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Auckland's Pasifika Festival and the Łódź of Four Cultures Festival as elements of preserving and promoting multicultural heritage in the cities

Pasifika Festival w Auckland i Festiwal Łódź Czterech Kultur jako czynniki
zachowania i promowania wielokulturowego dziedzictwa w miastach

Keywords: multicultural festival, Auckland, Łódź, Pasifika People, international comparison
of festivals

Słowa kluczowe: festiwal multikulturowy, Auckland, Łódź, Pasifika People, międzynarodowe
porównanie festiwali

INTRODUCTION

This article is regarding the scientific issues of festivals and multiculturalism. Festivals developed after World War II due to the intensive civilization and cultural progress, economic growth, and the subsequently increasing need for recreation and entertainment (Gotham 2005). Festivals are the object of studies in different sciences like sociology and anthropology. They also undergo scientific analysis in geography (see: Waterman 1998; Gibson and Davidson 2004; Brennah-Horley et al. 2007; Waitt 2008; Gibson et al. 2010; Gibson and Connell 2011; Cudny 2016). According to Cudny (2014) due to large number of different publications devoted to festivals there are lots of festival definitions. Such definitions are formulated in encyclopedias, scientific literature and developed by different organizations. According to Cudny

(2014) “a festival is an organized socio-spatial phenomenon, taking place at a specially designated time, outside the everyday routine, shaping the social capital and celebrating selected elements of human tangible and intangible culture”.

This article regards the multicultural festivals held in different locations. Thus authors would also like to briefly present the phenomenon of multiculturalism. Today, only 10–15% of the countries all over the world may be regarded as ethnically and culturally homogenous. Therefore, the earlier popular conceptions of mono-ethnic and mono-cultural societies are currently often being replaced by the idea of multiculturalism. It is not a new concept, but it appeared in politics and science relatively recently – in the 1960’s (Inglis 1996). It states that a society may be composed of many cultures, which co-exist peacefully in mutual respect and are based on the principle of equality within a given area, e.g. a country (Parekh 2006). The concept of multiculturalism may be defined in three ways (Vijver van de et al. 2008):

1. as a poly-ethnic composition of a society;
2. as a feature used by policymakers to denote a specific type of cultural diversity policy. This policy includes the following main goals: stimulating the participation of immigrants in mainstream society, improving their social and economic position, establishing equal rights, preventing and eliminating discrimination of immigrants;
3. as a psychological and political concept of acceptance and support for the culturally heterogeneous society.

In the context of this article, it is an important fact that the organization of festivals based on multi-ethnic heritage is a manifestation of multiculturalism (see: Getz 2000). The concept of multicultural festivals is related to that of ethno-cultural ones which, according to Dawson (1991), may be divided into two broad categories: mono-ethnic and multi-cultural. While the mono-ethnic festivals celebrate the cultural heritage of one particular ethnic group, the multi-cultural festivals feature a number of participating groups. Examples of mono-ethnic festivals based on immigrant cultures are events organized in Australia, such as the Greek Festival of Sydney (Spiropoulos et al. 2006), or Santo Niño Fiesta held by Filipinos in New Zealand (Tondo 2010). Examples of festivals based on the culture of a larger number of immigrant ethnic groups include among others the Auckland Pasifika Festival in New Zealand and the Polish Łódź of Four Cultures Festival, described further in this article. Both events were selected for a scientific comparison because they were based on similar assumptions. They were established by non government organizations, with help of city council. Both festivals were based on multicultural heritage present in their host cities. In the opinion of authors both events also create comparable results within urban space and society. Therefore it was decided to compare these two events, in order to prove that multi-

cultural festivals based in different locations and cultural background, could have similar results for the city heritage, local community, tourism and urban economic development etc.

According to Lee et al. (2012), multicultural festivals can be defined as “places for public celebration, showcasing the ethnic culture of communities settled in a region following migration (McClinchey 2008)”, or as “places for ongoing dialogue and negotiation within communities, as both individuals and groups attempt to shape meaningful concepts of identity and belonging, in addition to notions of exclusion (Duffy 2005)”. It is well researched in the literature that the multicultural festivals help to unite the multiethnic societies, reduce tensions between different nations and cultures and allow the creation of a social capital in mixed societies. Their aim is also to develop contacts between the dominating ethnic groups and the minorities, which originate mainly from recent immigration. In this way the groups forming a multicultural society are getting to know one another better, which accelerates the processes of integration and is fighting intolerance, racism and mutual prejudices (Lee et al. 2012). Besides festivals consolidate local communities; they are an arena of social contacts, exchange of information and cultivation of traditions and customs (Derrett 2003). On the other hand festivals also enable the indigenous people to retain their identity (DeBres, Davis 2001). This particular function is also performed by multicultural festivals. Such festivals developed in many countries and cities all over the world, as events encouraging ethnic minorities to preserve their cultural distinctiveness.

Multicultural festivals may be also treated as an element shaping the heritage of multicultural cities. There are many examples of cities with “living” multiculturalism, i.e. such which is being shaped by several ethnic groups of strong cultural identities (e.g. Sydney, Auckland, London, New York). Numerous elements of multicultural heritage are found in cities, which have always been attractive to immigrants. These are among others restaurants, clubs and shops run by immigrants. These are also city districts inhabited by them and distinguished by specific architecture and cultural events like festivals. This multicultural heritage becomes a particular tourist asset, attracting tourists (Caffyn, Lutz 1999). Thus also multicultural festivals are a kind of tourist asset and tourist product.

It must be stressed that the multicultural heritage of some countries and cities refers strictly to their past, as the ethnic groups which shaped it do not live there any more for different reasons. A perfect example here is Poland, which before World War II was inhabited by a multinational society, consisting of Poles, Jews, Germans, Lithuanians, Ukrainians, etc. German crimes committed during World War II in occupied Poland resulted in the formation of a more homogenous ethnic structure of the country, in which minorities do not play such a big role. However, in many cities and towns we can still find traces of, for instance, the Jewish population, e.g. in Kazimierz (a part of Kraków – large Polish city). There are many

buildings associated with the Jewish nation, as well as numerous events commemorating Jewish culture, like the Jewish Culture Festival (Shaw and Karmowska 2006). Another example of city using a multicultural heritage in order to develop its tourist potential is Lublin (see: Rodzoś, Szczęsna 2012). A similar example of a city which developed in the past due to the cooperation of several nations is Łódź.

What we can learn from the festivals case studies described in this article is that the multicultural festivals organized in different locations with different history and culture can have similar aims and outcomes. Besides they can be organized in similar way, although they base on different kind of multiculturalism – one is based on *living* and the other one on *past* multicultural heritage. The authors of this article come from different countries and represent different professions. They used a number of methods, such as participant observation, the analysis of documents and reports from festival offices (query), interviews with the festival staff, as well as the analysis of related literature and internet sources. The authors set themselves the following goals:

1. Presenting the possibilities of using festivals for the preservation and formation of multicultural heritage.
2. Identifying different types of multicultural festivals.
3. Starting an international comparative study of festivals organized in different cultures, which has been postulated by Getz (2000, 2010). Although such analyses of festivals have already been conducted (Getz, Andersson 2010), this comparative studies are relatively rare.

AUCKLAND PASIFIKA FESTIVAL

New Zealand as well as Auckland its biggest city, has always been influenced by immigrants. Most probably, the first settlers who arrived there in their boats (*waka*) from the Pacific Islands, mainly Polynesia, about the 13th–15th c., were the predecessors of the Maori people (Smith 2012). However, the most significant time as regards the present population structure was the colonial period of the 18th and 19th c. In the 20th c. by the end of World War II, New Zealand had had one of the most ethnically homogeneous societies, based mostly on white immigrants. Later due to the rapid economic growth in the country and workforce shortage, more and more immigrants started to arrive, first mainly from the Pacific Islands (so-called Pasifika People), later from Asian countries. As a result of this immigration, the Pacific People population increased from around 8,000 in the mid-1950's to around 66,000 in the 1970's (Grbic et al. 2010) and then to 265,974 in 2006 (Statistics New Zealand data, <http://www.stats.govt.nz/Census/2006>).

Auckland is the largest city in New Zealand, located on the North Island (Fig. 1), with more than 1.2 million inhabitants (in 2006). The city is the most ethnically diverse region in the country. According to the 2006 National Census data, the largest ethnic groups living in the Auckland region include Europeans, Asians, Pacific People and Māoris (Tab. 1)ⁱ. Auckland is often treated as the biggest Polynesian city in the world, because 66.9% of New Zealand Pasifika Peopleⁱⁱ live in the Auckland region (Talo 2008; Buch et al. 2011).

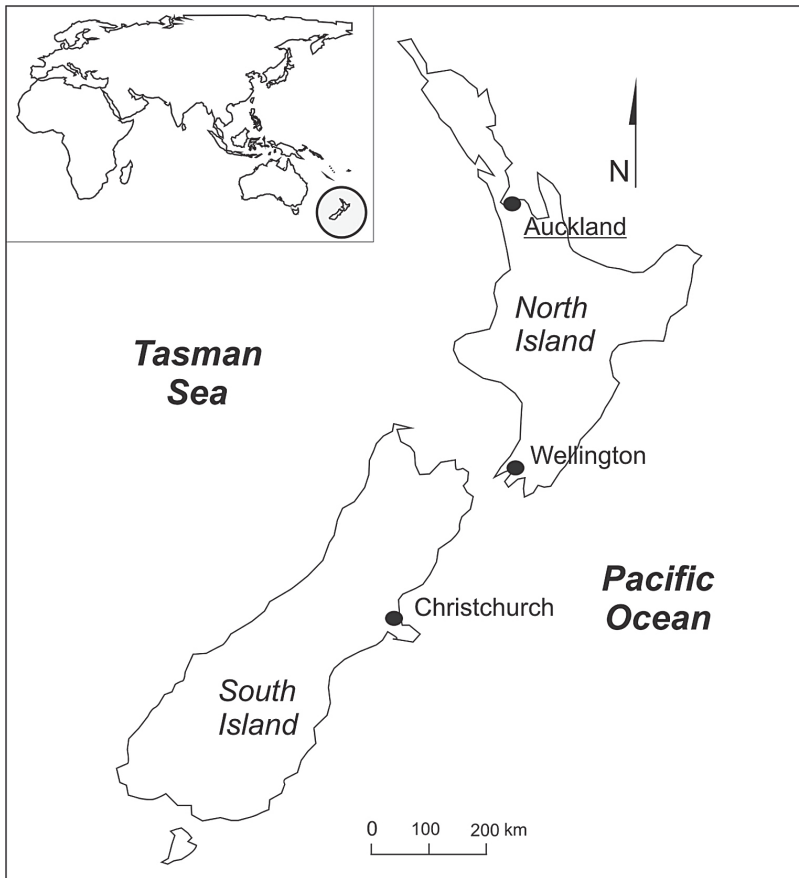


Fig. 1. Location of Auckland
 Source: Authors' compilation
 Ryc. 1. Położenie Auckland
 Źródło: Opracowanie własne

ⁱ In the national census, each person could ascribe their ethnic status to several groups.

ⁱⁱ The Pasifika People group in New Zealand includes immigrants coming from the island countries on the Pacific Ocean: Samoa, Tonga, Cook Island, Niuean, Fijian, Tuvaluan, Tokelauan, Tahiti, Kiribati (Talo 2008).

Tab. 1. Ethnic structure of the Auckland region
Tab. 1. Struktura etniczna ludności regionu Auckland

Ethnic group	Number of people
Europeans	698,622
Asians	234,219
Pacific People	177,933
Māoris	137,136

Source: Quick Stats About Culture and Identity 2006 Census, <http://www.stats.govt.nz/Census/2006>

Źródło: Quick Stats About Culture and Identity 2006 Census, <http://www.stats.govt.nz/Census/2006>

The Pasifika Festival is held annually, in March, in Auckland. It takes place in the Western Springs Park, located in a residential district, about four kilometers west of Auckland centre. The main idea of the festival is to present and preserve the culture of the multi-ethnic society originating from the Pacific Islands (Pasifika People). The main aims of the festival include also development of the city events sector, increasing of event tourism and thus generating the economic growth. Other festival aims are development of creativity and managing new job places mainly for the Pasifika People, involving the Pasifika People community in the organization of the event and developing international relations, supporting New Zealand's multicultural society, building a sense of pride and leadership in the Pasifika People communities (Milne 2011).

The concept of the Pasifika Festival was conceived in 1992, with the participation of journalist Roy Vaughan and local diplomats from the various Pacific nations who formed South Pacific Island Nations Development Association (SPINDA). In the same year the first Pasifika Festival was organized. It was established as a community based festival, which attracted Pasifika Islanders to take part in it. The organizers ensured them venue and supported local communities in their participation in the festival. The second festival was held already under the aegis of Auckland City Council in 1993 (Maiava 2007), aided by several companies, organizations and government agencies. From the beginning, the festival has been co-organized and sponsored by the Auckland City Council, with the help of SPINDA and many non-governmental organizations and private firms. First festivals concentrated on fashion show and community day with performances and handcraft sales. In the following years the event developed. In 1998, the idea of island villages was introduced at the festival. Individual areas (villages) are designated for groups representing individual islands on the Pacific Ocean: the Cook Islands, Fiji, Samoa, Tahiti, Tonga, Tokelau, Tuvalu, Kiribati, Niue and the

Maori people. In these villages, the visitors may find stalls with regional dishes and artistic handicraft. The stallholders wear national dresses (Maiava 2007). Due to its growing importance and interest in the festival, in 2008 it expanded into a 10-day eventⁱⁱⁱ.

It must be stressed that the Pasifika Festival realized most of its aims. It is an event where the immigrants can cultivate and show their culture to other New Zealanders. Thus the festival is an element integrating Pasifika community in New Zealand, it also establishes connections with their cultural heritage. The festival is culturally diverse and includes many individual events, which jointly constitute a varied offer for the visitors. You can visit stands with original dishes from the Pacific Islands; you can not only buy the food but also take part in its traditional cooking. Besides, the stallholders offer traditional handicraft goods, such as dishes, artistic flower compositions, or traditional clothes. You may have a traditional tattoo done and watch traditional art performances. An important artistic element presented at the festival is music, often in the form of traditional songs. There are also concerts given by artists coming from the Pasifika People group, who present popular hip-hop music (Talo 2008). This diversity of events during the festival allows to present and thus preserve the Pasifika art, cultural practices and languages.

Thanks to the festival event sector and tourism expanded a lot in Auckland. During the 1993 edition the Pasifika Festival attracted the audience of ca. 30,000 and 150 stallholders (Buch et al. 2011). The 2011 edition was already attended by over 200,000 people. The stallholders presented about 350 stalls, about 60 performance groups participated in the event and about 100 employees and volunteers mostly from the community of Pasifika People worked at its organization (Milne 2011). The festival is open only to the stallholders who come from the Pacific Islands or are Maori. It must also be stressed that although the Pasifika Festival is visited mainly by the inhabitants of Auckland, though surveys show that about 10% (ca. 20,000 visitors) come from outside the city (tourists). So the event may be then regarded as a tourist asset and a product, which has become a festival tourism destination.

As regards the audience, in 2008 a survey was conducted, which showed that 90% of the festival visitors inhabited the Auckland region. They were mainly people who defined their origins as Pacific People (46%) or Maori (18%). However, there were also respondents who quoted other ethnic groups, such as Europeans (28%), New Zealanders (20%), Asians (7%) and other (11%)^{iv}. The majority (80%) of the audience said that they were satisfied with their visit to the festival.

ⁱⁱⁱ The Pasifika Festival was awarded an 'Outstanding Achievement Award' in the Community Relations category at the 1994 Event Management and Marketing conference. In 2001 the event won a New Zealand 'Creative Places Award' for Best Festival.

^{iv} Each person could ascribe their ethnic status to several groups.

Moreover, 35% of the participants identified the Pasifika Festival as the event they were most proud of (Milne 2011). As we can see Pasifika People, Maori and moreover people of other cultural backgrounds are coming to the festival. The people of Pasifika origin can cultivate their culture by attending the festival. Moreover, they can also familiarize with the culture of other Pasifika nations. It is also important that the 35% of attendants described the festival as the event they were most proud of. In this way, the festival has become a pride-building element, which also develops the social capital and stimulates Pasifika People ethnic group. Furthermore, the event promotes the Pasifika culture among the inhabitants of New Zealand and tourists, by presenting its values and variety. It is important, as the image of the Pasifika People appearing in the New Zealand media is often negative (Roto et al. 2006). The festival helps to fight with this negative image which is often undeserved and caused by negative prejudice.

The Pasifika Festival has a long tradition and is one of the largest festivals organized in New Zealand. It is the most important multicultural event in Auckland; its significance is considerably increasing, which is proved by the growing attendance. So we can state that this event due to its growing size and popularity could be treated as an element of shaping the multicultural society of Auckland and whole New Zealand. Another outcome of the event, which is important from the economic point of view, is the development of the event and festival offer in Auckland, as well as increase the tourist traffic (festival tourism).

Undoubtedly, the Pasifika Festival must be regarded as a multicultural event. It presents the culture of many communities inhabiting the Pacific Islands; it also represents all the features of this type of festival, discussed by Lee et al. (2012). The authors believe that the Pasifika Festival may be classified as an identity-based festival (Visser 2005). This type of festival is based on an identity which refers to the racial or ethnic status. Despite the fact that the event includes artistic performances (dance, song), it is not a clear-cut art festival, as described by Ratkowska (2010). Apart from arts, it includes other elements, e.g. related to the regional cuisine, which is typical of food festivals. The event may also be referred to as a fusion festival, because through joint presentation it combines the cultures of many ethnic groups (with common roots), inhabiting the Pacific Islands and New Zealand (Talo 2008).

THE ŁÓDŹ OF FOUR CULTURES FESTIVAL

The Łódź of Four Cultures Festival is held in Łódź, currently (2014) the third most populated Polish city, located in central Poland (Fig. 2). The origins of Łódź as a large industrial city date back to 1821. Because of the strong development of industry the city was attractive for immigrants looking for jobs and businesses opportunities at that time. Apart from Poles, the main groups of incoming im-



Fig. 2. Location of Łódź

Source: Authors' compilation

Ryc. 2. Położenie Łodzi

Źródło: Opracowanie własne

migrants included Germans, Jews, as well as Russians. In 1939 World War II broke out in Europe, and the area of Łódź was occupied by Germans until 1945 (Cudny 2012).

During World War II German occupants started the systematic, planned extermination of Jews. Poles also underwent repressions; they were being arrested, taken away to concentration camps and displaced from towns and cities. According to Cudny (2008), "after World War II, Łódź became a practically mono-national city, with predominant Polish population, which resulted from the extermination

of Łódź Jews, their post-war emigration, as well as the flight of most of the German population from the approaching Red Army”.

After World War II, Poland became a communist country, dependent on the Soviet Union. In 1989, Poland underwent a peaceful political and economic transformation from centrally planned economy and communist dictatorship to free market economy and democracy. This transformation affected Polish cities, where deindustrialization, privatization, and development of services (including cultural services) appeared. This also happened in Łódź which is currently a post industrial centre inhabited by about 710,000 people (2014). Lodz is now practically a mono-ethnic urban centre, inhabited by Poles. Other ethnic groups are also found here, but they are very small, e.g. the number of Jews is estimated at 200–300 persons. For comparison, before the war in 1938 there were more than 200,000 of them living in Łódź (see: Dzieciuchowicz 2009).

After 1989, the city authorities started to look for new ways to develop Łódź, focusing on cultural and entertainment services. The authorities started to make use of the multicultural heritage of the city, to promote Łódź and develop the tourism. Among others events and festivals regarding the culture of the minorities living in Łódź before World War II started to be organized (see: Cudny 2016).

The Łódź of Four Cultures Festival replaced the earlier Dialogue of Four Cultures Festival, also held in Łódź. The idea of the Dialogue of Four Cultures Festival was conceived by the members of a non-governmental society. They wanted to create a festival based on the multicultural heritage of Łódź. The first edition of the festival was held in September 2002. The festival was visited by representatives of the Israeli, German and Russian embassies, as well as by the Polish government. The festival featured artistic events connected with the culture of Poland, Israel, Germany and Russia, including musical, film, theatre and art performances. In total, the first festival featured 119 cultural and entertainment events of different kinds, including rock and jazz concerts, musicals, ballet performances, theatre spectacles, art exhibitions, etc. The first edition of the festival was attended by about 100,000 visitors and commented in over 200 newspaper articles. It was often broadcast on national and regional TV. The event was also reported in the foreign media, in Germany, Russia, Israel, and even Great Britain, where it was presented by the BBC Channel (Cudny 2006).

The festival was continued in the following years and became a permanent part of the Łódź event schedule. Unfortunately in the years 2009/2010, a conflict broke out between the founders of the festival and the city authorities. As a result, the event lost the support of the city and was replaced by a similar festival, entitled The Łódź of Four Cultures Festival. Though seemingly a simple continuation, the new event was financed and managed in a different way. This festival, similarly to its predecessor, makes use of the mul-

ticultural heritage of Łódź, based on the history of Poles, Jews, Germans and Russians building the city in the past. Its main aims were: development of culture sector in the city, reviving of the vanished multinational cultural heritage, creating a place of dialogue for the nations that inhabited Łódź before World War II, fighting prejudice amongst the nations which built Łódź before the war^v, organizing a forum for artistic and social presentation and exchange between those nations. Other aims were city promotion and creation of its positive image as a city of international dialogue and tolerance as well as development of international relations and increase in festival tourism.

The festival was organized as well as its predecessor by a non-governmental institution and was subsidized mainly by the Łódź City Council. During the Łódź of Four Cultures Festival held in September, visitors may admire film art, literature, music, visual arts and theatre performances from Israel, Germany, Poland and Russia. The visitors may also attend meetings with authors, discussions and press conferences. Some events are ticketed and some are free of charge. The number of visitors who attended all the events in 2010 came to about 4,100 persons. Their number at the next edition, in 2011, was estimated at about 14,000 (on 56 artistic events).

One of festival's main results was development of urban culture. Such event was new (in 2002) in the city it was attended by thousands of spectators. It presented very varied cultural offer: different types of art, high culture and popular culture, ticketed and free performances ongoing in theatres, galleries as well as in public open spaces. This allowed the use of the cultural offer of the event to a wide audience. The festival became one of the most recognizable event in Łódź (see: Cudny et al. 2012). Of course the latest conflict and change of festival name and its organizers led to the lowering in the festival attendance but it is now increasing again. Next undoubted achievements of the festival is reviving of the vanished culture of former Jewish, German and Russian inhabitants of Łódź. In this revival process the artists and performers from Łódź and from abroad (Israel, Germany, Russia) were involved. The people of Łódź could experience culture of these nations and thus better understand Łódź and its heritage. An important element is also the intercultural dialogue, which was even a part of the first name of the festival. The dialogue is ongoing through cultural exhibitions as well as through meetings and discussions with festival guests. Festival discussions and meetings concentrated on the role of various nationalities in shaping the identity of Poland and Łódź.

^v A particularly strong tension can be observed between Germans and Jews, as well as Germans and Poles, because of the atrocities committed by Germans against the Jewish and Polish nations during World War II. Some Jews level a number of charges against Poles due to some anti-Semitic incidents in Poland after the war.

In the organization of the festival also the Łódź minorities were involved. These were for example Łódź Jews organizations. Thanks to this the representatives of Łódź ethnic groups have been actively involved in shaping the urban culture and promoting multiculturalism and tolerance. Besides it must be stressed that the event was widely reported in the Polish and foreign media. This was a very positive element increasing the promotion of Łódź. The event also became a part of the urban development strategy, which was based on the former multicultural heritage of Łódź. This strategy involves among others the organization of events related to the historic Łódź multicultural minorities.

The development of tourism was, without doubts one of important festival outcomes. The festival also helped to develop international cooperation for example with Israel and Germany. In last years Łódź underwent an increase of foreign tourist arrivals, among others from Germany and Israel. Łódź international airport introduced even the direct flights to Israel which started in 2008. Moreover, two new tourist trails devoted to Jews and Germans were set in the city. Without a doubt the festival as a tourist asset and tourist product, as well as an element of city promotion helped to develop tourism in the city. The Dialogue of Four Cultures Festival was also awarded by the Polish Tourism Organization the title of the best regional tourism product in 2004. The exact number of tourist attending the event is unknown but it is estimated by the organizers at 10–15% of spectators. They include artists and invited guests from Poland and abroad also the official representatives of embassies, governments etc.

The Łódź of Four Cultures Festival may certainly be regarded as a multicultural event, as it is a place “for public celebration, showcasing the ethnic culture of communities settled in a region following migration” (McClinchey 2008 cited in Lee et al. 2012). However, there is a clear difference between the festival in Łódź and the one in Auckland. The Pasifika Festival is based on a living, functioning multicultural mixture, which has resulted from intensive migrations over the last 30–40 years. The Łódź of Four Cultures, on the other hand, is based on the cultural heritage of the already vanished community. The current number of the population of Jewish origin in Łódź is about 200–300, and the number of the people with German roots does not exceed several hundreds. These minorities actively participate in the life of the city, co-organize events, have their own religious organizations, churches and synagogues. However, their role is a lot smaller in comparison with the time before 1945. Therefore, it may be stated that the Łódź of Four Cultures Festival may be treated as a revival event. According to Breannan-Horley et al. (2007), it is a kind of festival which refers to deceased but famous characters, such as e.g. Elvis Presley. In the case of the Łódź event, we deal with a currently non-existent mixture of nationalities and cultures, destroyed during World War II. What is more, we may include this event in the group of restorative festivals, identified by Duvignaud (1989), who defines them as events which “re-

vive the memory of vanished past or culture". In conclusion, we may regard the Łódź event discussed in this article as a multicultural, revival or restorative event.

Similarly to the Pasifika Festival in Auckland, the festival in Łódź may also be classified as an identity-based festival – a type distinguished by Visser (2005). It is based on the cultural heritage resulting from the local identity of the city of Łódź. It is also an art festival, as understood by Ratkowska (2010), because nearly all its events are associated with some kind of art.

CONCLUSIONS

The authors of this article decided to present two festivals held at completely different locations. The analysis explicitly shows that despite obvious differences, both events are similar. Each festival is organized at a different geographical and social location. Both cities developed in different regions of the world and were under the influence of different cultures. However, they can both be regarded as multicultural, identity-based festivals. In both cases, heritage, which is the basis for their development, is a result of migration processes. The events depend on the city authorities financially and organizationally. Their idea was conceived by non-governmental organizations and was later taken over and continued by the city authorities (Fig. 3).

In both cases we deal with events which increase international cooperation, tourism and support the economic development of the cities (due to the development of the event sector). Moreover, in both cases the idea is to present, preserve or revoke the culture of the minority ethnic groups inhabiting the city, either at present or in the past. Both events are to fight negative stereotypes of ethnic minorities, prevent conflicts and shape tolerant attitudes (Fig. 3). The Pasifika Festival and the Łódź of Four Cultures Festival fulfil their main aims. They are to preserve and cultivate multicultural heritage, based on the achievements of different ethnic groups. The Pasifika Festival is more concentrated on contemporary society and its present coexistence in one city. While the Łódź event is more concentrated on fighting with negative aspects of past events mostly connected with World War II events.

Both festivals contribute to the development of city culture, they cultivate the multicultural heritage and diversity. Moreover, both festivals are factors developing festival tourism and thus they can be treated as elements increasing the additional city income (Fig. 3). Although here there is no exact data regarding the economic influence of both events the economic importance of big festivals is wildly described in the literature (see: Gursoy et al. 2004; Getz 2010; Cudny 2016). It must be stressed that the Auckland event is much more effective because it has steadily growing number of spectators. While in Łódź there has been a heavy break in the number of spectators after the change in the name and orga-

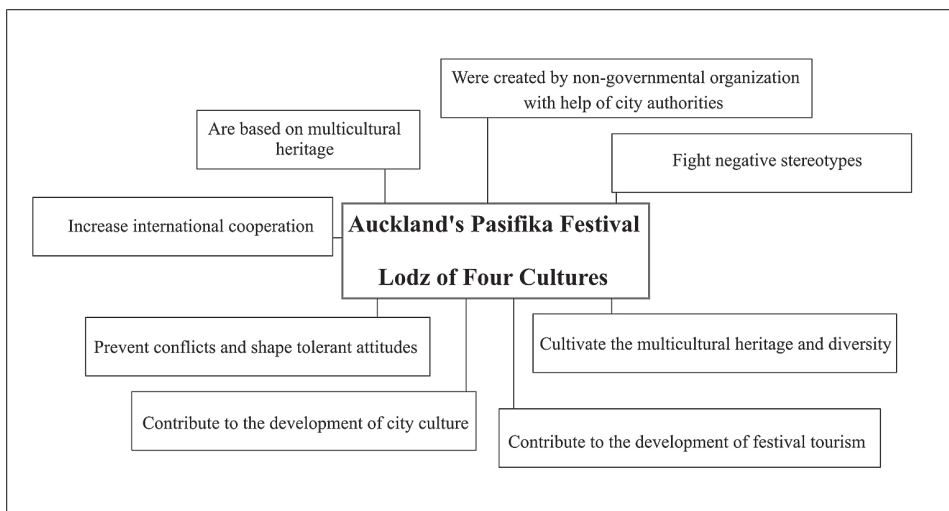


Fig. 3. Main features of the Pasifika Festival and the Łódź of Four Cultures Festival

Source: Own elaboration

Ryc. 3. Główne funkcje Pasifika Festival i Festiwalu Łódź Czterech Kultur

Źródło: Opracowanie własne

nizational structure of festival in 2010. This change was a result of a deep conflict between the festival organizers and the City Council. Here it must be stressed that this conflict influenced in negative way the existence of the event. It was a kind of scandal reported in the local media and the conflict based on the organizational and financial disagreement. As a result the name and management of the festival changed, but people didn't fully support this decision of the City Council. It could be seen in the small number of spectators in the first edition of the new event in 2010. Thus in this conflict some of the positive outcomes were destroyed, and it would take some time yet to overcome the crisis.

The described events obviously differ, because they present different cultures. One of them presents a mixture of cultures from Pacific Islands, and the other – the cultures of the nations (mainly European) which inhabited Łódź before World War II. Moreover, the festival in Auckland is based on the existing mixture of nationalities, formed in New Zealand as a result of contemporary migrations, while the Łódź event refers to a past situation and a heritage created by the population living in the city before 1945. In the Auckland Pasifika Festival a greater attention is paid to involving a large local group of the Pasifika People in cultural activities, associated e.g. with the organization of the festival. The result of the festival organized in Łódź is to alleviate the effects of the World War II horrors, which does not take place in the case of the Auckland Pasifika Festival.

STRESZCZENIE

Głównym celem artykułu jest przedstawienie roli dwóch festiwali multikulturowych, Pasifika Festival organizowanego w Auckland w Nowej Zelandii oraz Festiwalu Łódź Czterech Kultur, dla zachowania i promowania wielokulturowego dziedzictwa w dużych miastach. Z jednej strony, te dwa wybrane do porównania wydarzenia funkcjonują w różnych obszarach i kulturach. Z drugiej strony, istnieje między nimi wiele podobieństw. Oba festiwale opierają się na dziedzictwie kulturowym związanym z wielonarodowymi i wielokulturowymi społecznościami zamieszkującymi dziś Auckland, a przed II wojną światową także Łódź. Pomimo różnych lokalizacji i historycznego tła oba festiwale pełnią zbliżone funkcje. Dzięki istnieniu obu imprez promowana jest tolerancja i międzykulturowy dialog. Widzowie festiwali mogą zapoznać się z dziedzictwem kulturowym mniejszości etnicznych zamieszkujących oba miasta. Dzięki imprezom zwalczane są też negatywne stereotypy narodowościowe i rasowe oraz rozwija się międzynarodowa współpraca. Mniejszości etniczne są aktywnie zaangażowane w organizacje opisanych festiwali. Należy podkreślić, że zarówno festiwal w Auckland, jak i impreza organizowana w Łodzi stanowią też doskonałą okazję do kultywowania i zachowania dziedzictwa kulturowego bazującego na wielokulturowości. Pełnią one także funkcje walorów turystycznych i przyczyniają się do rozwoju miejskiej turystyki festiwalowej.

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