

Specifics and possibilities of cartography for festival events on the example of Anifilm Liberec, Czech Republic

Jiří Šmída ^{a,*}, Daniel Vrbík ^a

^a *Technical University of Liberec, Czech Republic – jiri.smida@tul.cz, daniel.vrbik@tul.cz*

* Corresponding author

Keywords: Anifilm Animation Film Festival, Event tourism cartography, Event tourism, Wayfinding, Film festival maps

Abstract:

Festival tourism is an integral part of tourism with both positive and negative impacts. A separate section of so-called event tourism is festival tourism, which includes cultural, sporting, business, religious, and other events. Typical promotional materials to encourage visitors are information brochures, guides, catalogues and maps. Tourism brochures, guidebooks, and maps are crucial in shaping tourists' perceptions of a destination. These materials contribute to the overall experience of festival event tourism by providing detailed information about the festival, its surrounding attractions, and the host destination.

Printed maps hold particular importance in festival event tourism, serving as indispensable tools for tourists to navigate event locations and understand the layout of festival grounds. While interactive thematic maps are recognised for their effectiveness in conveying tourism information (Chung et al., 2011), printed maps remain relevant due to their accessibility and reliability. However, it is noteworthy that scholarly publications addressing festival and event tourism often overlook or only briefly touch upon the role of maps (Getz, 2008; Allen et al., 2021; Sharma et al., 2022). Therefore, there is a significant gap in the literature concerning the importance of maps in enhancing the festival tourism experience.

The Anifilm Animation Film Festival, a medium-sized event attracting approximately 10,000 visitors per year, exemplifies the significance of maps in festival tourism. The week-long international event has been held annually since 2020 in the regional centre of Liberec (approximately 100,000 inhabitants) in the northern part of the Czech Republic. The settlement's typical characteristics are its foothill and mountainous relief, which can cause orientation problems for arriving tourists.

Collaboration with the festival organisers led to creating a specialised festival map, integral to the Anifilm festival's marketing strategy. As cartographers, we aimed to develop a map concept that addresses the event's dynamics while providing practical wayfinding support for festival visitors. Wayfinding involves learning and remembering a route through the environment, highlighting the cognitive processes involved in spatial orientation and navigation (Symonds et al., 2017). Landmarks play a significant role in wayfinding behaviour, providing essential reference points for navigation (Kang et al., 2017; Caduff & Timpf, 2006).

Drawing upon Kevin Lynch's theory of mental maps, which emphasises the cultural, symbolic, and navigational elements of urban environments (Amiano et al., 2016), we constructed map content that effectively communicates cultural significance and enhances wayfinding (Figure 1). Incorporating both wayfinding approaches and Lynch's principles of mental map theory, we designed derivatives tailored for the festival centre and urban transportation routes and promote visitors' cultural cognition (Wang et al., 2020). As a result, we constructed map content and subsequent schematisation into derivatives designed for the festival centre (a large 3x3 m wall map with the primary purpose of creating a communication platform and means of collecting insights from visitors to be used for future map creation, Figure 2) and urban transportation.

The main printed festival map comprises three sections, each designed for specific situations and map work. The main map field (front part) contains a simplified topographic base selected from the characteristic urban elements of the settlement: street network, forest and park areas and water areas. Semi-natural green and blue areas illustrate the image of Liberec as a foothill town. The POIs are essential for the user regarding the festival and leisure time or exploring the city afterwards. The tram lines are a specific element of the festival city of Liberec used for visitors' navigation. Obvious tracks in the streets are easy to use for visitor navigation.

The second map on the back page (same scale) allows users to get an improved mental picture of the directions and distances of the festival sites. The connecting lines between them inform about the time required to move. This map approximates the style of sketch maps or mental maps. Its purpose is to improve the planning of movement around the festival. The tram line remains the fundamental orientation element (its direction, time distances, and accessibility of places from the stops), representing visitors' main route to move between the more distant festival sites (on foot and by tram).

The last part of the festival map represents a particular map of the more extensive territorial relations. The diagram draws visitors' attention to the city's location, compared to other vital centres (Prague, Dresden, Wrocław), from where they could come to places they could visit after the festival. Due to the informational and visual value of the map, we expect that visitors will keep it as a souvenir of their visit to the festival. The map, with the offer of other available attractions, is one of the tools for building the image of the festival site as an exciting tourist destination. This can motivate visitors to return to the region for reasons other than the festival itself, which is also the aim of the local government's efforts.

Through semi-structured interviews and questionnaire surveys with festival organisers and visitors, we explored the factors influencing the preference for printed maps over digital versions. These findings are pertinent for the ongoing development of festival maps, particularly in the context of the evolving tourism marketing trend of emphasising environmental responsibility, sustainability, digitalisation, virtualisation, and personalisation.

In summary, our case study of the Anifilm Liberec film festival provides a framework for understanding the role of cartography in enhancing tourists' perceptions of festival sites. Moreover, it addresses questions regarding the continued relevance and future applications of printed maps in festival marketing strategies.

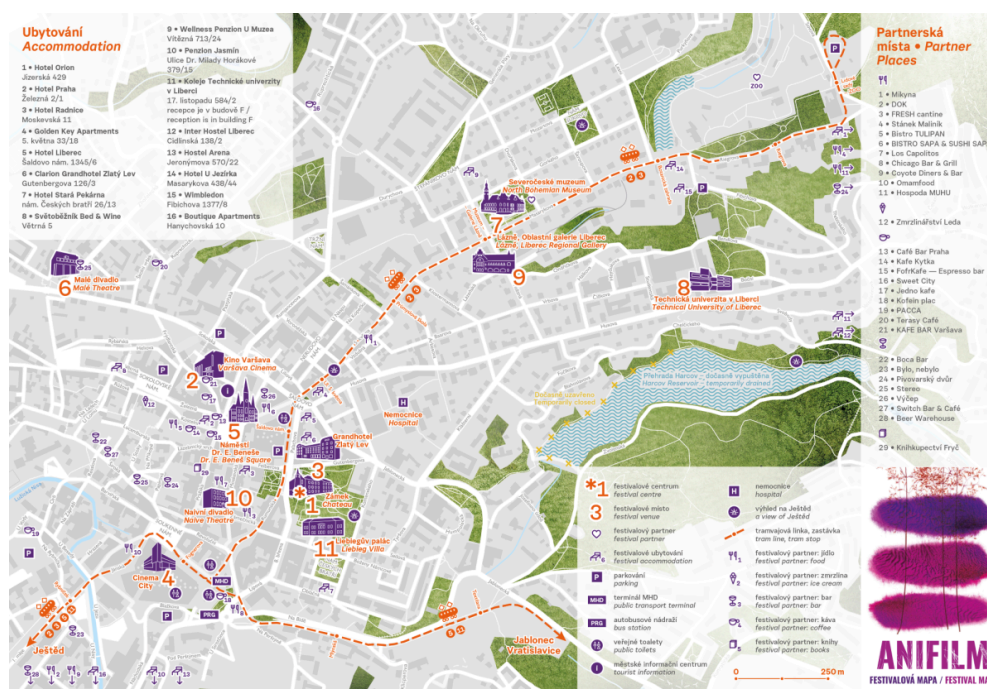


Figure 1. Festival map, 2020.

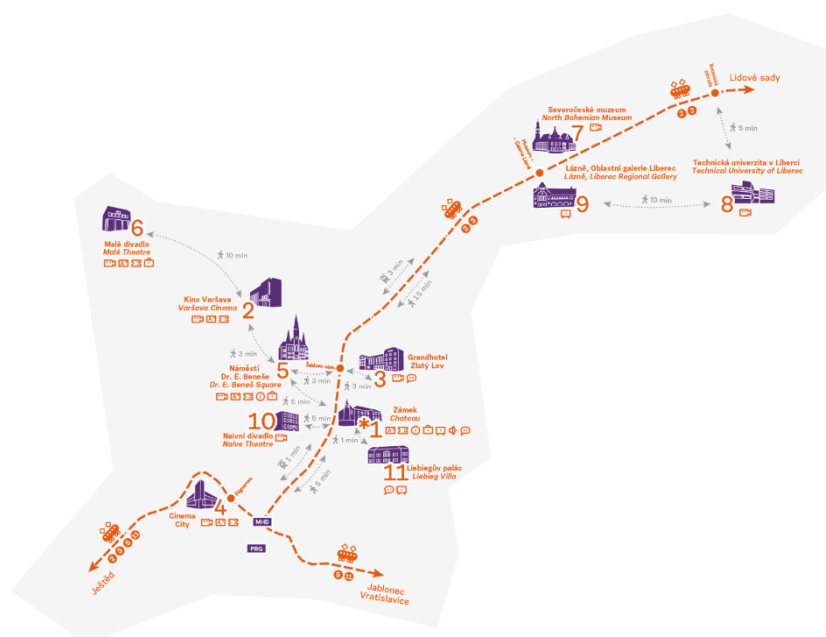


Figure 2. Festival map application for a large format map chart for the festival visitor centre as a basis for collecting visitor feedback.

References

- Allen, J., Robert, H. and Jago, L., 2021. *Festival & Special Event Management*. First edition. Essentials. Milton, QLD: John Wiley and Sons Australia.
- Amiano, I. A., Plaza, B. and Esteban, M., 2016. Sustainable cultural tourism in urban destinations: does space matter? *Sustainability*, 8(8), 699. <https://doi.org/10.3390/su8080699>
- Caduff, D. and Timpf, S. (2006). A framework for assessing the salience of landmarks for wayfinding tasks. *Cognitive Processing*, 7(S1), 23-23. <https://doi.org/10.1007/s10339-006-0049-7>
- Chung, J. Y., Faiz I. A., Hanyoung G. and Gretzel, U., 2011. Influence of Interactive Thematic Maps on Tourist Perceptions: A Network Analysis. *Journal of Hospitality and Tourism Technology*. <https://doi.org/10.1108/17579881111173767>.
- Getz, D., 2008. Event Tourism: Definition, Evolution, and Research. *Tourism Management* 29 (3): 403–28. <https://doi.org/10.1016/j.tourman.2007.07.017>.
- Kang, Y., Fukahori, K., Kubota, Y. and Gunawardena, G. M. W. L., 2017. A study on spatial legibility of street network around railway station. *Journal of JSCE*, 5(1), 87-100. https://doi.org/10.2208/journalofjsce.5.1_87
- Sharma, A., Jeetesh, K., Bakhodir, T. and Mohanty, P. eds., 2022. *Festival and Event Tourism: Building Resilience and Promoting Sustainability*. GB: CABI. <https://doi.org/10.1079/9781789248685.0000>.
- Symonds, P., Brown, D. and Lo Iacono, V., 2017. Exploring an absent presence: wayfinding as an embodied sociocultural experience. *Sociological Research [Online]* (1), 22:48-67. <https://doi.org/10.5153/sro.4185>
- Wang, M., Song, X., Wang, L., Xie, H., Zhang, P., Su, S. and Kang, M., 2020. A tourist map of xi'an: combining historical city characteristics with art. *Journal of Maps*, 16(1), 195-202. <https://doi.org/10.1080/17445647.2020.1837269>