

APPLES TO WATERMELONS: A GEOGRAPHY  
OF SHOW-ME-STATE FESTIVALS

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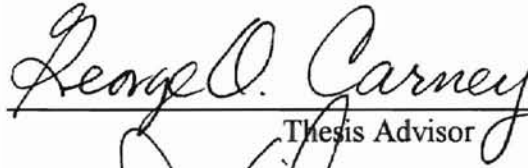
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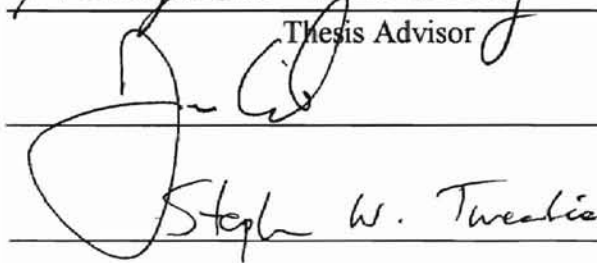
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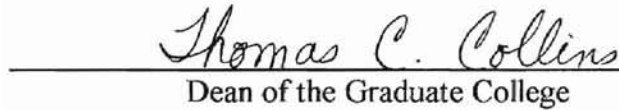
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## CHAPTER I

### Introduction

Every year around the first of April, the trees bud, the flowers bloom and communities across America start to celebrate the end of a long winter and the commencement of the beautiful weather of spring and summer. This is the kickoff of the festival season across the country. A festival is defined by Robert Janiskee, a cultural geographer at the University of South Carolina and eminent authority on festivals, as "formal periods or programs of pleasurable activities, entertainment or events having a festive character and publicly celebrating some concept, happening, or fact" (Janiskee 1991, 34). The festival season runs from April to October with most festivals occurring in April, May, and October (Janiskee 1991).

Festivals occurred as early as 2,000 to 3,000 years ago with the Jewish Passover celebration in the Middle East and the Dragon Boat Festival in China (Hill 1988). Festivals in the United States date to the mid-nineteenth century with winter carnivals held in the northern states. By 1900, many festivals celebrating historical events and harvest events emerged around the country (Hill 1988). As of 1984 the *Festivals Sourcebook* named over 4,000 reoccurring festivals in the United States ( Festival Sourcebook 1984). However, this list is both outdated and incomplete in terms of festival coverage in America. For this reason the number of festivals is extremely low. Janiskee has created FestList which contains approximately 30,000 festivals. This is now the most comprehensive collection of data on festivals in the United States as of 1995.

Why have festivals become a cultural phenomenon in the United States? Communities have many reasons for holding festivals. First is the preservation of local culture or history of a community (Frisby 1989). For example, festivals such as the Jesse

James Days in Liberty, Missouri, or Heritage Days in Lexington, Missouri, celebrate the past history of a community.

Second, community pride or "pride in place" is also closely associated with festivals. Often communities will associate themselves with their festivals. Communities often advertise to be the "world capital" of something or to have the largest of a particular object (Festivals 1988). Two examples of this would be Richmond, Missouri, which claims to be the "Mushroom Capital of the World" and Brunswick, Missouri, which is home to the largest pecan in the world.

A third reason for the occurrence of festivals is that they provide recreation and leisure for the citizens of the communities (Long 1990). This is common in small communities where citizens usually travel to neighboring communities for entertainment. For this one weekend, the people can enjoy quality family entertainment in their communities.

Finally, communities use festivals to boost their local tourism industry (Frisby 1989). This is an opportunity to retain not only the money of the citizens in the community, but also to attract a large group of people from surrounding communities. This is extremely evident in small towns where local businesses experience extreme increases during a weekend-long festival. Income from festivals is derived in many forms. Arts and crafts purchases, food purchased from both booths and restaurants, lodging, vehicle operations, and other purchases at stores in the community play a significant role in the amount of income generated by an event (Long 1990).

Festivals are definitely emerging as a substantial factor in the tourism industry (Getz 1988). Festivals are a critical part of American culture and tourism. From small community-run festivals to large urban music festivals, an enormous amount of knowledge can be determined about the culture of the area. This research is more focused on the cultural side of the festival phenomenon. A great deal of research has been accomplished

on the tourism aspects of festivals. However, outside of Janiskee in South Carolina, little or no geographical work has been completed on the cultural aspects of festivals.

Festivals have become the center of cultural activity in many communities. Festivals are just one portion of the popular culture of America. The book *Festivals USA* reported that "festivals are the backbones of the cultural life of any country" (Festivals 1988, xxv). Indeed, festivals are a valuable culture indicator because they provide a glimpse of the material culture produced by the local people as well as help in reading the cultural landscape of an area. Studying the food, drink, music, arts and crafts, or any other activities at a festival gives one an idea of the culture of that area (Festivals 1988). For example, many festivals, such as a soybean or pecan festival, represent the major crop grown in a specific area, whereas a music festival may reflect the dominant style of music preferred in a community.

## Scope

The study area selected is the state of Missouri. Figures 1 and 2 display the counties, major cities, highways, and the physical features of the state. Tourism is one of the top three sources of revenue in the state, and festivals are located in many communities throughout the state (Wake 1996). In fact, more than 400 reoccurring festivals have been identified through a variety of sources. This state was chosen primarily from an interest in a chain of food and harvest festivals surrounding my hometown. From this interest in only a few festivals, I found that many other areas have festivals similar to these. As a geographer, the spatial patterns and cultural significance of these festivals were very intriguing and resulted in this study.

# Missouri Counties

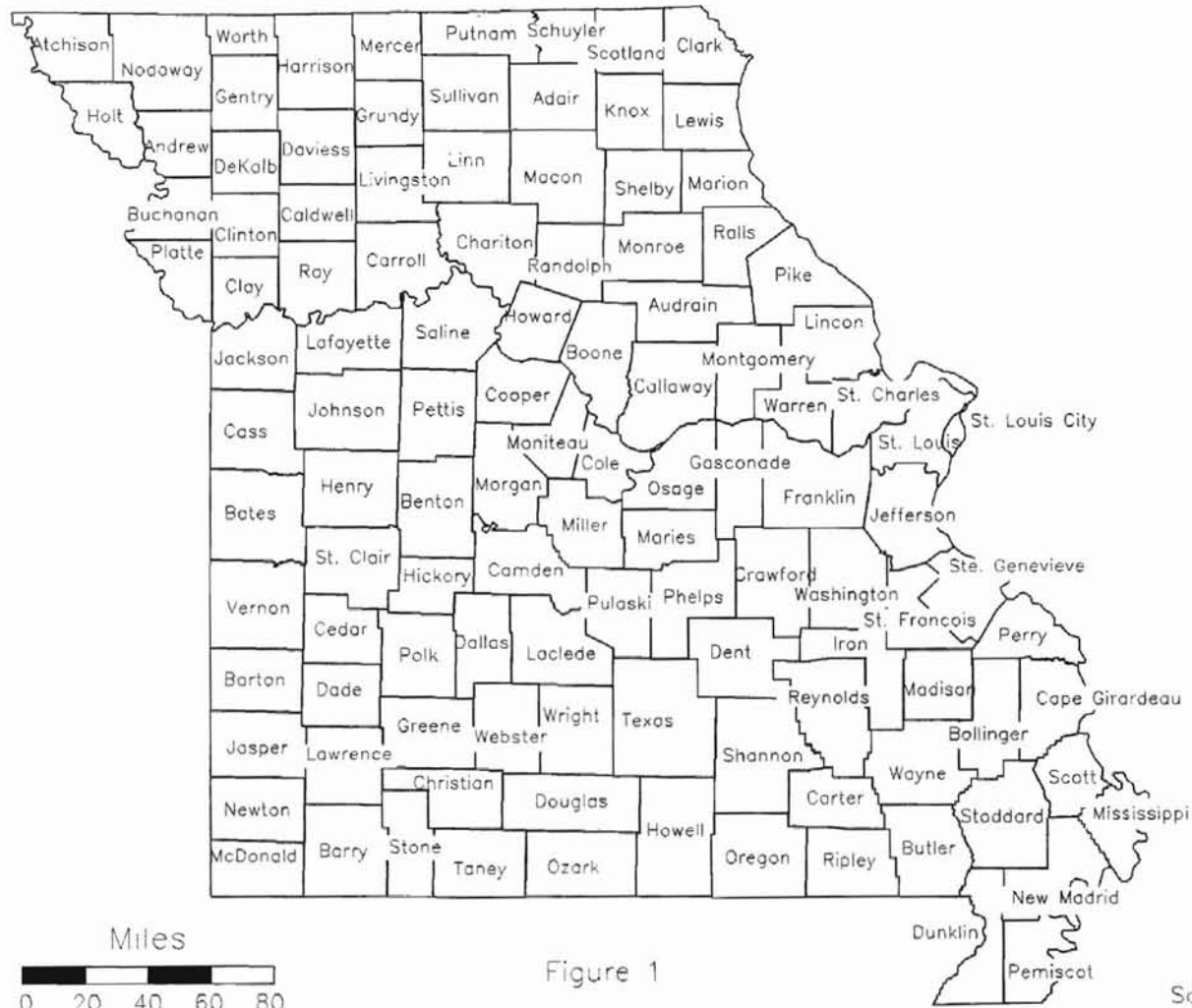


Figure 1

Source: Rand McNally

# Missouri Cities, Interstates, and Physical Features

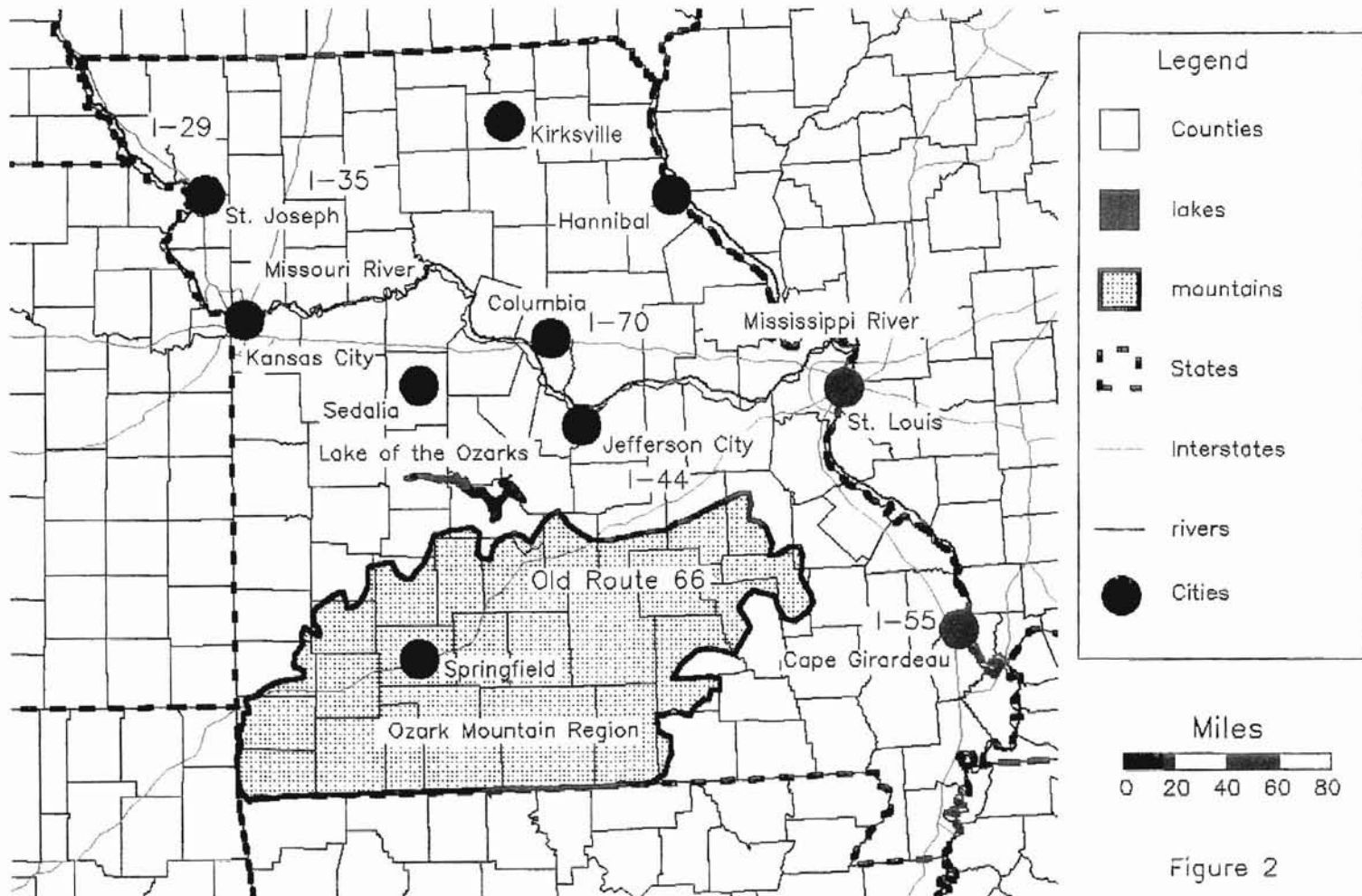


Figure 2

## **Project Significance**

Scholars studying the tourism industry have written numerous articles telling people where to find festivals, but no one has tried to explain why they are located where they are. Only Janiskee has approached this within a geographical context and his studies to date have been limited to the state of South Carolina. Furthermore, the actual number of festivals in America is vastly understated. The *Festivals Sourcebook* is the only comprehensive book on festivals. However, this source is outdated and excludes numerous festivals in Missouri. This research helps bridge the gap of knowledge on the geography of festivals. However, an investigation into the actual number of festivals located throughout the United States is needed.

## **Problem Statement**

Festivals are a celebration of culture and heritage. Very little can be found from a cultural geographer's point of view on this subject. The spatial distribution, seasonality, venues, and activities that are associated with festivals allows one to study different aspects of an area's culture.

## **Hypotheses**

1. The festivals of Missouri are distributed throughout the state.

2. Agricultural/Harvest, Holiday, Food/Drink, Arts and Crafts, Community, Historical, Seasonal, and Wildlife festivals are found in rural communities of Missouri.
3. Festivals of the Arts, Ethnicity, and Music are located in urban areas of Missouri.
4. The festival season in Missouri begins in April and ends in October.
5. More than one-half of Missouri festivals are sponsored by a the local chamber commerce of a town.
6. More than one-half of Missouri festivals occur primarily on city streets and downtown areas.
7. Festivals in Missouri are a post-World War II phenomenon and have increased in number over time.
8. Both food and beverage sales and music are found in at least 75 percent of Missouri festivals.

## **Methodology**

A list of over 400 festivals has been gathered in Missouri using a variety of sources. The *Festivals Sourcebook*, the *Calendar of Events* from the Missouri Department of Tourism, a list of festivals provided by the Missouri Association of Fairs and Festivals, and a portion of Janiskee's FestList were all consulted in forming this database. The operational definition of festival will be taken from Janiskee's article, "Rural Festivals in South Carolina," in which he defined a festival as "formal periods or programs of pleasurable activities, entertainment or events having a festive character and publicly celebrating some concept, happening, or fact" ( Janiskee 1991, 34). Furthermore, the festival must be an annually-held event.

Janiskee's article, "Rural Festivals in South Carolina," is the guideline for this paper with a few modifications. One difference in this research and Janiskee's is that there are no limitations on rural versus urban festivals. Both types of festivals are included in this

research. Rural areas are considered as those communities under 25,000 and urban communities are those 25,000 and over. These guidelines were derived from Janiskee's article "South Carolina's Harvest Festivals: Rural Delights for Day Tripping Urbanites." The rationale for this population threshold is that many communities that are considered urban by the United States Census Bureau host festivals that have rural themes. For example, communities larger than 2,500 are the location of harvest festivals. However, harvest festivals are a rural phenomenon. Therefore, Janiskee determined that it was necessary to stretch the limits of the census bureau's classifications (Janiskee 1980). A further extension of Janiskee's work is that the festivals are grouped into the eleven categories listed in table one. Janiskee's article combined the different types of festivals together.

The data for this study were derived from surveys sent to all towns that had festivals listed in my sources. The surveys were sent to the individual festival director if the name was available. Other surveys were sent to the local Chamber of Commerce.

#### Types of Festivals

- |   |                    |
|---|--------------------|
| 1. The Arts (Dance, Film, Theater, etc. | 7. Wildlife        |
| 2. Agricultural and Harvest             | 8. Arts and Crafts |
| 3. Historical                           | 9. Food and Drink  |
| 4. Community Pride                      | 10. Holiday        |
| 5. Music                                | 11. Seasonal       |
| 6. Ethnic                               |                    |

Table 1

The recipients of the surveys were asked to answer questions concerning the venue of the festival, the type of festival, estimated attendance, official sponsors, and activities available at the festival. A copy of the survey is represented in Appendix A.



Approximately sixty-five percent of the festival towns that were surveyed responded to all or part of the survey.

The analysis of the data collected is organized into five chapters. The first examines the growth and development of festivals in Missouri. From the data collected on the year of origin for the festivals, the history of these events is traced. This is achieved by using a combination of a chart showing the trends over time and a series of maps that indicate the distribution of festivals in each decade. These maps begin with a pre-1940 map and follow in ten year intervals until 1990.

The second chapter portrays the spatial distribution of festivals. This is represented by a series of maps showing the location of each type of Missouri festival city. In addition, a choroplethic map demonstrates the density of festivals in individual counties.

The next chapter concentrates on the rural versus urban comparison of festivals. This chapter determines if festivals in Missouri are more likely to be found in rural or urban areas. Furthermore, an analysis of each type of festival is completed. To determine the answers to these questions, the cities are classified into eight categories based on population. For example, the cities with populations between 0 and 2,500 is one category. The number of festivals per 100 people for each population cohort is identified. This is graphed to see if there are more festivals per capita in the rural or urban areas.

The festival season for Missouri is the focus of the next chapter. Each type of festival as well as all festivals in general are graphed by month to see if there is a distinct season for festivals in Missouri.

The final chapter explains the overall festival experience. Items such as duration, venues, activities, and sponsorship are shown through a variety of charts and tables. Furthermore, the general landscape features, such as signs that indicate a particular festival, are examined.

## Chapter II

### Literature Review

There have been many articles and books written on the subject by experts in the tourism industry. However, literature on the geography of festivals is sparse. To date, only one geographer has written on the phenomenon of festivals.

Over 4000 festivals take place in America each year ( Festival Sourcebook 1984). This number was compiled by the editors of the *Festivals Sourcebook*, one of the most complete published sources of data on the occurrence of festivals nationwide. The volume divides festivals into eighteen separate categories, including agriculture, antiques, the arts, arts and crafts, community, dance, ethnic events, film, folk, food and drink, history, Indians, marine, music, season, theater and drama, and wildlife. For each festival listed, a variety of information is given including the city where it is held, title of the festival, month within the year held, frequency, duration, venue, and year of origin. This is by no means a complete depiction of the festivals that occur. In the case of Missouri, less than one-quarter of all festivals are listed in the Sourcebook. There are over 400 festivals that occur throughout Missouri, including many of the categories listed in the *Festivals Sourcebook*.

The history of Missouri provides valuable insight into the patterns of festival activity in the state. Milton D. Rafferty, a geographer at Southwest Missouri State University, has written the *Historical Atlas of Missouri*. This atlas gives a detailed account of the history of Missouri by discussing factors such as the physical geography, settlement, population, government, transportation, communications, economic activities, and towns of Missouri. The section covering the economic activity of agriculture lays a foundation for the discussion of agricultural/harvest festivals in Missouri. Agriculture is a vital part of Missouri's economy. The core of the agriculture occurs along the two major

rivers in the state. Twelve of the top thirteen agricultural counties are located along the Missouri and Mississippi Rivers. Four of the major crops in Missouri are wheat, corn, cotton, and soybeans, and each of these crops has a distinct geographical location within the state. Wheat is found in the southeast corner of Missouri, north of the Missouri River, and in west-central Missouri. Corn is primarily confined to northern Missouri. Cotton is dominant in the southeast bootheel area, whereas soybeans are produced north of the Missouri River and in southeast Missouri. The Ozarks area of Missouri has less intense agriculture due to the physical geography of the region (Rafferty, 1982).

*The WPA Guide to 1930s Missouri* provides a general background to Missouri history. Items such as archeology, history, agriculture, industry, transportation, media, religion, recreation, folklore, literature, music, and architecture are discussed in this book. The sections on the land of Missouri, folklore, and music are directly related to modern day festivals in Missouri. The chapter on land of Missouri discusses the ethnicity and popular foods of Missouri. The two major ethnic groups in Missouri are Germans and French. The Germans settled around the communities of Hermann, Washington, and Dutzow. The French were dominant in St. Genevieve, St. Louis and Old Mines. Other ethnic groups present in Missouri are the Bohemians in Hawk Point and the Irish in Vienna. Popular foods discussed in the chapter include strawberries, apples pies, apple cobblers, and watermelons. These are three of the major items celebrated in food festivals of Missouri. The chapter on folklore provides some history to festivals in Missouri. The author states that each community hosts an annual fair. These fairs precede the state fair which is held in Sedalia each August. Furthermore, many communities hold picnics and homecomings each summer. This chapter describes a typical 4th of July picnic as having small carnivals, dancing, music, contests, and food. Furthermore, it reports that the primary objective of the picnic is for friends to have a common place to meet and visit. Finally, the music section discusses the locations of different types of music in Missouri. The Ozarks is primarily known for folk songs and country music, while symphonies are

very common in the major cities of Kansas City, St. Louis, and Jefferson City. Two of the major types of music in Missouri are jazz and blues. These became popular in Kansas City and St. Louis around the 1920s and remain a part of their musical heritage. Missouri has its share of notable musicians as well. One of the most famous is Scott Joplin who lived in Sedalia for a long period of time (WPA 1986).

One key aspect of studying festivals is determining the types of environments in which they occur. One method of doing this is to distinguish between rural and urban festivals. Janiskee has written extensively on rural festivals. In an article, "Rural Festivals in South Carolina," he states that more festivals occur in rural areas. This article provides a framework for geographers to follow when studying festivals from a geographic perspective. In this study, Janiskee focuses only on the state of South Carolina and festivals in communities less than 25,000 in population. He compiles a variety of information such as the name of the festival, geographic location, month of year, duration, activities, venues, and inaugural year. With the data from the inaugural year, he examines the evolution of festivals over time in South Carolina as well as an investigation of the spatial patterns over a four decade time period. The scheduling information allows him to determine the festival season of South Carolina. He found that the majority of the festivals occurred between the months of April and October. A list of activities are also compiled by Janiskee. Food/beverage sales and live entertainment are experienced in all festivals. He found thirty-five different activities from arts and crafts to petting zoos that occur in South Carolina's festivals. Finally, he researched the different venues used to house these festivals. He found that multiple venues were often used and that areas such as city streets, school buildings, athletic fields, city parks, and fairgrounds are the most common venues for festivals (Janiskee 1991).

Beverly J. Stoeltje, a folklorist, discusses a framework for festival research in her article "Festival in America." Stoeltje uses three categories to approach the study of festivals. Generic features, festival structure, and symbolic action are all important aspects

of festival research. The category of festival structure relates closely to this research. Many visitors to a festival do not realize that there is a definite structure and organization to holding such an event (Stoeltje 1983).

Stoeltje divides the structure into eight distinct subheadings that are important in planning a festival. The first subheading is time and place. The organizers of the festival must determine and announce a specific date well in advance of the event. Furthermore, a location for the event must be found. The second aspect of festival structure is the opening ceremony. Stoeltje states that the most common opening ceremony is a parade. Stoeltje mentions "such a ceremony usually displays the existing social structure and confirms the values dominant within the community" (Stoeltje 1983, 241). The third subheading in the Stoeltje paper is ritual. An example of this is the crowning of a festival queen and presenting her to the crowd. The fourth subheading of festival structure is drama and contest. Competitions and contests such as a fiddle contest, sporting events and an ox pull are examples of this. Nearly all festivals host some type of contest in which the public can be involved. The concluding event is the fifth section of festival structure. A fireworks display is a common way of ending an American festival. Music and food is the next subject Stoeltje emphasizes. There is almost always music and food at festivals. It is rare for a festival not to have some combination of these two items. Outside performers are also prevalent in the festival structure. Vendors, music performers, fortune tellers, magicians, and painters are different types of outside performers that frequent festivals. Finally, Stoeltje cites participation as a part of festival structure. Age, gender, ethnicity, and place of residence of the participants are all important factors that need to be observed (Stoeltje 1983).

There are many types of festivals that occur throughout the United States. Two of the most common are food and harvest festivals. Of all the types of festivals, these two have attracted the largest amount of literature. Agriculture is an important part of the lives of many Americans. It is only natural that communities depending on agriculture

host celebrations for the successful harvest of the year. Dana Adkins Campbell, a staff writer for *Southern Living*, explores this phenomenon in the southern United States in her article "Festivals for Feasting." She notes that hundreds of food festivals occur in the South to celebrate the region's crops. Although the festival season begins in May, more occur during the summer months, according to Campbell. Such items as shrimp, strawberries, crab, and watermelon are popular themes for food festivals in this region. Many festivals are highlighted in the article such as the Isle of Eight Flags Shrimp Festival, the West Virginia Strawberry Festival, the Annapolis Crab Festival, and the Hope Watermelon Festival. Arts and crafts, king and queen contests, food sampling booths, parades, and games such as bingo and sack races are commonplace at these festivals. Attendance is also impressive. The West Virginia Strawberry Festival can cause the population of Buckhannon, West Virginia to balloon from 7,000 to nearly 100,000 during the five day festival (Campbell 1992).

Alice M. Geffen and Carole Berglie, free-lance writers for *Organic Gardening*, author an article entitled "Harvest Festival." They discuss their quest for food festivals that took them three years and 75,000 miles crisscrossing the United States. They found that food festivals were regional events that tried to bring attention to important food crops and the different ways of food preparation. In their travels they discover such festivals as the Pink Tomato Festival, Lobster Festival, Chili Festival, and Cajun food festival. They write "food festivals are fun, pure and simple" (Geffen 1988, 29). They observe such activities as games, rides, craft fairs, flea markets, contests, and entertainment at most of the festivals. They state that a wide range of harvest festivals occur in the United States. From Swamp Cabbage Festivals to Mushroom Festivals, almost any type of festival imaginable can be located. Many of these festivals and their dates are listed at the end of the article (Geffen 1988).

The interest in harvest festivals is not confined to those raised in rural agricultural areas. Journalist Mary Blair Dunton, in her article, "Hands-On History: Harvest

Festivals," wrote that many people in America who are removed from their rural roots are fascinated with agricultural life. The popularity of historic harvest festivals all across America has grown threefold as Americans look to commemorate age-old rituals of harvesting crops and the strong values of family. She states that there are many similarities among harvest festivals around the country. Threshing wheat, husking corn, and picking vegetables are all commonly found. She explains the regional variations of these festivals such as cider making in New York, tobacco curing in Virginia, flour milling in northern California, and chili harvesting in New Mexico. Dunton outlines the cultural significance of these festivals when she states that, "beyond the obvious lure of these hands-on demonstrations, the festivals and their almost-forgotten folkways often serve larger cultural and historical ends" (Dunton 1992, 20).

The one geographical paper on harvest festivals was written by Janiskee entitled "South Carolina's Harvest Festivals: Rural Delights for Day Tripping Urbanites." These festivals have a mixture of a friendly community gathering and the economical purpose of sparking the tourism industry of a community. On a national scale, millions of people attended such festivals and some large festivals can draw up to 250,000 visitors to their communities. In South Carolina, Janiskee establishes a list of eighteen harvest festivals and divided them into three broad categories. The first category includes crop harvest festivals. Eleven festivals fell into this category including the Lee County Cotton Pickin' Festival and the Lake City Tobacco Festival. The second category listed is festivals emphasizing poultry and livestock products such as the Bethune Chicken Strut. Two festivals fell into this category. The final group were festivals that celebrated nature's bounty. Five festivals were placed in this group and were based on hunting and fishing activities. Janiskee identifies the location, scheduling, activities, attendance and benefits of these festivals. He concluded that at least one harvest festival was staged within 50 miles of every home in South Carolina. The fifty mile radius is what Janiskee determined to be the day tripper zone. Another conclusion was that the festival season extended from April

to December with at least one festival every month except May. Most of these festivals attracted from 5,000 to 25,000 visitors with the median attendance at about 10,000 visitors (Janiskee 1980).

Folklorists Theodore and Lin Humphrey, in their book *We Gather Together: Food and Festival in American Life*, state that "festivals rarely occur without food and music" (Humphrey 1988, 195). Indeed, a festival is not a festival without these two ingredients. One of the most popular types of music festival is bluegrass. One of the forerunners and great promoters of bluegrass music festivals was Carlton Haney, whose ideas were the catalyst that led to the bluegrass music festival movement. He sponsored the first bluegrass festival in 1965 at Cantrell's Horse Farm in Fincastle, Virginia, known as the Roanoke Bluegrass Festival. Between 1965 and 1973, bluegrass festivals became more popular. These festivals became a national and even international phenomenon. During this time, festivals began to appear all over the United States, New Zealand, Japan, and Canada. Moreover, the emergence of the publications, *Bluegrass Unlimited* and *Muleskinner News*, and their published lists of festivals, helped this phenomenon grow (Rosenberg 1985). In the twenty-five years following the first bluegrass festival, the number of these events increased to over 500 (Humphrey 1988).

Another popular type of music festival focuses on ragtime music. One of the largest ragtime festivals in the country occurs in this study area of Missouri. Since 1974, the Scott Joplin Ragtime Festival has occurred annually in Sedalia, Missouri, with only one lapse of several years in the 1970s. The festival has grown so much that Sedalia now claims to be the "cradle of ragtime." During this one weekend in June, the community of Sedalia turns back the clock and celebrates its heritage. Ice cream socials, homemade pies, and ragtime music being played on almost every street corner and park highlight the weekend. One of the most attractive features of this festival is its open-air atmosphere where anyone can walk by and enjoy the music (Tibbetts 1993).



Community boosterism or "pride in place" is when local citizens become rejuvenated and excited about their hometown due to a specific event. Communities often host festivals to encourage such a reaction. Janiskee defines these festivals as family-fun events that use the resources of a community such as volunteer services and public venues. Janiskee explains that over 12,000 community festivals occur every year and that this number has been increasing at a five percent rate since the 1930s. He also notes that the national attendance at these festivals is in excess of one hundred million people with some large individual festivals attracting close to one million visitors (Janiskee 1996).

Janiskee's article for the 1996 American Association of Geographer's *Snapshots of the Carolinas: Landscapes and Cultures* is entitled "Community Festivals in the Carolinas." In this article he states that festivals are usually one to three day events surrounding weekends or holidays. He also lists a variety of activities common at Carolina festivals including parades, music, arts and crafts, games, and beauty pageants. The time of year of festivals is also very important in Carolinas and throughout the country. Weather plays an important role in determining the time of year a festival is held. Janiskee notes that summer months are the best time in the northern states, but in the South it becomes unbearably hot. Three peak periods of festivals are delineated by Janiskee. The peak for the Carolinas is in the spring, around July 4th weekend, and in mid-fall. In April, festivals begin to emerge in many communities as the weather is starting to become warmer. Many of these festivals celebrate the blooming of the dogwoods and azaleas. The month of May sees considerable festival activity, but it gradually decreases in number as the weather gets warmer in late May. October is the month that produces the majority of festivals in the Carolinas. Citizens celebrate such things as autumn colors, Halloween, Columbus day, and crop harvest (Janiskee 1996).

Festival organizers Joe Wilson and Lee Udall's book, *Folk Festivals: A Handbook for Organization and Management*, identifies five types of cultural festivals. The first is indigenous festivals in which celebrations are a part of a particular culture. These events

are also directed and controlled by that one culture with no attempt to include anyone else. Secondly, evolving indigenous festivals are much like indigenous festivals with the one exception that they try to include outside cultures. Commercialized festivals promote folk celebrations with the effect that the event moves toward a popular culture event with the support of the folk culture. Non-community monocultural festivals are organized by persons from outside the culture celebrated and have no support base from the cultural group. Finally, multicultural festivals represent the cultural materials of many cultures (Wilson and Udall 1982).

History-themed festivals are also popular tourist attractions around the country. These festivals provide recreation opportunities as well as heighten the knowledge of historical sites of an area. History-themed festivals pay tribute to such items as important people, structures, systems, equipment, and skills of historic importance. Janiskee in his article, "History-Themed Festivals: A Special Events Approach to Rural Recreation and Tourism," notes that historic eras or periods provide the major organizing concept for most historic festivals. The venues of these events often avoid the obvious choice of the historic site for fear of damage and being too small. Programs such as living history activities, and pioneer crafts and skills demonstrations are popular attractions at these festivals. Most are community-run festivals with the usual music, street dances, games and food as additional attractions (Janiskee 1990).

Colin Michael Hall's book, *Hallmark Tourist Events: Impacts, Management, & Planning* highlights many aspects of festivals. According to Hall, a professor at Massey University, hallmark events are defined as one-time or recurring events with limited duration. Furthermore, he states that the primary purpose of these events is to enhance awareness and profitability of a destination in the short and/or long term. Two aspects of festivals that Hall discusses are the themes and events of festivals. He identifies nine major themes of festivals including music, food, culture, recreation, entertainment, history, creative arts, education, and other. In addition, he compiles a list of activities that are

prevalent at festivals. He lists contests, food, music displays, dancing, theater, sports, kids' activities, parades, arts and crafts, beauty contests, sales, raffles, recreation, gambling, races, and tours. Another important aspect of festivals is the actual groups that coordinate the festivals and the tasks in which they are involved. Such groups as service clubs, government, sport associations, children's groups, volunteers, police/fire organizations, and business associations have key roles in managing a successful festival. These groups and the communities involved have a variety of reasons for hosting festivals. Among these reasons are to upgrade cultural activity, attract tourists, celebrate civic achievements, promote the community, provide goodwill between ethnic groups, and earn revenue (Hall 1992).

What are the demographics of people who attend these festivals? Hall reports that 43.8 percent of the participants are between the ages of 30-50 and over 88 percent are 50 and under. Two-thirds of the visitors are found to be married and 79.8 percent had a family of four or less. One interesting trait he uncovers is that as the amount of education increased, the attendance decreased. Also surprising is the fact that as a person's income increased, the likelihood of them attending a festival decreased (Hall 1992).

Why do people attend these festivals? Hall names six benefits in attending festivals. A change in scenery, escaping one's normal everyday lives, indulgence, a quest for knowledge of different cultures, adventure, and companionship all play roles in a person's decision to attend a festival. The final area of interest in this book that is discussed are the sources of revenue to a community. Communities profit from festivals in many ways including admission charges, sales of goods, lottery/raffles sales, renting spaces to businesses, and donations (Hall 1992).

One of the main reasons for hosting festivals is to give a boost to the local economy and tourism industry. This is particularly true in rural communities where the festival may be the only source of tourism income in a year. Patrick Long, Director of the Center for Recreation and Tourism Development at the University of Colorado and

Richard Perdue, a recreation professor at North Carolina State University, offers a case study of economic impacts on the Carbondale Mountain Fair in rural Carbondale, Colorado. They estimate that the mean total expenditures per visitor was \$114.57. They also discover that the mean percentage actually spent in Carbondale was about 69.7 percent. Of the total \$43,689 in expenditures found in their survey, 25.1 percent, or \$10,970, was spent on Carbondale businesses, booth operators, or in sales commissions at non-Carbondale booths. The rest was spent on the trip to Carbondale and to non-Carbondale booth operators. Nevertheless, \$10,970 dollars of tourism income is an economic boost to a rural community. The best way to increase the economic benefits is to support local booths and to limit the out of town booths present. However, this must be done without compromising the quality of booths. The value of a repeat visitor is invaluable (Long and Purdue 1990).

Rod Walton, journalist for the *Tulsa World*, captures the essence of small town festivals in his article "Small Towns Find Big Pride in Their Summer Festivals." Walton focuses on the OkraFest held in Checotah, Oklahoma. In one weekend, Checotah triples its population of 3000 to close to 13,000 persons. The results of this increase are two-fold. First, it gives the town a chance to sell itself to individuals that would have not otherwise visited the community. Once exposed to the town, the businesses hope that they will return throughout the year for eating and shopping. The second effect of the festival is that it provides additional income to the community. Checotah has been allowed to spend \$910,000 on its Main Street program as a direct result of the festival. Checotah is not the only Oklahoma town that is using festivals to its advantage. Towns such as Stillwell, Porter, Vinita, and Chouteau host festivals ranging from strawberries to ragweed. Walton states it best when he writes, "In small town festivals across Oklahoma, the point is to have fun and put your community in a positive light. If it takes a fruit, vegetable or meat by-product to do it, so be it. The small towns like the attention. And they need it too" (*Tulsa World*, 9/13/96, 3).

The research staff from the Oklahoma Tourism and Recreation Department completed a study to evaluate the economic impact of festivals in Oklahoma. Using two festivals located in Bartlesville, Oklahoma, they outline the steps for this sort of research and presented their findings from this investigation. The first problem they discuss is how to count the number of people attending a festival. This is easy for a ticketed festival or even for a unticketed festival with limited entrances. However, for open, unticketed festivals, the problem is more difficult. In this case, they measure the area of the festival grounds. Then they section it off and counted visitors for four time periods of 15 minutes each in four of the areas. This gives them the number of people in that area for one hour. They multiply that number by the number of hours the festival was open to obtain the number of attendants in that area per hour. They then adjust that figure to fit the entire area to arrive at the final estimated attendance. The researchers then conduct a survey by interviewing the nearest person to them every five minutes. They receive information on the gender of the respondent, the zip code of their residence, number in their party, how many times they had attended the festival, if they planned to return next year, their age, and how much money they spent while attending the festival. The most important result of their survey centers on economic impact. They found that the total amount spent by all respondents was \$11,747.99. This translated to \$35.92 spent per respondent. They estimate the attendance to be between 12,322 to 18,361 people. At \$35.92 per person, they conclude that the total income generated was between \$442,606.24 and \$659,527.12. After adjusting for expenses, they estimate the event's net income was between \$438,379.24 and \$655,300.12. One problem was adjusting for leakage of income due to out of town vendors. The researchers conclude by giving some advice on questions to ask and other procedures in conducting such a study (Oklahoma Tourism 1990).

## Chapter III

### The Growth and Development of Missouri Festivals

Festivals have a long history in the state of Missouri, dating to just after the Civil War. There are 409 festivals in Missouri as of 1995. Of these festivals, data on year of origin were gathered for 203 of the festivals. The data shown in this chapter represent only the festivals that responded to the question on year of origin. Moreover, the number of festivals reported is limited only to the festivals that occur in Missouri today. Although, this obviously is not a depiction of all festivals in Missouri, the pattern of increasing festival activity would not be altered by the missing data.

The earliest reported festival in Missouri is the St. Patrick 4th of July celebration which began in 1867. Five festivals have roots dating to the pre-1900 era. Figure two displays these festivals. The cities of St. Patrick (1867), Hopkins (1888), Jameson (1891), Green City (1896), and Stanberry (1896) host the oldest festivals in Missouri. From Figure 3, one can see that in the early days festivals are a northern phenomena. Another intriguing finding of these festivals is that three of the five are Fourth of the July celebrations. This confirms the WPA Guide's assertion that 4th of July picnics were important in communities. The other two in Hopkins and Jameson are both community picnics that also are held annually in the month of July.

After 1900, the growth of festivals was slow for nearly fifty years. In 1900, there were six festivals located in the state. This number increased by one in each of the next two decades. By 1930, the number of festivals expanded to twelve. A half-dozen new festivals had appeared on the landscape in 1940. In 1950 only five new festivals had emerged.

The slow increase began to accelerate in the 1950s. Thirty-three festivals in 1960 represented an increase of ten festivals in that decade. Although relatively small, this was

# Pre-1900 Festivals

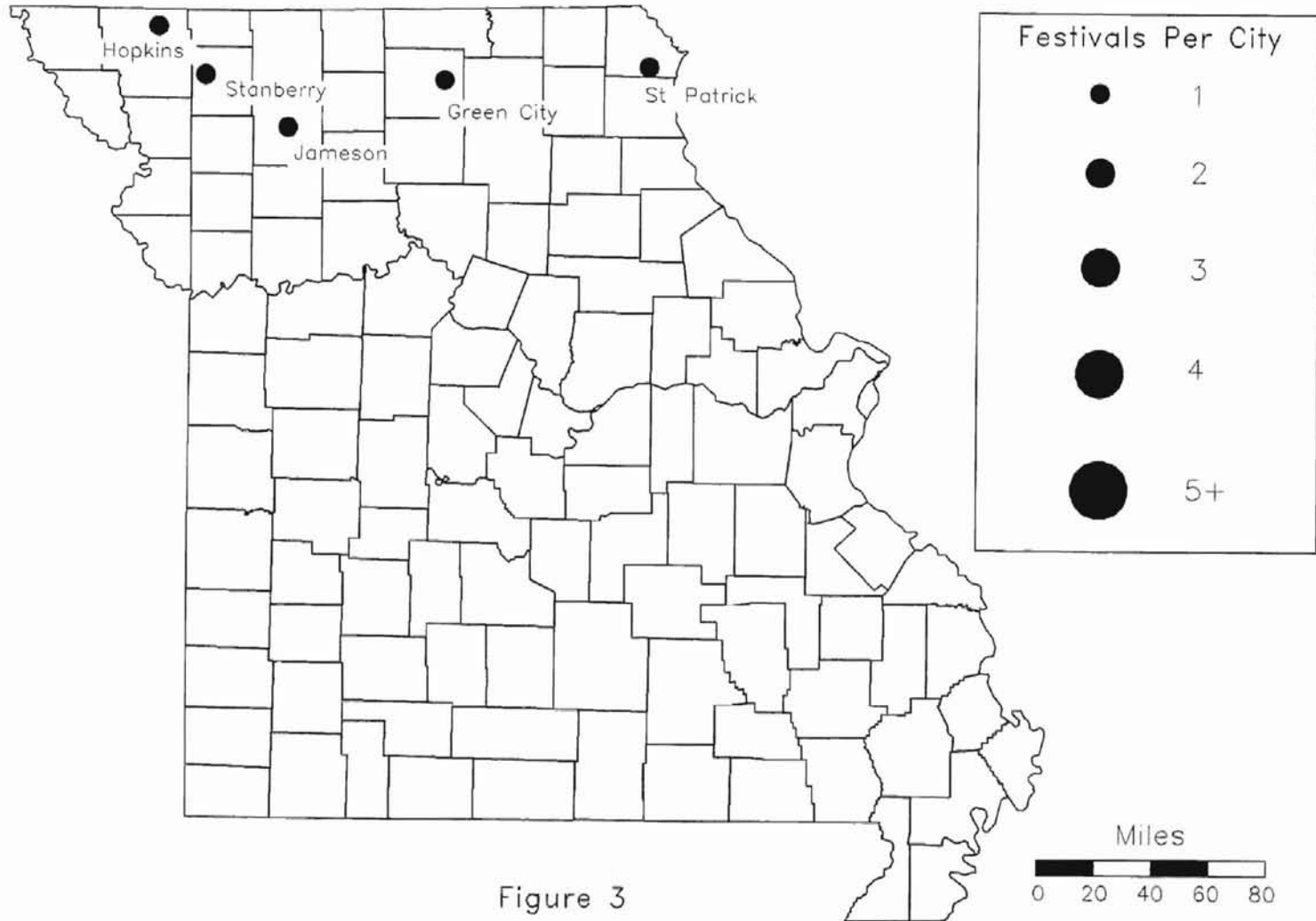
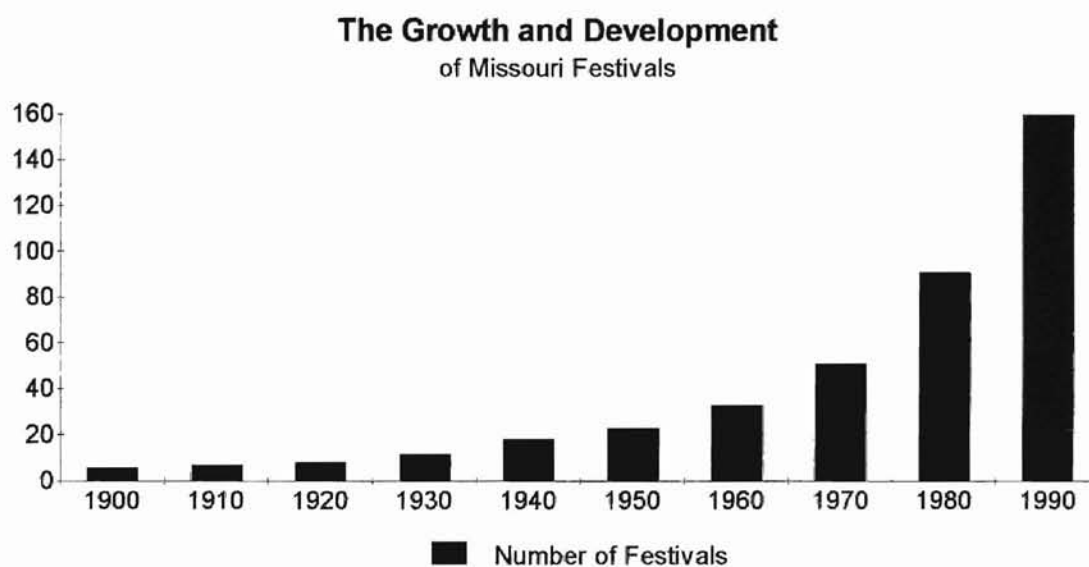


Figure 3

the beginning of a larger increase to come. By 1970, the number of festivals had increased to 51. This number was nearly doubled during the 1970s. In 1980, the boom of festivals had begun with 91 festivals occurring in Missouri. The 1980s had the largest increase in festivals from 91 to 160 festivals. The number of festivals has continued to increase at an amazing rate in the 1990s. Figure 4 shows this increase from 1900 to 1990.



**Figure 4**  
Number of Festivals in Ten Year Intervals

The post-World War II diffusion of festivals can be seen in Figures 4 through 9. The festivals found in 1940, represented in Figure 5, shows that festivals were confined to a few communities and that most communities held only one festival. There appears to be a void in the southern portion of Missouri during this time. Festivals occurred mainly in northern Missouri, the Kansas City area, and in an area just southwest of St. Louis. Festivals were more common in the northern part of the state because that was where the festival phenomenon began. The metro area of Kansas City is an obvious location for



# Missouri Festivals in 1940

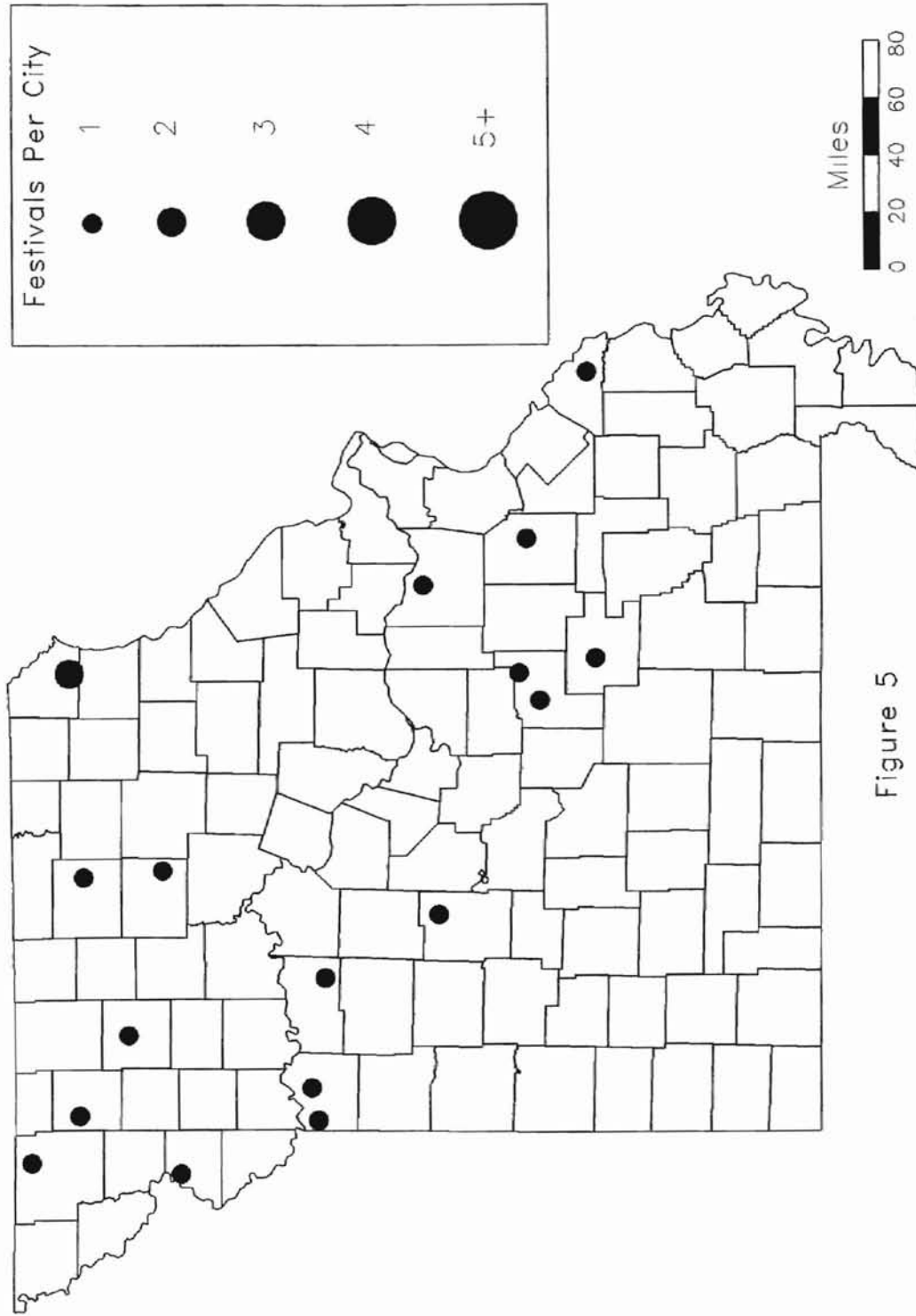


Figure 5

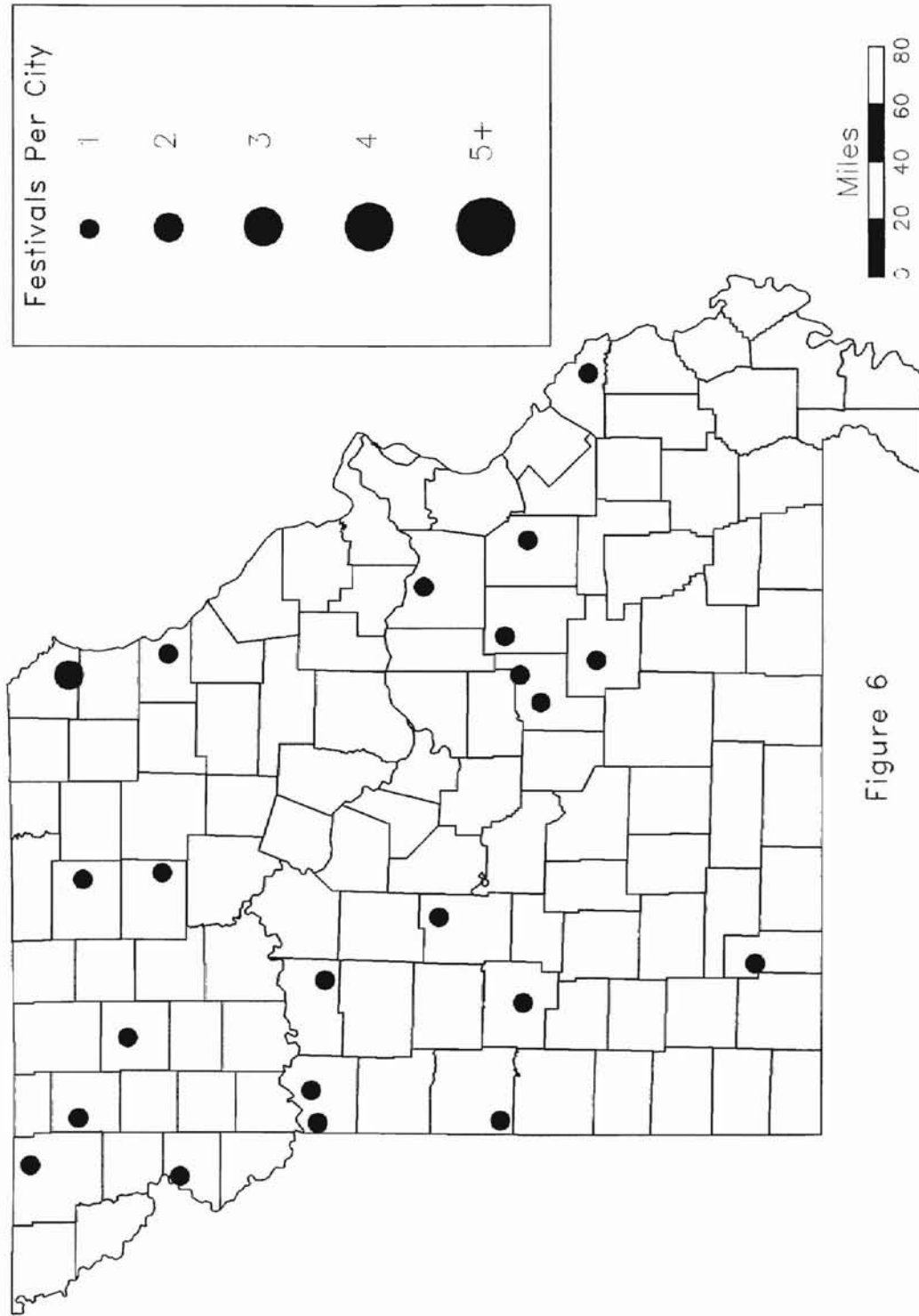
festivals because of its population. One possible explanation for the cluster of festivals southwest of St. Louis is the presence of old Route 66. The historic route ran southwest from St. Louis across Missouri. One reason for the lack of southern festivals is that the festival concept had not yet diffused to the southern part of the state. Festivals in Missouri appear to be a neighborhood effect process. It begins with one town hosting a festival and making a profit. Other towns see this as an economic opportunity and start their own festival. Another possible explanation for the southern void was tourism in the 1930s. The Lake of the Ozarks and the Branson areas were not major tourist attractions at this time. Furthermore, the Great Depression may have affected festival activity during this period because the communities were financially unstable and poor.

The 1950 map is very similar to the 1940 map. There is no significant increase in numbers of festivals. The festivals are located in a few communities with most hosting only one festival. Also, the northern Missouri, Kansas City, and Potosi areas have the majority of the festivals. The first festival in extreme southern Missouri appears in Crane.

Figure 7 represents the increase in festival activity in 1960. The appearance of multiple festivals in such communities as Kansas City, St. Patrick, and St. James signals a pattern of future festivals. However, in 1960, most communities still host only one festival. An increase in number of communities can be seen by the emergence of a few more festivals in the south, and Lake of the Ozarks region. The northern two-thirds of the state remains the focus of festival activity at this time.

The 1970 map portrays an increase in the number of festivals and the communities hosting these festivals. This is the beginning of the festival explosion in Missouri. There are more multiple festival communities appearing on the landscape. Although still void of a significant number of festivals, the southern portion of the state begins to emerge as a

# Missouri Festivals in 1950



# Missouri Festivals in 1960

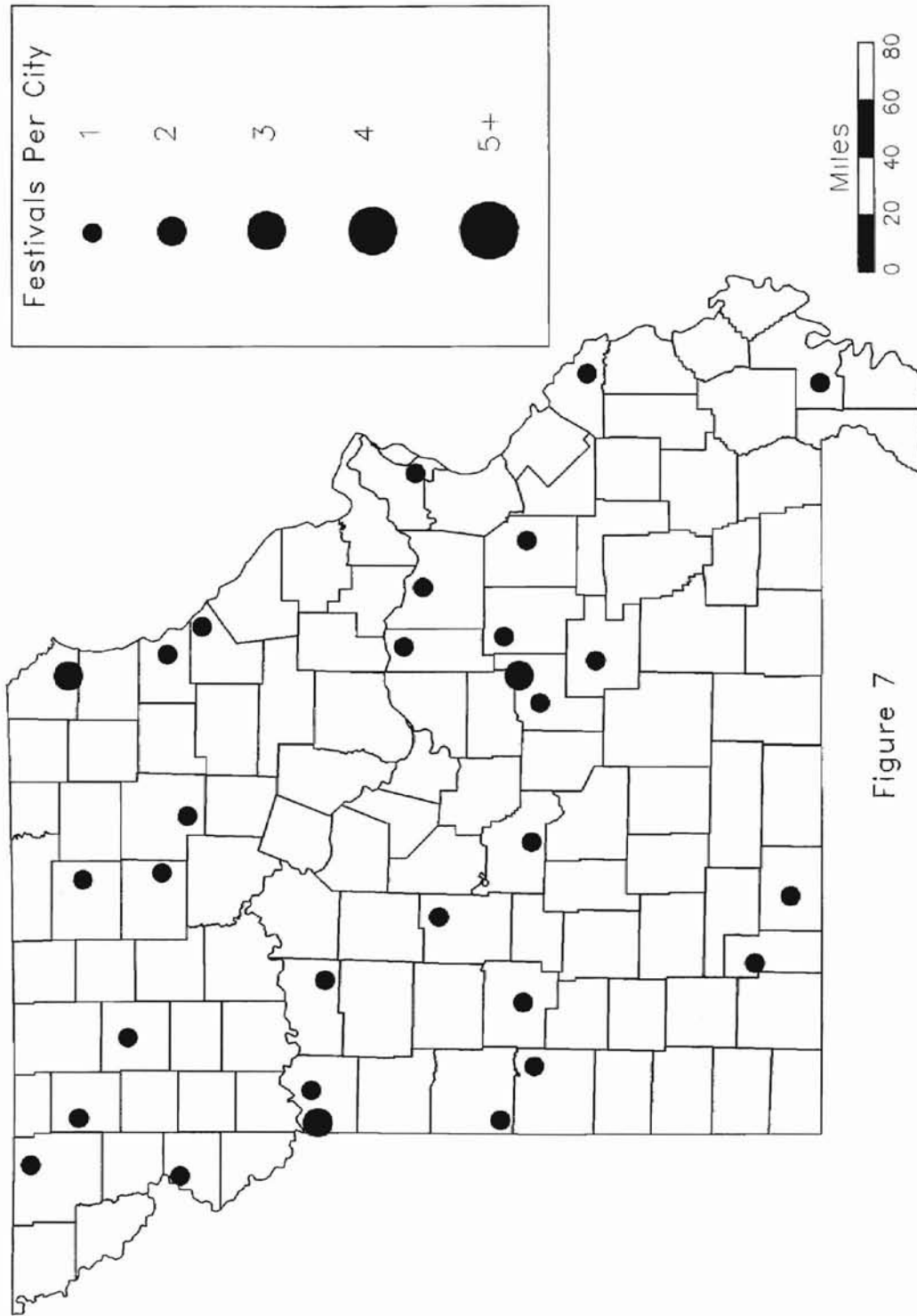


Figure 7

# Missouri Festivals in 1970

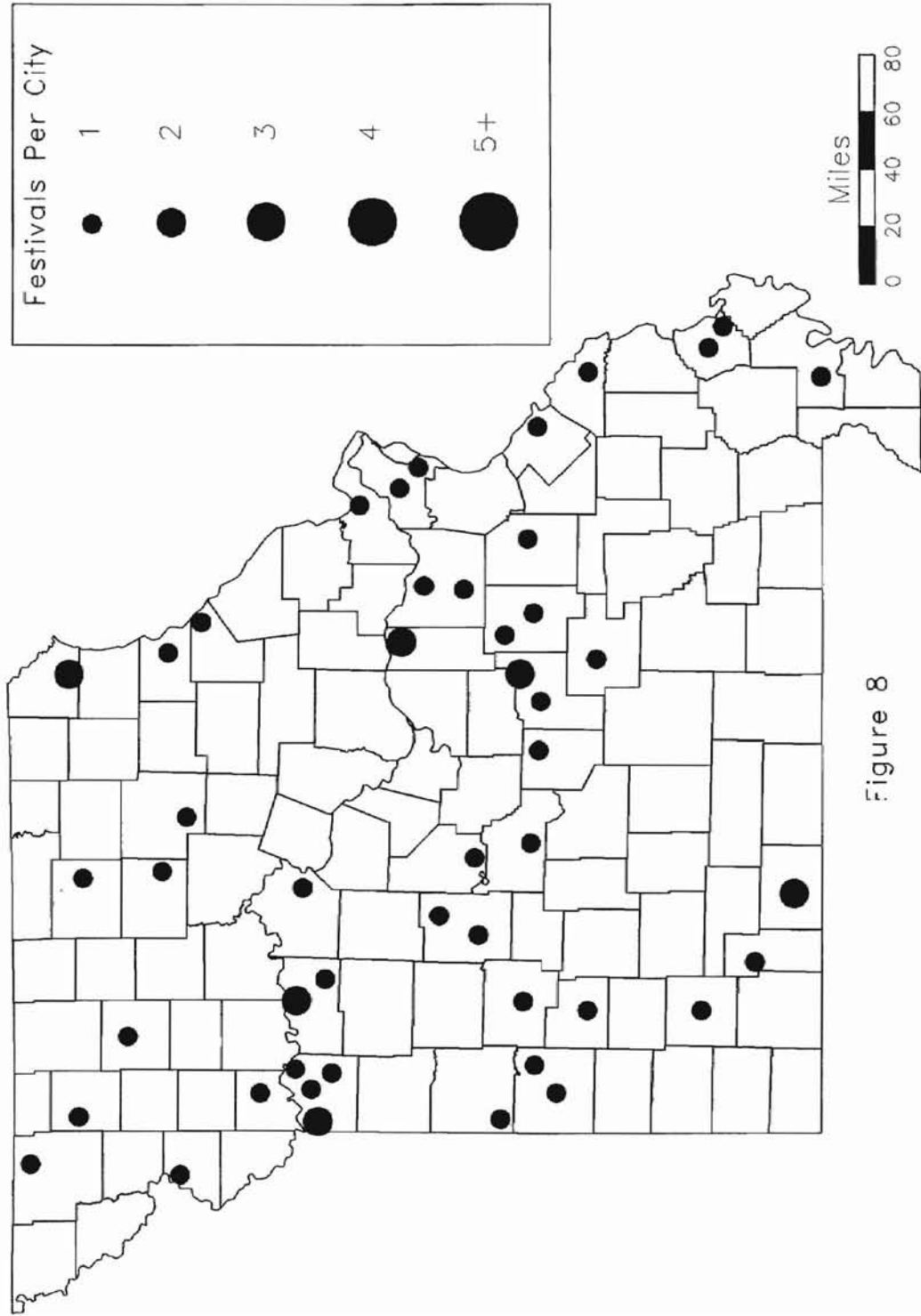


Figure 8

# Missouri Festivals in 1980

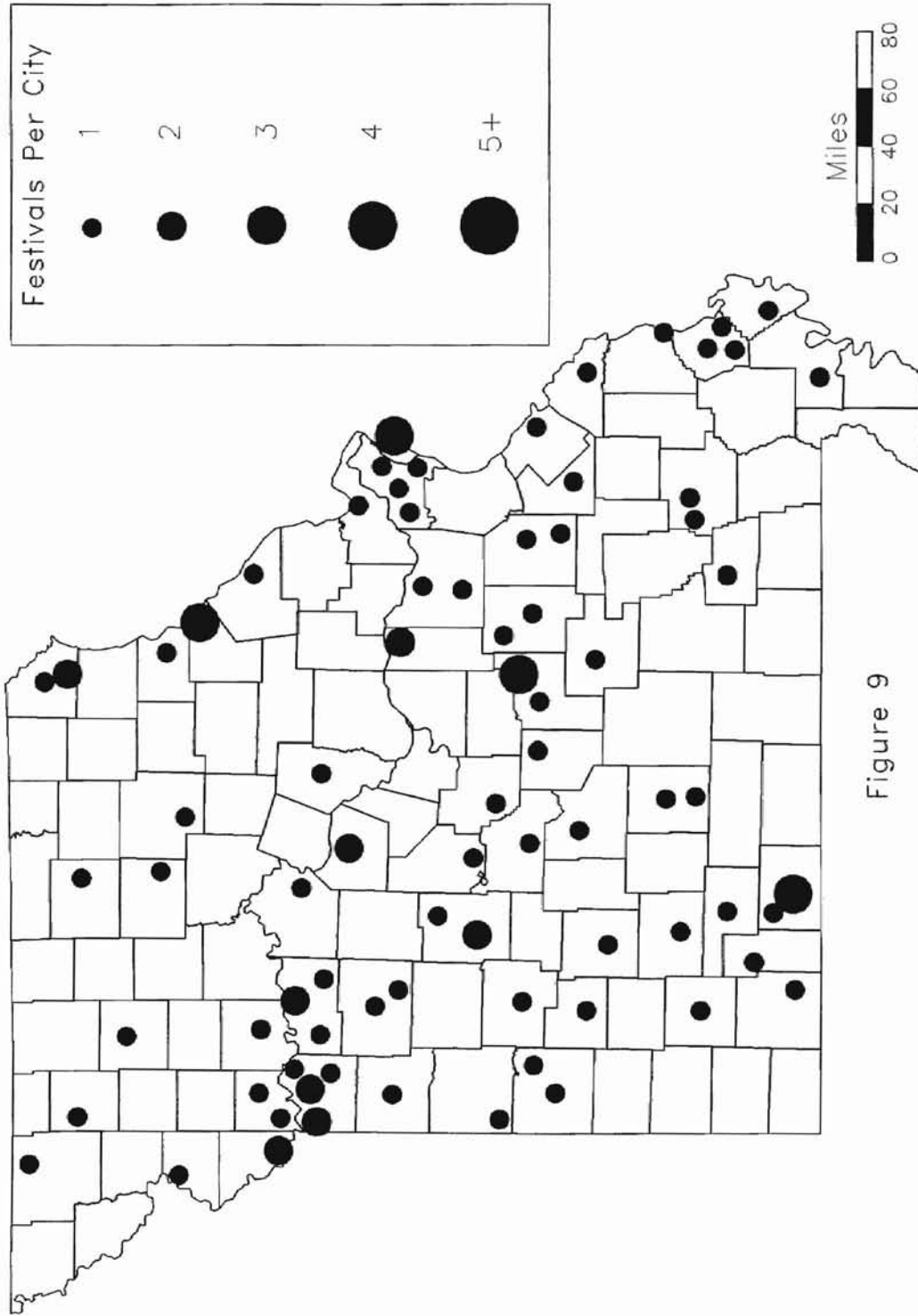


Figure 9

MISSOURI STATE UNIVERSITY

# Missouri Festivals in 1990

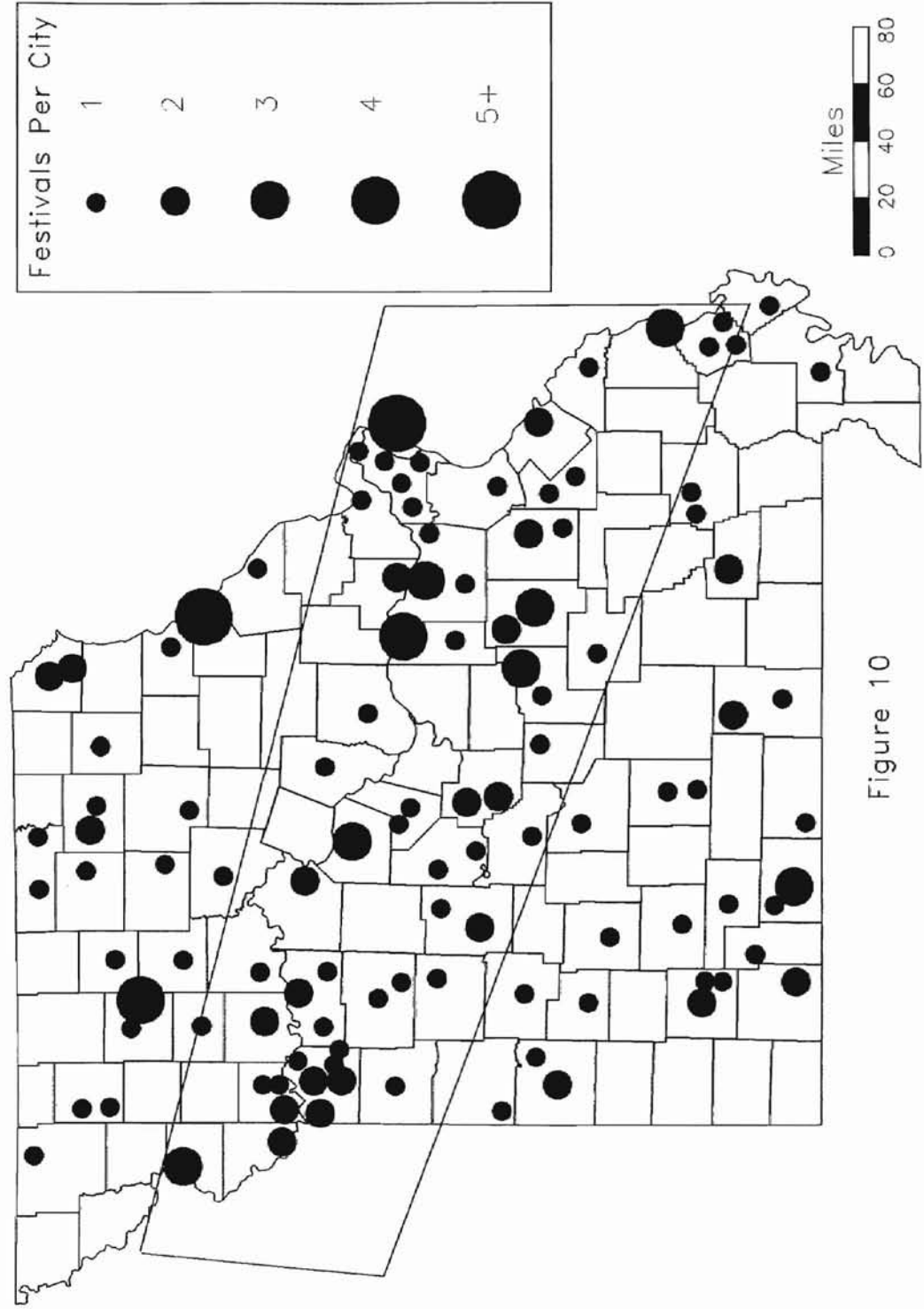


Figure 10

festival area. The strongest increase in this region is the emergence of the area southwest of the St. Louis region. Cities such as Ironton, Potosi, St. James, Salem, Rolla, and Dixon all have festivals arriving on the scene. Another area of increase is the Kansas City area with such cities as Bucklin, Blue Springs, and Grain Valley joining Kansas City with festivals. The diffusion of festivals had reached areas of the south by the end of the 1970s.

In 1980, the festival boom continues with the emergence of new areas and the beginning of cities hosting up to three festivals in a calendar year. St. Louis is the most notable new entry into the festival landscape. Additionally, the Kansas City area has more festivals appear in the decade of the 1970s. Southern Missouri has now established itself as a festival region with the emergence of the Branson/Silver Dollar City area. Many community organizers saw the success of neighboring towns around the Ozarks and started their own festivals.

The greatest increase of festivals occurs during the 1980s. This is represented by Figure 10 displaying active festivals in 1990. Festivals are held throughout the state with only a few counties not holding a festival. Cities such as St. Louis and Hannibal host five or more festivals each year. Another city that has a large number of festivals is Hermann. This German community hosts festivals such as an Oktoberfest and a Maifest. Most festivals are located in a corridor from Kansas City to Cape Girardeau and is highlighted by a box in Figure 10. An explanation for this corridor is the presence of the interstate system as well as the Missouri River. These features are shown in Figure 2. Many harvest festivals have blossomed in the rich farming communities alongside the river. Likewise, towns along Interstate 70 and Interstate 44 have started advertising their communities by hosting festivals. In addition, the urban centers show a dramatic increase in the number of festivals.

In concluding this chapter, a few overriding themes are evident. The first is the presence of a neighborhood effect. This is a factor in the spread of festivals at the outset in northern Missouri. Secondly, the development of the Lake of the Ozarks and the



Branson/Silver Dollar City areas as tourist attractions helped establish the south as a festival region. Finally, the 1990 map shows a corridor of festivals from Kansas City to Cape Girardeau. Included in this area is the Missouri River, Interstate 70, and a portion of Interstate 44, and the Lake of the Ozarks. These factors combined with the presence of the cities of Kansas City, St. Louis, Columbia, Jefferson City have created an area of high festival activity. These cities, highways, and physical features are displayed in Figure 2.

## Chapter IV

### The Spatial Distribution of Missouri Festivals

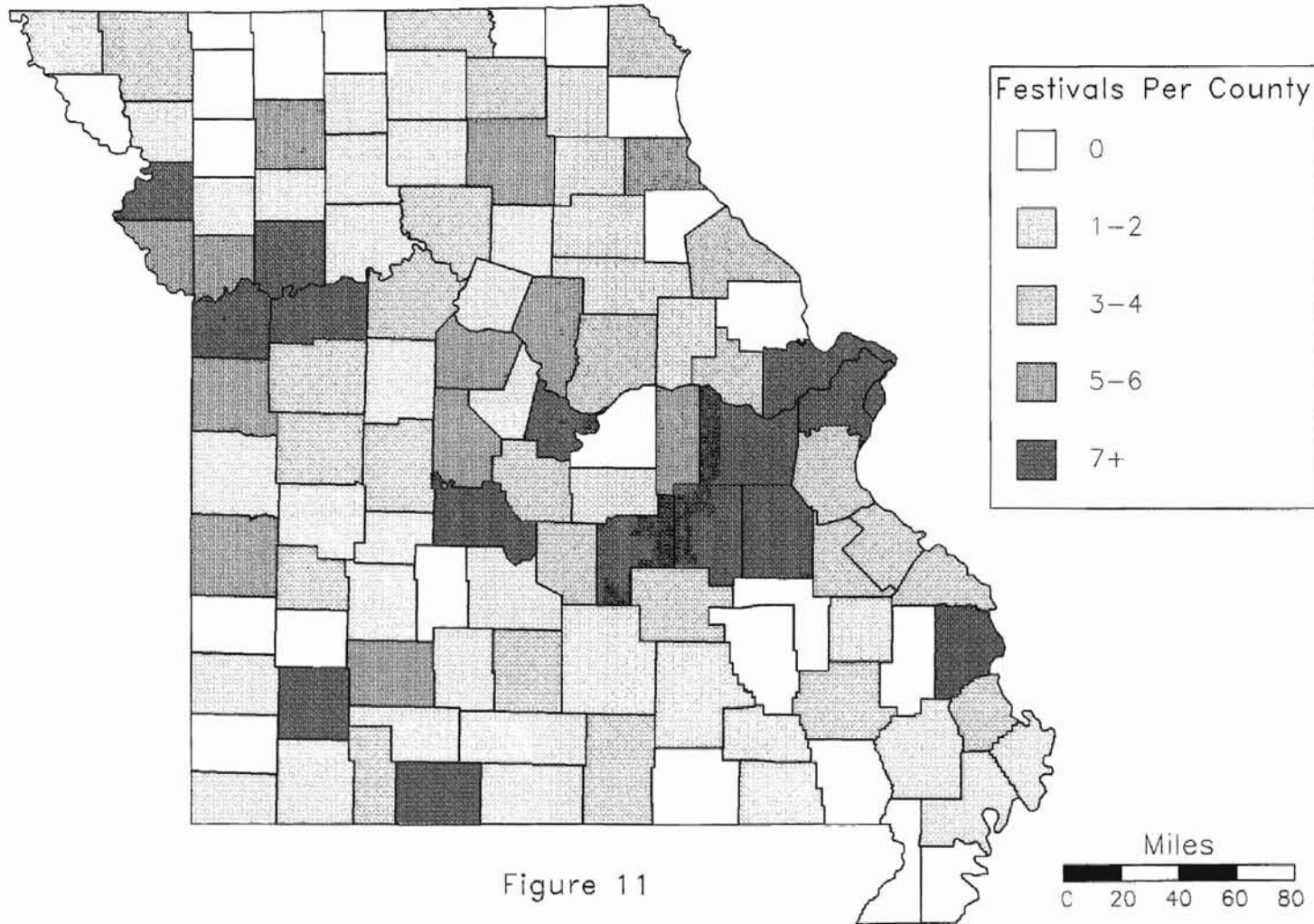
Missouri festivals are found in every area of the state with a few exceptions. There are two ways to examine the distribution of festivals in Missouri. The first is to look at the number of festivals by county. The second is to evaluate the number of festivals by tourism regions. The ten tourism regions were formed to help visitors plan their trips more effectively. Each region is named after a city, historic event, or physical feature that is unique to its area. For example, the Pony Express Region is home to St. Joseph, Missouri, the origin of this historic transportation company. Likewise, the Lake of the Ozarks and the Ozark Mountain regions are named because of the presence of those physical features in the areas. A map of the tourism regions of Missouri is presented in Figure 12. For this study, the combined methods are used to examine both the distribution of all Missouri festivals and the distribution of each type of festival in the state.

The first analysis is for all festivals in the state. Figure 11 illustrates the number of festivals per county. There are 114 counties and the independent city of St. Louis, Missouri. Of these 115 counties, only 20 percent (23) have no festivals at all. In interpreting Figure 11, three major regions of festival activity appear.

The first region is the greater Kansas City area. All counties in the Kansas City tourism area have five or more festivals. Jackson and Lafayette counties hold the most, each with seven or more festivals. The other three counties each fall in the five to six festival category.

The second area of emphasis is the St. Louis area. There is a line extending from St. Louis along Interstate Highway 44 with seven counties each having seven or more

# Missouri Festivals Per County



# Missouri Tourism Regions

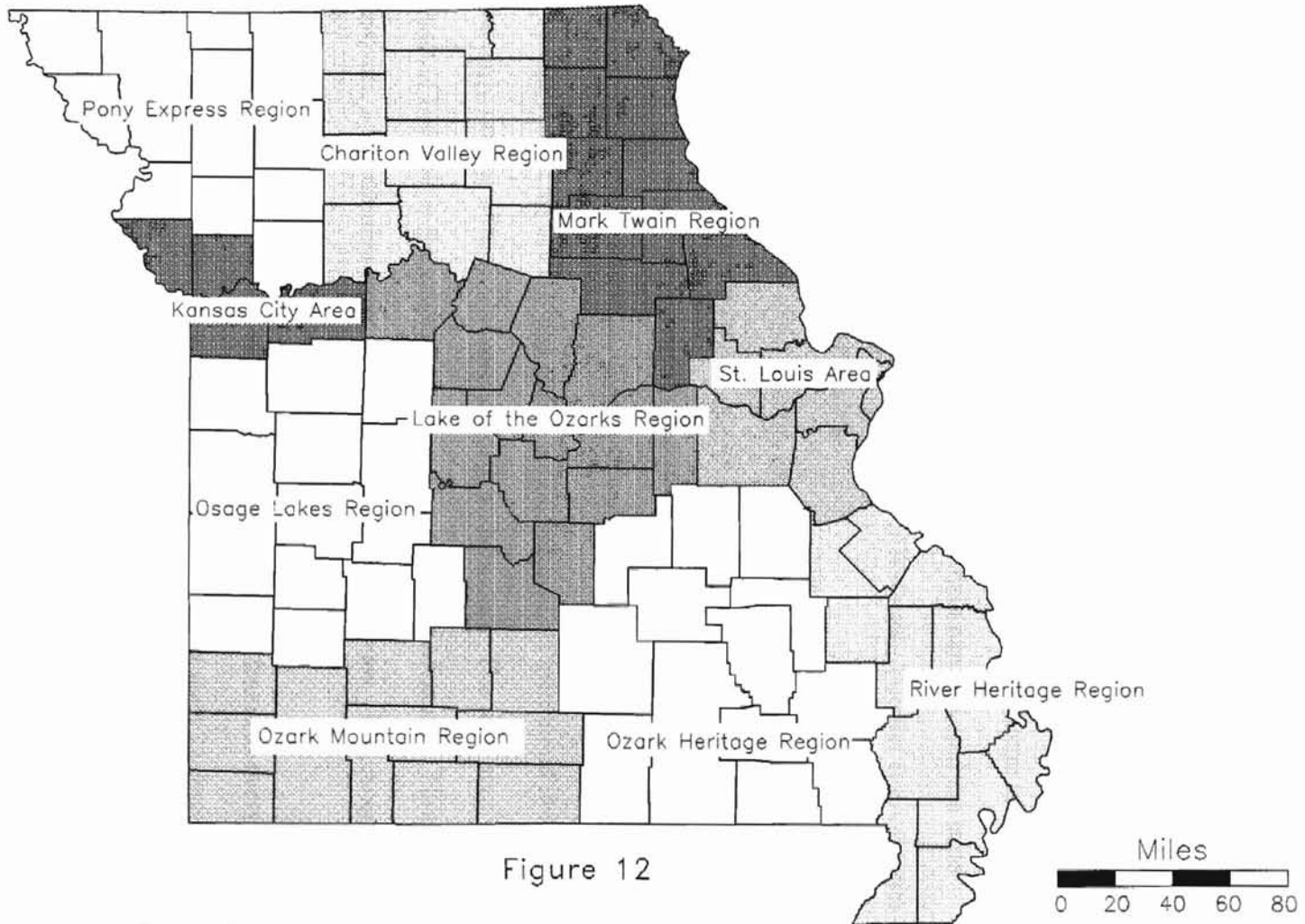


Figure 12

Source: Missouri State Department of Tourism

MISSOURI STATE DEPARTMENT OF TOURISM

festivals. This encompasses parts of two tourism regions. The St. Louis region is home to 81 festivals, the most of any region. The Ozark heritage region has 43 festivals, but most of them are found in the northern counties of Washington, Crawford, and Phelps.

The third area of concentrated festival activity is the Lake of the Ozarks region. In the heart of the state of Missouri, this tourism region has 58 festivals. The counties of Camden and Cole each have seven or more festivals. Other counties such as Morgan, Cooper, and Boone each fall in the 5-6 festival category. This area is home to many cities such as Columbia, location of the University of Missouri main campus, and the state capital, Jefferson City, which provide a market base for festivals. Popular festival types in this area are music, arts and crafts, and wildlife.

An area of limited festival activity is the extreme southeastern corner with those counties having between 0 and 2 festivals. Northern counties of Missouri also display a modest number of festivals. Nine of the twenty-three counties without festivals are found in northern Missouri. In addition, only three counties in northern Missouri are home to five or more festivals. This is a curious phenomenon because, as mentioned in the last chapter, the early origins of festivals were in northern Missouri. The final area with a low concentration of festivals is the extreme southwestern corner of Missouri. Three counties have no festivals, while another three have only one or two festivals. The exception to this area is Lawrence County which has seven or more festivals.

By looking at Figure 11, it is easy to see that festivals are found in every tourism region of the state. If one looks at the Table 2, all regions have at least 21 festivals and range to 81 in the St. Louis region. Table 2 illustrates the number of festivals in each tourist region. It appears that the festivals are distributed throughout the state. Eighty percent of the counties have festivals, and the counties that do not are close to festivals in other counties. One can assume that every resident in Missouri is within a fifty mile radius of a festival. This number is important because Janiskee termed this radius to be the day tripper zone. This is a zone within which people are likely to travel to a place for the day.

## Number of Festivals per Tourism Region

St. Louis Area	81	Pony Express Region	31
Lake of the Ozarks Region	58	Osage Lakes Region	31
Kansas City Area	52	Chariton Valley Region	27
Ozark Heritage Region	43	River Heritage Region	27
Ozark Mountain Region	38	Mark Twain Region	21

Table 2

Where can one find the different types of festivals? The answer to this question is different for each type. The first type analyzed is the festival of the arts. There are only five of these festivals, therefore, they are confined to limited areas. Three of these festivals are located in St. Louis. The only other places that one can encounter these festivals are in Jefferson City and Kansas City. Figure 13 portrays the location of these festivals. One possible explanation for this is that there is simply a greater demand for such events in urban areas. These types of events are typically considered as events for individuals of higher economic or educational standing. Therefore, these festivals cater to upper class individuals in urban areas. Rural residents interested in these festivals must make a substantial trip to the city to attend.

Agricultural/harvest festivals are found in more numerous places than festivals of the arts. These festivals are spread throughout the state. Furthermore, only one agricultural/harvest festival is found in each community. Figure 14 shows that the only areas that do not have these festivals are the extreme northern and southern Missouri. These are both areas of poor farmland. Furthermore, northern Missouri farmers are more concerned with livestock. This type of agricultural activity is not conducive for festival themes. Most of these festivals are located in central Missouri in a line from just north of Kansas City to just south of St. Louis. The presence of the Missouri River, displayed in

# Festivals of The Arts

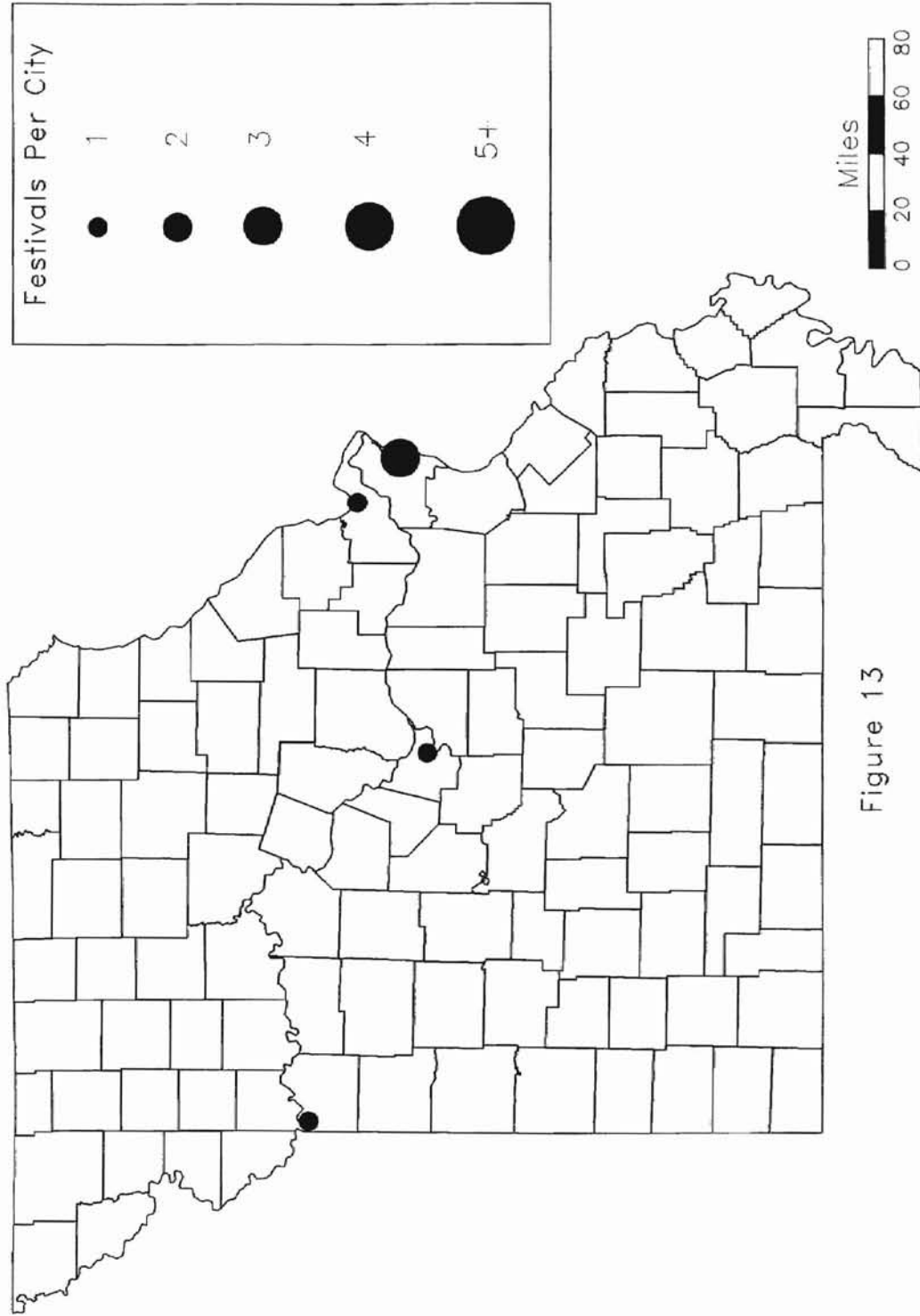


Figure 13

ARTS

# Agricultural/Harvest Festivals

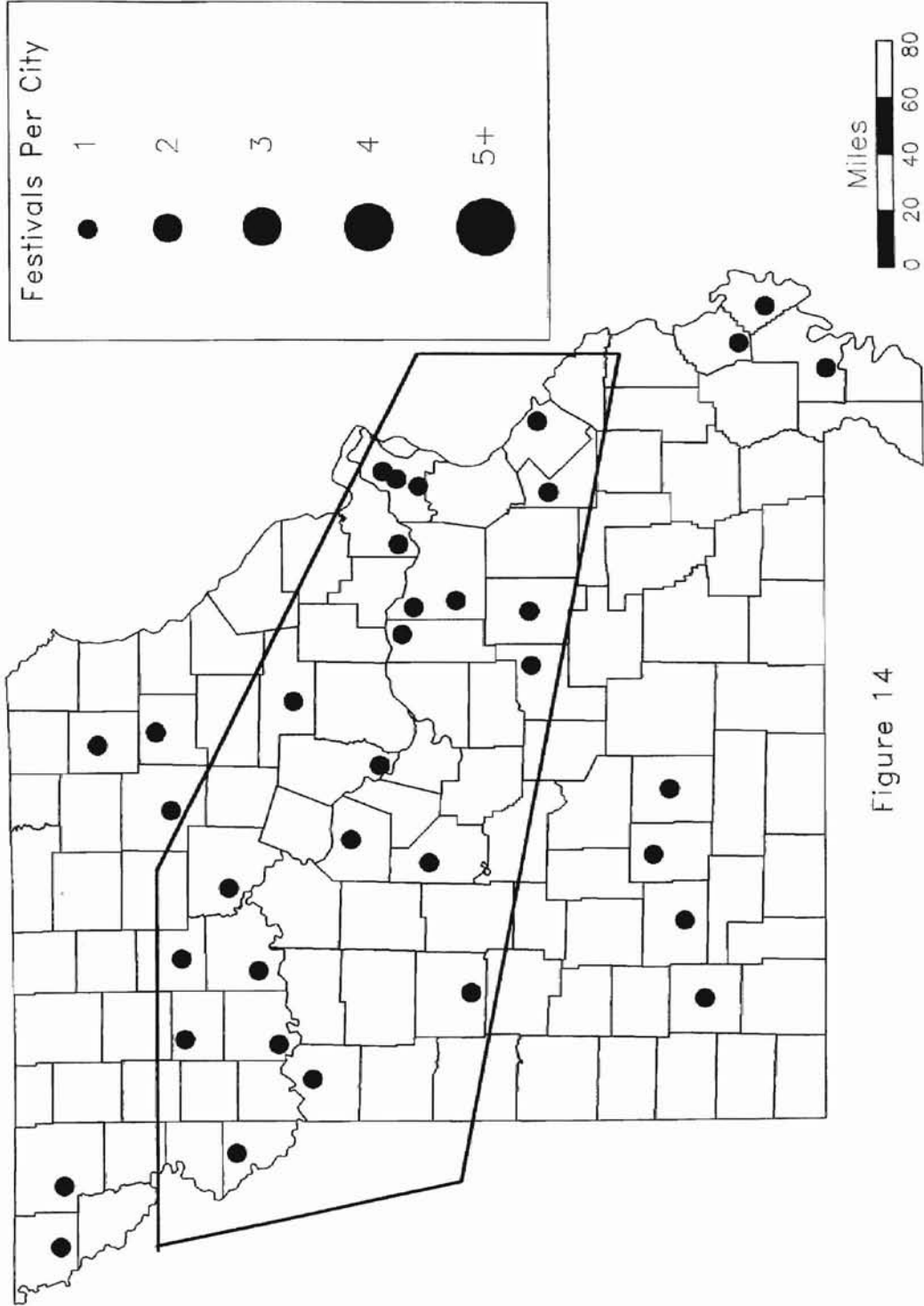


Figure 14



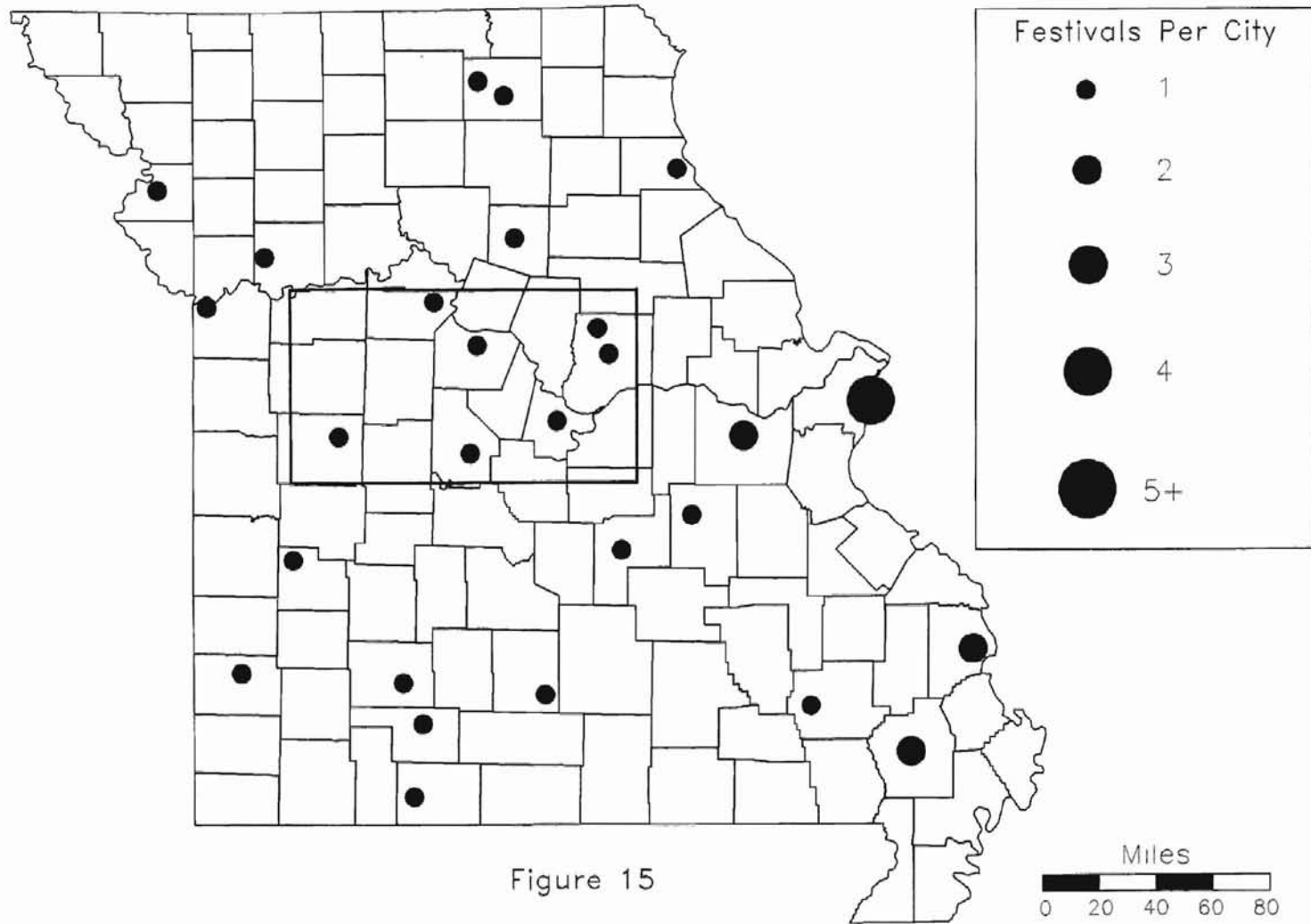
Figure 2, plays a large role in the location of these festivals. These festivals celebrate the harvest of crops in the rich farmland along the river. Approximately two-thirds of these festivals occur in the belt along the river highlighted in Figure 14.

Figure 15 displays the distribution of arts and crafts festivals. Once again, these festivals are widely scattered throughout the state. There is no definite region that has a high concentration of these festivals. The only area that may possibly be considered a concentration of festivals is central Missouri around the Lake of the Ozarks region highlighted in Figure 14. One explanation for this cluster is the number of craft makers in this area who have retained this tradition. The only area that has a lack of these festivals is the northern part of Missouri. Although crafts are important in the north, a lack of tradition could explain the void in festivals of this type.

Community pride festivals are ubiquitous in Missouri. There is a concentration of these festivals in the Lake of the Ozarks region. Moreover, both the Kansas City and St. Louis areas have eighteen of these festivals combined. Vacant areas are southeastern, south central, and the northeastern corner of Missouri. There is no definite reason for the concentrations of festivals mentioned. It is strictly the decision of the community to host one of these festivals. For the areas that do not have community pride festivals, other types of festivals provide entertainment to the citizens.

Most of Missouri lacks ethnic festivals. Figure 17 reveals that outside of the St. Louis and Kansas City areas, these festivals are rarely found. Only three other festivals are found in other areas. The Germans in Marthasville, Hermann, and Rolla, the French in St. Genevieve, and the Hispanics in the Kansas City area are the dominant ethnic groups. The city of St. Louis has many ethnic groups present including Japanese and Hispanics which hold festivals celebrating their ethnic traditions. The two festivals located in Branson are multicultural festivals hosted by the Silver Dollar City theme park. There is a strong need for ethnic festivals in most areas of Missouri. Many ethnic groups in rural Missouri are missing an opportunity to attract attention to their culture. One would

# Arts and Crafts Festivals



# Community Pride Festivals

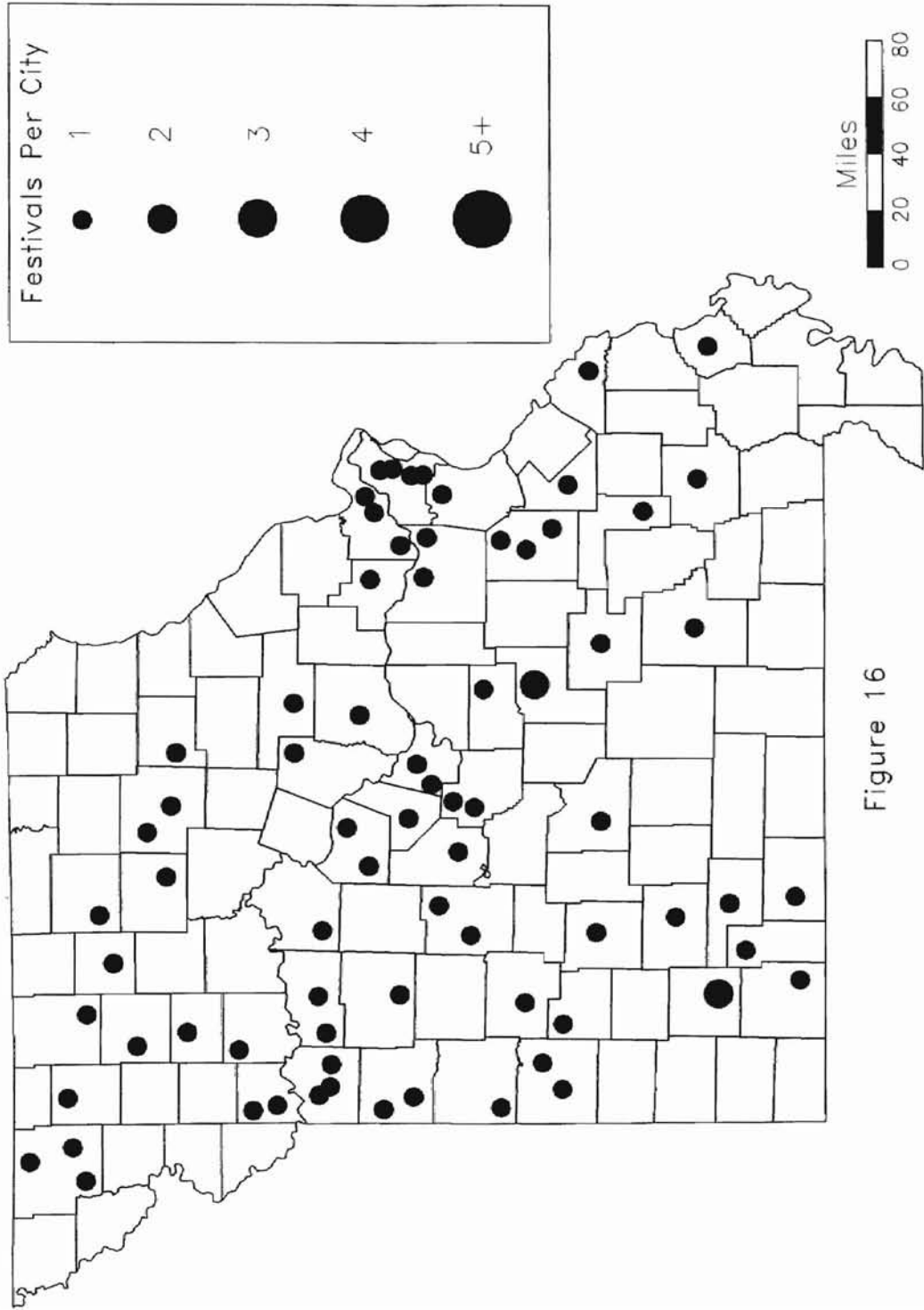


Figure 16

# Ethnic Festivals

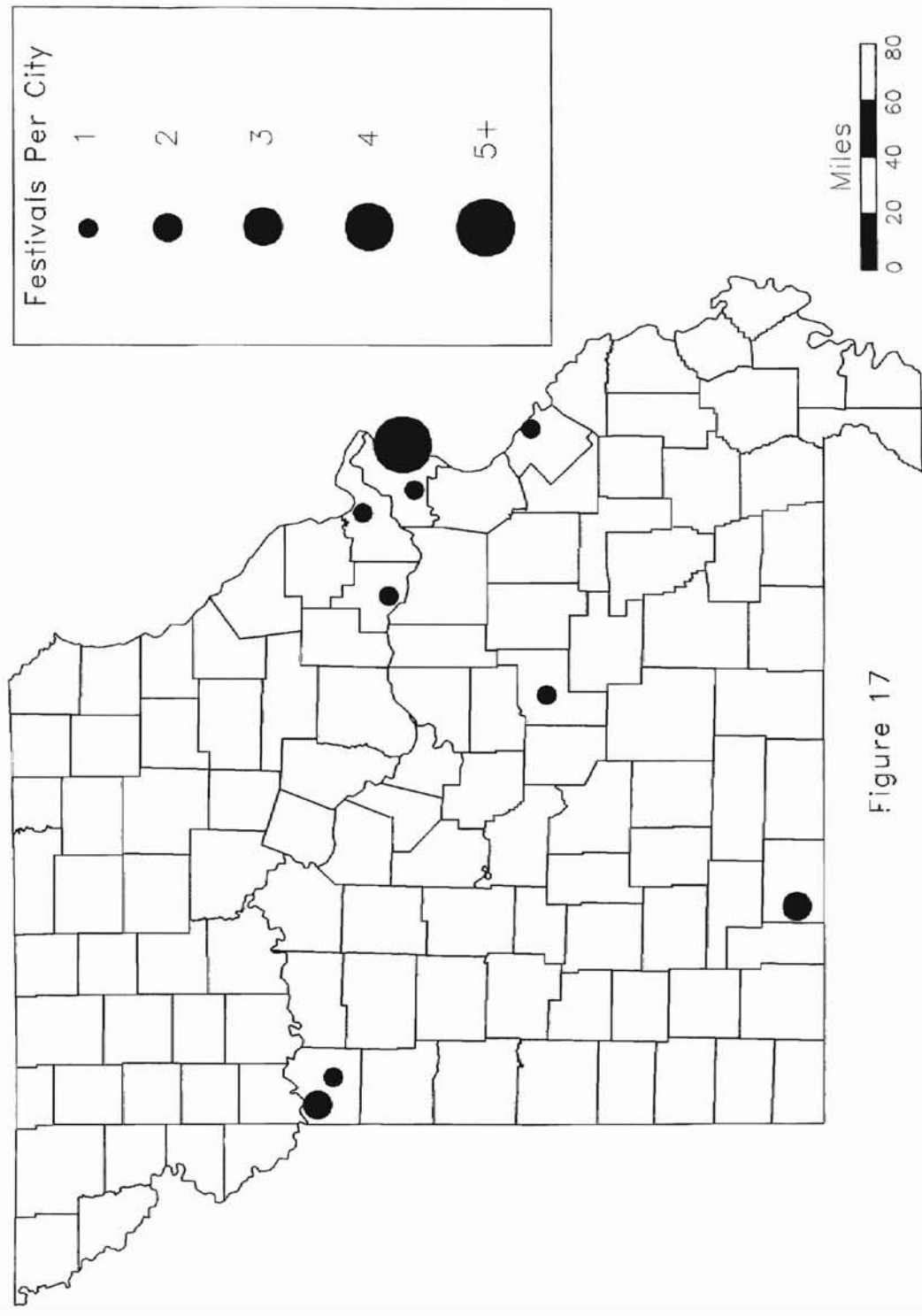


Figure 17

believe that there is a demand for ethnic festivals, however, most citizens have to make a lengthy trip to attend such a festival.

Food and drink festivals are primarily confined to a central corridor from Kansas City to St. Louis. The northern and southern portions of the state have very few of these festivals. In particular, the northern part of Missouri is totally void of any of these festivals. Figure 18 shows a concentration in the greater St. Louis area. This may be due to the beer drinking tradition of St. Louis, which is home to Anheuser Busch Brewing Company. Other than this example, festivals are widely scattered in the central part of the state. The Missouri River plays a role in festival activity. All but four of these festivals are located in the vicinity of the river. Another factor is the presence of the wine producing area south of St. Louis near the cities of Augusta and St. James. Many of the drink festivals are wine festivals located in this area.

Historical festivals are found in all parts of the state except the southeastern boot heel area. Figure 19 illustrates that there is a concentration of festivals around Kansas City and St. Joseph in western Missouri. Likewise, there is a concentration along the Mississippi River from St. Louis southward. These two major concentrations are outlined in Figure 19. The focus around Kansas City and St. Joseph is because of two reasons. The first is the presence of the origin of the Pony Express in St. Joseph. Secondly, this area is the home of Jesse James. This area hosts many festivals celebrating these two historic themes. The second region along the Mississippi River, displayed in Figure 2, can simply be explained by the celebration of the river's heritage. Many communities along the river hold festivals to celebrate the history and importance of the river to their area. Hannibal, Missouri is also an important city of historical festivals. The festivals in this city focus around the writings of Mark Twain. The Hannibal area was the inspiration for Twain's writings, *Tom Sawyer* and *Huck Finn*.

Figure 20 illustrates the distribution of holiday festivals in Missouri. These festivals are scattered throughout the state, with most communities hosting only one of

# Food and Drink Festivals

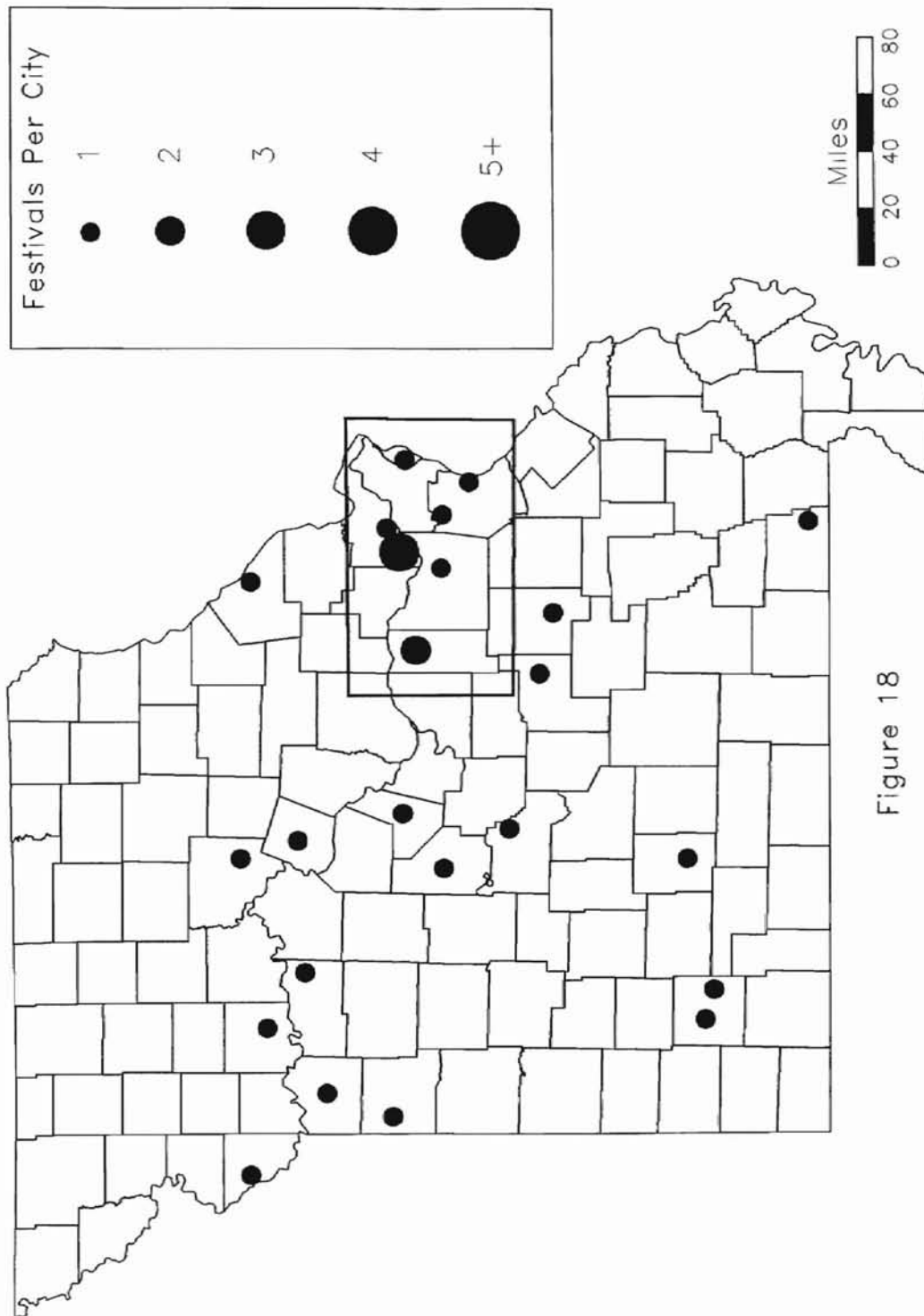


Figure 18

# Historical Festivals

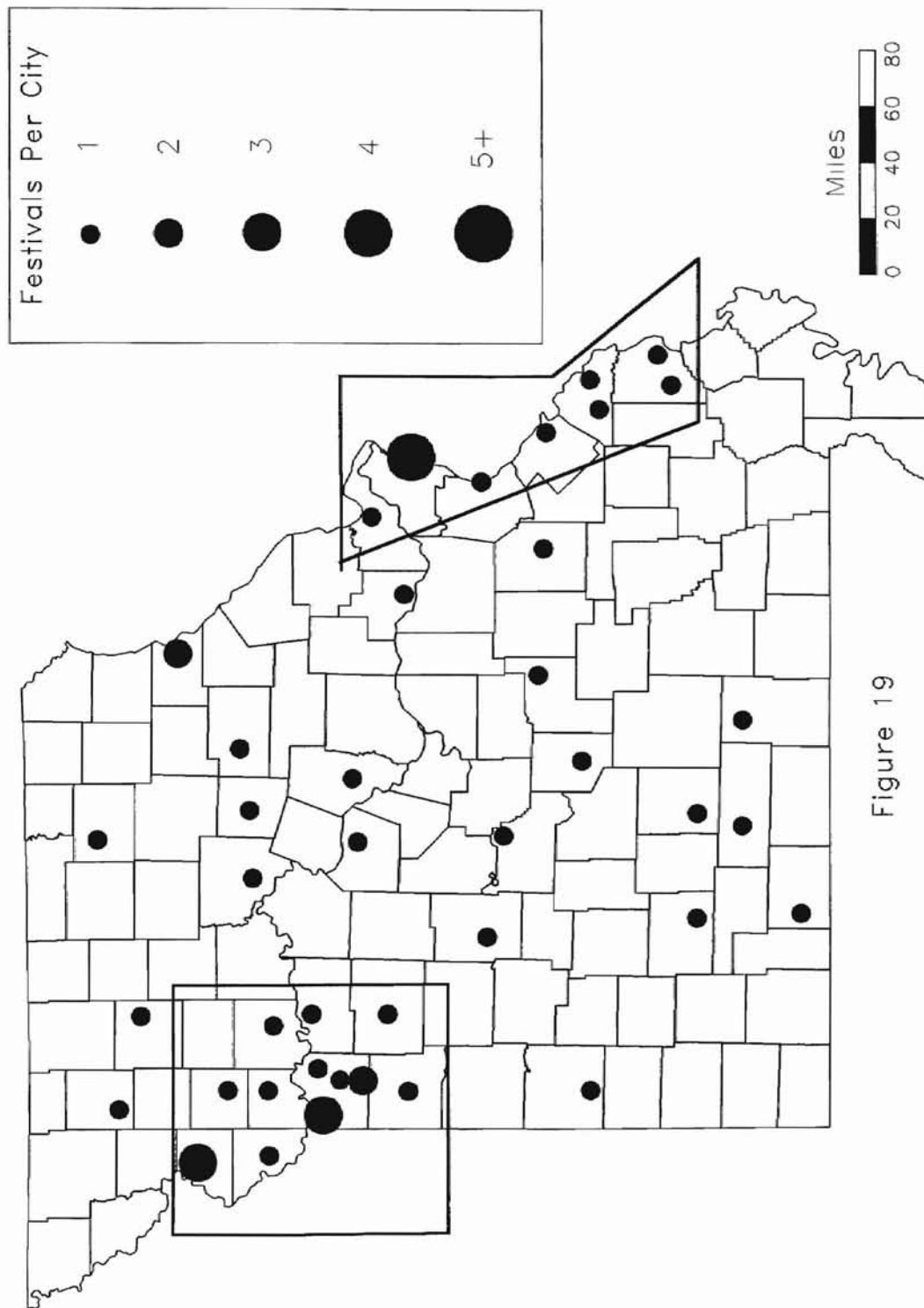


Figure 19

# Holiday Festivals

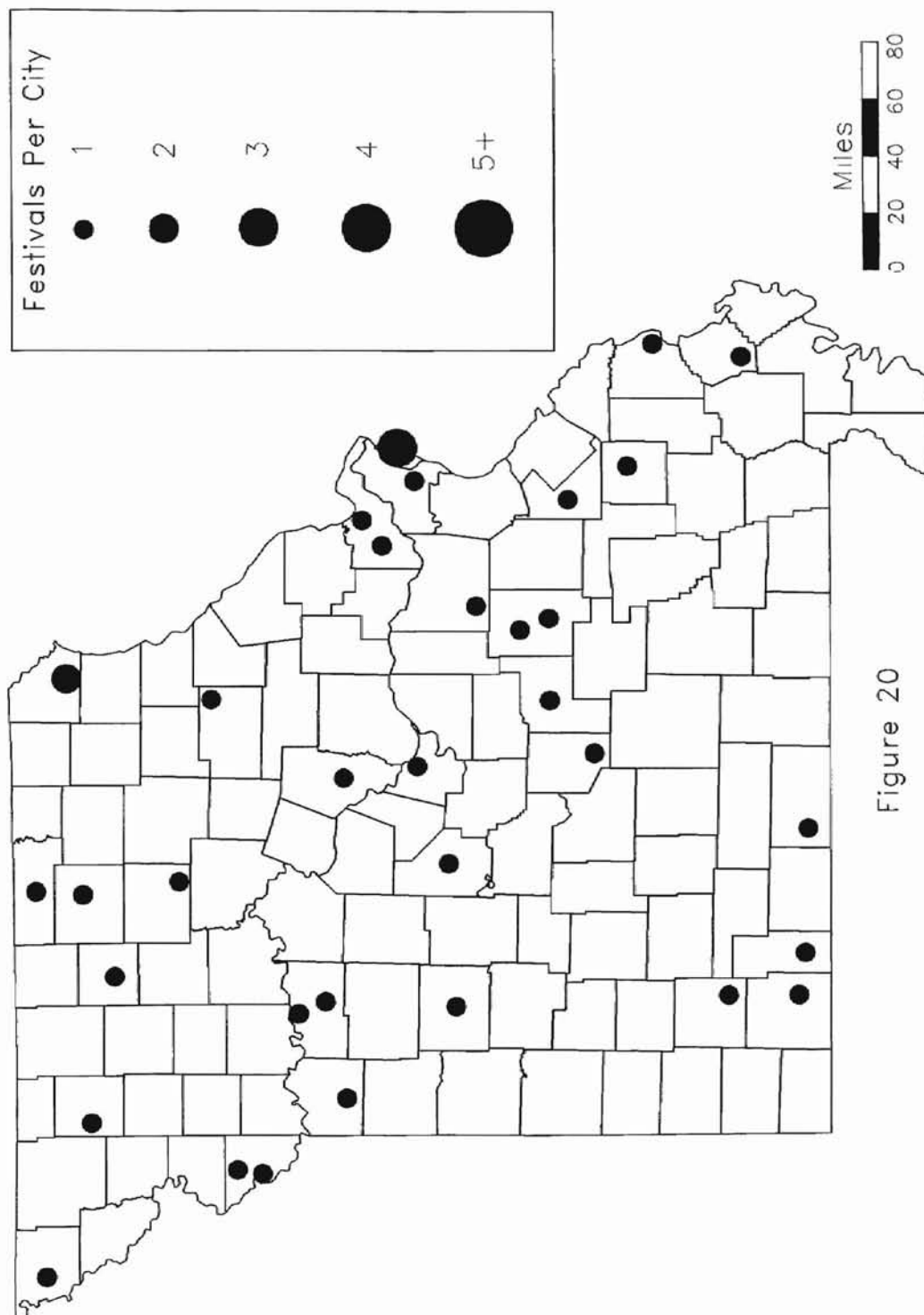


Figure 20



these festivals. All areas have representation in holiday festivals. Since the festivals are so widely scattered, there is no distinct pattern to festival activity.

The next type of festival to be analyzed is music. Figure 21 exhibits a high concentration of music festivals around St. Louis, Kansas City and in the Lake of the Ozarks Region. The urban areas of St. Louis and Kansas City are rich in jazz and blues music. The cluster highlighted in Figure 21 around the Lake of the Ozarks is due to the country music tradition of southern Missouri. This is also the essential factor in the widely scattered festivals throughout the Ozarks region of the South. Sedalia, the longtime home of Scott Joplin, is the setting for one of the largest music festivals in America. The only area with an absence of music festivals is northern Missouri. Only four festivals are found in the north because of the lack of a strong music tradition.

Figure 22 illustrates the distribution of seasonal festivals. There are many festivals in western Missouri. Additionally, there is a line of seasonal festivals from the St. Louis area to the southeast near Branson. There is also a concentration of festivals in the Lake of the Ozarks region. The only two areas of low festival activity are in the southeast boot heel area and extreme northeast Missouri. A possible explanation for the concentration in the Ozarks is the presence of an abundance of trees. When fall arrives, this is one of the most beautiful places anywhere due to the fall foliage. This is a possible cause for many fall festivals in the area. Others celebrate the beginning of good weather with spring festivals throughout the state.

The final type of festival analyzed is wildlife festivals. Wildlife festivals are defined as any festival that is associated with nature. These festivals are widely scattered in all parts of Missouri. Every region has wildlife festivals, but they are few in numbers. The only area that is remotely close to a concentration are the three communities in the St. Louis area. There is no true pattern to these festivals. One possible reason that St. Louis has a small cluster may be due to the size of the city.

# Music Festivals

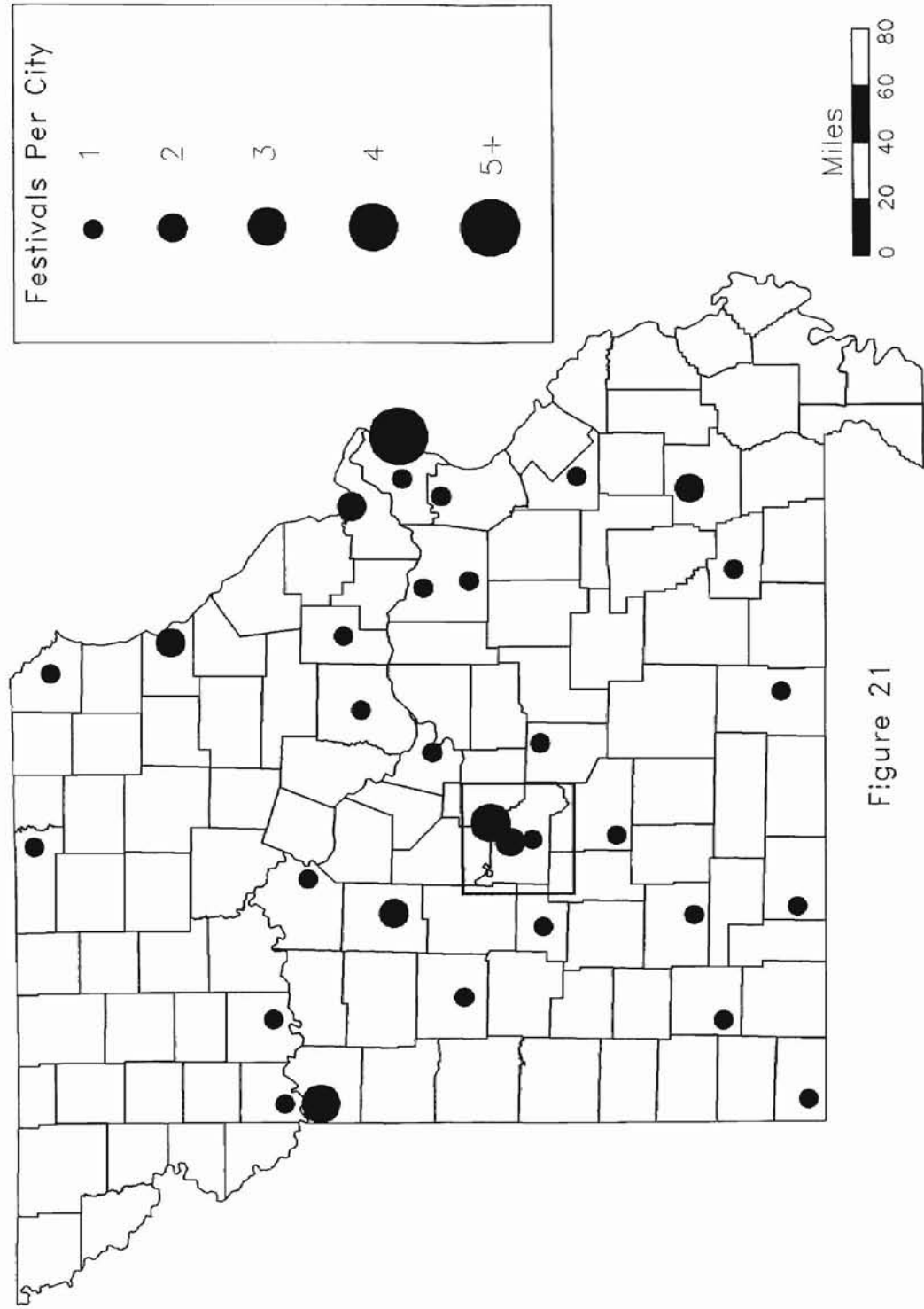


Figure 21

# Seasonal Festivals

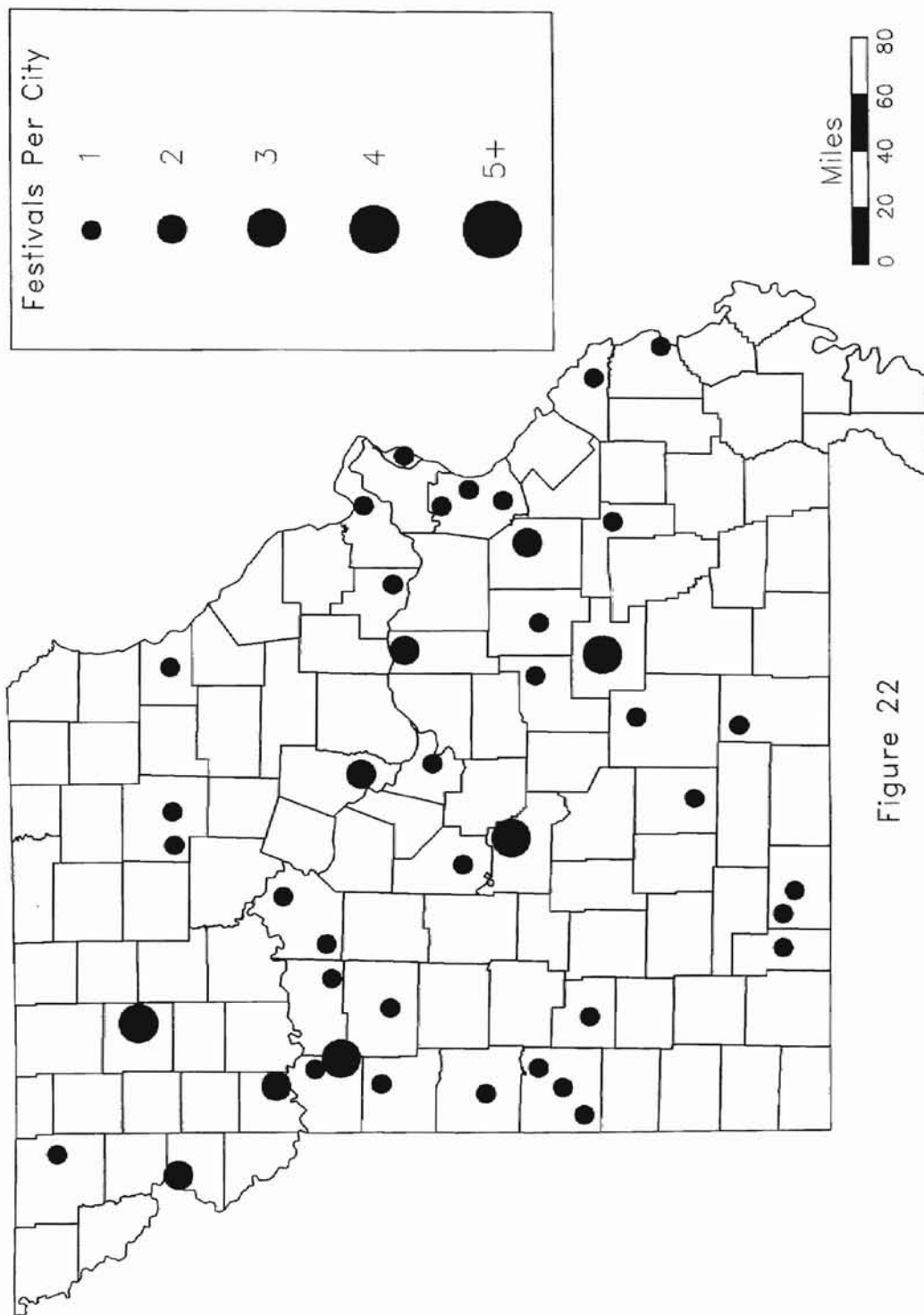


Figure 22

# Wildlife Festivals

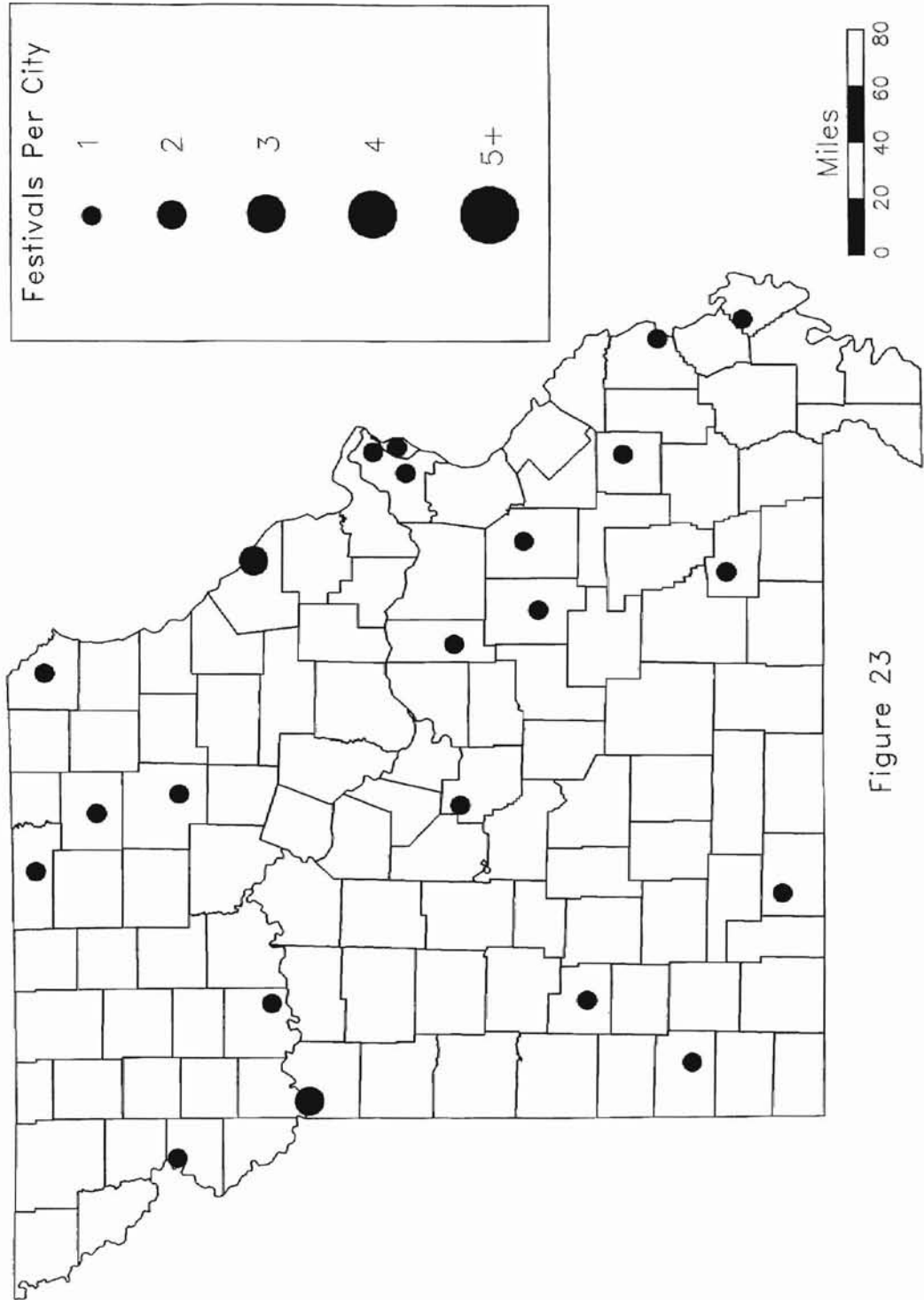


Figure 23

From this analysis it appears as though festivals are distributed throughout the state. Although not all counties have festivals, all citizens of the state are within a short drive of a festival. However, within each individual type, there are definite areas that have a void in certain types of festivals. Different factors influence each type of festival. For example, the presence of the Missouri River may have an influence over the location of agricultural/harvest festivals as well as food and drink festivals. Likewise, strong traditions such as crafts and music in southern Missouri influences the types of festivals in that region. This is a factor that community planners should investigate for the possibility of attracting new festivals and attendees to their area.

## Chapter V

### Rural vs. Urban Festivals

One key question concerning festivals is to ascertain their rural or urban nature. Festivals occur in every size of community imaginable. From the largest metropolitan areas to the smallest rural farming communities, festivals celebrate some aspect of local culture. This chapter is designed to examine whether Missouri festivals are more likely to be found in rural or urban areas. Moreover, the possibility of festival type playing a role in festival location is explored. For this study, the operational definition of rural is any community less than 25,000 in population.

Determining the rural or urban status of festivals is accomplished in two ways. One can be seen from Table 3 which shows the number of festivals occurring in different population cohorts. Secondly, the figures shown in the table are formed into line charts to represent the increase or decrease of festivals from small towns to large cities.

First examined is the entire state of Missouri. Figure 24 displays the pattern of festival activity in Missouri. At first glance one notices a large number of festivals from 0-2,500 population. Then there is a gentle decline in numbers as the towns grow in size. Eventually there is a leveling off of the line from 25,000 to 200,000. In examining the numbers in Table 3, 165 of 409 festivals are found in the 0-2,500 cohort. This is approximately 40 percent of all festivals in Missouri. Furthermore, 239 of the 409 festivals occur in communities smaller than 5,000. This is well over one-half of all festivals. On the other end of the spectrum, only 54, or 13 percent, of the festivals occur in cities over 100,000. Furthermore, only 112 festivals occur in urban areas over 25,000 in population. One might argue that Figure 24 is misleading because there are more smaller towns and that would cause the resulting rural pattern. To address this problem, Figure 25 displays the per capita number of festivals for 100 people. One can see that

Types of Festivals

Population	All Festivals	The Arts	Agricultural/ Harvest	Historical	Community Pride	Music	Ethnic	Wildlife	Food/ Drink	Holiday	Arts/Crafts	Seasonal
200,001 +	45	4	0	7	0	8	13	3	1	3	5	1
100,001 - 200,000	9	0	2	2	2	1	0	0	1	0	1	0
50,001 - 100,000	19	0	0	5	1	2	1	2	0	2	1	5
25,001 - 50,000	27	1	0	3	6	3	1	2	0	3	3	5
10,001 - 25,000	39	0	4	3	8	6	1	2	1	3	8	3
5,001 - 10,000	31	0	3	4	7	3	0	2	1	5	3	3
2,501 - 5,000	74	0	8	9	12	5	3	3	8	6	5	15
0 - 2500	165	0	18	17	41	17	2	10	15	14	7	24
Total	409	5	35	50	77	45	21	24	27	36	33	56

Table 3

Number of Festivals by Population Cohort

there is not much of a change in patterns. In fact, the rural nature of Missouri festivals is more evident in this chart. From a combination of these figures, it is determined that festivals in Missouri are more than one-half rural in nature.

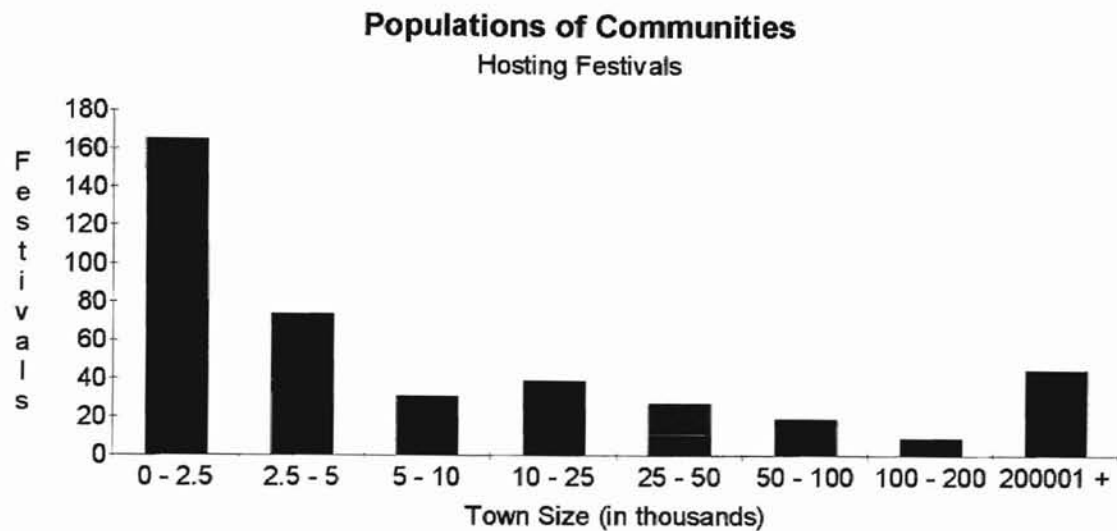


Figure 24

The next question is whether or not the type of festival has any affect on the placement of festivals. First examined are the festivals of the arts in Missouri. Only five of these festivals exist in the state, and four of them occur in the combined cities of St. Louis and Kansas City. The fifth one occurs in the urban setting of Jefferson City, the state capital, with a population of 35,517. Consequently, Figure 26 represents a trend of festivals of the arts being held in urban areas.



### Number of Festivals Per 100 People By Population of Towns

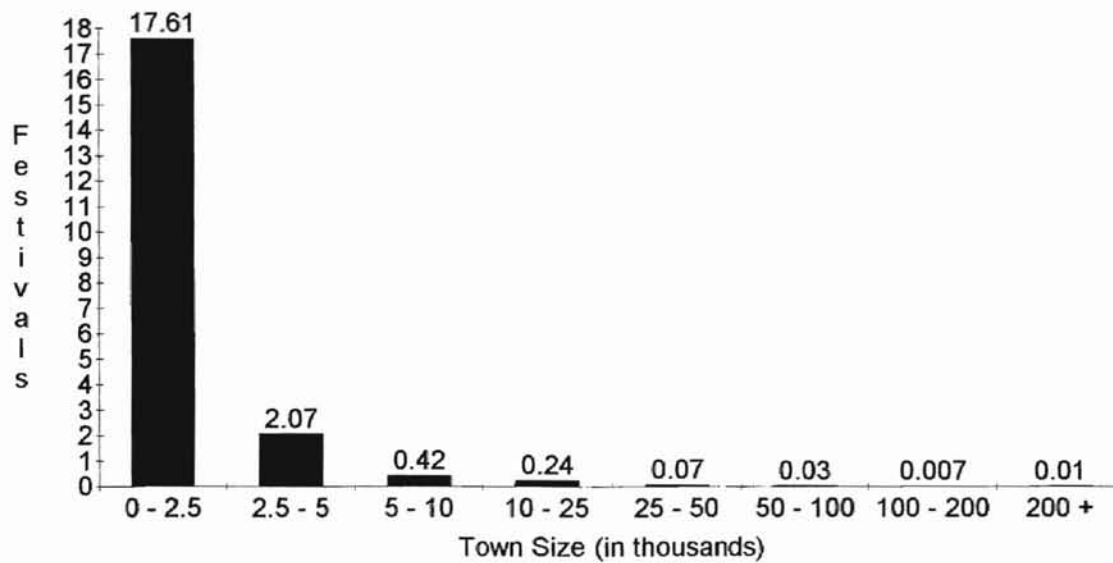


Figure 25

### Population of Communities That Host Festivals of The Arts

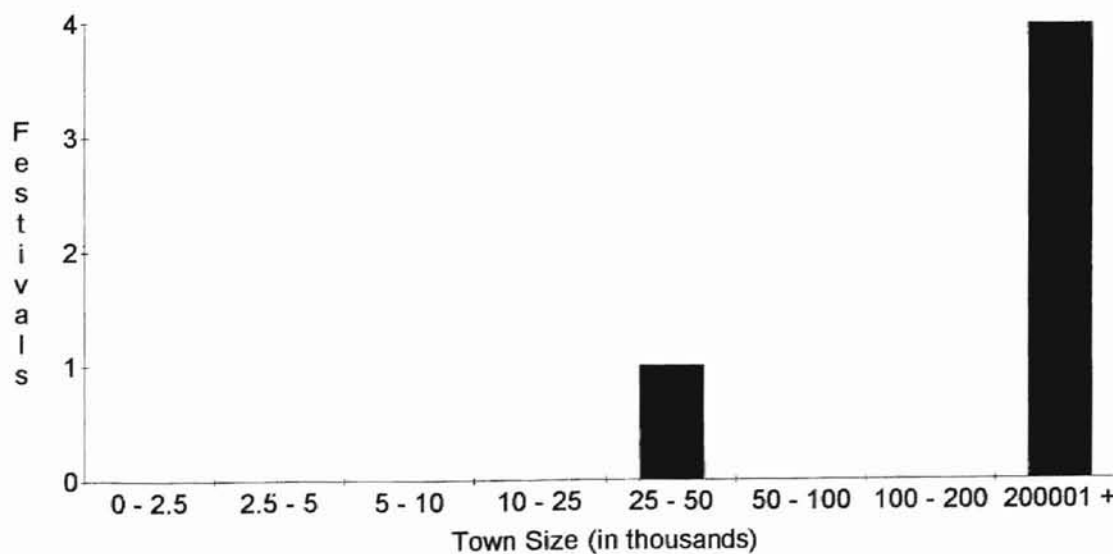


Figure 26

Agricultural/harvest festivals has a name that is self-explanatory. Table 3 indicates that 26 of 35 festivals occur in towns of under 5,000 in population. Likewise only two festivals are held in communities over 25,000. That leaves approximately 94 percent of the festivals occurring in rural communities. This is a significant rural status for agricultural/harvest festivals. Figure 27 demonstrates this point by showing the expected skewed results.

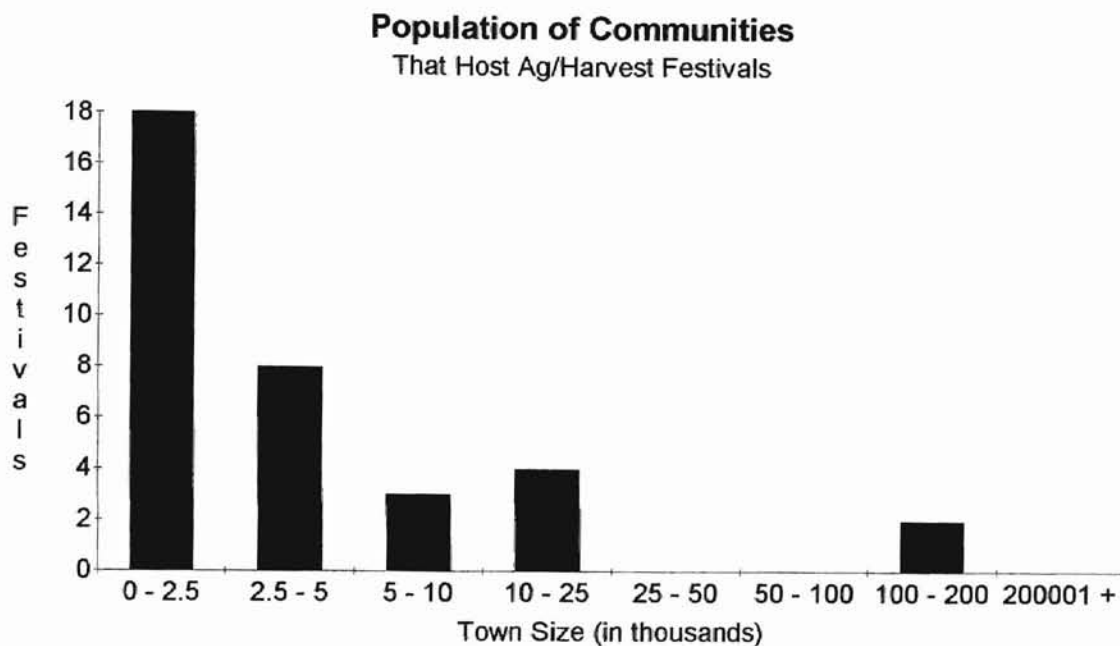


Figure 27

Historical festivals have representation in both rural and urban settings. However, more than fifty percent (26 of 50) of these festivals occur in communities of less than 5,000. Seventeen of the 26 festivals occur in communities of 2,500 or less. Moreover, 17 of the 50, or thirty-four percent, occur in urban areas. Finally, seven of these festivals occur in metropolitan areas of over 200,000. Therefore, although it is not as strong as agricultural/harvest festivals, historical festivals are also rural in nature. However, historical festivals do have a much greater possibility of occurring in larger areas. Figure

28 demonstrates these points by showing a peak at 2,500 and gradually declines as cities become larger. There is a general plateau between cities with populations of 10,000 and 100,000

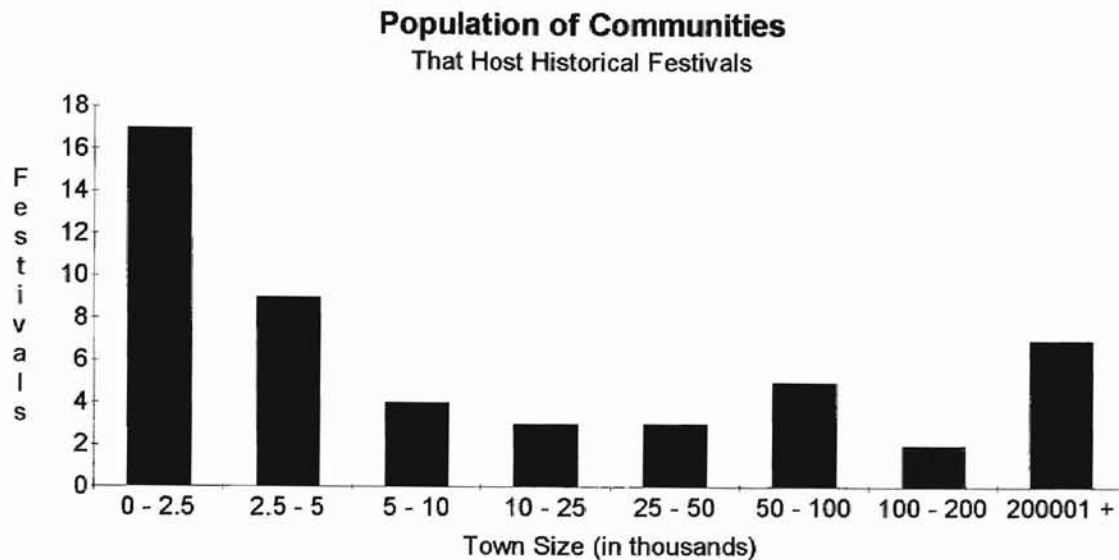


Figure 28

The greatest number of festivals occur in the community pride category. Of the 77 festivals, 41 of them are found in the smallest cohort of 0-2500, or 53 percent of the festivals occur in rural communities. Furthermore, 53 of this type of festival occur in communities of 5,000 or less in population. On the other hand, only nine festivals occur in cities over 25,000. Of these nine, only two are found in cities of more than 100,000. This definite trend towards a rural theme is demonstrated by both the numbers and Figure 29.

Music festivals are also located in both rural and urban communities. From Table 3, one can see that 17 of the 45 festivals are found in cities under 2,500 in population. However, eight of the festivals occur in the 200,000 and over category. With many festivals occurring in large and small cities, the number of festivals in the middle cohort determines if these festivals are rural or urban in nature. There are 14 festivals found in

cities with population between 2,500 and 25,000. The rural numbers are approximately 69 percent of the music festivals. The remaining 31 percent of the music festivals occur in urban settings. Therefore, a slight rural flavor is associated with music festivals in Missouri.

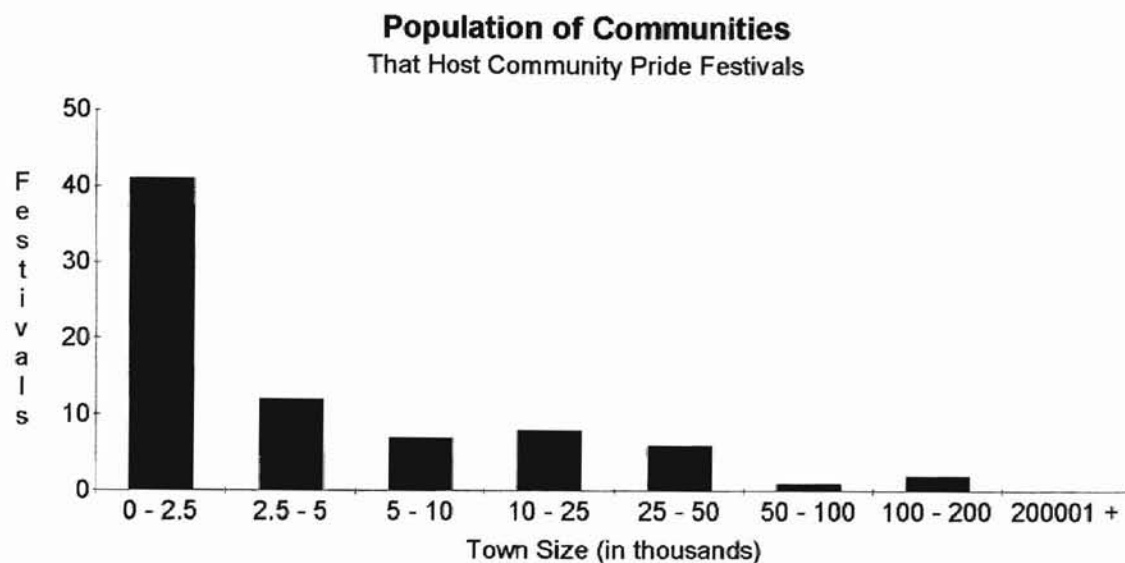


Figure 29

Next examined is the location of ethnic festivals. As demonstrated by the data, this type of festival is obviously urban in character. There are 21 total festivals of this type and 62 percent are located in the largest cohort of 200,000 or more in population. Furthermore, only six of these festivals are found in rural communities. One explanation for this urban phenomenon is the location of ethnic populations. In general, the ethnic population of Missouri is found in the major cities with only a few strong ethnic populations in rural communities. Figure 31 below shows this urban trend of ethnic festivals.

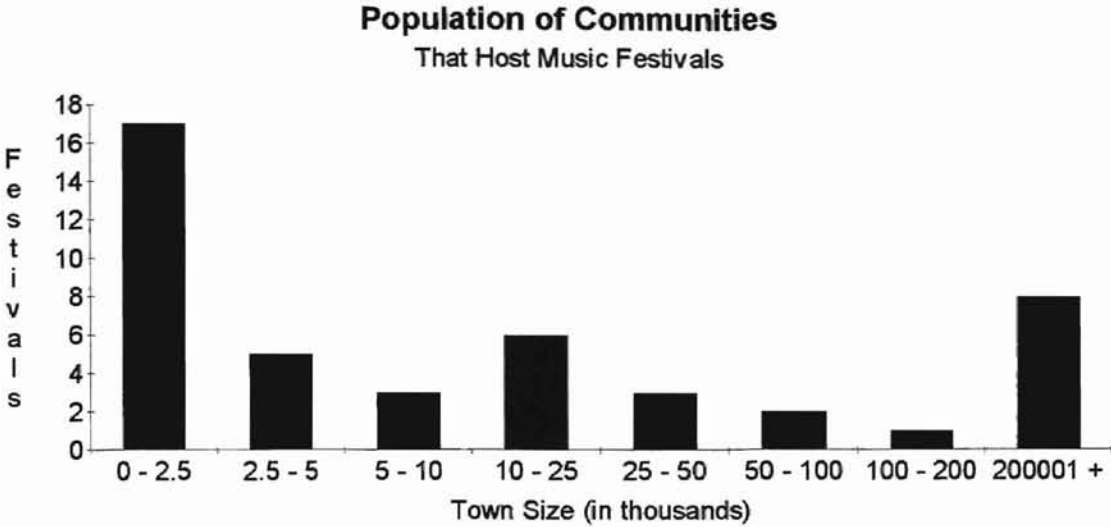


Figure 30

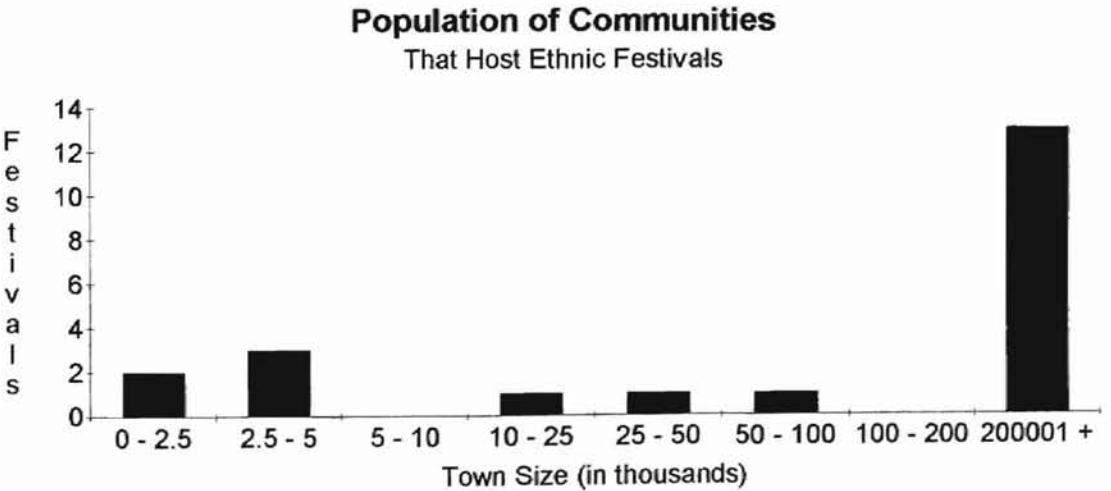


Figure 31

Twenty-four wildlife festivals are held in the state. Of these 24, 10 are found in the smallest cohort of 2,500 or less in population. Furthermore, 70 percent of these festivals are hosted in rural communities. Of the remaining 30 percent, only two are located in communities larger than 100,000. Therefore, wildlife festivals are primarily a rural phenomena with a small possibility of being found in urban settings. Figure 32 illustrates the pattern of wildlife festivals.

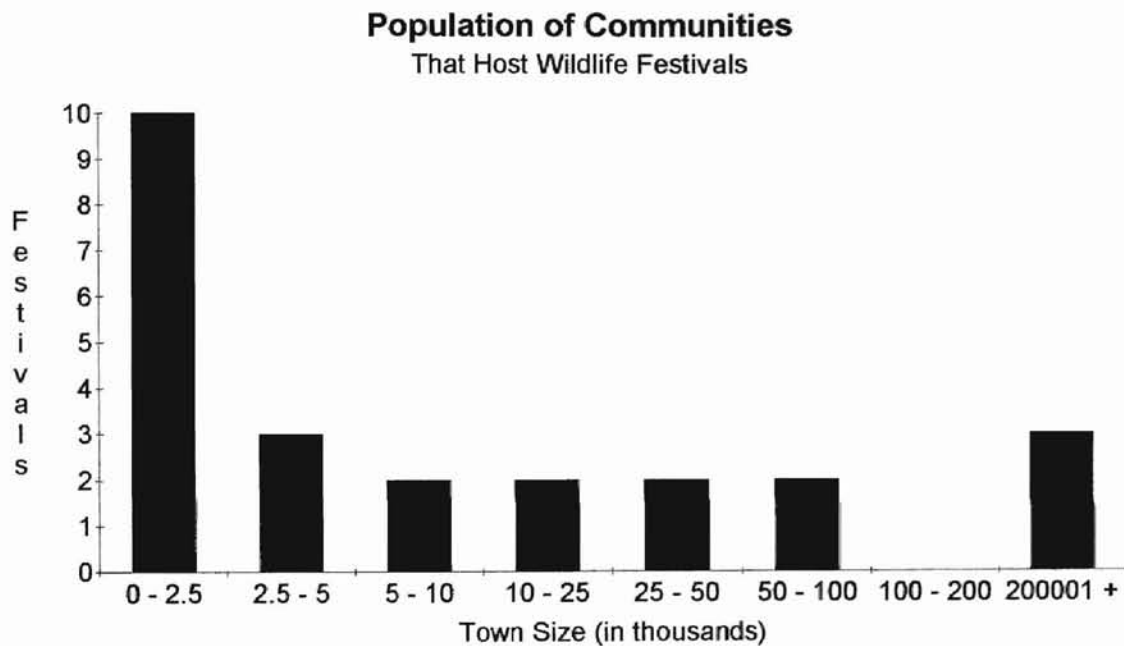


Figure 32

The next type of festival examined is food/drink. The data suggest a definite pattern in the location of this type of festival. Over one-half of the festivals (15 of 27) are found in communities smaller than 2,500. All but four of the festivals are found in towns less than 5,000, and only two of the festivals occur in urban areas over 25,000. Therefore, Figure 33 shows a definite rural pattern to the location of food/drink festivals.

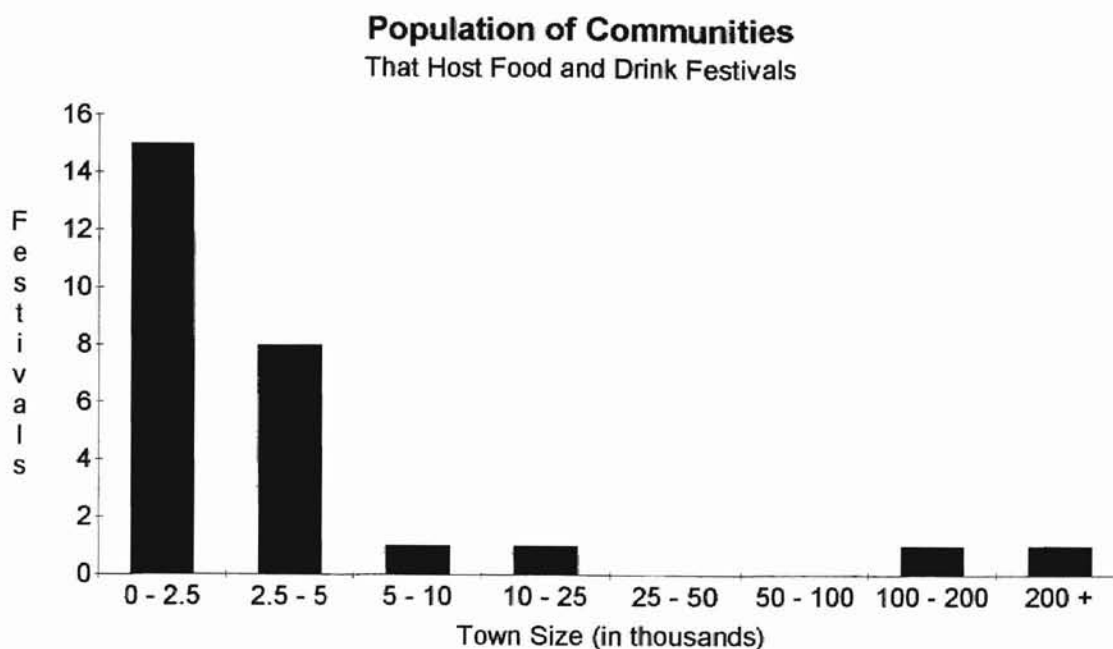


Figure 33

Holiday festivals are represented in every cohort except 100,001-200,000. Overall, there are 36 holiday festivals and 14 of these take place in communities of less than 2,500 in population. Twenty-eight of these festivals are presented in rural communities of under 25,000. Of the eight remaining urban festivals, three are found in the largest cohort of 200,000 plus, and the other five are in cities with populations between 25,000 and 100,000. These numbers along with Figure 34 shows a strong rural emphasis for holiday festivals.

Arts and Crafts festivals are difficult to distinguish between rural and urban. All the cohorts have at least one festival represented and the distribution is balanced throughout all of the cohorts. Of the 33 festivals, 12 are in communities 5,000 and below. On the other end, seven are in communities of 100,000 and above. The middle cohorts are the determining factor between a rural or urban trend. With 25,000 in population set as the threshold, 23 of the festivals are found in rural communities, while only ten are

found in an urban setting. However, eight of the 23 rural festivals are found in the borderline 10,001-25,000 cohort. According to the data, this type of festival is delineated as a rural phenomena, but only slightly. As Figure 35 shows, there are many peaks and valleys throughout the cohorts.

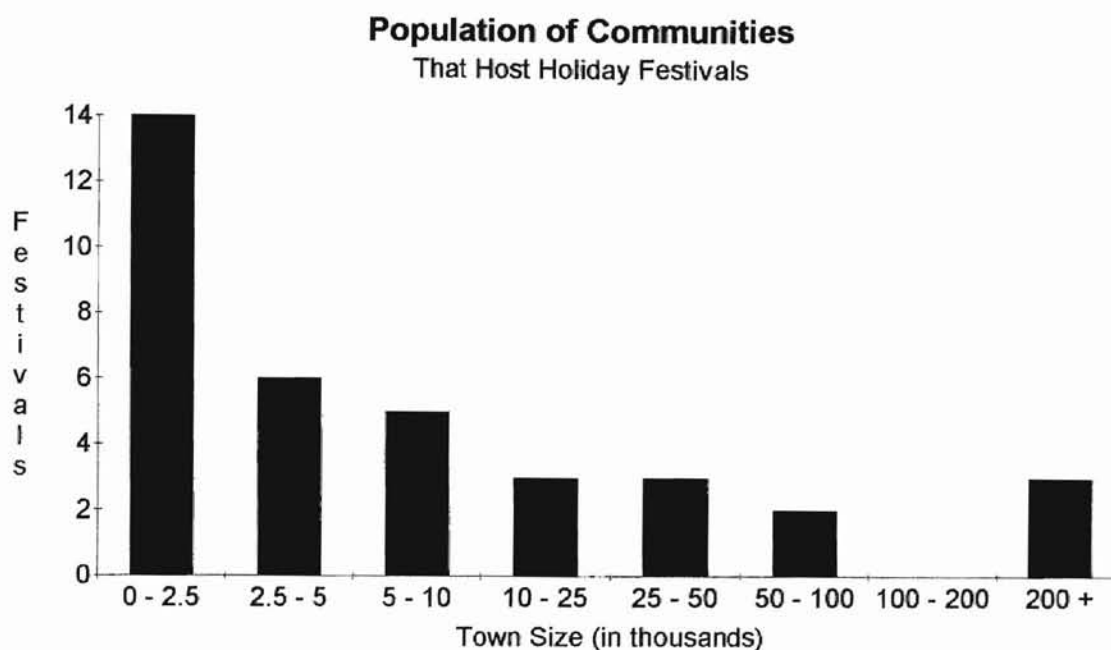


Figure 34

The final type is the seasonal festival. Unlike arts and crafts festivals, this type of festival has a definite rural emphasis demonstrated by both the data and Figure 36. Of the 56 festivals, 24 are found in the 2,500 and below cohort. When one adds the 15 from the 2,500 to 5,000 cohort, nearly 70 percent of the festivals are represented. There are only 11 festivals in the urban communities of 25,000 or greater and only one of them is found in a metropolitan area of over 100,000. Figure 36 demonstrates this point by showing a large peak early in the graph and then a sharp drop. The decline is followed by a plateau of relatively few festivals in the larger cohorts.



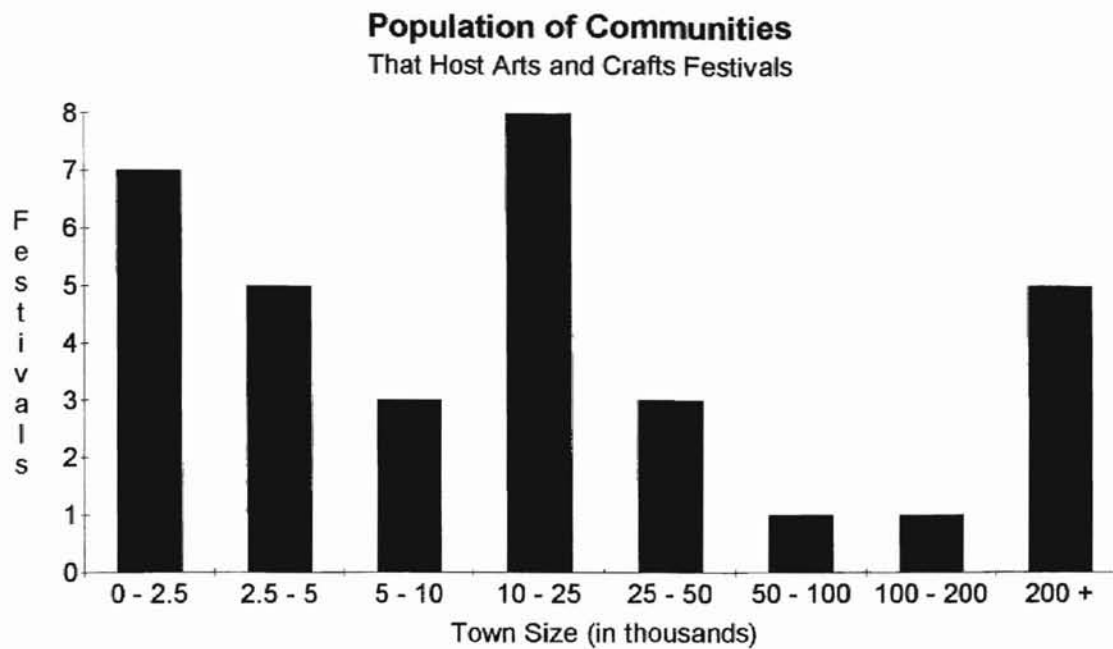


Figure 35

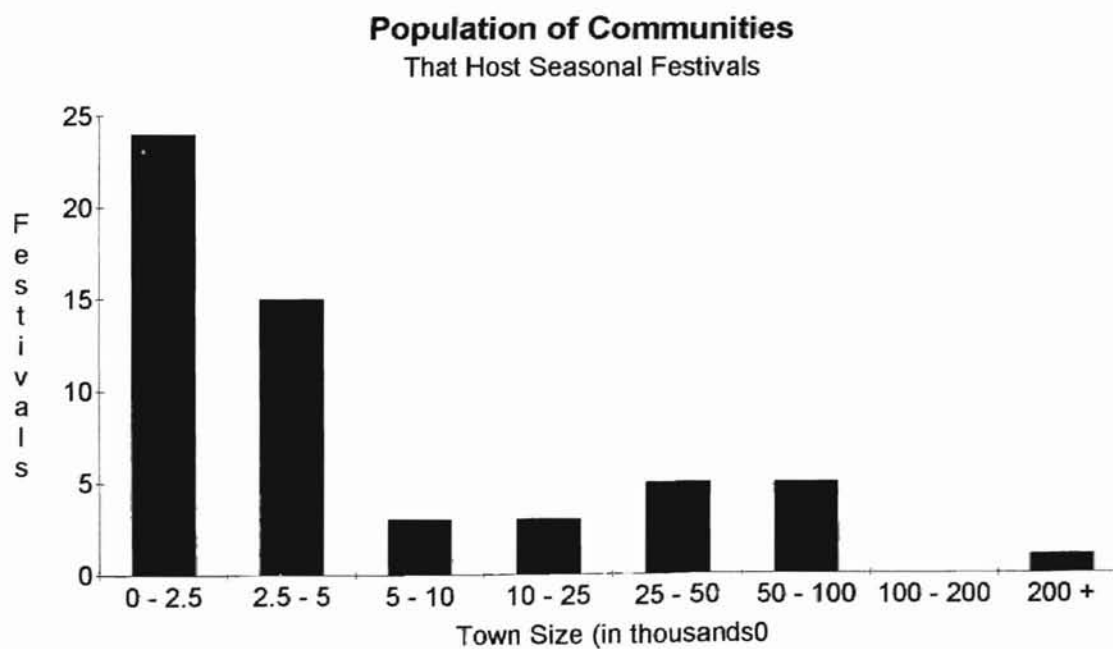


Figure 36

In summarizing this chapter, most of the festival types followed suit with the state numbers. For all festivals statewide, a rural theme was found. The same could be said for agricultural/harvest, historical, community pride, music, wildlife, food/drink, holiday, arts and crafts, and seasonal festivals. The only festival types to show a dominant urban trend were festivals of the arts and ethnic festivals. One possible explanation for these patterns is that small cities need an avenue to advertise their towns. Festivals are a key component of the tourism promotion package of rural communities. On the other hand, large cities have more options available to them and do not need festivals as much.

## Chapter VI

### The Festival Season

Festivals occur throughout the year in Missouri. What is the dominant time of year for festivals? Through a variety of graphs, an explanation is presented as to when festivals occur in Missouri and whether or not the different types of festivals have different festival seasons.

Before examining the festival season for each type of festival, one must first look at all festivals in general for the state. Figure 37 displays the number of festivals per month in the state of Missouri. One can see that the dominant season for festivals is from May to October. Although festivals may be held at any time of year, these months have the most. The largest single month total is September with 84 festivals. June, July, and October each have between 60 and 65 festivals. The rationale for naming May and October as the beginning and end months is because of the abrupt drop in festivals. April hosts 15 festivals, while in May, one can find 51 festivals. On the opposite end, October has 60 festivals while November has only 10. The main explanation for this season is the weather. Figures 38 and 39 show the effect of temperature and precipitation on festival activity. These two figures show the historic mean average high temperature and median monthly precipitation for four cities in Missouri. Figure 38 shows a direct relationship to festivals. The temperature is highest from May to October. This happens to be the festival season for Missouri. Figure 39 shows a relationship, but does not factor into festival activity. The relationship shows that festivals are found in the wet time of year from May to September. However, this is only because of the temperatures. It is safe to say that temperature is more important to festival organizers than precipitation patterns. Most festivals are organized to accommodate the visitors. It only makes sense to have a festival when the weather is warm and nice. The winter festivals appearing on the chart

are of the nature that they can be held inside. Festivals such as arts and crafts and indoor music events can be held during the winter months. Another factor in the seasonality of festivals is the attraction of such events as harvests in the fall months. Holidays such as the Fourth of July and Christmas are responsible for festivals in July and December. Long weekends for Memorial Day and Labor Day help boost the numbers for May and August. All these factors are responsible for the pattern seen in figure 37.

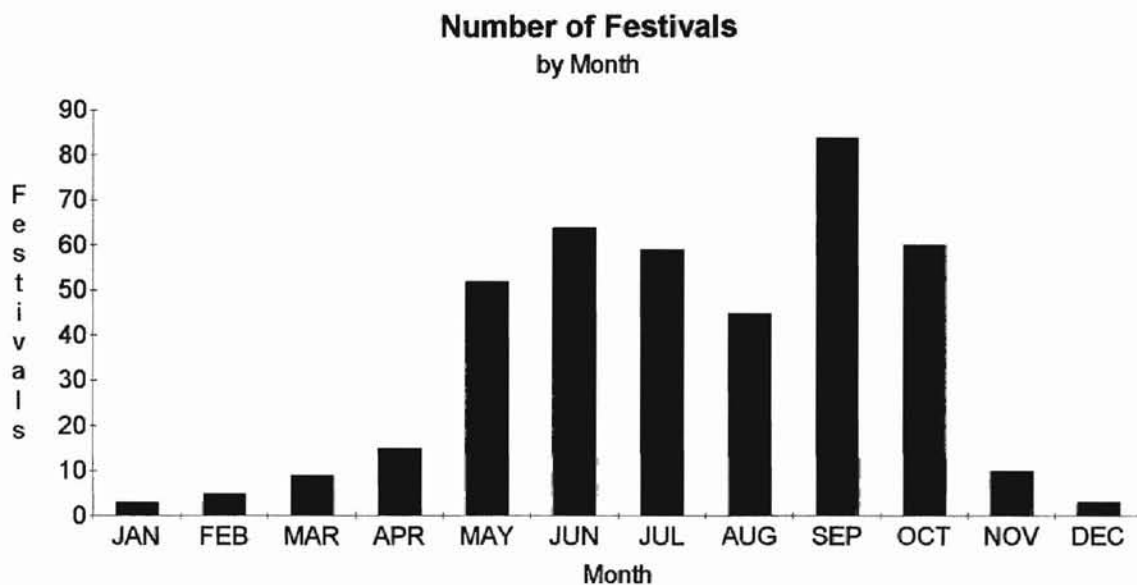


Figure 37

Once the entire festival season for Missouri has been established, the next step is to see if the individual types of festivals have the same season. The first festival category discussed is festivals of the arts. There are only five of these festivals found in Missouri, therefore, the season is easy to distinguish. All five festivals occur from May to July. One festival is found in May, while June and July each have two festivals.

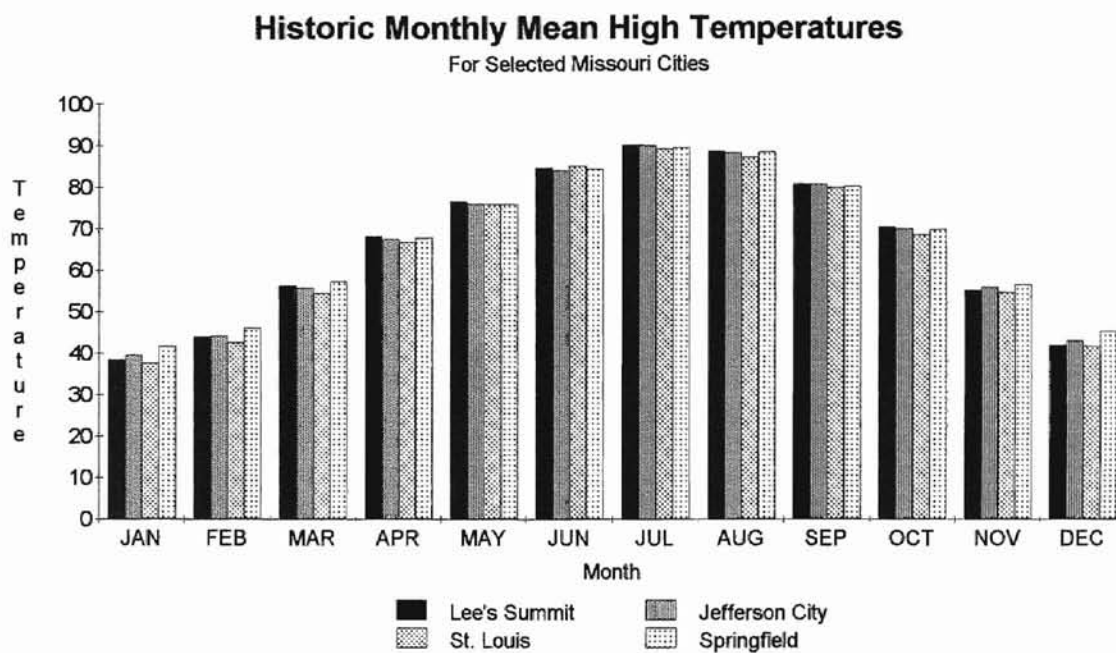


Figure 38

Source: Midwestern Climate Center

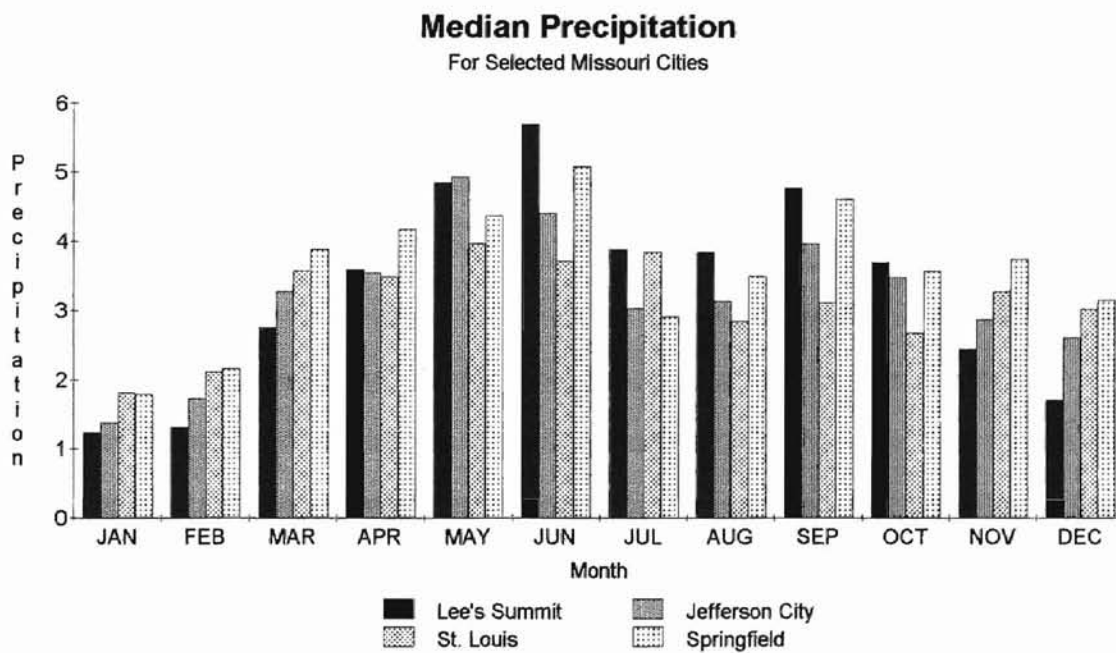


Figure 39

Source: Midwestern Climate Center

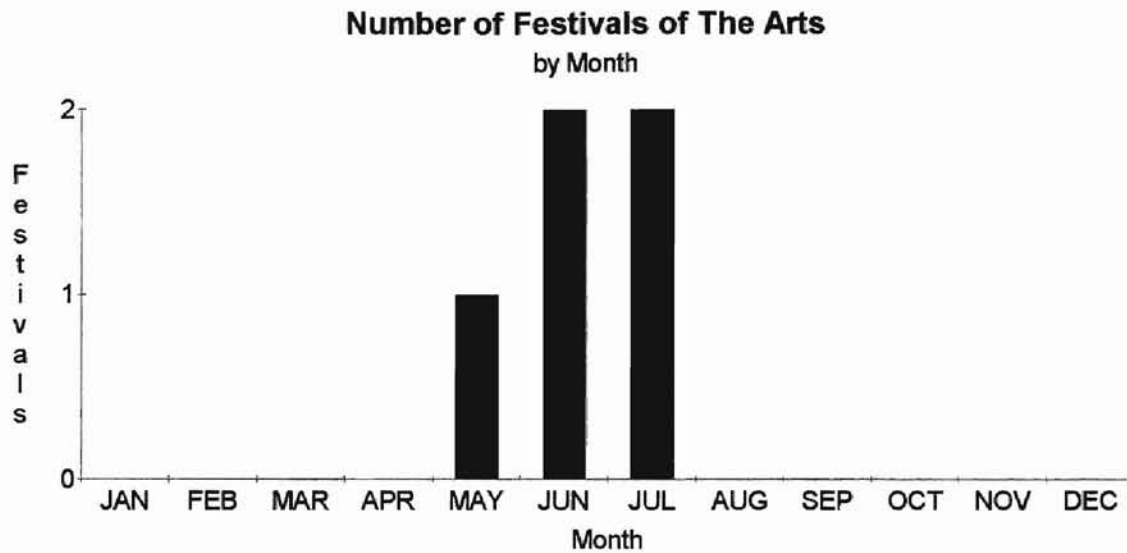


Figure 40

Agricultural/Harvest festivals also have a very distinct season. Festivals of this nature are held from April to October, however, this is a little misleading. By looking at Figure 41, one can see that April through August is only a minor portion of this festival season. The bulk of the festivals are found in September and October, which coincides with the annual harvest season in Missouri. September has the majority of the festivals with fourteen, while October is a close second with eight.

The next group of festivals analyzed is the historical festivals. The season for this type of festival is April through October. September and October have the greatest number of festivals with ten and eleven festivals, respectively. May and June represent a secondary peak with six and eight festivals for those two months. One could argue that April and November could be eliminated from the season because April only has three festivals and November has one. However, it was decided to include them since there are absolutely no festivals in the months preceding April and following November.

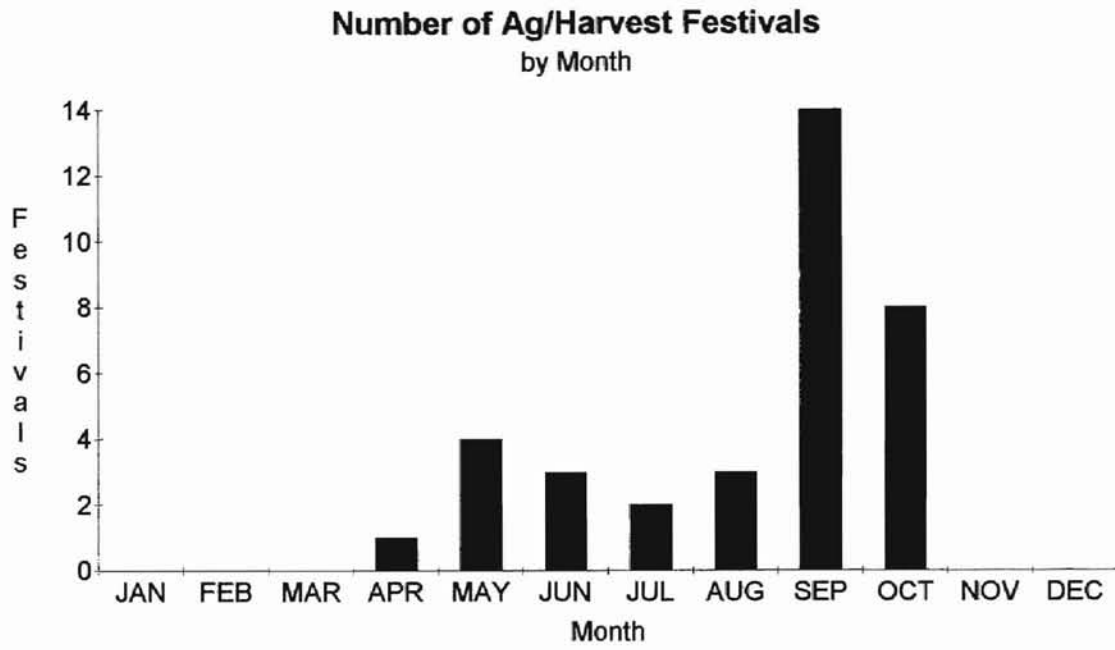


Figure 41

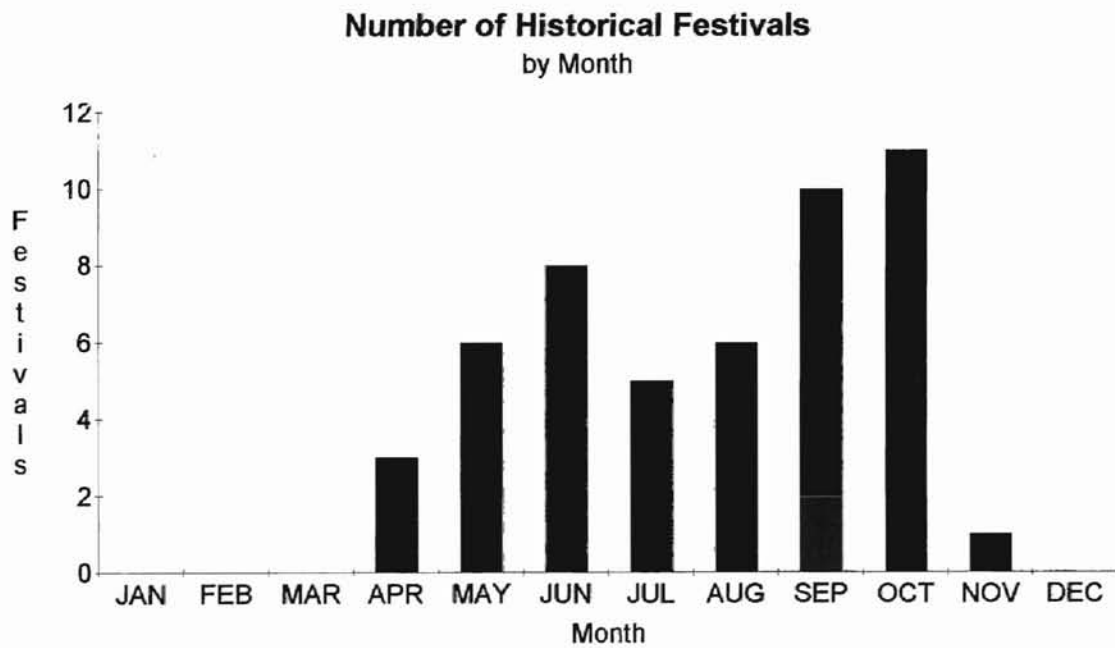


Figure 42

The season for community pride festivals runs from May to October. These are festivals that are held to attract citizens to a carnival or something similar. Therefore, weather is very important to this type of festival. There is one anomaly in March, but due to April not having any of these festivals, it was decided not to include this month in the season. June and August are the highest in this category with 23 and 20 festivals, respectively. May, July, September, and October range between seven and twelve festivals in each month.

Music festivals are found in a larger range of months. These types of festivals are capable of being held indoors, thus weather may not be a major factor. The festivals season for this type runs from January to November. It would be all year, however, none were found in December. Within the year, there is a secondary season that has developed from Figure 44. The outdoor music season runs from May to September with 71 percent (32 of 45) of the music festivals being held during this period. May has the most festivals with nine, but July and September are close behind with eight festivals each.

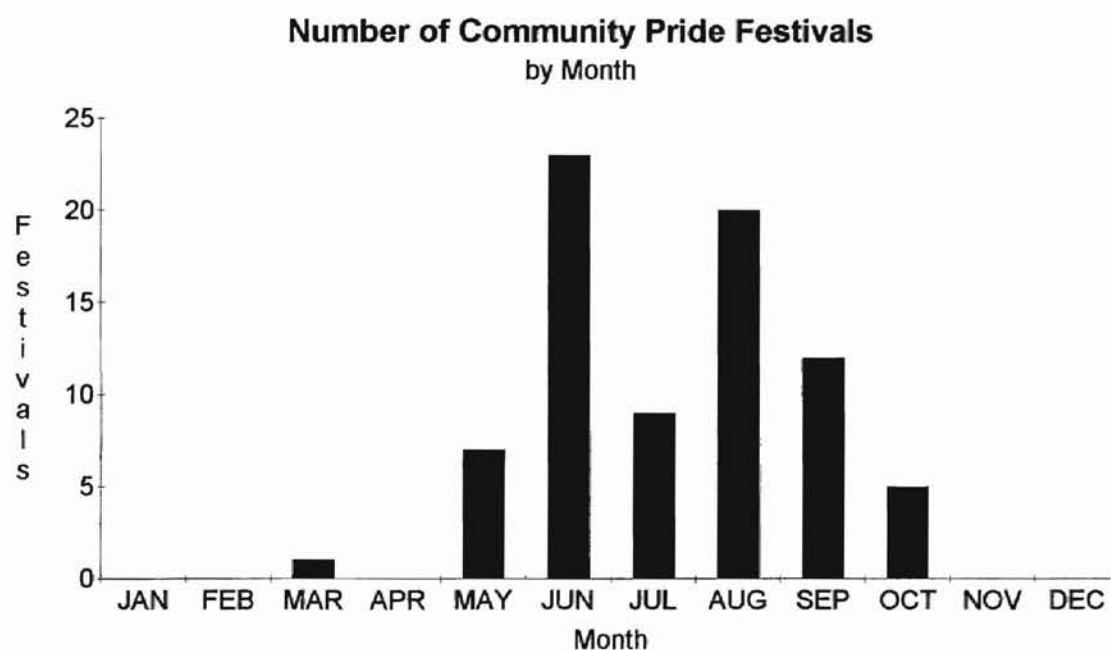


Figure 43



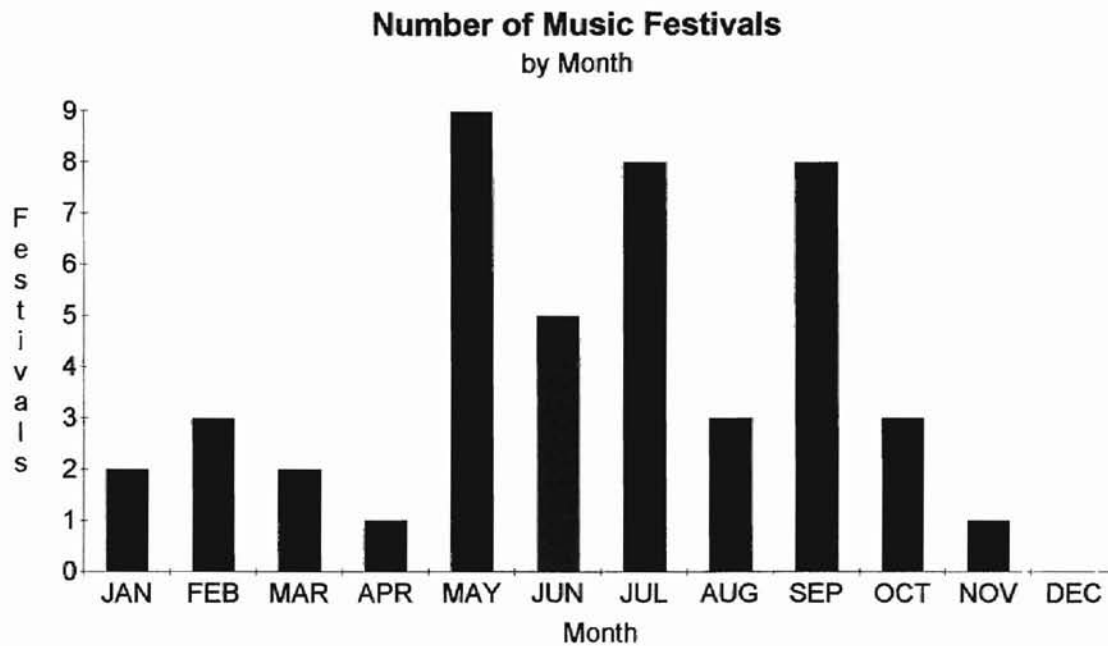


Figure 44

The next type is ethnic festivals. The general season for these festivals is easily seen in Figure 45. All ethnic festivals are held from April through November. October is the highest month with five festivals. June, August, and September are close behind with three each. The absence of winter festivals is once again attributed to weather. Most of these festivals are held outdoors and the climate in Missouri dictates this seasonal pattern.

Like music festivals, wildlife festivals also have two distinct seasons that appear in Figure 46. The first season begins in March and runs throughout June. May and June have the most during this time period with four festivals each, while March and April each have two. The second season begins in August and ends in October. The month of September has the highest number of wildlife festivals with six. October and August have three and two, respectively. January has an outlier festival that is not included in either season because neither February nor December hosts any wildlife festivals. Once again, these are primarily outdoor festivals with weather being vital to their success. The cold weather explains the absence of this festival type in winter months. However, what

explains the absence of July festivals? The answer to this can also be found in the climate data. According to Figure 38, July is the hottest month in Missouri. Therefore, many organizers may avoid this month because of the extreme temperatures.

Arts and Crafts festivals are another example of festivals that can be held indoors. Therefore, the season is longer than most other types of festivals. The season begins in April and ends in December. A noticeable absence of January through March is surprising given the fact that some other winter months have these festivals. One explanation for this absence is that arts and crafts vendors typically use these months to make the products they will sell the next year. May, June, and October top the list with six festivals each. September is not far behind with four festivals. December is the only month in the season to hold one festival. However, it still fits into the season nicely. Figure 47 illustrates these points.

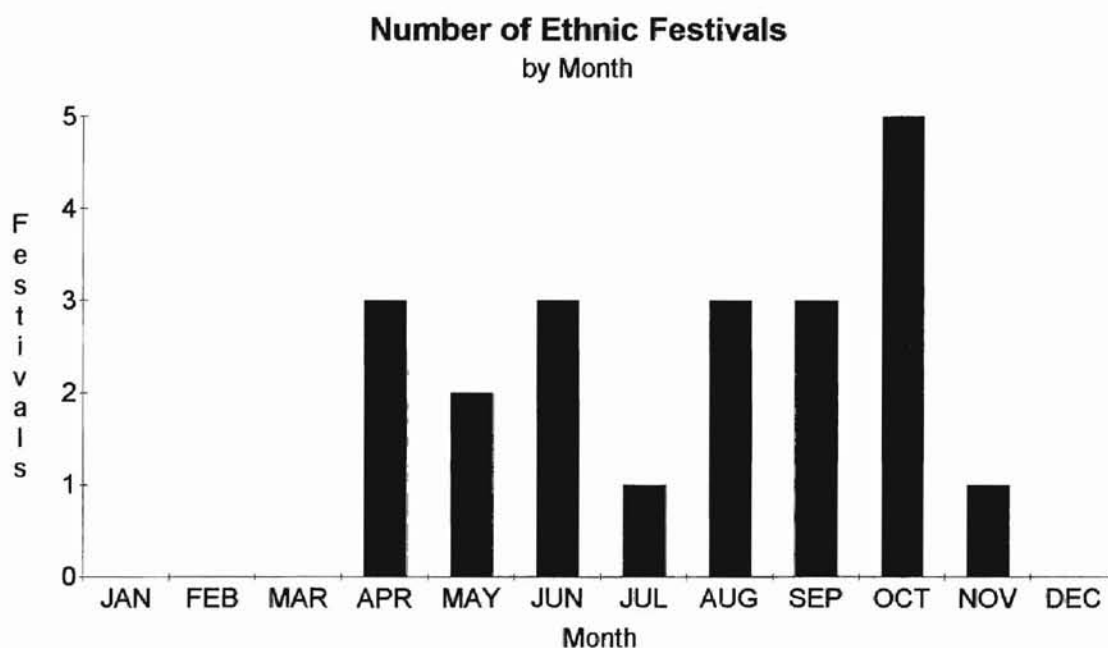


Figure 45

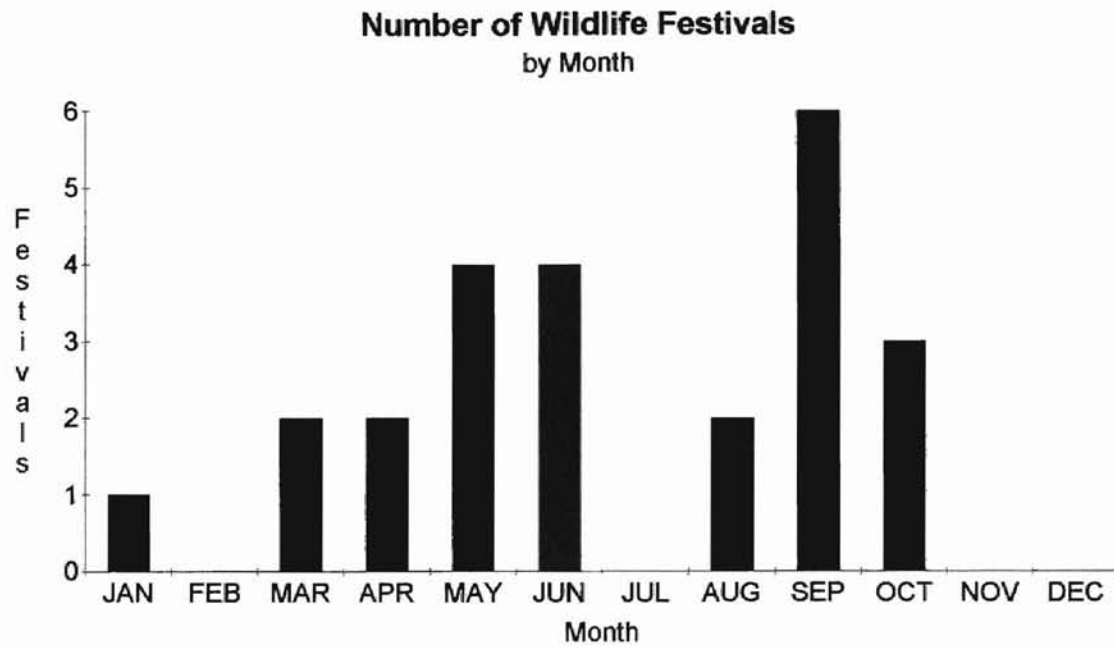


Figure 46

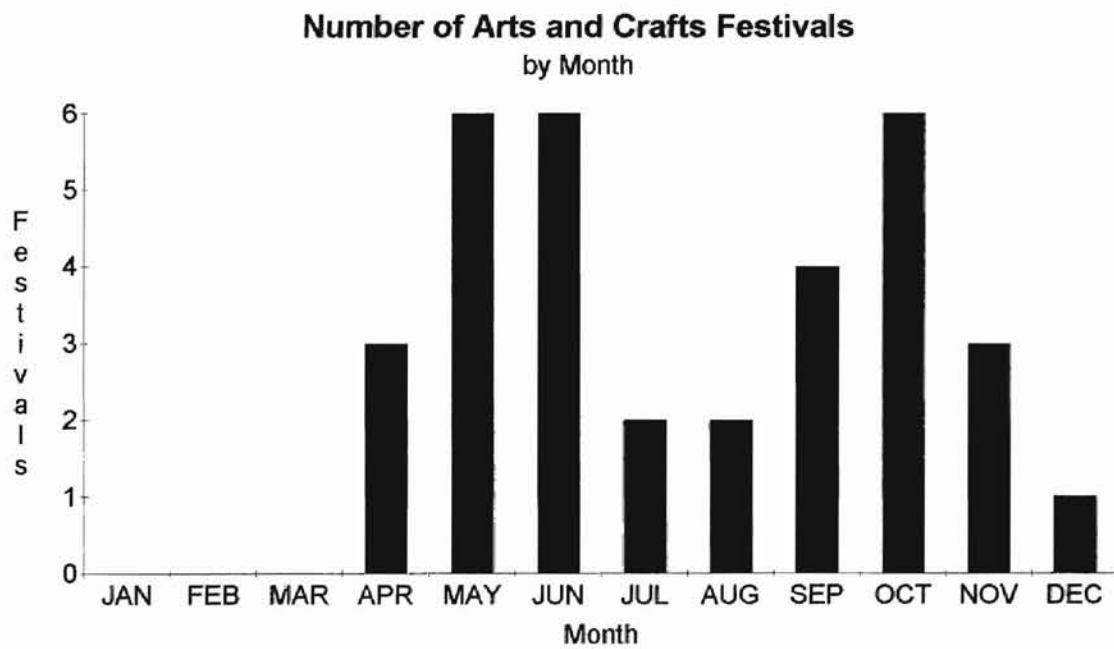


Figure 47

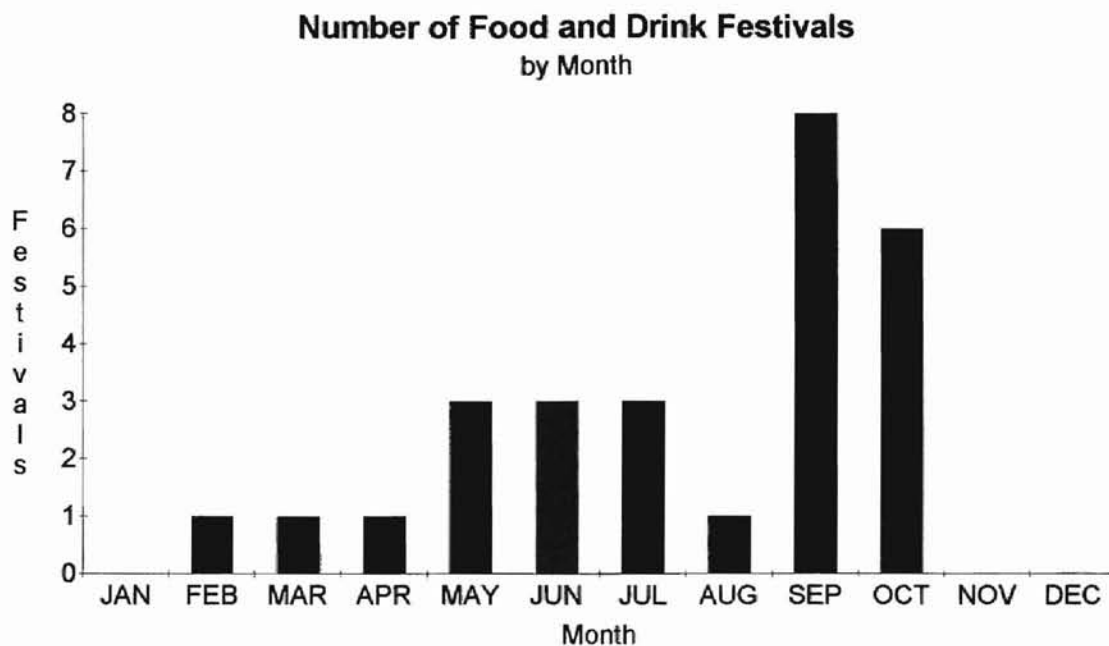


Figure 48

Food and drink festivals have a season that runs from February to October. February through August is secondary to the main season of September and October. This point is indicated in Figure 48 by the large increase in September and October. February through March has between one and three festivals per month. However, September has the most festivals with eight; October is a close second with six. The mystery to this type of festival is the occurrence of festivals in February and March. This is generally considered an outdoor type festival, but apparently some are held indoors.

Finding a definite season for holiday festivals is difficult. These festivals are held three times during the year. Three festivals are held in March to celebrate St. Patrick's Day. Four festivals are held in November and December to celebrate the Thanksgiving/Christmas holiday season. However, by far the largest number of holiday festivals are held in June and July with twenty-nine celebrating the Fourth of July. Late June is considered as the start of the Fourth of July celebration in some calendar years.

The presence of a large number of Fourth of July festivals once again reinforces the *WPA Guide's* assertion that this holiday celebration is a traditional event with a long history.

Figure 49 illustrates these three seasons.

The final type of festival analyzed is seasonal festivals. These festivals are by the nature of their title grouped around the seasons of a year. However, a general season from April to December is shown in Figure 50. Ten spring festivals are held in April and May. June through August host 11 summer festivals. The most festivals occur in September and October with 19 and 13 fall festivals, respectively. November and December each has one winter festival. One outlier is a winter festival that is held in February.

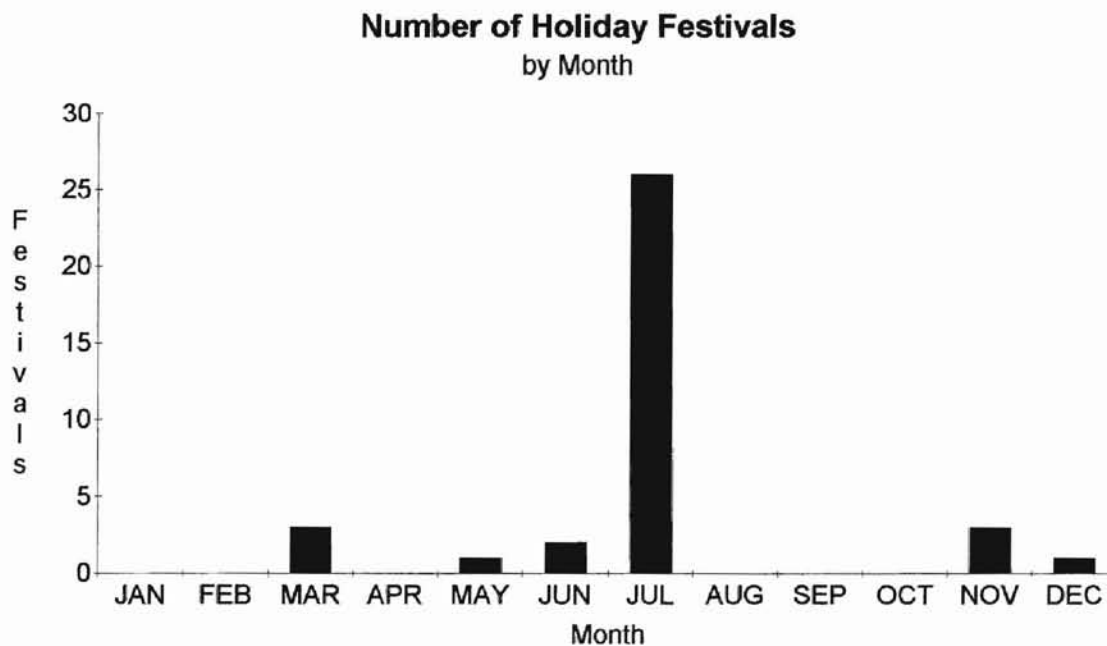


Figure 49

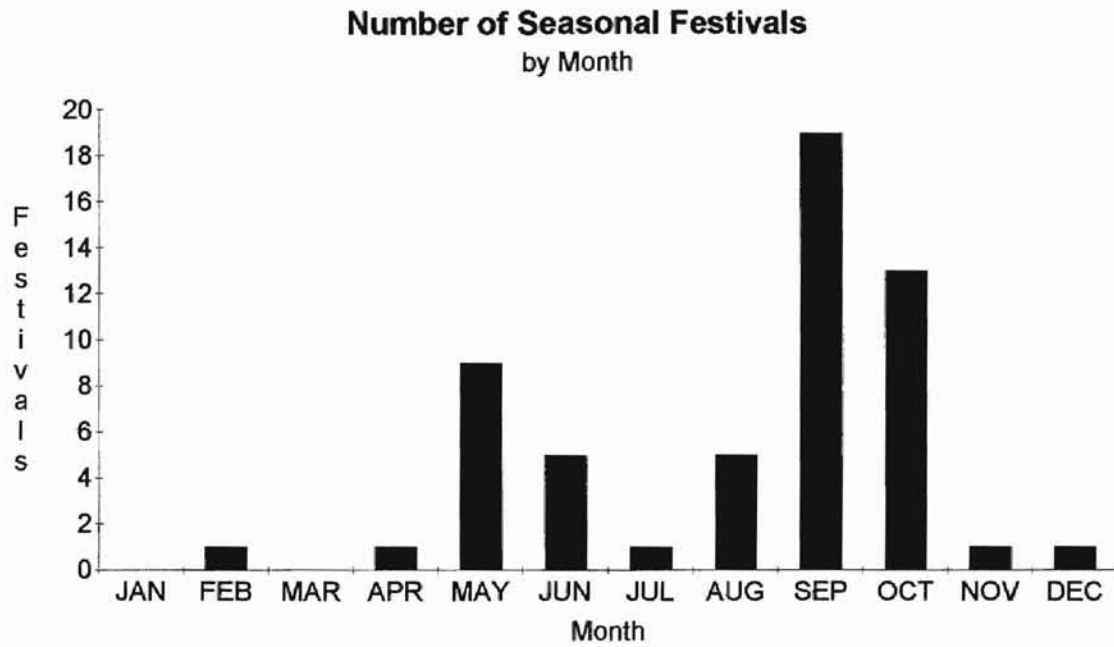


Figure 50

In summary, the major season for festivals in Missouri is from April to October. However, within each subdivision of types of festivals there are a variety of different seasons based upon a number of criteria such as the availability of an indoor facility for the festival to combat weather problems. Weather is the major factor in the festival season. This is evident with the comparison of the mean high temperatures for each month and the number of festivals per month. A visual inspection shows a relationship between these two factors. In general, most festivals followed the overall pattern, with some having longer festival seasons, and some having multiple festival seasons.

## Chapter VII

### The Festival Experience

The festival experience encompasses many aspects of a festival. All festivals have some sort of sponsorship to help promote and run the festival. All festival organizers must find an appropriate venue in which to host a festival. Once the festival begins there are a variety of activities to entertain the public. These themes as well as an examination of the festival landscape are the focus of this chapter. The data presented in this chapter have been gathered from mail surveys sent to festival directors and from personal field work. The data represented here corresponds to the 271 (65 percent) of Missouri festivals that responded to these questions on the survey.

The first facet of the festival experience is sponsorship. It takes many people behind the scenes to run a successful festival. In many cases, more than one organization have collaborated to organize and run the festival. For example, Santa-Cali-Gon Days in Independence is sponsored by the Chamber of Commerce, local businesses, and corporations. Table 4 shows the number of festival sponsors that responded to my survey.

Chamber of Commerce	104	Fire Department	3
Civic Organization	82	University	3
Corporate	33	Media	3
Downtown Merchants	16	Museum	3
City	14	Corps of Engineers	3
Associations	11	Department of Conservation	2
Park Board	6	Winery	2
Festival Committee	5	Private Residents	2
Art Council	5	Theme Park	2
Historical Society	4	Library	1
Church	3		

Table 4

The local Chambers of Commerce sponsor the most events in Missouri with 104, or 39 percent. Civic organizations is a close second with 82 (30 percent). The rationale behind this pattern is that most festivals occur in small towns. These small towns rely on local people to sponsor the event because attracting corporate sponsors to rural areas is difficult. The top seven on the list were the sponsors previously listed on the survey. All others, except for National Guard Armory, were written in by the festival coordinators. There are a variety of different sponsors from churches to wineries. A surprising observation was the relatively low number of festivals sponsored by downtown merchants in the individual towns. One possible explanation for this may be that in some towns the downtown merchants are the same as the Chamber of Commerce. Therefore, the festival organizers listed only the Chamber as a sponsor.

One of the major responsibilities of a sponsor is to find a suitable venue to hold the festival that will be easy for public access, has adequate space to accommodate large crowds, and has parking facilities. Table 5 shows the responses to the survey question on venues.

Festival Venues			
Downtown	108	Mall	3
City Park	90	State Park	3
Town Street	54	Theme Park	3
Town Square	52	Church	3
Historic Building/District	42	Theater	3
Fairgrounds	32	Farm	3
School	31	Museum	2
Community Center	27	College	1
Hotel	5	Airport	1
Sports Facility	5	Parking Lot	1
Winery	4	Campground	1
National Guard Armory	3		

Table 5



Over one-half of the festival respondents said that at least a portion of the festival was held in their downtown area. Other popular venues were city parks, town streets and town squares. An interesting discovery was the relatively low number of festivals being held in fairgrounds. Fairgrounds are an obvious choice for the location of a festival because of ample room for all activities in a central location. One explanation for this low number is that many rural areas may not have fairgrounds because usually this venue is reserved for county seats. Some of the most intriguing venues were farms, parking lots, and airports. These are not the mainstream locations where one would expect to find a festival.

Once a festival begins, available activities are important magnets to attract visitors to the site. The festival organizers had a large list of activities from which to choose and also had the option of writing in activities that were not listed. Table 6 enumerates the results from the activities survey. Ninety-five percent of the festivals reported some sort of food and beverage sales. Furthermore, 81 percent of the festivals listed live music as an activity. These are the two basic elements for all festivals. Other popular events were arts and crafts, games, face painting, carnival rides, and parades. All of these events had over 100 of 271 responses on the survey. Some of the unusual activities included a greased pig contest, mule race, rodeo, and a mud run.

During field research, photographs were used to capture the festival experience. Figures 51-58 display the aspects of the festival experience analyzed above. Figure 51 depicts both the use of games and a festival sponsorship. The Veterans of Foreign Wars (VFW) in Marceline, Missouri, sponsored a bingo game for the visitors to play. Other sponsors such as the Kiwanis, the high school football team, and a preschool sponsored such respective events as selling funnel cakes, a dunk tank, and face painting. Figure 52 shows an adult ride, the zipper, which appeared to be one of the more popular rides at the Marceline 4th of July festival. Rides were not confined to adults, of course the younger

generation had to be satisfied. Figure 53 shows a young child and her father on the always popular merry-go-round. Games play a key role in festivals. Figure 54 shows a typical game strip found at a festival. This festival in particular had many booths with games ranging from darts to knocking over bottles with a ball. What would a festival be without food? Figure 55 shows a common temporary food facility selling nachos, caramel apples, cold drinks, and cotton candy. Figure 56 shows a young girl enjoying her cotton candy.

#### Festival Activities

Food and Beverage Sales	256	Golf Tournament	7
Live Music	220	Historic Tours	6
Arts and Crafts	197	Horseshoe Pitching Contest	6
Games	138	Basketball Tournament	6
Face Painting	111	Fishing Tournament	4
Carnival Rides	105	Wine Tasting	4
Parade	103	BBQ Cookoff	3
Dancing	96	Petting Zoo	2
Beauty Pageant	63	Pet Show	2
Auto/Truck Show	58	Pie Contest	2
Talent Show	50	Auction	2
Living History Reenactment	45	Tractor Show	2
Fun Run/Walk	43	ATV Race	2
Mimes/Clowns	43	Flea Market	2
Storytellers	37	Horse Show	2
Magicians	36	Train Show	2
Fireworks	32	Car Race	1
Flower Show	21	Mud Run	1
Eating Contest	19	Balloon Rides	1
Puppet Show	18	Hayride	1
Bicycle Race	17	Mule Races	1
Softball Tournament	16	Play	1
Running Competition	14	Rodeo	1
Dance Contest	13	Chili Cookoff	1
Skydivers	10	Fiddlers Contest	1
Tractor Pull	8	Greased Pig Contest	1
Volleyball Tournament	7	Antique Show	1

Table 6

Festivals have left their imprint on the landscape as well. While traveling across Missouri, one encounters signs that serve a dual purpose. They first welcome visitors to their town. Secondly, they advertise their local festival and commonly advertise being the largest or the capital of something. For example, Figure 57 shows the welcome sign to Brunswick, Missouri, the pecan capital of Missouri. On the other side of Brunswick, one encounters the self-proclaimed world's largest pecan. This is illustrated in Figure 58.

Brunswick is, of course,  
home to a pecan festival every October.

Festivals take many hours of preparation for the community to enjoy them. Sponsorship, venues, and activities all play important roles in the success of a festival. As one can see from this chapter, there is a wide variety of people who sponsor events. From the local chamber of commerce to the large corporations, it takes all kinds of sponsorship to host a festival. Likewise, a variety of venues and activities are found on the Missouri festival landscape. Another aspect of festivals is the landscape of signs and objects advertising the local festival. As one drives through Missouri, there is a noticeable presence of signs, especially when entering a rural community.



Figure 51  
VFW Sponsored Bingo Game  
Photograph by Tammy Peters

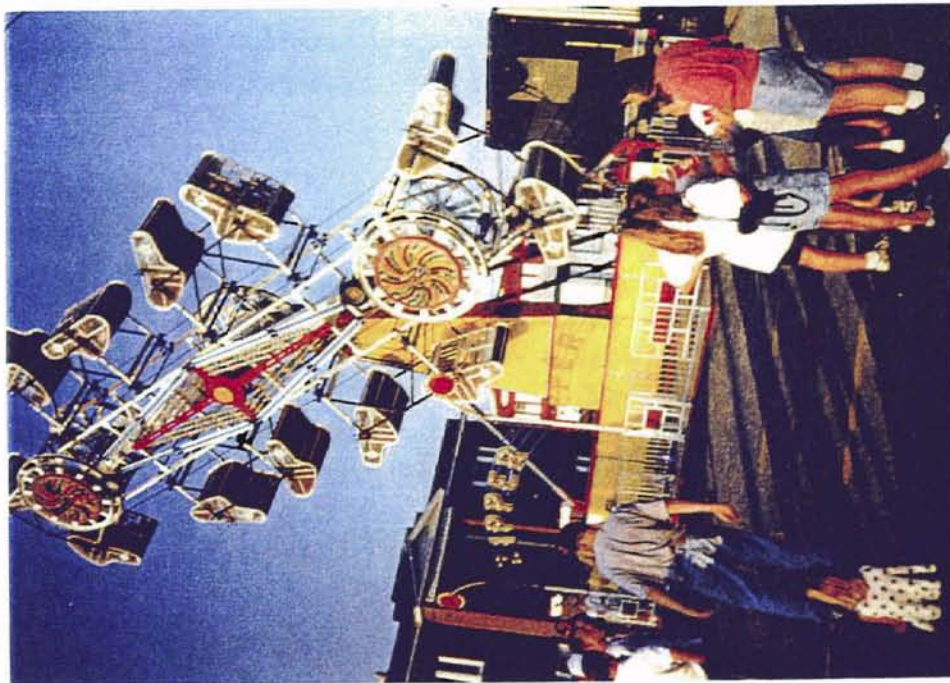


Figure 52  
Zipper Carnival Ride  
Photograph by Tammy Peters

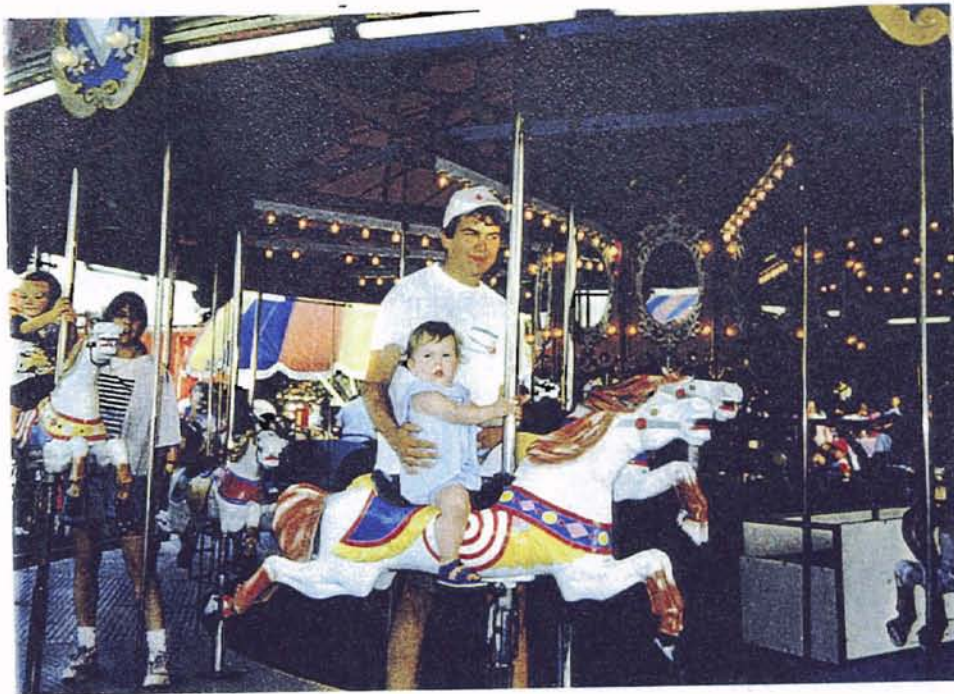


Figure 53  
Merry-Go-Round Carnival Ride  
Photograph by Tammy Peters



Figure 54  
Carnival Game Strip  
Photograph by Tammy Peters



Figure 55  
Festival Food Vendor  
Photograph by Tammy Peters



Figure 56  
Little Girl Enjoying Cotton Candy  
Photograph by Tammy Peters



Figure 57  
Brunswick's Welcome Sign  
Photograph by Author

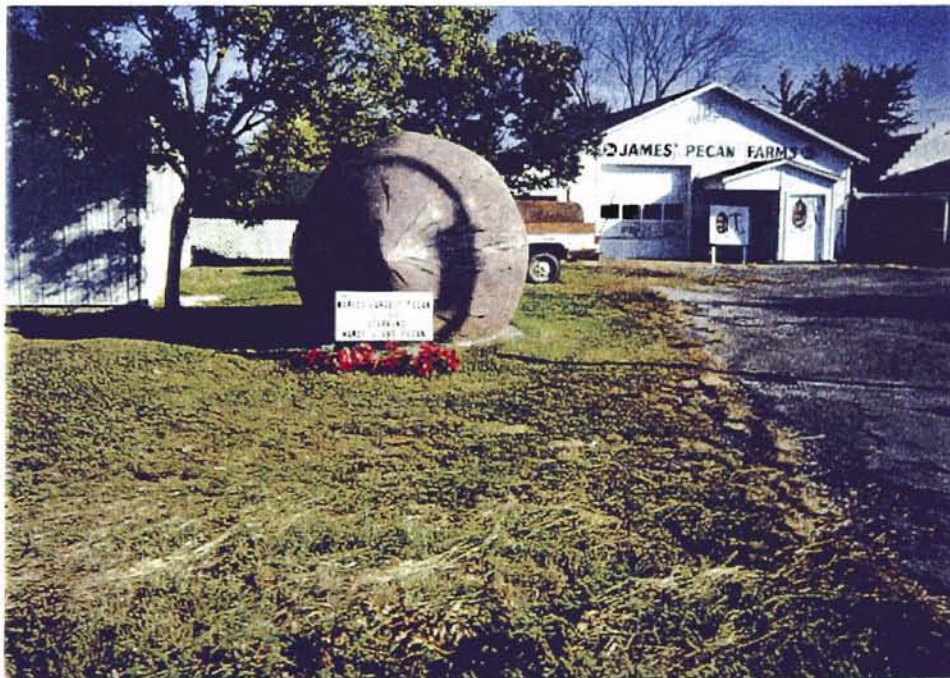


Figure 58  
World's Largest Pecan in Brunswick, MO  
Photograph by Author

## Chapter VIII

### Summary and Conclusions

In conclusion, three points are addressed. First is an examination of each hypothesis in chapter one. Second, the findings of this research are compared to Janiskee's results in his article "Rural Festivals in South Carolina," which served as a model for this thesis. Finally, several recommendations are offered on the future of festival research.

The first hypothesis states that the festivals of Missouri are distributed throughout the state. This hypothesis is accepted. Of the 115 counties in Missouri, 80 percent of them host at least one festival. This means that 66 percent of the counties has between one and six festivals while 14 percent have seven or more. A further examination of festival distribution is shown in Table 2 using the tourism regions of Missouri. Each of the ten tourism regions of Missouri has at least 21 festivals. One important aspect of festival distribution is travel distance for visitors. One can assume that every citizen of Missouri is within Janiskee's day tripper zone of 50 miles of at least one festival.

Hypotheses two and three concern the rural or urban nature of festivals. Festival activity in Missouri is found to be rural oriented. However, each type of festival is different in nature. Hypothesis two states that agricultural/harvest, holiday, food/drink, arts and crafts, community pride, historical, seasonal, and wildlife festivals are located in rural communities of Missouri. After conducting the research, this hypothesis is accepted for each of these festival types. Over one-half of these festivals occur in rural communities of under 25,000 in population. Agricultural/harvest, community pride, wildlife, food/drink, holiday, and seasonal festivals show strong rural tendencies. Although determined to be rural, historic festivals and arts and crafts festivals have strong representation in urban areas.



The third hypothesis states that festivals of the arts, ethnicity, and music are located in urban areas of Missouri. The portion of this hypothesis related to festivals of the arts and ethnicity is accepted. These two types of festivals show a strong urban trend. The music portion of hypothesis three, however, is rejected. Although there are music festivals located in urban areas, the numbers in Table 3 show that 69 percent of the festivals are found in rural communities of under 25,000 in population.

The fourth hypothesis states that the festival season in Missouri begins in April and ends in October. The deviation from this hypothesis is the starting month which is May rather than April. Therefore, I reject my initial hypothesis of a starting month of April. The primary reason for this is the weather. Figure 38 demonstrates historic temperature data in four cities in Missouri. There is a visual association between the warmer temperatures and festival activity.

Hypothesis five states that more than one-half of Missouri festivals are sponsored by the local chamber of commerce of a town. This hypothesis is rejected because the data in Table 4 reveals that only 39 percent of the respondents to the survey named the chamber of commerce as a sponsor. However, it was the leading sponsor in total number. Other prominent sponsors were civic organizations, corporate sponsors, and downtown merchants.

The sixth hypothesis is that more than one-half of Missouri festivals occur primarily on city streets and in downtown areas. This hypothesis holds true with 61 percent of the respondents naming these two venues as sites for part or all of their festival. Another popular venue for festivals is city parks. An additional 90 festivals host their festival in this location. Ninety-five percent of the responding festivals hold all or part of their festivals in one of these three venues.

Festivals in Missouri are a post-World War II phenomenon and have increased over time. This is the seventh hypothesis in this research. Figure 4 illustrates that this hypothesis is true. There were only 23 festivals in Missouri before 1950. After this time,

there was a slow increase with a festival boom starting in the 1970s and continuing until the present day.

The final hypothesis states that food and beverage sales and live music are the key elements in festivals in Missouri. The research shows that this hypothesis is true. Ninety-five percent of the respondents stated that food and beverage sales was a part of their festival. Likewise, 83 percent of the festivals stated that live music was included in their activities.

This research would not be complete without a comparison of its results to those of Janiskee. Although there are some differences in these papers, it was the model used for this thesis.

One aspect of festivals that Janiskee examined is festival season. He found that the season for festivals began in April and ended in October. The Missouri results are similar with a May to October season. The principal reason for the difference in starting months is that the weather in South Carolina is more conducive to outdoor festivals in April than it is in Missouri.

Janiskee also traced a history of festivals in South Carolina. Missouri festivals, like festivals in South Carolina, are a post-World War II phenomenon. He also concluded that festivals in South Carolina had a slow increase through the sixties and began to increase rapidly in the seventies. Festivals in Missouri followed the same pattern of growth.

Venues and activities of festivals is another feature both the South Carolina and Missouri studies had in common. Janiskee indicated that food and beverage sales and live entertainment were the two activities that were most common in South Carolina. This fact held true for Missouri festivals. In fact, his list of activities is very similar to those that were found in Missouri. He found that 77 percent of South Carolina festivals held their activities in town streets. He also stated that schools and parks were also common venues. City streets and city parks are also popular venues in Missouri. Schools are also

found on the list of Missouri venues, however, they are not as prominent as the other two venues.

The final comparison between the two papers includes the distribution of festivals. Janiskee found that rural festivals occur in all counties of South Carolina and every urban area is within the day tripper zone of about 50 miles or one-hour drive. Missouri has eighty percent of its counties hosting a festival. Furthermore, it is assumed that almost every citizen in Missouri is within the day tripper zone of a festival.

What is the next step in festival research? A vast gap remains in the festival literature. To date, only South Carolina and Missouri have been studied by geographers. There are many avenues for festival research that need more attention. The first is to study more states. A comparison of states within a region could show the cultural traits for that area. Secondly, a comparison of states from different regions is a possibility. For example, what is the difference between festivals in the Midwest, Southwest, and Northeast? This could be done by studying festivals from one state in each region in the manner outlined in this research. Third, more work needs to be done on the economic impact of festivals in America. It has been determined that festivals are an important tool for promoting a town, particularly in rural areas. Therefore, more studies are needed on the economic benefits to rural communities. Another possible area of research is the demographics of festival attendees. What is the age, gender, race, education level, occupations, and economic status of the attendees? Finally, what distance are people willing to travel to visit a particular festival? One could see what types of festivals attract only local citizens and which festivals attract national attention.

Cultural geographers can gain an enormous amount of information from studying festivals. Festivals add another piece in the cultural mosaic and tell us about the popular culture of the United States. For instance, festival research can demonstrate how these events occupy a person's leisure time. Second, festivals give a community a sense of identity. This is particularly true for rural communities. This is their opportunity to

increase public awareness of their community and its history. Next, festivals are celebrations of cultural traits such as music, food, dance and arts. By studying these traits, cultural geographers would gain valuable insight to the culture of an area. Finally, the festivals provide another element that we can see on the cultural landscape.

It is hoped that this research starts to bridge the gap of festival knowledge. Although it only covers one state, it is a start to the eventual understanding of festival activity throughout the country. Festivals show us many aspects about the cultural landscape of an area. From apples to watermelons, the diversity of festivals allows us to study cultural traits on the landscape.

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APPENDIXES



APPENDIX A  
FESTIVAL SURVEY

## Festival Survey

1. Name of Festival \_\_\_\_\_
  
2. 1995 Venue of festival: Check all that apply
 

School _____	Community Center _____	Town Square _____
City Park _____	Downtown _____	Town Street _____
Mall _____	Fairgrounds _____	National Guard Armory _____
Historic Buildings or Districts _____		
Other (please specify) _____		
  
3. Year festival began: \_\_\_\_\_
  
4. Occurrence of Festival:
 

Annually _____	Semi-Annually _____	Monthly _____	Other _____
----------------	---------------------	---------------	-------------
  
5. Festival Type:
 

The Arts(Dance,Film,Theater,etc.) _____	Agricultural/Harvest _____	Historical _____
Community _____	Ethnic _____	Wildlife _____
Seasonal _____	Food/Drink _____	Holiday _____
Arts and Crafts _____	Music _____	
Other (Please Specify) _____		
  
6. 1995 Estimated Attendance \_\_\_\_\_
  
7. 1995 Official Sponsor(s): Check all that apply
 

Civic Organization _____	Chamber of Commerce _____
Downtown Merchants _____	Corporate (Specify) _____
  
8. Festival Activities: Check all that apply
 

Food and Beverage Sales _____	Live Music _____	Arts and Crafts _____
Contests/Competitions _____	Dancing _____	Parade _____
Carnival Rides _____	Beauty Pageant _____	Running Competition _____
Auto/Truck Show _____	Clowns _____	Magicians _____
Fireworks _____	Talent Show _____	Fun run/walk _____
Softball Tournament _____	Golf Tournament _____	Eating Contest _____
Historic Tours _____	Dance Contest _____	Story Tellers _____
Flower Show _____	Pet Show _____	Face Painting _____
Living history reenactment _____	Puppet shows _____	Skydivers _____
Tennis Tournament _____	Fishing Tournament _____	Bicycle race _____
Mimes _____	Petting zoo _____	Quilt display _____
Talent contest _____		
Other(Please Specify) _____		

APPENDIX B  
IRB REVIEW FORM

OKLAHOMA STATE UNIVERSITY  
INSTITUTIONAL REVIEW BOARD  
HUMAN SUBJECTS REVIEW

Date: 05-20-96

IRB#: AS-96-072

Proposal Title: APPLES TO WATERMELONS: A GEOGRAPHY OF SHOW-ME-STATE FESTIVALS

Principal Investigator(s): George O. Carney, James A. Davis

Reviewed and Processed as: Exempt

Approval Status Recommended by Reviewer(s): Approved

ALL APPROVALS MAY BE SUBJECT TO REVIEW BY FULL INSTITUTIONAL REVIEW BOARD AT NEXT MEETING.


APPROVAL STATUS PERIOD VALID FOR ONE CALENDAR YEAR AFTER WHICH A CONTINUATION OR RENEWAL REQUEST IS REQUIRED TO BE SUBMITTED FOR BOARD APPROVAL.

ANY MODIFICATIONS TO APPROVED PROJECT MUST ALSO BE SUBMITTED FOR APPROVAL.

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Comments, Modifications/Conditions for Approval or Reasons for Deferral or Disapproval are as follows:

Signature:

  
Chair of Institutional Review Board

Date: May 22, 1996

# VITA <sup>~</sup>

James A. Davis

Candidate for the Degree of

Master of Science

Thesis: APPLES TO WATERMELONS: A GEOGRAPHY OF  
SHOW-ME-STATE FESTIVALS

Major Field: Geography

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Professional Organizations: Inducted into Gamma Theta Upsilon International Geographical Honor Society in 1994.

Joined the Association of American Geographers in 1996.

Professional Experience: Worked as a student assistant for an entry level undergraduate computer science course at Northwest Missouri State University from 1992 to 1995.

Taught physical geography labs at Oklahoma State University during the 1995-1996 school year.

Worked as a research assistant for Historic Preservation through the Department of Geography at Oklahoma State University during the 1996-1997 school year.