

Value Chain of the Festival Internacional Cervantino

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The purpose of the research was to investigate the value chain of the Festival Internacional Cervantino (VC-FIC) as a cultural and tourist industry, and to identify the key links of the chain. The value chain concerns the business activities that generate wealth and offer services to customers. This qualitative case study focuses on formal and informal documents regarding FIC that determined that the FIC tourist and cultural industries are disarticulated. A qualitative perspective allowed us to identify the links existing between formal and informal instances regarding social and economic aspects, as well as its processes and unofficial activities. It can be shown that the value chain of the festival is in the link of the patrimony in the tangible and intangible cultural field and it is formed by seven links that should unite both industries including the following elements: cultural market, government and services, pre-production, lodging, production, events, food, and souvenirs.

Keywords: value chain, cultural and tourist industries, governance, festival

Introduction

This project aims to analyze the value chain of the Festival Internacional Cervantino (VC-FIC), a cultural event that has been taking place in the capital of the state of Guanajuato in Mexico for 44 years. It represents an influx of almost 300,000 visitors who experience more than 3,000 cultural activities and spend almost 400 million pesos each year. Due to these numbers, it is considered the most important festival in Latin America combining fine arts with folklore (FIC, 2015).

The project seeks to answer questions, such as: Which is the value chain of the festival as a cultural and tourist industry? Which are the links of this chain? and Which are the governance and key factors?

Literature Review

Tourism Value Chain

In studies regarding the tourism global value chain, the following factors have been examined: transportation, distribution, lodging, and excursions (Christian, Fernández-Stark, Ahmed, & Gerrefi, 2011). Tourism value chain has been investigated, using different methodologies as benchmarking in Cuba's food sector (Silveira Pérez & Cabeza Pullés, 2015); amount and intensity of creativity and innovation in Romanian

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spa-therapy (Teodorescu, Stancioiu, Ravar, & Botos, 2015); as well as innovation lodging and transportation in site (Ravar & Iorgulescu, 2013).

Further, aiming to understand the evolution of tourism VC, it has been important to take a business ecology perspective considering intermediaries, partners, and stakeholders. Also, it has been approached with a teamwork and network emphasis in what is called business ecosystems (Tham, Ogulin, Selen, & Sharma, 2015) or identifying differences between national and international tourists as it was done in Cuba (Silveira Pérez & Cabeza Pullés, 2015).

There are some specific empirical works on the Kenyan tourism value chain, where some parties, for instance tour operators, accommodation, and workers were found important, as well as relationships with elements such as public governance, collective power, and social factors. Four main findings emerged: (1) governance relationships between tour operator and accommodation firms directly impacted social upgrading outcomes for hotel workers and indirectly for excursion workers; (2) excursion workers and community members had precarious connections to tourism Global Production Networks (GPN); (3) public governance and collective power were key components to social upgrading while supporting its unevenness; and (4) societal embedded constructions around gender and regional space influenced worker and community social upgrading potential. Social upgrading is shaped by a confluence of firm, institution, geography, and labor (Christian, 2016).

In Andalusian tourism, it was analyzed how the elements of the local value chain were involved with different types of industries (tourism global value chain) generating different kind of governances as a strategy of risk diversification (Tejada, Santos, & Guzmán, 2011). Moreover, small and medium-sized enterprises from the tourist sector have to work harder in the globalization process, and to adapt to the value chain needs (Tejada & Liñán, 2009).

Cultural Value Chain (CVC)

There is little information of the cultural value chain; more attention has been paid to the creative industries' trajectories and policies. These elements have been identified as part of the content sector: creative workforce, public arts, media and heritage institutions, public administration, funding, cultural education, training, informal arts activities, support, service, applied arts, culture and media industries, related media, crafts industries, free arts, and crafts. Therefore, a CVC constitutes a complex economy sector due to its various dimensions (Abadie, Friedewald, & Weber, 2010). Also, regarding culture and creative industries, it must be pointed out that they are complex in their meaning. Besides, they have moved from traditional value chain to value creating ecology, a term that refers to key elements of value creation in a more dynamic way and involving relations between the parts (Hearn, Roodhouse, & Blakey, 2007).

However, there are few developed creative or cultural value chains. In Brazil, a CVC for the apparel industry has been established, combining both cultural and creative industry, which is very complex as well (Barbosa Pinto & de Souza, 2013). In general, value chains have moved to Corporate Social Responsibility and within them there have been three types of governance identified: private, social and public, particularly in clusters (Gereffi & Lee, 2016).

Method

The purpose of the research was to investigate the value chain of the FIC (VC-FIC) as a cultural and tourist industry, and to identify the key links of the chain. The value chain regards the business activities that generate wealth and offer services to customers.

This qualitative case study focuses on formal and informal documents regarding FIC, and extends a previous work that determined that the FIC tourist and cultural industries are disarticulated. Therefore, it emerged the need to identify the value chain components and to analyze the services offered to visitors to the Festival. Due to the amount of informal businesses involved, this appears to be a complex task, in which this kind of information should be included.

Data Analysis

Data were obtained from official documents of the General Administration of the Festival Internacional Cervantino, such as the Final Report (FIC, 2016a), General Numeral (FIC, 2016b), and the FIC Profile Study from the Government of the City of Guanajuato (SDT, 2016). First a model was developed for the study, and then each of the components of the value chain was identified

Results

The analysis allowed us to identify the links existing between formal and informal instances regarding social and economic aspects, as well as its processes and unofficial activities. Documental analysis permitted us to identify the value chain of the FIC as shown in Figure 1. There should be a bind between tourist and cultural industries of Guanajuato City. On the one side, the festival offers the cultural elements of the chain, such as the cultural market, government and services, pre-production, production, and events. On the other hand, the tourist sector and the city of Guanajuato provide patrimony, lodging, food, and souvenirs.



Figure 1. Model of the value chain of the Festival Internacional Cervantino.

Following is a summary describing these elements as part of the value chain; each element is depicted in a separated table.

Table 1

Cultural Market

Place	Project	Promotion	Price
Cities of Guanajuato (cultural heritage of humanity) and León, Gto.	International culture festival	It is carried out mainly through the following: broadcast channels, television media, radio, government institutions, civil society organizations, leaflets, brochures, posters, newspapers, and magazines.	It is determined according to the event, and some of them are free.

Table 2

Government and Support Services

Government and support services	Secretary of Culture, State Government of Guanajuato, City of Guanajuato, and University of Guanajuato
	Financial resources
	Public security
	Cleaning services
	Coordination of the festival
	Artistic creation: Selection of works Selection of national and international authors Copyright.

Table 3

Pre-production

Pre-production	Planning the festival
	Elaboration of the Cervantino Program
	Selection of enclosures
	Temples, theaters, and auditoriums: Collegiate Basilica of the Lady of Guanajuato, Temple of the Company, Temple of Valenciana, Juárez Theater, Cervantes Theater, Mining School Auditorium, State Auditorium, Ex Hacienda de San Gabriel, Nopal Mine.
	Places and public spaces: Kiosk, Explanada de la Alhóndiga, Los Pastitos, Plaza San Fernando, Plaza San Roque, Plaza de la Paz, Former Railway Station, ISSSTE Cultural and Sports Center.
	Museums and galleries: Regional Museum, Town Museum, House of Culture, Iconographic Museum of Don Quixote, Olga Costa and José Chávez Morado Museum, José and Tomás Chávez Morado Museum, Diego Rivera's House Museum, Gene Byron Museum, Art Museum.
	University of Guanajuato: General Auditorium of the University, Mesón de San Antonio, Principal Theater.
	Enclosures located in León, Gto.: Maria Greaver Theater, Bicentennial Theater, Causeway of Arts and Mateo Herrera Auditorium.

Table 4

Lodging, Transportation, and Operation

Lodging, transportation, and operation	Local, national, and international transportation
	Luxury, large, and small hosting establishments in Guanajuato and León
	Travel agencies
	Excursion operators
	Local guides
	Convention centers, enclosures, lounges, and showrooms

Table 5

Production

Production	Assembly of works
	Logistics of events
	Execution of events

Table 6

Events: Cultural Offer National and Contemporary

Cultural offer: national and contemporary	Theater
	Music: Philharmonic Orchestras, orchestras, ensembles, chamber music, soloists, opera and vocal music, ancient music, traditional, contemporary, electronic, boleros, rock, pop, rock pop, instrumental rock, jazz, reggae, etc.
	Dance: Classic and contemporary
	Visual arts: Sculpture, painting, dioramas, documentaries, photography, performance
	Cinema
	Urban culture program
	Reading
	Talks and conferences
	Workshops
	Events for children
	FIC for handicapped people.

Table 7

Food, Services, and Souvenirs

Food, services, and souvenirs	Tourist help and information services
	Food and beverage
	Retail
	Souvenirs

Conclusion

Based on the documental analysis related to the proposed model (see Figure 1) and incorporating the identified social and economic processes and activities of the FIC, it can be asserted that the value chain core of the festival is located within the patrimony node. This intersection connects cultural and touristic fields, including both tangible and intangible elements. The FIC-VC is formed by links that unite both industries and include the following elements: cultural market, government and services, pre-production, lodging, production, events, food, and souvenirs.

As a first approach, the model allows to understand the FIC-VC; however, it would be necessary to include a detailed and functional description of the detected links and branches.

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