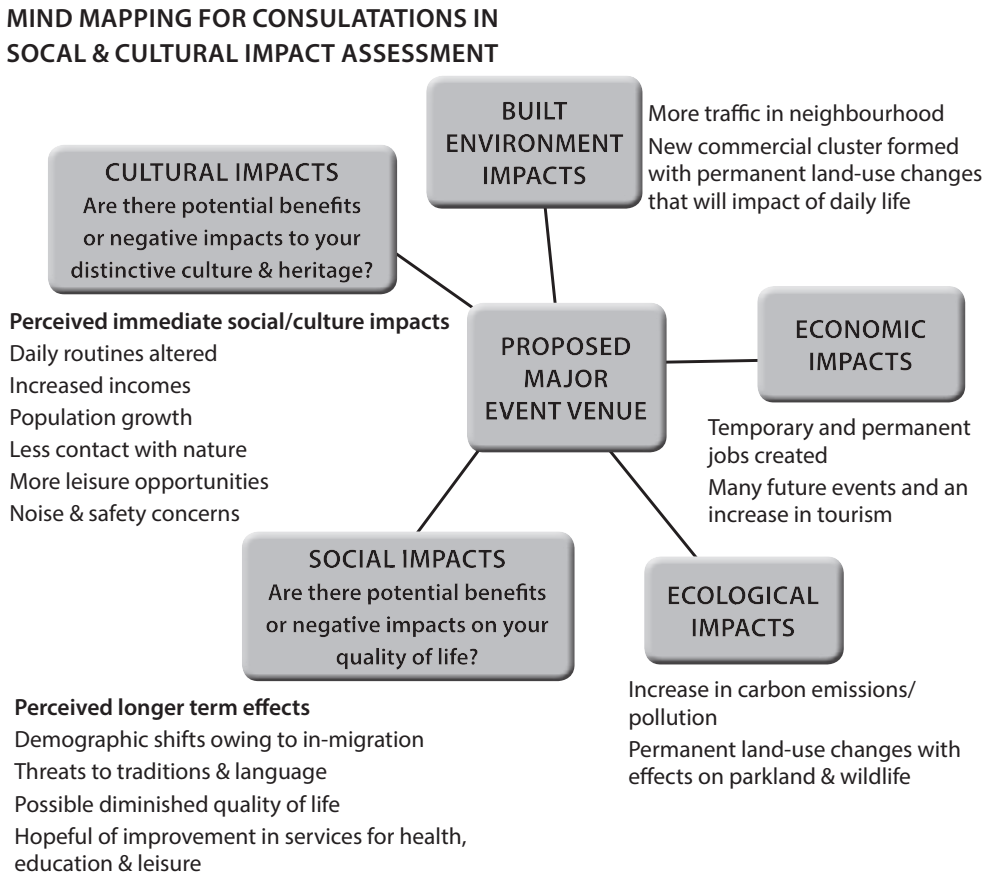
Lecture 10

5.4 Cultural Impact Assessment: The Process

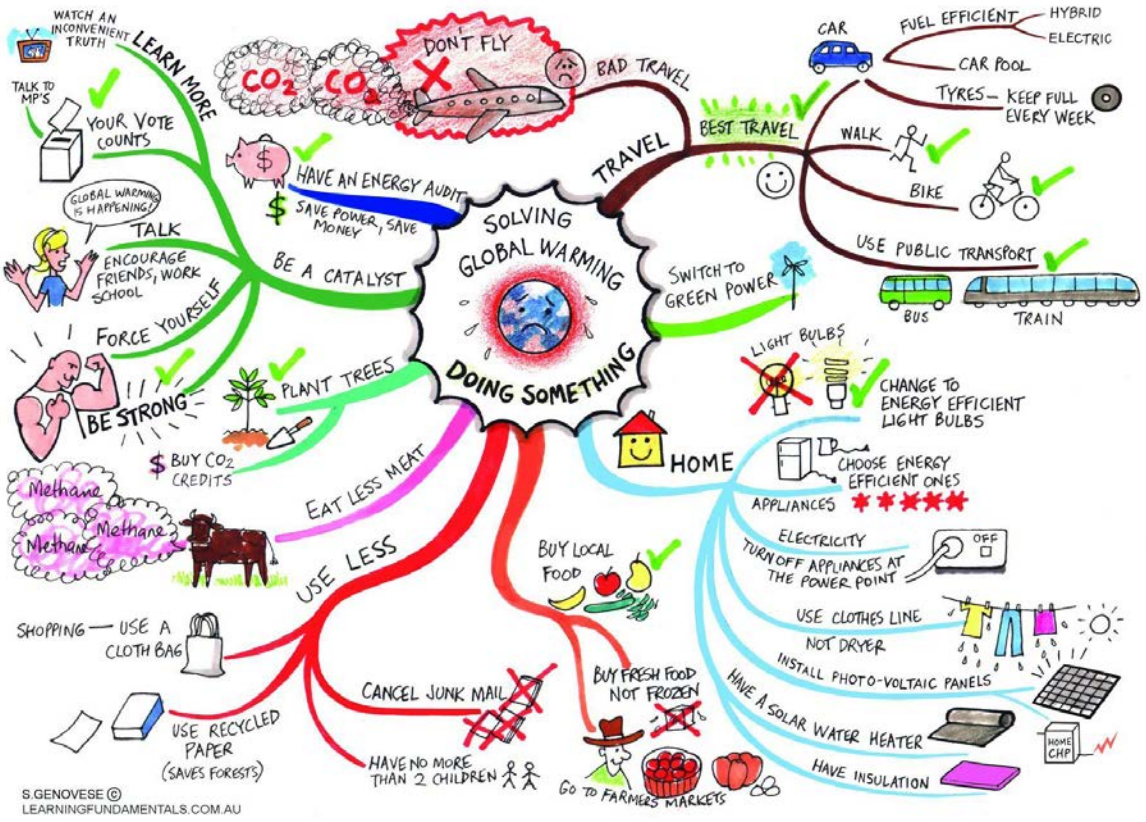
Since social and cultural impacts are often considered together, what needs to be emphasized here are the main points of different in the process. Consultations with residents or potentially-affected groups (especially where ethnicity or aboriginal communities are issues) is essential. Methods of consultation are discussed. Traditional knowledge can be important in these situations, as well as traditional use of resources. Relationships with the land or sea can be important cultural features threatened by development or tourist activity. Preserving valued traditions and the cultural authenticity of events are vital considerations in many communities.

5.5 Methods

Cognitive maps are particularly suited for CIA projects. But respondents might need help in doing them, and understanding their utility. Similarly the mind mapping technique has a number of applications (see Figure 5.2, "Mind Mapping for Consultations in CIA"). This is a very simple mind map, and software is readily available for more elaborate (and pretty) designs. The idea is to start with the central issue, such as building a new event venue, and let ideas flow on potential areas of impact. When it comes to cultural impacts, the links between a new venue and perceived short and long-term impacts might have to be prompted when this is used in consultations.



Templates for mind mapping are available for Word and Powerpoint. Here is a sample mind map (nicely illustrated) on the subject of global warming and what to do about it, from an image-search online. This example could be used in an exercise to build on climate-change scenarios, with participants focusing on the implications for events and tourism. Note that in this mind map the designers say "don't fly" and "eat less meat", thereby recognizing the importance of the ecological footprint.



Bring back a discussion of LAC and discuss the kinds of limits or capacity issues related to cultural impacts.

Cultural capital is not as easy to grasp as social capital, and indeed it is considered to be a sociological construct! Referring back to the discussion of social capital is a starting point, then looking at what is different about cultural capital can lead to a TOC model.

Students might very well be able to approach the concept by discussing the potential importance to their future careers of having a degree, from a good institution, plus 'who you know'.

The *personal impacts of cultural engagement.* Figure 5.3 ("Assessing Cultural Impacts of Events on Individuals and Communities or Society") is adapted from this website: http://www.culturaldevelopment.net.au/outcome.

This framework can be adapted to others impact situations that relate to how individuals and communities are changed through participation or engagement with events (and it is adaptable, I think, to other 'transformational' experiences). A TOC model can be based on these suggested outcomes and indicators. The figure starts with 'creativity stimulated' for individuals, and this is the same as looking for evidence of the inspiration or demonstration effect. The indicators are suggested below the Q, namely experiencing emotional highs and being inspired, and only respondents who were engaged can pro-

vide the evidence. However, at the community level evidence can be collected through observation and available trend data, in addition to the testimony ('voices') of local event organisers and other experts.

Sample Q & Indicators for Individuals	Sample Q & Indicators for Communities/Society
Creativity Stimulated Q: Through your participation in (name of this event or activity) was your creativity stimulated? In what ways? -experienced emotional highs? -inspired by what I saw/did?	**Arts & Cultural Development** Q: How have the arts been fostered in your community? -more public art? -increased participation? -more positive attitudes? -increased funding?

Exercise: Design a TOC to plan and evaluate inspiration effects of engagement with different types of events. Examples could include volunteering at a festival, competing in a participation sport, or attending a convention.

Assessments: Lectures 9 and 10

Short Answers

- **Learning Objective**: Learn the meaning of culture and the aims of cultural impact assessment

Q: Define culture, and suggest the main ways in which events and tourism can cause cultural impacts. *Could be two questions.*

A: Some understanding of culture is needed, but not necessarily a mini course in cultural anthropology. See the Getz/Page book Event Studies for a discussion. The answer should include the normal elements of culture: language, belief systems/values/religion, and traditions. Events are usually considered to be intangible heritage, so that would form part of a good answer. As to causes, answers should refer to host-guest contacts that might result in acculturation, and the commodification of celebrations or rituals that can destroy authenticity. Positive outcomes might occur when traditions are preserved through events and tourism. Cumulative impacts are a bigger concern than the impacts of single events.

- **LO**: Understand the subjects and objects of cultural impact assessment for events and tourism

There is a lot of scope for specific questions on the objects and subjects, such as:

Q: How can individuals or families be culturally affected by attending events?

A: Attendance by individuals and families at festivals can expose them to traditions and customs, potentially of multiple cultures, leading to increased understanding and appreciation. The cultural identity of people can be enhanced through their engagement with celebrations; achieving 'communitas' is a goal, to bring people together in celebration as equals. Interpretation of valued traditions will enhance understanding.

- **LO**: Be able to implement a CIA process suitable for events and tourism

Q: How is a cultural impact assessment different from a social IA?

A: They are often combined, but there are special considerations for CIA, especially when indigenous peoples or distinct ethnic or cultural groups are involved. To gain their trust and full involvement might require that the process be guided or controlled by the people that will be (or have been) affected. There are also aspects of culture that cannot be seen or measured, but can be identified as issues by those people who are impacted, such as a spiritual connection with the land and more subtle aspects of cultural identity such. Traditional and tacit knowledge can be important inputs.

- **LO**: Know what methods are especially appropriate for CIA and how to use them

Q: Draw a matrix to show the possible cultural impacts generated by a mega event.

A: This Q could be more focused, either on a feasibility study (forecasting) or as part of a post-event evaluation. Forecasting will suggest possible impacts, but post-event evaluations will identify perceived and observed impacts. The difficulty with a matrix in CIA is that specific aspects of an event or development project might not suggest obvious impacts; e.g., how could increased tourism alter the host culture's spiritual connection with the land? Input from affected people will be essential, and the matrix might have to be modified accordingly.

♦ **LO**: Understand the importance of consultation in SIA and CIA

Q: What questions would you ask of a potentially impacted ethnic or native group during consultations as part of a feasibility study for a new event venue? How would you approach this challenge?

A: Select a sport arena or convention centre, etc., to focus the question. Extra care is required for native and ethnic consultations, starting with language issues. A focus group, or meetings with community leaders would help to generate the right questions in a sensitive manner. Consultations will reveal how the information can best be obtained, and this process might require specialists in cross-cultural communications. Assigning control over all or part of the process to the affected group will build legitimacy. The primary questions concern the benefits desired from the venue, fears that arise about impacts, and knowledge of local traditions and values that could help in making a decision.

Long Answers

1) Discuss the differences between social and cultural impacts, giving examples pertinent to events and tourism.

A: This is like asking about the differences between sociology and cultural anthropology, so some theory is relevant. I would want the answer to include specific examples of social and cultural impacts of events and tourism to make the differences clear, yet there can easily be overlaps - which is why these two IA objects are often combined. For example, do students understand that resident perceptions of noise, traffic and crime attributable to events are social impacts, on the surface, but can lead to cultural impacts if a particular ethnic or native community is displaced or suffers loss of identity? Many social impacts are highly visible, whereas cultural impacts can be subtle and cumulative.

2) What goals do the arts community and artists have for events and tourism?

A: Arts festivals are numerous, and the arts are featured in many other types of event. Specific references to the various types of arts would be good, such as performing, visual, literary and temporary. I would include the culinary arts! What artists want and need is important to event producers, so they have to be asked and their experiences evaluated. Typically there should be goals for advancing arts appreciation and participation, and for assisting artists/performers in meeting their personal and business needs. A really good answer would differentiate between events valued extrinsically and intrinsically, as many people in the culture and arts communities do not see the need to quantify impacts or justify expenditure.

3) Describe a consultation process for a retrospective CIA pertaining to a city's event portfolio. What visualization techniques will you recommend?

A: By 'describe' I do not mean point form or a diagram, but full sentences and paragraphs to explain the process. Some imagination could be exhibited here, as there is no one pat answer. A key part of the answer should be to justify who, or what stakeholder groups should be consulted (e.g. native, ethnic, clubs, community associations, artists), then the appropriate methods. Surveys might be useful, but more targeted meetings, focus groups or open community forums are probably best. The second part of the Q gets to the nature of direct consultations in which visualizations can be rendered by moderators or used as ways to get participants to express their observations and perceptions of impacts.

4) Does engagement with culture transform individuals and communities? How can you assess these potential impacts?

A: This could be difficult to answer, as it begins with the need to discuss transformative experiences. Opinions might vary on whether or not engagement with festivals or rituals could change people, and whether or not that could be measured. Is there any theory to suggest people are transformed? Figure 5.3 provides details for a full answer, as students should be able to discuss some or all of: creativity, aesthetic enrichment, new knowledge, increased knowledge and understanding, and a sense of belonging (which suggests 'communitas') on the personal side. For communities: arts and cultural development, quality of cultural life, cultural richness, diversity and identity. Questions and indicators are suggested in the figure, and a good answer would suggest how the data are to be obtained through various forms of consultation.