

# **THE ECONOMIC IMPACTS OF SUBCULTURE EVENTS AND THE RELATION WITH LOCAL TOURISM DEVELOPMENT: THE CASE OF STEEL WARRIORS REBELLION BARROSELAS METALFEST IN NORTHERN PORTUGAL**

**Jorge Coelho**  
**Miguel Brázio**

**Polytechnic Institute of Viana do Castelo, Portugal**

**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. It becomes essential to achieve the compromise between public and private sectors for the success of events, and cultural events have lately proved to be a very dynamic "tourism product". Consequently, 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. **Keywords**: events, festivals, economic impacts, development, subcultures.

**RESUMEN**: Los eventos son una herramienta esencial del proceso turístico y su contributo no se limita al aumento del número de visitantes, una vez que generan, igualmente, recetas y oportunidades de negocio, como también posibilitan el desarrollo de la cadena de producción turística, además de que ayudan a minimizar los efectos de la estacionalidad, estimulando el flujo de personas en momentos del año en que hay una demanda más baja. Es fundamental obtener un compromiso entre sectores público y privado para el suceso de los eventos, teniendo en cuenta que los eventos culturales tienen demostrado últimamente ser un "producto turístico" dinámico. Así que, los festivales son un modelo de organización cultural que posibilita una aproximación a las políticas de las autoridades locales o a las opciones estratégicas de las empresas locales, ofreciendo oportunidades de promoción de la imagen de instituciones, grupos y profesionales prestigiados, así como de los locales donde los festivales tienen lugar. No existe una característica única y común a los festivales, una vez que cada uno tiene sus particularidades. Este estudio se centra precisamente en un festival organizado en el norte de Portugal por la subcultura *Heavy Metal*, un mercado de nicho, buscando evaluar sus

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Both authors **Jorge Coelho** and **Miguel Brázio** are Masters students in the Polytechnic Institute of Viana do Castelo, Portugal. Authors' contact: [jorgecoelho.x@gmail.com](mailto:jorgecoelho.x@gmail.com).

impactos económicos y su relación con el desarrollo turístico local. **Palabras clave:** eventos, festivales, impactos económicos, desarrollo, subculturas.

**RESUMO:** Os eventos são uma ferramenta essencial do processo turístico e o seu contributo não se limita ao aumento do número de visitantes, uma vez que geram, igualmente, receitas e oportunidades de negócio, assim como possibilitam o desenvolvimento da cadeia de produção turística, para além de ajudarem a minimizar os efeitos da sazonalidade, estimulando o fluxo de pessoas nas alturas do ano em que a procura é menor. Torna-se fundamental alcançar um compromisso entre sectores público e privado para o sucesso dos eventos, tendo em conta que os eventos culturais têm demonstrado ultimamente ser um "produto turístico" dinâmico. Assim sendo, os festivais são um modelo de organização cultural que possibilita uma aproximação à política das autoridades locais ou às opções estratégicas das empresas locais, oferecendo oportunidades de promoção da imagem de instituições, grupos e profissionais prestigiados, assim como dos locais onde os festivais têm lugar. Não existe uma característica única e comum aos festivais, uma vez que cada um tem as suas particularidades. Este estudo foca-se precisamente num festival organizado no norte de Portugal pela subcultura *Heavy Metal*, um mercado de nicho, procurando avaliar os seus impactos económicos e a sua relação com o desenvolvimento turístico local. **Palavras-chave:** eventos, festivais, impactos económicos, desenvolvimento, subculturas.

## INTRODUCTION

Tourism is a growing major industry compared 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 20<sup>th</sup> century, Papatheodorou (1999) mentioned that tourism had achieved great significance in the world economy. Travel and tourism industry is 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 contributes, 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 continued to develop in all activity indicators. The touristic activity performance has shown more interesting increase rates when compared with the previous year - more 8% on overnights, when compared with the 4% in 2010, and more 21% on the number of guests, when compared with the 8% in 2010. In macro-economic terms, the Tourism sector is still a strategic one to Portugal. The increase in tourism revenue in 2011 positively contributes to the external balance, although it had been slightly lower than in the previ-

ous year. On the other hand, we must note a greater efficiency at the 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 tourism to be an economic development engine, and several authors mention that on the one hand, tourism leads to economic transactions and additional income for regions and causes the export of goods and services through 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 spreads to other equipment. This equipment, which would hardly be built under circumstances not involving the touristic development of the area (namely due to size issues), favor local population and enable the establishment of other activities which reach the local production (Cunha, 1997; Vogeler, R. & Hernández, A., 1997; Gómez, B., 2001 *cit in* Vareiro, 2008).

Nevertheless, tourism is much more than an economic phenomenon; it has an impact 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 the 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 itself to the increase on the number of visitors, generating income and business, but also enables a dynamics 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, a great number of professionals and suitable infrastructures are needed, thus bringing social and economic profits to the local community and, depending on its scope, to the whole country. Suitable infrastructures are needed, such as the basic ones (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, ac-

cordingly, 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). Therefore, 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), aware of the impossibility of maintaining artistic performances throughout the year, choose to concentrate those initiatives and performances in certain periods of the year, providing 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, 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. This way, it will extend or encourage 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, Fabeiro, Vareiro & Ribeiro, 2005, p. 66). Events can also encourage people to visit a place more than once (Richards & Wilson, 2004).

Therefore, in order for events to be 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, Fabeiro, Vareiro & Ribeiro, 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 events (Getz, 1991).

It is argued that, provided that materials and local labor are used in local production, it represents a potential 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 the community is seen as a partner and co-responsible in the process of planning the event (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, Fabeiro, Vareiro & Ribeiro, 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 successful strategy of events is reflected in the creation of an institutional framework, involving businessmen, commerce, service 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 designed to generate profit to everyone involved. Therefore, 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 proved to be a rather dynamic "touristic product", concerning both demand and offer. Meanwhile, the real implications of holding these events at touristic level 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, Fabeiro, Vareiro & Ribeiro, 2005, p. 65).

According to Getz (1991), cultural events, namely festivals, can help to achieve the following goals: 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; they 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 uni-

fyng 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 number 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 established 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, vulnerabilities of the dynamics of cultural activities, more obvious in urban environments of small or average dimension, have often been surrounded by the installation of production logics, diffusion and, mainly, programming based on holding cultural events of different nature. These events are characterized by a larger or more intense cultural offer, concentrated in limited space and time, and assume two fundamental forms: the organization of 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*).

Festivals 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 of 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 a local, regional, national or international reach, an entertaining or an educative goal, etc., but most of them share intangibility, convergence in time and place, as well as frailties (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*

Music as a universal art goes beyond geographic barriers, and any person, from any part of the world, can feel like a member of that community (Silva, 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, 2007).

It is important to be promptly aware of the subculture concept presented by Gelder (2005 *cit in* Silva, 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, the Heavy Metal community and the music style which distinguishes it do not come out as something against rules or as a radical counterculture. Many music groups of this type have directly entered the top of charts worldwide, although they are considered extreme and alternative in its origin. Heavy Metal, despite its contestable and rupture characteristics, is deep-rooted in the music industry, in spite of being socially marginal (Silva, 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 itself 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 consumption, deleting individuality in this process (Gelder, 2005 *cit in* Silva, 2010). This community, because its visual and

sound aesthetics, moves in a different world, in a more limited group of individuals, in search for individuality, away from massification of cultural processes, yet 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*<sup>1</sup>, Heavy Metal group Metallica reached, in 2005, the 23<sup>th</sup> place in the worldwide celebrities top, with profits around 37.4 million dollars.

Also Laaksonen, Ainamo, & Karjalainen (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 the limelight news related to the style, even in 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's 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,

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



which stated "*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 influential albums, a band from the industrial suburbs of Birmingham (England) who started the 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, 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 the 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 features, on the other hand, include bands' names, album titles and song lyrics (Sinclair, 2011).

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

The characteristics assumed by Heavy Metal show that this subculture is 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 the 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 Barroselas (Viana do Castelo, Portugal), can be framed in Kottler's idea (2003 *cit in* Machado, 2006) of 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.*"

### *Barroselas, 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 Barroselas, a small town in the municipality of Viana do Castelo, on the border with the district of Braga.

It is located in the centre of the Minho region, in the North of Portugal. The main economic activities in the place are locksmithing, metalworking, wood processing, textile industry, civil construction, commerce and small farming (Câmara Municipal de Viana do Castelo, 2013). According to the National Statistics Institute (INE) - Census 2011, the population in Barroselas consists of 3,927 individuals.

The village 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 festival venue. One can also get to the town by bus. Barroselas totally transfigures itself when its 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 remarkable. At the same time, he mentions the effective management of the existing resources, integrating economic development, and respect for environmental and cultural values specific to 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 equipment prevailing at that time of year. The budget needed for the 2013 edition was €100.000,00 (one hundred thousand Euros) for hiring sound, light and video systems, tents, assembling and disassembling services, decoration, safety and fuel for generator, with 25% of this amount being supported by the organization. In addition, there was a total amount of €50.000,00 (fifty thousand Euros) for the artists' cachets.

As far as the human resources are concerned, the organization had specialized staff, such as sound and light technicians, stage managers, runners, security guards and electricians. Globally, the staff was composed by 110 people, 40 of them hired, which corresponds to about €3.500,00 (three thousand and five hundred Euros) 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 Euros) and the total amount from other revenues, such as drink and food sales and merchandising, was of about €35.000,00 (thirty-five thousand Euros).

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

The organization also states that this festival is know all over the world, resulting in a series of partnerships with other European festivals of similar dimension, thus 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 (Musical Arts Support Centre) was founded and is now in charge of organizing the event. It was created so as to enable the application for subsidies from public entities. From the experience and know-how acquired in the festival and other events organized by the association, some of its members have created the company Insonicult, Ltd, which is dedicated to providing support services to performing arts, particularly technicians, and also the hire of sound and light equipment.

## 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 sub-culture, a market niche. We aim to assess 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, Seokho & Shuster (2001), which indicates the 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 the 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, Seokho & Shuster, 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 studies are frequently 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 are 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, the authors adapt a methodology based on four principles. They exclude residents in the community, thus enquiring only 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, those who were already in the town attracted by other features, and those who chose 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 re-



viewed 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.

## RESULTS

During four days in the 2013 edition of festival - 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, 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.

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 survey, which relates directly with quantitative results, intended to assess on the number of people who were part of the group of the inquired individual. 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 means, was two people per group. The universe of people is 1.252 people which corresponds to total number of people per group mentioned by the enquired, from 332 enquiries.

### *Economic impacts of visitors' expenditure*

The universe of 1.252 people are categorized as Out-of-Towners and Extended Stayers, following the described and adopted model, 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 expenditure 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 totaled €6.405,00 (six thousand four hundred and five Euros) 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 Euros 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 Euros 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 related 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 Euros 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 Euros 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 Euros 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 Euros 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, 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: 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 the most objective and reliable way possible, by enquiring visitors to the SWR Barroelas 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, 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. Hence, enrichment and development of tourism professionals' technical skills will take place, by learning and applying the

model recommended by Crompton, Seokho & Shuster (2001), used in this study.

It is also noted that touristic development is usually associated with benefits for the countries or destination regions, contributing to the creation of opportunities to develop rural areas, as is the case of Barroselas, providing the rebalancing of the territory, new infrastructures and equipment, through the economic growth that is provided by the effect of touristic multipliers which are significant to the locality.

Holding a music festival, despite being associated to a subculture, has now proven to be a quantifiable opportunity, 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' expenditure 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 municipality of Viana do Castelo - admittedly a prominent place and city in the national touristic panorama -, therefore, if we take a look at the dynamics caused by this festival, results point out a rise in the tourists flow in both places, as well as an inherent benefit at the 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, which are 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 highlight 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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*Submitted: 30th October 2013*

*Final version: 04th June 2014*

*Accepted: 12th June, 2014*

*Refereed anonymously*