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Abstract

Events are an essential tool for the tourism process and their contribution is not limited to the increase in the number of visitors, thus generating income and business, they also enable a complete drive of the tourism production chain, besides helping to minimize the effects of seasonality, since they stimulate the flow of people in times of the year when the demand is usually lower. To the success of the events it becomes essential to achieve the compromise between public and private sectors, and cultural events have lately proved a very dynamic “tourism product”. Following this, festivals are a model of cultural organization, also providing an approach to the policy of local authorities or to strategic patronage options of companies, enhancing opportunities to promote prestigious images of institutions, groups and professionals, as well as the places that host them. There isn’t a common or a unique characteristic among festivals, as each of them has its own peculiarities. This study focuses precisely on a festival organized in the North of Portugal by the Heavy Metal subculture, a niche market, assessing its economic impacts and its relationship with local tourism development.

Key words: events, festivals, economic impacts, development, subcultures.

The Economic Impacts of Subcultures Events and the Relation with Local Tourism
Development: The Case of Steel Warriors Rebellion Barroselas Metalfest in Northern
Portugal

Tourism is an everlasting growing rich and major industry, in relation with the other world economy sectors and essentially present in all countries of the world (Lage & Milone, 2000 *cit in* Oliveira, 2001).

By implying a complex network of economical activities involved in providing tourists accommodation, food and beverages, transport, entertainment and other services, tourism is a structuring element of the economy (UNWTO, 2013).

By the end of the 20th century, Papatheodorou (1999) mentioned that tourism had achieved great significance in world economy. Travels and tourism industry are one of the greatest individual employers, and, in many countries, they are the largest contributor in service exporting sector, significantly affecting the balance of payments.

In Portugal, and according to the 2010 Sustainability Report elaborated by the entity Turismo de Portugal, IP, the tourism sector concurs, in a significant way, to wealth generation for national - local and regional - economy, and, additionally, promotes the creation of direct and indirect jobs. On the 2011 Sustainability Report, also by Turismo de Portugal, IP, tourism continued to consolidate its significance to the Portuguese economy, having developed in all activity indicators. The touristic activity performance has shown more interesting increase rates when compared with the previous year - more 8% overnights, when compared with the 4% in 2010, and more 21% guests, when compared with the 8% in 2010. In macroeconomic terms, the Tourism sector is still a strategic one to Portugal. The increase in tourism revenue in 2011 positively concurs to the external balance, although it had, however, been slightly lower than the in the previous year. On the other hand, we must note a greater efficiency at

touristic expense level, given its reduced increase in 2011, which has contributed to a credit of 5172 million euro in the Touristic Balance (11% more than in 2010).

It is a fact that there are multiple reasons for the tourism to be an economic development engine, and several authors mention that on one hand, tourism leads to capital and income movements of regions and causes the export of goods and services through the visitors' purchasing of products from the receiving region, as well as their own expenditure in the places - export that would not occur any other way. On the other hand, this activity implies investment which, in the beginning, focuses on the rehabilitation and construction of touristic infrastructures, and then widen to other equipments. These, namely infrastructures and social equipments, which would hardly be built under circumstances not involving the touristic development of the area (namely due to dimension issues), favor local population and enable the installation of other activities which extend to local production (Cunha, 1997; Vogeler, R. & Hernández, A., 1997; Gómez, B., 2001 *cit in* Vareiro, 2008).

Still, tourism is much more than an economic phenomenon; it has replications on the cultural basis (intercultural dialogues, social hospitality relationships), starts from a historical inheritance (architectural and historic heritage) and develops in a specific environment (ecological and environmental effects on the natural landscape). Hence, besides economic effects generated by tourism, one should consider socio-cultural and environmental effects (Milani, 2002 *apud* Vareiro, 2008).

Events

Following what has been mentioned in the previous paragraph, and according to Zottis (2006), events are a fundamental instrument in the touristic process, and their contribution does not confine to the increase of the number of visitors, generating income and business, but also enables a drive in the tourism productive chain. The author also indicates that it is

necessary that they are planned, arranged, carried out and assessed under the same complex and multifaceted perspective conducted when approaching hospitality.

For an event to take place, it needs a great number of professionals and suitable infrastructures, thus bearing social and economic profits to the local community and, depending on its dimension, to the whole country. Suitable infrastructures are needed, such as basic (sanitation, treated water, sewage treatment and network), support (transport, hospitals, public security), or touristic (accommodation, restaurants, travel agencies). Holding events in a municipality can, therefore, stimulate the improvement of those urban services and, accordingly, bring improvement to the inhabitants' life quality (Oliveira & Januário, 2007). And even in the smallest and most simple communities, planning involves many actions, participants and several levels of decision and implementation (Gunn, 1994). Also, an event may be considered the sum of efforts and planned actions in order to achieve defined results from the audience (Brito & Fontes, 2002 *cit in* Oliveira & Januário, 2007, p. 55).

Howsoever, local entities (both public and private), conscious of the impossibility to maintain artistic performances throughout the year, choose to concentrate those initiatives and performances in certain periods of the year, providing to citizens a cultural offer adequate to large metropolitan areas (Getz, 1991; Hernández, G. *et al.*, 2003; Gratton & Taylor, 1995 *apud* Pardellas de Blas, X., Fabeiro, C., Vareiro, L. & Ribeiro, J., 2005, p. 64).

Nevertheless, the effects of tourism seasonality can be reduced by holding events, as they stimulate flows of people in periods of the year when the demand is usually lower (Oliveira & Januário, 2007, p. 56).

Still, on the other hand and in order to monetize investments, it is important to incorporate events (often too concentrated in terms of time) in the global touristic offer in the municipality/region in question, so as to create a full product which might enable offering

more and better services to tourists, thus extending or encouraging new visits in moments apart from the time in which they are held, changing them into vehicles and motors of local dynamics and economic diversification (Pardo, 2001 *cit in* Pardellas de Blas, X., Fabeiro, C., Vareiro, L. & Ribeiro, J., 2005, p. 66). Events can also encourage people to visit a place more than once (Richards & Wilson, 2004).

Therefore, so that events are crucial in terms of local development, it is necessary that residents have profit, but, above all, take an active part in the process (André *et al.*, 2003 *cit in* Pardellas de Blas, X., Fabeiro, C., Vareiro, L. & Ribeiro, J., 2005, p. 72). Indeed, on the basis of its success lies the participation of the local population, required to collaborate in event holding, supporting them by volunteering and considering them local happenings (Getz, 1991).

It is argued that, provided that materials and local labor are used in local production, it represents a potential of touristic development at small scale. For instance, residents can become involved in the production of local craftwork, gastronomy, parties and events and negotiate these products with visitors (Richards, 2005).

It becomes imperative to achieve a compromise which can only be possible when, since the process of planning the event, the community is seen as a partner and co-responsible (Zottis, 2006, p. 4). This direct intervention of residents, particularly when there is a special focus on visitors, is an unquestionably significant factor of touristic attraction, since it reinforces the authenticity and the identity of the place where the event is held (André *et al.*, 2003 *cit in* Pardellas de Blas, X., Fabeiro, C., Vareiro, L. & Ribeiro, J., 2005, p. 72).

On the other hand, tourists may have a significant role in the community development giving residents the possibility to obtain additional income (Richards, 2005 *cit in* Fernandes, 2011, p. 103).

Thus, a well-succeeded strategy of events is reflected in the creation of an institutional framework, involving businessmen, commerce, services sector and public power, emphasizing the promotion of associations and entrepreneurship (Melo Neto, 2001 *cit in* Zottis, 2006, p. 4).

The significance of events, therefore, is also reflected in the idea advocated by Hamam (2004 *cit in* Zottis, 2006, p. 4), considering that an event is a product and, from the premise that there being an activity designed to, directly or indirectly, generate profit to everyone involved, it is easy to conclude it is a product of high value and should be explored and offered to a public eager for information, knowledge, technological innovations, releases related to their area of operation, entertainment, and all that can be represented as new experiences and emotions.

Cultural events have lately shown a rather dynamic “touristic product”, concerning both demand and offer. Meanwhile, the real implications at touristic level of holding these events are often unknown. However, in the context of planning touristic destinations, cultural events can have several significant roles (Getz, 1991; André *et al.*, 2003; Hernández, G. *et al.*, 2003 *apud* Pardellas de Blas, X., Fabeiro, C., Vareiro, L. & Ribeiro, J., 2005, p. 65).

According to Getz (1991), cultural events, namely festivals, can help to achieve these goals, in that: they meet the local needs of local leisure, reducing the desire to seek other destinations; they keep traditions authentic, which might attract tourists more sensible to endogenous resources; they improve the relationships between residents and tourists, favoring understanding and a greater exchange of mutual benefits; contribute to the preservation of natural, historic and cultural heritage; and, lastly, they encourage local organizational development, leadership and cooperation between all involved agents, which is crucial if one

intends a touristic development based on the community. This last role can be, perhaps, the most important one concerning this kind of events.

Festivals

In modern society, performing arts are a complex phenomenon of economic analysis, as they usually involve aspects related with hobbies, modes of personal expression, entertainment, social status and even public policy. However, in all these manifestations there is always a unifying theme: arts consume resources amenable to alternative uses, and therefore susceptible to economic analysis. As in any other economic activity, at market level, art production and consumption is reflected in offer and demand, regardless of the markets being more or less developed and/or competitive (CETRAD, 2004, p. 6).

The increasing dynamics tendency of live performances reflects socio-cultural changes which have occurred in our country over the past decades and have casted culture to the centre of political, social and even economic rings. In fact, the scope of public musical performance has been expanding, assuming an intensely diversified character, being organized at changeable scales, developing in spaces and formats more and more heterogeneous, and, although presentation and performance circuits are already organized at national or international levels, they always depend on time, space, operators and local or localized consumers in specific places (Abreu, 2004).

One of the approaches which have equated the relation between space and musical performance questions the prevailing crossings between urban and local cultural policies and their implications on the structuring of cultural spheres and their markets (idem).

In our country, structural vulnerabilities of the material and the dynamics of cultural activities, more obvious in urban environments of small or even average dimension, have often been surrounded by the installation of production logics, diffusion and, mainly,

programming based on holding cultural events of different nature. Characterized by a larger or more intense cultural offer, concentrated in limited space and time, those events assume two fundamental expressions: organizing multifaceted parties (urban, popular or even academic); and the production of more or less specialized cultural events, of limited duration, in confined spaces and regular occurrence, often denominated as festivals (*idem*).

These favor the congregation of creators and producers' wills toward investment in projects which assemble different partners, evoke experience sharing, offer opportunities of national or even international projection of their work and of integration in international cultural networks or circuits. Festivals are also a model of cultural organization which serves the efforts of those who dedicate themselves to marginal artistic expressions or rehearse means of affirmation in the cultural sphere and programming in specialized areas, of limited search or reduced elasticity. They also enable an approach to local authorities or to strategic options of patronage from companies, enhancing opportunities to promote prestigious images of institutions, groups and professionals, as well as of the locals who receive them (cities, municipalities, landscapes) or the institutions which support or patronize them (*ibidem*).

There is not a common or unique characteristic to all the events and festivals, as each of them has its own peculiarities. There are festivals designed for profit and others for no profit at all, with local, regional, national or international approach, an entertaining or an educative goal, etc, but most of them share intangibility, convergence in time and place, as well as their frailty (Rivero, 2009, p. 13). Yet, one can say that the essence of a festival is its public orientation and the feeling of shared values it bears (Jafari, 2000 *cit in* Rivero, 2009, p. 13).

After having studied in depth the festivals theme, Bowen & Daniels (2005 *cit in* Rivero, 2009, p. 13) have defined music festivals as events which, contrary to other concerts,

are manifestations in which music is part of culture. Moreover, music festivals often include other activities beyond music itself, usually deeply related to the theme adopted by the festival.

Heavy Metal Subculture

And music while universal art goes beyond geographic barriers, and any person, from any part of the world, can feel as a member of that community (Silva, H., 2010).

Heavy Metal, one of Rock subgenres with greater longevity, transcends the purely musical sphere, showing several aspects which characterize it as a subculture disseminated in several countries (Silva, J., 2007).

And it matters to be promptly aware of the subculture concept presented by Gelder (2005 *cit in* Silva, H., 2010): “*Subcultures are groups of people somehow represented as non-normative and/or marginal through their interests and particular practices, what they are, what they do and where they do it*”.

Nevertheless, Heavy Metal community and the music style which distinguishes it do not show as something against rules or as a radical counterculture directly contesting. While extreme and alternative in its origin, the fact is that, inserted in their mother-culture, which one consider to be the music industry, many music groups of this type have directly entered the top of charts worldwide. Heavy Metal, despite its contesting and rupture characteristics, is completely ingrained in music industry, in spite of being socially marginal (Silva, H., 2010).

Alternative behavior of those who take part in Heavy Metal subculture does not show loss of self control (Sinclair, 2011). What Heavy Metal fans experience is an emancipation of emotions as an increasing tolerance towards public emotion demonstrations is seen within modern society (Wouters, 2007 *cit in* Sinclair, 2010, p. 2).

This kind of subcultures intends to distinguish from mass cultures, seeking a more individual voice which tends to be set aside by global communities, more standardized, whose primary logic is of production and consume, deleting individuality in the process (Gelder, 2005 *cit in* Silva, H., 2010). This community, by its visual and sound aesthetics, moves in a world apart, in a more limited group of individuals, in search for individuality, apart from massification of cultural processes, yet it does not preclude that it has been within Heavy Metal that one of the greatest music phenomena in the industry has emerged, such as the case of North-American group Metallica (Silva, H., 2010).

Likewise, Gross (1990, p. 127) mentioned that, if economic success and media attention are used as popularity indicators, then Heavy Metal is indeed popular. Television, press and other sectors have helped generating income from Heavy Metal subculture.

To prove that, and according to North-American magazine *Forbes*¹, Heavy Metal group Metallica reached, in 2005, the 23th place in the worldwide celebrities top, with profits around 37,4 million dollars.

Also Laaksonen, L., Ainamo, A. & Karjalainen, T. (2010, p. 6) state that Finnish rock and metal music are an appropriate phenomenon to study entrepreneurship, particularly because, in Finland, music export has increased five times over the past decade and represents an average of a little more than 20 million euro per year, thus having become a remarkable contribution to Finnish economy, according to Finland Statistics, 2007. Most of this increase is due to the success of Finnish Heavy Metal groups.

In spite of its style being aggressive, insurgent and somehow marginal, Heavy Metal has never been totally ostracized or even taken lightly. Mainstream media have never ceased to pay attention, one way or another, or even to bring to limelight news related to the style,

¹ <http://www.forbes.com/lists/2005/53/G7PT.html>

even at the beginning. Although this music style has never been truly globalized, *key players* have always considered it had something to say (*idem*).

It is important, thus, to know the essence of Heavy Metal. Blues and classic music were the two most significant musical influences in the development of Heavy Metal. Each of those genres, apparently unlike, has elements which have contributed in a significant way to Heavy Metal distinctive sound. With their simplicity, their soul and their own roots in African music, Blues have provided the basis to all Rock music, and, since Heavy Metal is somewhat only the greatest and most powerful side of Rock, it shares those deep roots. While Blues can be seen as an essential influence in the evolution of Heavy Metal, the influence of classic music is minor, and works, in fact, as an influence which, most of the times, is superimposed on music, as opposed to providing a base. Richie Blackmore and Jon Lord, from Deep Purple, were the first musicians to bring some classic ideas to Rock, and, therefore, to Heavy Metal (Phillips & Cogan, 2009).

The expression *heavy metal* firstly emerged, as directly related to music, in the lyrics of *Born to be Wild*, by Steppenwolf (USA), in 1968, which state “*I like smoke and lightning, heavy metal thunder*”, and became the expression used to identify the music genre one could hear in Black Sabbath’s seminal albums, a band from the industrial suburbs of Birmingham (England) who gave start to Heavy Metal movement, together with Led Zeppelin and Deep Purple. The expression *heavy metal* is also a literary reference from the 1964 novel *Nova Express*, by William S. Burroughs, and recovered by Black Sabbath’s critic and defender Lester Bangs, in his music critics. Character *Uranium Willy*, literally *Heavy Metal Boy*, was the reference used to define Black Sabbath’s music. Together with Steppenwolf’s verse, the expression gave origin to the music genre (Christe, 2005 *cit in* Silva, H., 2010).

Distinguished by a strong sound of guitars and percussion, heavy Metal has been a controversial issue since its creation in the 1960s. As the popularity of the music genre raised, an increasing number of fans developed into a new youth subculture (Gross, 1990, p. 1). Heavy Metal music structure is similar to more conventional Pop Rock music, except for Heavy Metal music being performed and played louder, stronger and faster (*idem*, p. 2). But there is no clear definition of Heavy Metal, and this music genre is now even more complex due to subgenre formation with stylistic innovations (Breen, 1991 *cit in* Brunner, 2006).

The major differences between Heavy Metal and other music forms lie in four areas: music structure and elements of recording production, lyrics, public performances by the artists, and the subculture which has joined the genre (Gross, 1990, p. 2).

Heavy Metal universe does not confine exclusively to musical dimension. In his vast study on the topic, Weinstein (1991, 2000) has recognized that, besides sound aspects, Heavy Metal is a cultural phenomenon with its own code, which also involves a visual and verbal instance. Generally speaking, visual dimension includes clothes used by musicians and audience, logotypes, photographs, illustrations and artwork of the groups' albums. Verbal instance, on the other hand, includes bands' names, album titles and song lyrics (Sinclair, 2011).

These three verbal elements connect to the genre visual dimension through the themes which mark the illustrations in the albums as well as the lyrics to the songs (Silva, J., 2007).

By the characteristics assumed by Heavy Metal one can also identify this subculture as a market niche. According to Novelli (2005) we can speak of a market niche as a more limited group in which its individuals are identifiable by the same needs or specialized interests, and are defined as showing a strong desire for products offered. The size of a market niche may vary considerably, but effectively needs to be balanced between being large enough to create

business in a significant way and small enough to be forgotten by competitors. Behind the idea of a market niche lies a knowledge process which involves producers, research, identification and guidance of specific audiences and maintenance of a relationship with them facing competition (Novelli, 2005).

As a result of the approaches previously described concerning concepts of event, festival, subculture and market niche, the music festival dedicated to Heavy Metal genre, which takes place in Barrocelas (Viana do Castelo, Portugal), can be framed in Kottler's idea (2003 *cit in* Machado, A., 2006) when he mentions a touristic product as *“something that might be offered in a market, to be appreciated, acquired or consumed, and includes physical objects, services, personalities, places, organizations or ideas, which contributes to meet a need or desire.”*

Barrocelas, Locality and Festival

Steel Warriors Rebellion (SWR) Festival took place for the first time in 1996, and in 2013 it was its 16th edition, always in Barrocelas. A small town from the municipality of Viana do Castelo, on the border with the district of Braga.

It is located in the centre of Minho region, in the North of Portugal. The main economic activities in the place are locksmiths, metalworking, wood processing, textile industry, civil construction, commerce and small farming (Câmara Municipal de Viana do Castelo). According to National Statistics Institute (INE) - Censuses 2011, the population consists of 3.927 individuals.

The location can be accessed by train, and, besides automobiles, it is the desirable means of transport to get to the festival, given the proximity of the railway station to the specific venue. One can also get to town by bus. Barrocelas totally transfigures itself when population almost doubles during the festival.

Following the interview with Tiago Veiga, one of the organization members, the existence of a stage with free entry has led to more and more resident people visiting the festival, and their support concerning the event is notorious. At the same time, he mentions the effective management of the existing resources, integrating economic development, and respect for environmental and cultural values specific of the town of Barroselas.

According to the organization, the festival always takes place in April, to avoid competition and take advantage of the lower prices of some services and equipments prevailing at that time of year. The budget covering the structure needed to the 2013 edition was €100.000,00 (one thousand euro), with 25% of this amount being supported by the organization, for hiring sound, light and video systems, tents, assembling and disassembling services, decoration, safety and fuel for generator. In addition, there was a total amount €50.000,00 (fifty thousand euro) for the artists' cachets.

Concerning human resources, the organization had specialized staff, such as sound and light technicians, stage managers, runners, security guards and electrician. Globally, the staff was composed by 110 people, 40 of them hired, which means about €3.500,00 (three thousand and five hundred euro) on the budget. The remainder staff was made up of volunteers. Still according to Tiago Veiga, the revenue from ticket sales reached €70.000,00 (seventy thousand euro) and the total amounts from other revenues, such as drink and food sales and merchandising, was of about €35.000,00 (thirty-five thousand euro).

Adding to this, the 2013 SWR festival edition had 55 bands from 22 countries, such as Portugal, Brazil, USA, Colombia, Belgium, France, Sweden, Germany, Mexico, Czech Republic, Lithuania, Spain, and others.

The festival organization also mentions that international recognition for it is notorious, resulting in a series of partnerships with other European festivals of similar

dimension, this attracting more and more investors, especially in the form of sponsorship, although it is not always easy to get that kind of support.

As a result of the continuous growth which has been noted since the first edition of the festival, the association NAAM - Núcleo de Apoio às Artes Musicais (Centre Musical Arts Support Centre) was founded which is now in charge of organizing the event and was created so as to enable applying for subsidies from public entities. From experience and know-how acquired with the festival and other events organized by the association, some of its elements have created the company Insonicult, LTD, which is dedicated to providing services of support to performing arts, particularly technicians and also the hire of sound and light equipments.

Study methodology

As mentioned before this study focuses directly on a music festival organized in the North of Portugal, more precisely in the municipality of Viana do Castelo, town of Barroselas, by the Heavy Metal subculture, a market niche, assessing its economic impacts and its relationship with the local touristic development.

For this purpose, we used a model of analysis of economic impacts suggested by Crompton, J. L., Seokho, L. & Shuster, T. (2001), which indicates principles and procedures to be adopted. According to the authors, adopting this model allows tourism professionals to use it in similar studies, in different communities, as can be seen in this study.

The model shows that residents of a community pay funds to their city council in the form of taxes. The city council uses a proportion of these funds to subsidize production of an event or development of a facility. The event or facility attracts nonresident visitors who spend money in the local community both inside and outside of the event or facility that they visit. This new money from outside of the community creates income and jobs in the

community for residents. This completes the cycle; community residents invest the tax funds, and they receive the return on their investment in the form of new jobs and more household income. Economic impact studies supplement the traditional financial balance sheets that agencies provide to city councils. A key purpose of economic impact studies is to measure the economic return to residents (Crompton, J. L., Seokho, L. & Shuster, T., 2001).

Besides, the authors justify the use of this formula given that sometimes a genuine lack of understanding of economic impact analyses and the procedures used in them leads to inadvertent errors, but in other instances, they are used mischievously or strategically to deliberately mislead and generate large numbers. This happens because frequently studies are undertaken to justify an event in quantitative dollar terms, with the expectation that the results will reinforce the case for sustaining or increasing resources allocated to it. In these circumstances, there is a temptation to manipulate the procedures to strengthen the case. To avoid the useful tool of economic impact analysis falling into disrepute, it is important that tourism professionals be better equipped to recognize and expose such charlatan studies when they are produced (idem).

So, it is important to mention that, in the adopted model, authors adapt a methodology based on four principles; They exclude residents in the community, thus enquiring only spending by visitors who reside outside the town and whose primary motivation for visiting is to attend the event, or who stay longer in the town and spend more because of it; They exclude “time-switchers” and “casuals” because they may have been planning a visit to the town for some time but changed the timing of their visit to coincide with the event and who were already in the town attracted by other features and who elected to go to the event instead of doing something else; They privilege the use of income rather than sales (output) measures because the personal income measure of economic impact reports the effect of an extra unit of visitor spending on the changes that result in level of residents’ personal incomes in the

community and in contrast to the sales (output) indicator, the income measure has substantial practical implications because it enables the economic benefits received by residents to be related to the costs they invested; They suggest a careful interpretation of employment multiplier measures.

Concerning this last principle, in this case and given the dimension of the event, we decided not to make its approach.

The multipliers used in this practical case result from a study based on articles from recent international publications, namely the ones reviewed by Eusébio (2006), since there is a lack of adequate data for an effective calculation of touristic multipliers, avoiding the use of other elements which would naturally have wrongful implications on the results.

Analysis of results

During four days in the 2013 edition - the 16th -, which took place from 24th to 27th April, 322 enquiries were made to visitors of SWR festival, and were processed using IBM SPSS Statistics 20 software.

In demographic terms, we see that 68.5% respondents are male and 31.5% are female. The average age of respondents is 27.6 years old, thirteen being the minimum age, or the youngest registered, and fifty the maximum or highest.

Concerning the country of origin, most people are from Portugal (83.2%), then Spain, with 12.7%. The remainder 4.1% is equally distributed by countries such as Germany, Belgium, Brazil, France, England, Italy, Sweden and Switzerland.

As for the residence place of the Portuguese, we see that most of them come from places all over the country, such as Almada, Aveiro, Barcelos, Braga, Caldas da Rainha, Caminha, Covilhã, Esposende, Faro, Fundão, Guarda, Guimarães, Lamego, Portimão, Porto,

Samora Correia, Sines, Trancoso and Viseu, among many others. So, all the Portuguese regions were represented.

An issue to be highlighted in the embodied survey, which relates directly with quantitative results, intended to assess on the number of people who were part of the enquired group. The average of people per group is 3.97. The minimum number was one person (84 times) and the maximum was 30 (3 times). The number which occurred most frequently in the set of data, the mode, was two people per group. The universe of people, total number of people per group mentioned by the enquired, from 332 enquiries, is 1.252 people.

Economic impacts of visitors' spending

That universe of 1.252 people and following the described and adopted model are categorized as Out-of-Towners and Extended Stayers, the first being non-resident and the second being the ones who would extend their stay in Barroselas after the festival.

Columns 2 and 3 of table 1 show the spending average per person and per day in the area of Barroselas. These results were exceeded to the proportion of visitors to the festival, 1.252 being Out-of-Towners, including 12 Extended Stayers, in accordance with numbers in columns 4 and 5 of the same table.

As a reference, since the procedure is the same to all categories in the analyzed surveys and described in tables, concerning category Food and Beverage, the direct impact of spending in Barroselas totalized €6.405,00 (six thousand four hundred and five euro) per day (€6.347,64 + €57.36), as shown in columns 4 and 5, table 1, as a result of calculations [(€5.07 x 1.252 + €4.78 x 12)].

Taking the remainder categories into account, Direct Impact of visitors' spending in Barroselas reaches a total of €12.866,60 (twelve thousand eight hundred and sixty-six euro and sixty cents) per day (€12.757,88 + €108,72).

Multiplied by 4 days of festival, Total Direct Impact of the various categories is €51.466,40 (fifty-one thousand four hundred and sixty-six euro and forty cents).

Next step concerns calculation of the impact of this new-found money on the economy of Barroselas. Considering the methodology used columns 2 and 3 of table 2 show estimated numbers relative to Economic Impact based on multipliers defined for that purpose. Thus, concerning the multiplier on sales, we predict a total impact of €21.873,21 (twenty-one thousand eight hundred and seventy-three euro and twenty-one cents) per day (€21.688,39 + €184,82).

When multiplied by the 4 days of festival, Impact on Sales of the various categories will be €87.492,84 (eighty-seven thousand four hundred and ninety-two euro and eighty-four cents).

A measure of the economic impact which is considered to be rather useful is its effect on residents' income. Columns 4 and 5 from table 2 show that the economic effect on the community's income is estimated as €771,99 (seven hundred and seventy-one euro and ninety-nine cents) per day (€765,47 + €6,52).

When multiplied by the 4 days of the festival, the Impact on the community's Income from various categories will be €3.087,96 (three thousand and eighty-seven euro and ninety-six cents).

TABLE 1**TOTAL DIRECT EXPENDITURES**

Item	Per Person, per Day Expenditures in Barroselas (€)		Total Direct Expenditures in Barroselas (€)	
	Out-of-Towners	Extended Stayers	Out-of-Towners	Extended Stayers
Food and beverage	5,07	4,78	6.347,64	57,36
Nights Clubs, lounges, and bars	0,11	0,00	137,72	0,00
Retail shopping	1,81	1,68	2.266,12	20,16
Lodging expenses	1,02	1,21	1.277,04	14,52
Private auto expenses	1,82	1,37	2.278,64	16,44
Commercial transportation	0,10	0,00	125,20	0,00
Other expenses	0,26	0,02	325,52	0,24
Total	10,19	9,06	12.757,88	108,72

TABLE 2**THE ECONOMIC IMPACT OF OUT-OF-TOWN VISITORS AND EXTENDED STAYERS ON SALES AND PERSONAL INCOME**

Item	Impact on Sales		Impact on Personal Income	
	Out-of-Towners	Extended Stayers	Out-of-Towners	Extended Stayers
Food and beverage	10.790,99	97,51	380,86	3,44
Nights Clubs, lounges, and bars	234,12	0,00	8,26	0,00
Retail shopping	3.852,40	34,27	135,97	1,21
Lodging expenses	2.170,97	24,68	76,62	0,87
Private auto expenses	3.873,69	27,95	136,72	0,99
Commercial transportation	212,84	0,00	7,51	0,00
Other expenses	553,38	0,41	19,53	0,01
Total	21.688,39	184,82	765,47	6,52

Conclusions

During this study, we have tried to gather significant and necessary information in most objective and reliable way possible, by enquiring visitors to the SWR Barroselas Metalfest, non-resident, as well as by interviewing the event holder.

The justification for the use of the analysis model of economic impacts lies on theoretical grounds by the authors who draw attention to the significance of the indicator of economic impacts on residents' income, as this factor is of utmost importance to the

community in question, thus prevailing over the other indicator, which is economic impact on sales, that is, increased revenue as a result of touristic expense.

Although the estimated value on income is mostly lower than the one on sales, review of literature shows that it is more valued, as it is used in economic benefits to the place where the event is held.

These indicators can set a standard in which the performance of organizational policies is ascertained and monitored, by measuring its effectiveness, the efficiency concerning use of resources and the impact of occurred changes on resident population, which can be enrolled as a useful tool to cultural planning.

We also notice that, despite the weaknesses and limitations of this kind of study, which naturally lead to margins of error, it is believed that the analysis of economic impacts is a powerful and valuable tool if implemented with knowledge and integrity of the existing presuppositions. Thence, enrichment and development of tourism professionals' technical skills will take place, by learning and applying the model recommended by Crompton, J.; Seokho, L.; Shuster, T. (2001), used in this study.

It is also noted that touristic development is usually associated with benefit of countries or destination regions, also contributing to the creation of opportunities to develop rural areas, as is the case of Barroselas, providing the rebalancing of territory, new infrastructures and equipments, with tax raise and economic growth through the effect of touristic multipliers which currently show as significant to the locality.

Holding a music festival, despite associated to a subculture, has proved an opportunity now quantifiable, recognizing the community's individual and collective efforts, which is in its essence music as universal art that goes beyond geographical barrier, thus creating enough

motivation, giving place to multiculturalism, approaching generations and stirring local development.

Finally, one of the study's premises being the relation of the effect of the festival economic impacts with local touristic development, it is a fact that the data are shown and report that the number of visitors, the diversity of countries where they come from, the organization's revenue and expense numbers and visitors' spending potentiate touristic activity, which, on the other hand, leads to economic development.

In this sense, considering that Barroselas is not a touristic destination, the truth is that the town is located at about 15kms from the seat of the municipality of Viana do Castelo - admittedly a prominent place and city in the national touristic panorama -, therefore, if we highlight a look at the dynamics caused by this festival, possible results are a raise in the tourists flow in both places, a contactable fact, as well as inherent benefit at economic, social, cultural and environmental level. In practice, a prevailing aspect which proves what has been mentioned is the festival organization's ambition to promote partnerships to carry on touristic programs with cultural and leisure elements, taking advantage of the interest perceived among all who have visited them, including the great number of artists, about two hundred per day in SWR Barroselas festival, benefiting from the attractiveness and source of natural, patrimonial, symbolic and creative resources that exist in Viana do Castelo.

Hereupon, we remark the significance of this event, also with effects on the reduction of seasonality in the touristic area where it is inserted, as well as its relevance to touristic and thus economic, sustainability of the destination.

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