



*SOCIO-CULTURAL EFFECTS
AND MEANINGS OF SMALL-
SCALE FESTIVALS: PESTA PINJI*

Master Thesis

Estefanya Gordillo

SOCIO-CULTURAL EFFECTS AND MEANINGS OF SMALL- SCALE FESTIVALS: PESTA PINJI

MASTER THESIS

Msc. Leisure Tourism and Environment

Estefanya Gordillo Loyola

Reg. Number 870918270040

Thesis Supervisor

Dr. Meghann Ormond (Cultural Geography Group)

Examiner

Dr. Rene van der Duim (Cultural Geography Group)

Wageningen University Research center

Master of Leisure Tourism and Environment

31st of August, 2015

SUMMARY

The participation of communities in a festival is more and more common bringing economic, political, social, cultural and environmental effect on the community. While some communities are looking forward getting economic resources from an event, some others are looking for political and cultural recognition from the rest of their society. Different studies have shown the socio-cultural effects of events, as festivals, related to enhancing cultural pride, community participation and communication, awareness of the culture, new knowledge for the community, between many others. In general, the aim of community festivals is to celebrate the culture of the community; thus social and cultural benefits are achieved in the process of staging the event. One cultural element of a community is food, between many others. Food is understood as belonging to *foodways* which means the integration of culinary smells, ingredients, sights, and landscapes, sounds, eating practices, and farming traditions of people or a region (Timothy & Ron, 2013; van Westering, 1999). For that reason by acknowledging food, tradition and living traditions are recognized the symbolism and social differences between cultures. This cultural element is applicable to events, and it has been used in forms of food festivals. To understand the effects of festivals in communities, first is necessary to understand what the community is. Only then, the effects of the festival can be connected to community building. Therefore, the effects of the festival will depend on the meanings that different actors create, as Getz (2008) suggested. Recently, a community festival was staged in the community of Pasir Pinji in Ipoh, Malaysia. The festival aimed to stimulate the local economy, rebuilding pride for local products and reigniting the passion for local food, especially among the youth. Therefore, the organizers planned a community event, as a short-term solution. This case study was designed to reach two objectives: The first objective, is to understand how community events impact on local people, to make meaning of their culture, especially foodways, and enhance the sense of community. Using the framework of Getz, namely understanding and creating knowledge about events, it can be concluded that the effects and meanings of festivals are intrinsically connected with the sense of community because people create meanings about the festival and the cultural elements within; those meanings can be translated as effects of festivals like enhance community identity, increase individual pride, recreate community image, enhance community participation. The second objective is to understand how events can influence on different actors from the community to reflect on future actions that contribute to the progress of the community. In this case, the future actions were considered in relation to their cultural elements, mainly foodways and tourism. The typology of culinary tourism resources, applied in culinary destinations in South-East Asia & Smith 2006, Smith and Xiao; 2008), was the framework used to connect the reflection of future actions with foodways and tourism. Overall, commonly literature looks to the demand side of events prioritizing the marketing and business approaches. Thus, they do not understand the festivals in relation with host community and with effects for them. Moreover, small-scale events are rarely explored when they do not present tourism purposes. Constantly, communities are looking for new source of incomes and social recognition, political changes, thus they deserved attention. Recent findings consider that providing knowledge to these communities, and in this case to an urban community, increase the chances for community members to design their new strategies for progress toward the use of their culture as a resource. Additionally, the urban communities with foodways is an important element to be included in the national or regional strategies of culinary destinations, as is the case Malaysia.

LIST OF ABBREVIATIONS

PP, Pasir Pinji

UNESCO, United Nations Educational Scientific and Cultural Organization

UNWTO, United Nations World Tourism Organization

Table of content

SUMMARY	i
LIST OF ABBREVIATIONS	ii
AKNOWLEDGMENTS.....	1
1. Introduction.....	2
2. Problem statement.....	4
3. Relevance of the research	5
4. Theoretical Framework.....	6
4.1. Community, culture and progress	6
4.1.1. Community foodways and heritage	9
4.2. Community and festivals	11
4.2.1. Community festivals.....	12
4.3. Foodways, events and tourism	15
4.4. Theoretical framework for event tourism	17
5. Research objectives and Questions	19
Research questions.....	19
6. Methodology	20
6.1. Case study: Pasir Pinji community background	20
6.2. Research design.....	22
6.3. Data generation.....	24
6.3.1. First Cycle	24
6.3.2. Second cycle.....	26
6.3.3. Third cycle	27
6.3.4. Fourth cycle.....	28
6.4. Data analysis.....	29
7. Results	32
7.1. The Festival for the community building effect	32
7.1.1. Group 1: The meaning of Pasir Pinji for the organizers	32
7.1.2. Group 2: The meaning of Pasir Pinji for the participants.....	33
7.1.3. Group 3: The meaning of Pasir Pinji for the adults residents of Pasir Pinji.....	36
7.1.4. Group 4: The meaning of Pasir Pinji for the volunteers.....	38
7.2. The festival meaning and the effects.....	40

7.2.1.	Group 1: Organizers	41
7.2.2.	Group 2: Participants.....	48
7.2.3.	Group 3: Adults residents in Pasir Pinji	52
7.2.4.	Group 4: Festival volunteers	57
7.3.	The community and future improvement for Culinary Tourism.....	61
7.3.1.	Group 1: Organizers	61
7.3.2.	Group 2: Participants.....	62
7.3.3.	Group 3: Adults residents in Pasir Pinji	63
7.3.4.	Group 4: Festival volunteers	65
7.4.	Additional results.....	66
8.	Analysis of the results	68
8.1.	The community Pasir Pinji.....	68
8.2.	The meanings and effects of the festival for the community of Pasir Pinji	69
8.3.	Progress of Pasir Pinji and Culinary tourism	72
9.	Conclusions.....	74
	REFERENCES	78
	Appendix.....	82
	Questionnaire A.....	82
	Questionnaire B (photo-elicitation)	82
	Questioner for organizers.....	82

ACKNOWLEDGMENTS

This thesis has been a great challenge were I learned from the realized experiences. I would like to express my gratitude to all the people who have support me and whom without this project wouldn't have been possible or enjoyable.

First of all, I would like to thank the community of Pasir Pinji, full of welcoming and enthusiastic "aunties" hawkers, and all the people who taught me their passion for food. I must confess that their tasty pot rice and wan ton, the exquisite white coffee and the delicious plump juice, drove to enjoy every breakfast and dinner in every hawker center of the area. Although Malaysia is almost the antipode of Ecuador, the delights, taste, smells, eating traditions, their passion for food and the charming smile of the people of this community made me feel at home all the time.

I am very grateful to Howard Lee for his hospitality and interest in the academia, and for opening the door to develop this project. I much very appreciate the time he dedicated to help me finding an interpreter and for getting me involve with his incredible team who supported me and share a laugh with along my field research, especially "Bobo". I also appreciate his interest for listening to my ideas and help me develop them.

A special thank you goes to my supervisor Meghann Ormond who engaged me on this challenging project and helped me improve my research skills. Her enthusiasm and hard work used when giving me feedbacks were very valuable for me.

Furthermore, I would like to express to my fellow Anne, It was great to have you there to share the challenges, the frustrations, many laughs and some adventures.

This project would haven't been possible without the cooperation and trust of the interviewees; I am grateful for sharing their thoughts to my interpreter, and me also for their enthusiasm to joy the interviews although the language differences. Thanks to their interest on every picture I share, I feel motivated to continue.

Finally, I would like to thank my dad, who supported me on to take this project and experience Pasir Pinji and Malaysia. Also to my mom, brother, grandmothers, aunt and cousins (especially Sofy) and the rest of my family, thank you for being my moral support during on the distance.

1. Introduction

The Chinese community of Pasir Pinji, located in the suburbs of Ipoh, Malaysia is nowadays struggling with economic activities to provide incomes for the families on this area. The lack of jobs, low income families, low level of consumption, are some of the reasons for the community to look for a new strategy to improve their current situation. This community has set its hopes that food and tourism will help them come out from this difficult situation. Residents considered that their food has specific recipes and cooking techniques that makes it unique therefore it can attract more people to consume it. The community is also looking to preserve their culture and make residence feel pride of how they are. As a result, a community food festival (called Pesta Pinji) was planned to increase the amount of visitors, incomes and relieve its current situation.

For this community the ideas of festivals and food are on the table as a way to improve their situation and progress in the upcoming future. To comprehend the improvements of the community, first of all is necessary to understand -what is the community- taking in account the interpretivism approach of Cohen (1985) the community is understood as being based on culture proving a person cultural beliefs, behaviors, values to construct a feeling of belonging to a group. Only when the culture elements of Pasir Pinji are know; is possible to understand the effects of the event in relation to the progress of the community. Moreover, the idea of progress is also a social constructed idea that will be particular for Pasir Pinji. Sztompka (1993) has shown that multiple ideas can be considered as progress because it's subjective to the values of one group. No matter what the idea is, it will represent continuous improvement of the community based on potential capacities, opportunities and collective actions. For the development of this thesis, I looked for the theoretical concepts related to community, community and events, foodways and festivals to understand the impacts of staging the *Pesta Pinji* for the community progress.

Community festivals are becoming popular. Festivals are a type of event and a short-term experience that are based on timing, location, theme, design and ambiance created by organizers, participants and spectators. Pages and Connell (2012) explained people as a key element of festivals. People's interactions bring to the establishment relationships between the people and the festival; thus meanings are attached to that experience. In this sense, festivals has social and cultural outcomes. For example, Avieli (2005) associated from *Phuoc Kien Festival* effects like: acceptance of the Chinese community with the Vietnamese authorities; and spreading and empowering of the Chinese culture in another territory. The festival is staged by the Chinese community festival from Vietnam; the author expressed *Phuoc Kien Festival* effects are possible because cultural elements as language, food, and dance are celebrated and staged during the festival. Other community effects associated to community festivals are changes on communities identity, enhance community image, change of social relationships; increase of cultural identity (Delamere et al., 2001) the effects are reached through the organization, planning and staging of the event. Following this arguments, it results interesting to research about the effects of staging small- scale events from the community building perspective.

Considering that Pasir Pinji has hopes in their food; the relation between people and food is no longer understood as the need of food and nourishment. Instead, people's experience of food is a way to know the local community culture; thus food is a final product, which belongs to a "system of communication" (Barthes in van Westering, 1999). Food belongs to *foodways*, it's integrated by culinary smells, ingredients, sights, landscapes, sounds, eating practices, and farming traditions of

people or a region (Timonthy & Ron, 2013; van Westering, 1999). Case studies like the Phuoc Kien Festival evidences that sharpen foodways as community culture is a relevant element for entrepreneurship that drives people to protect and promote their culture while getting an economic and social benefit (Avieli,2005). Different studies (Di Giovine & Brulotte, 2014;Timonthy & Ron, 2013; Horng and Tsai; 2011; Chuang, 2009; van Westering; 2007; Getz, 2008) presented that foodways cultivate an appreciation of the destination's history and heritage as for example Japan, Latin American, French, Italian between many different foodways worldwide. Social and cultural effects of foodways are the preservation of knowledge, recognition and promotion of societies plus the possibility for sustainable development (Timonthy & Ron, 2013; Horng and Tsai; 2011). Foodways has been suggested as a mean to empower destination communities, increase solidarity between community members; possibilities of building a social pride, create better chances to spread the seeds of local culture and maintain the local food identity worldwide (Timonthy & Ron, 2013). Therefore, the combination of food and festivals are also directed to obtain similar outcomes as foodways, which enhance community building.

Furthermore, it is interesting to understand the ideas of progress of the community. For this purpose, the research is directed to combine foodways and community events as a long –term strategy for improvement. Therefore, culinary tourism is presented as a possible strategy. Culinary tourism is understood as “individuals exploring foods new to them as well as using food to explore cultures and ways of being” (Smith & Xiao, 2008); therefore this has been considering as a possible strategy for the economic and cultural progress of a community. The study includes reflection of different actors of the community about foodways and tourism in the community. The reflections have been analyzed according to four categories (facilities, activities, events, organizations) of culinary tourism resources applied in culinary destinations in South east Asia (Ignatov & Smith 2006, Smith and Xiao; 2008).

Hereafter, the intention is to understanding Pasir Pinji and its possibilities to progress based on the ideas of this community. The study shows how the events effects focusing on a small- scale community festival is relevant because the voice of the community organizers, participants, and visitors is listened. By contrast, so far, food events studies understand people and events under a consumption relation (Smith & Costello 2008). Often food events have been done in western countries like France, Portugal, Spain, United Estates, the researches presented satisfaction of the visitors and their intentions to return to the festival or to promote the festival (Chang, 2011; Smith & Costello, 2008; Park et al., 2008). An example of this studies is quantitative study of an American BBQ food festival that measured 27 attributes of food festivals (as for example food tasting, food/price, outdoor activities, cooking techniques, local food, environment, entertainment, cultural attraction, pleasant smells, good local restaurants, attractive shopping, friendly service, to mention few) to understand the performance of the event. The measurements had the aimed to look if more marketing and management strategies are needed in order to increase consumer experience and satisfaction; thus increase the consumption levels of the spectators (Smith & Costello 2008). By challenging the dimensions of marketing and consumer behavior; this study is also looking to contribute to the event’s knowledge in terms of social and cultural effects for a Malaysian community. Giving relevance to the role of people and the construction of meanings about the event, the personal and communitarian effects of festivals are researched.

To get insights on - what are the contributions of festivals to the improvement of a community- This research project is developed in the following order. Below, a detailed review of the research

problem is determined in section 2, followed by the relevance of this research. Then the theoretical framework giving insights of community, community progress, communities and events, and culinary tourism for communities are presented under a social construction paradigm to understand socio-cultural effects of the event for the community progress. Later in section 5, the research purpose and questions are structured; followed by the methodology in section 6, where the case study is presented and well as the methods of Participatory Action Research [PAR] and photos elicitation are detailed. Next, section seven presents the results detailed as: the festival for the community building, the festival meanings and effects on community, and the reflections on community and future improvement. Later, in section 8 the results are analyzed. Finally, section 9 presents the conclusions of this research.

2. Problem statement

In the surroundings of Ipoh- Malaysia the community of Pasir Pinji is found. One of the elected political leaders of this area is Howard Lee Chuan How, representative of the Democratic Action Party, and as a political leader he is looking to promote development for this territory. He expressed “families are suffering from a huge deficit of jobs and businesses are moving out as result of the deteriorating infrastructure, taking workers who use to live and work in PP [Pasir Pinji] along with them.” In addition, he considered that the population lacks of “interest in apprenticeships tradition is also an alarming threat and an aging population combined. PP has for the past decade, and will continue to suffer from economic and developmental decline”

As an alternative to this situation, the political leader has hopes on food. Due to the considerable amount of food hawkers in the area, around 100- 150 hawkers are offering different kind of food; their food can attract visitors. Thus if the number of people increase, the food business has higher chances of increasing the amount of sales and revenues. As a start looking for a short-term solution a food festival *Pesta Pinji*, was planned as a pull over to increase the amount of visitors in this area. Beyond increasing the incomes of the families; along the festival proposal, worked by Howard and his team (team of volunteers of the political party and his community office in Pasir Pinji) was expressed the interest to make the community aware of their cultural resources, and increase the community pride. In general, a social change and economic improvement is expected. It's important to remark that social and cultural outcomes are expected from the festival; because usually, those effects are leaved aside, assuming that the increase of the incomes is the priority for the members of the community. Hence, is looking at the cultural and social outcomes implies to study the construction of community.

Furthermore, the leaders are looking for new economic resources for the progress of the area, therefore they want to know if in the coming future, the culinary resources of Pasir Pinji could be used as the basis of culinary and event tourism - as a new strategy for the community development. This raises the questions what are the desired changes for the member of this community? What is progress for different members of this community? Case study like North Carolina in the event Grandfather Mountain High or Koustinen folk music festival in Finland have shown the possible economic impacts of culinary tourism and event tourism (Timo Thomo, 2005; Hodur & Leistritz, 2008). Attention is given to immediate economic incomes for the region of the event, because the measurable economic impacts as consumption, taxes for the municipality and job creation, are mostly measurable by

economic estimations because they are economic evidence in the short term. However, the economic revenues, are not always the main desired outcomes for a community. Some social groups are looking to express themselves or to gain recognition in the public sphere (Avieli, 2005). Every community develops different values and ideas about their progress, this is the other part of the research problem to identify what is acknowledge as progress for the different actors of the community (including the political leaders). Therefore, it's important to look at cultural events as a holistic experience where backstage interest is settled and front stage experiences are lived by the visitors, organizers and hostess.

3. Relevance of the research

Commonly, in terms of food and events, food industry is one of the variables of large-scale events, like the Olympics, different Marathons, and World Cup (Agrusa et al, 2009) for those cases events are studied under the demand side by estimating the visitors' spending during the festival because of the potential incomes for the region where the events are staged (Timo Thomo, 2005; Agrusa et al, 2009); the economic impacts they estimated are the net increase in regional expenditures; the increase of incomes or jobs; or the community and business taxes for the local government (Shuib, Edman & Yaakub, 2009; Hodur and Leistritz 2008). Another type of studies connected to events is the perceiving factors that motivate visitors to assist events (Chang, 2011; Park et al, 2008). Park et al (2008) present a quantitative studied that shows the factors that motivate people from US, South America, Europe and Asia to assist to South Beach Wine and Food Festival in Miami. The studies try to understand the profile of the consumers in order to maximize the marketing campaign to promote the event. The vision of understanding the visitors motivations to increase is wide explored (Getz and Robinson, 2014; Chang, 2011; Park et al, 2008), I found those researches limited to the precondition that hostesses community is mainly looking forward to the increasing incomes. Authors stated that the main goals of big events are to draw a large number of visitors and attract a significant amount of national and international media attention; but I wonder, what are the socio-cultural goals of the hostess communities? When events are taken only as economic driver, many cultural and social facts are left aside. Hence, looking at the events with different approach than management and marketing, thinks it's necessary to increase the knowledge about the effects perceived by the other pillar of events; the group of organizers of events and the hostess community of events.

Moreover, by looking at community events, the gap of knowledge about events and socio-cultural effects is reduced. Avieli (2005) has contributed to reduce the gap by studying the Chinese community in Vietnam. He presented Phuoc Kien Festival as a Chinese diaspora food festival, which allows them to express specific regional identities. That anthropological study showed the pragmatic and strategic use of culture, and specially food, to gain the acceptance of the Vietnamese authorities to produce and maintain the festival while spreading Chinese culture and empower them in other territories. This is important evidence to enhance the study of events looking at cultural events as a holistic experience where backstage interest are settled and front stage experiences are lived by the visitors, organizers and hostess. Complementary, the study contributed to the gap of knowledge about social and cultural effects in relation to food festivals (Wan & Chan, 2013) and urban communities. It turns relevant because it challenges the current literature that often prioritize communities in from the rural areas, indeed, Chhbra, Sills and Cabbage (2003) expressed that rural governments usually support short-term events arguing the increase of tourist expenditures and the opportunities for community

action to generate positive images of a location and to stimulate tourist demand. What is more, Timothy & Ron (2013) and Horng & Tsai (2011) mentioned that the government understands their cultural resources, like food, so that their community capabilities stable policies can be established as strategy to reinforce regional character and promote local cultural distinctiveness.

In conclusion, the study of the small-scale community food festivals is important to get a wider understanding of events, where economic issues, culture issues, power issues, relationships among people are recognized as essential elements in the production of an event. At the same time, food festivals research contributes to understand the cultural meanings of the hostess community about the event; it can also contribute to know about the community goals behind staging events; and its challenge for the dimensions of management or marketing campaigns as a source of event knowledge. Moreover there is a gap in understanding how people learn from events and how they use that knowledge for look further opportunities to the progress of local people. The knowledge of urban communities and small-scale events could contribute for the strategies of local government when community progress is attempted. In addition from this first research the door is opened for interesting analysis on post-festival effects. As Organ et al (2015) said there is a lack of information about the linking engagement, emotions and satisfaction of the fest, and explained in *Festivals as Agents for Behavior Change* that those variables could influence the change of the consumer's behavior towards food and product experiences in a festival. Therefore, that knowledge could be helpful for future business strategies and innovation of the festival. Organ et al. (2015) suggested that these events might have the effect of encouraging visitors to consume a greater proportion of locally produced food, which can have a healthy benefit for the consumer, and a better economic and ecological environment of the local community. Lastly yet importantly, the process of festivals staged could also contribute for an optimized outcome, Ziakas (2013) has proposed an interesting approach about social leverage strategy to event design thus social outcomes as trust, communication, social network increase in a community. Finally, in this research important fields as communication, promotion, narratives, and marketing of the festivals are left aside.

4. Theoretical Framework

The following concepts of community, community improvement, cultural events for community and foodways and culinary tourism are used under an interpretivism approach in order to understand the meaning that people holds to understand their community and experience a cultural festival. Along this theoretical framework these concepts are interrelated with each other and connected with community progress in terms of food tourism opportunity.

4.1. Community, culture and progress

One way to understand community is to look at it as a social construction, in which people create the feeling of similarity based on their culture, thus the starting point of community is the culture (Cohen, 1985). This concept presents disagreement on understanding community as a fixed structure with components and a mechanism. Instead, Cohen drives us to look at how community appears based on human interpretation of cultural meanings, rather than on objective forms. It becomes necessary to understand the construction of culture, along this line of thinking. Geertz (1973, in Ziakas) explained that "culture is made by symbols, and their uniqueness can be seen under the expression of social behavior." Similarly, Cohen expressed that culture, in itself, is a symbol which equips people to be social.

One way of expressing a symbol is through behavior. A particular behavior becomes a symbolic form of culture when it is ritualized – standardized and repeated. This is what marks the point at which *tradition* takes root. It is at this point when the ritual speaks about the individual participation in the group, giving the official form to express a common symbol (Castellos, 2010). Thus, cultural symbols are not only objects, but express things in ways, which allow their common form to be retained and shared among the members of the group (Cohen, 1985), however, it does not mean that culture is a setup in which every person creates the same meaning and gets the same sense of the world.

I understand community as being based on culture. Culture is a set of symbols representative of behavior, beliefs, values, and knowledge which are forms to express culture, but are not the substance of the culture. For example, when cooking and eating a specific dish is connected to a meaning, the dish becomes a ritualized symbol; eating that dish is the behavior expressed and shared by a group. Different countries have different ritualized behaviors, for example in Malaysia the preparation and consumption of *Nasi Kandar* is a ritualized symbol that expresses the history of Indian migration for the Tamil Muslim community in Malaysia. The *Nasi Kandar* is the closest association with Indians that migrated from India. The dish represents the first popular rice with curry that the Indians working class introduced to the island of Penang in Malaysia. At that time, people were figuring out varied ingredients and concocting different types of curry (Khoo & Badarulzaman; 2014). Hence, this dish is principally associated to the existence and history of the Indian community in Malaysia. Here, I highlight the relevance of rituals for culture because ritual speak about community construction. The rituals speak about a person in relation to his group and to the world. Cohen (1985) argued that the ritual is only evident when compared to the outside world. Hence, a social boundary exists and makes people recognize that there is something different. When people recognize a group with similarities, a sense of belonging and identity is created, along with a sense of difference from others. The *Nasi Kandar* presents a boundary from other Indian rice curry, nowadays gaining popularity among people of Penang and tourist. *Nasi Kandar* has become a cultural resource recognized by the UNESCO, preserved by the Tamil Muslim community and recognized as a Malaysian dish. When people are aware of such social confines, they adhere to it and the feeling of community; the awareness is needed to value their culture and create a sense of community. From this point it becomes apparent that community boundary is a prerequisite necessary to further develop culture and community. In this sense, the awareness of taste, local ingredients, cooking, and eating can all serve as symbolic boundaries that let people be identified with a group and separate from others; however, it does not mean that every dish from a group of people is ritualized and become a cultural symbol.

Other significant ways of feeling like part of a group exist, beyond the self-consciousness of differences between groups and within the understanding of ethnicity, locality, and territoriality. Different scholars have argued such terms for centuries, relevant in their tendency to evoke a higher level of assertiveness. Cohen criticized that often it seems to follow a feeling of disadvantage or subordination (1985), while adding emphasis on a discovered historical link between ethnicity, locality and community. Community can provide a model for political formulation of interests and aspirations to people; people “assert community in the form of ethnicity or locality, when they recognize in it the most adequate medium for the expression of their selves” (p. 107).

Ethnicity is not a fixed process, rather a process of creating and reproducing distinctions between in-groups and out-groups by people who perceive themselves as distinct from others (Di Giovine &

Brulotte, 2014). Furthermore, Amsdem, Stedman and Kruger (2010) explained that the expressions of people are translated into forms of social interaction, and community emerge from the direct interaction with others; that is what locality is. Therefore, they argued that place was not required to build the community, instead as place attachment (understood as territoriality) that can be created by the interaction between people. Thus, communities are built upon collective organizations of people who are territorially or symbolically linked. The lessons here are that sense of community can be developed for common political aspirations and disadvantages that a group can share. Also, community and culture (in forms of behavior, ideas, knowledge, etc.) go hand in hand, and by cultural interactions between people wherein they become members gaining a feeling of belonging, in such way a sense of community is built. This learning of culture serves as a guide to comprehend why and how people identify themselves as members of a community, and how the sense of belonging is built.

What follows entails explorations of concepts regarding community change. Certain community changes can enhance the progress of a group, here, theorizing progress is attempted for the case study. Given that the construction of culture and community depends on people, it implies that changes are always possible. With reference to community changes, Cohen (1985) argued that the change of structures such as [open] market, the mass production and consumption, the spread of mass media and increasing mobility (including tourism), influence the community boundary getting it into a process of importation. Importing structures could lead to similar communities, but Cohen explained “the structures imported are reconstituted with community meaning, rebuilding their boundaries on a symbolic foundation, but with new means for the expression of community values” (1985). For instance, when structures influence community boundaries within different countries – the family structures, religious orders, economic structures, and even recreational practices within communities may have a certain resemblance to each other. Nevertheless, that homogeneity may be merely superficial.

Besides the macro, external changes, there are also internal and micro levels of social changes. Sztompka (1993) mentions that a socio-cultural type of change at the micro level influences institutions as family, political parties, and ethnic communities. The most significant explanations about socio-cultural changes are that they are truly continuous and never discrete, fragmented or broken. Social progress explained as development are about changes conceived as beneficial according to the meanings of the community members. Following Sztompka (1993), internal changes of behavior in different areas of a community could be driving the community to social development and transformations of the society (not only societal transformations, but in the sense that society has moved to another point and will not be back to the previous point). However, to determine what the process is or looks like, will depend on what people construct as to the idea of progress. Sztompka said “progress is always relative to the values which are taken into account. It is not a purely descriptive, detached, objective concept...” (1993). It is important to comprehend that communities (immersed in ideology and culture) can constantly change to progress according to the community values. Moreover, I take the following definition of progress (1) as potential capacity rather than ultimate achievement, (2) as a dynamic, evolving, relative quality of a concrete process rather than an absolute universal, external standard, (3) as a historical possibility and opportunity – a sort of open option – rather than inevitable, inexorable tendency, (4) as a product of human pluralistic and collective actions, rather than a result of divine will or good intentions of each independent person (Sztompka, 1993). I

take the ideas of progress as described, rather than theorize the term community development, to avoid confusions with sustainable development and the environmental theories.

In conclusion, community is a feeling of belonging. The starting point is the construction of culture, interpreted by the construction of common symbolic meanings expressed through ritualized forms (as behaviors, festivities, beliefs, traditions, knowledge). People are aware of their culture when compared to others. They identify a group of similar understandings, which delineates the boundary from others and reinforce the feeling of belonging; the sense of community. The symbolic forms of expression of culture depend on people's interactions, thus changes are possible over time. This does not mean that the deep meaning of the cultural symbol is degraded, rather, changes in forms of cultural values (like culture as an economic resource) behaviors, and festivities, can influence a community to collective actions. Determining common goal, enhancing community identity and social change result in new community activities that influence change within the economic structure of a group of people. This, in turn, can drive changes for community progress, not only in economic terms (which are important), but can also influence community values creating cohesion, pride or newly acquired knowledge. Community social change are micro level transformations influenced for economic activities, community actions, and new knowledge between many others. Additionally, it can be driven for internal capacities and opportunities of community actions, according to the constructed meanings of progress of the community.

4.1.1. Community foodways and heritage

Here, the meaning of food beyond the physical fact is stressed (Reynolds, 1993). Food is an important tool in unraveling the culture of a community because it belongs to a system of attitudes, beliefs and practices. Timothy and Ron (2013) argued, in more detail, that food is the product that belongs to *foodways* that incorporate culinary smells, ingredients, sights, landscapes, sounds, eating practices, and farming traditions of people or a region. Then, food, foodways, cuisine and gastronomy are all part of a broader "system of communication" (Timothy and Ron, 2013). Timothy and Ron expressed that foodways are a way of "cultural heritage by their passing of intergenerational knowledge, taste, political power struggles, connections to nature, stories of subsistence, local environment, human sensuality, poverty and wealth" (2013). Here, foodways is culture, and heritage creates and reinforces group identities. Sometimes by way of ethnic identities, but not always. As community is not a fixed process, the cultivation of preferences (as food taste) are "integral for denoting the authenticity of ones membership in such group; food becomes a major form of traditional culture" (Bourdieu in Di Giovine & Brulotte, 2014). By acknowledging the taste, tradition and living traditions, we recognize the symbolism and social differences between cultures (Cheng, 1954; van Westering, 1999; Cole, 2007).

Understanding food as a heritage implies to comprehend the way by which human beings orient themselves to their past, and many of the elements are organized chronologically (Edson, 2004). Cultural heritage might be disassociated from history but assigned importance by means of social interchange assumed needed (2004). Heritage elements can be tangible, intangible, natural and historical; those are resources that need logical meaning, a time and space relationship, and a direction of possible change (2004) to be considered as heritage. Cultural heritage have emotional and intellectual appeal since they evoke feelings of prestige and a sense of pride as well, "It establishes our sense of who we are" (Edson, 2004). Heritage is needed for every society because it reinforces identity, and people act or react according to their examples of history and characteristics of the order

established in their society. Consequently, as in the case with culture, every social group develops their own heritage. The capacity to render group identity meaning lies in the creation of heritage. The past can be represented, if it is first established in the group imagination as a place with identifiable features (Edson, 2004). It has been argued that evaluating foodways and cuisine from regions and communities as cultural heritage has led to different conceptualizations of food valuing within the national and international community, resulting in the delimitation of Cultural Heritage by institutions such as the UNESCO. In fact, Di Giovine and Brulotte (2014) explained the importance for communities to include their eating habits in the *World Heritage List* is that it is often perceived as the valuation of that particular social group, then integrated into the global community.

Reynolds (2003) mentioned that at present, due to globalization, food is also the easiest way to copy and degrade a cultural material, because food is perishable and cannot be preserved. Other arguments are “McDonaldization”(Ritzer in Di Giovine & Brulotte, 2014) as the standardized experience of consuming food and the and the imaginaries of the alimentary culture to which it is related gain space in the local diet globally (Alfino et al in Henderson, 2009; Zaman, Selim & Joarder, 2013). Also, it has been argued that foodways are subject to commodification and evaluated in terms of market price (Di Giovine & Brulotte, 2014; Apadurai in Cohen, 1984). Greenwood argued that the main problem of commodifying local culture is that it becomes meaningless to the local people and is only produced to attract consumers (1977 in Cohen; 1984). The authors looked at commodification as a destruction of authenticity, and undermining interpersonal relations. Moreover, under an objectivist approach, MacCannell explained that as cultural products lose their value for the locals, they are made more spectacular and exotic for tourists. This is a “staged authenticity,” where tourist experience it all in different ways, by inauthentic encounters (1973). For example, Timothy and Boyd (2003) have argued negative effects that occur when such a ‘cultural imposter’ feature a dish adapted to the taste and expectations of the consumers. Nevertheless, I prefer to explore a contested understanding where commodification can result in positive effects. Foodways could be seen as a fragile cultural element to preserve; however, as Cohen contested MacCannell, he argued that authenticity is a social constructed concept, and its connotation is not given, but negotiable; thereafter, the cultural heritage can be negotiated rather than simply get lost (1988). There is no need to stay under the assumption that commodification of culture implies the loss of meaning, new meanings may be added to old meanings, which persevere into a new situation; even more a new cultural product with time may become accepted as authentic for the producers (Cohen, 1984). It was exposed that commodification often hits a culture when it is on the decline, but under those circumstances, the consumers, locals or internationals can facilitate the preservation of a cultural tradition and ethnic identity that was on the way to be lost. Furthermore, Cohen (1988) invited to think that possibly local producers rarely see a transformation. Rather the change becomes an opportunity to increase skills of the members and conserving culture; then he reminded to see cultural heritage beyond a problem of authentic identity and commodity but as a factor of use for the progress of the community. This is important to understand the opportunities that a community of progress by using foodways. The community moves their (new) ethnic identity and its external recognitions as a resource. These elements are important for: empowerment to community action (Cole, 2007); for enhance community identity and for community development (Picard, 2008) or progress.

The value of food is important to: preservation of the traditional food, the inclusion of the local society and their history, enhance community pride and reinvent their identity and the opportunity to share their culture and knowledge with more people. Moreover, it is also substantial to understand the meaning of food within a festival to enhance community building; and the possible uses of this resources in combination with tourism will be studied as “culinary tourism”.

4.2. Community and festivals

Community participation in events is more and more common, is been argued that often is a response of social, political, demographic and economic realities (Picard and Robinson, 2006). The participation of communities in events depends on the community purpose and also on the type of event, therefore it is necessary to understand what means an event, and understand the type of events that communities participate.

There are different meanings to understand events, especially because of the wide variety of events like mega events, festivals, carnivals, concerts, political events, awards ceremonies, business conventions, trade shows, conferences, seminars, sports competitions, private events, just to mention few. The different meanings of events is relevant for this study because according to the definition, the studies of events adopt different approaches sometimes prioritizing the management and marketing approach of staging an event (Golden and Golden in Pages and Connell, 2012). For example, when events are understood as “any form of public display put for the entertainment and benefit of a large crowd of spectators” Golden and Golden in Pages and Connell, 2012) events does not include the interactions between people behind the event; the main purpose is entertainment and the benefits are for the spectators. Similarly understanding events as tourism potential has been developed implies to emphasize economic or political goals a destination is looking to meet and create and marketing a type of event according to the amount of tourists needed to fulfill those goals (Pages & Connell, 2012). Events understood towards a destination an entertainment context present overvalued economic impacts; it constitutes a limitation on the sustainability of events because usually, stakeholders stress different aims and concerns (Getz 2003). In fact, Strokes (2004) pointed out the emphasis on mega events. He argues that event-related strategy, and decisions are made in the state level. Therefore, event’s networks were based on public agencies and private companies for producing the events, leaving aside the community organization.

For the purpose of this research, to get insights of socio-cultural effects of events for communities, the accurate way to understand events is taking into account the role of people within events. In that sense, Getz (2008) explained events are a special-temporal phenomenon, and each is unique because of interactions among people, settings and management systems, including design elements and the program. In addition Pages and Connell (2012) following the general literature on events established common features about event that is useful to understand events from the front-stage point of view as well as from the back-stage perspective.

Event is a temporary experience based on a unique combination of timing, location, theme, design and ambience created and complemented by participants, spectators and organizers. The connotation here is the distinctiveness, and special qualities allied with an event experience that creates interest, appeal and motivation to participate compared with those motivations generally associated with everyday leisure and tourism activities (2012: 12)

The understanding of events as an experience is relevant because it considers people and their interaction as principal elements of the events. It invites to think about the experiences that increase interest to participate in the preparation of the festival, hence considering the organizers and participants' point of view as important as the spectators. What is more, for this study is relevant to understand what is events experience when the communities members have the role of organizers, participants and spectators. Ziakas (2013) contributes to understand events in a communitarian perspective. She argues events are spaces denoting something outside themselves and providing channels for the production and expression of culture. In addition Getz (2008) argued that different events have different meanings attached to; but also have common characteristics within the variety of events. Both authors explained that the common features of events are a) liminality, defined as any condition of time and space outside or on the peripheries of everyday life, wherein normal social life and boundaries are suspended, and it is related to seclusion and scarce conformity to a ritualistic behavior. Similarly to liminality there is b) liminoid, used for post-modernist events (sports, parades, etc.), but with the main difference that it is profane terms, so that emphasize the notion of separation, loss of people's identity and social status and role reversals. "In that state people are more relaxed and open to new ideas" (Getz, 2008). Then is the characteristic c) notion of festivity, is a celebration "out of the ordinary time". Following d) "flow" is the maximum engagement or peak experience in the event. Lastly the feature of e) *communitas* state, participants create a group identity and reconstruct social reality.

For this research, events are understood as the channel of expression of culture and celebration. That present common characteristic of liminoid and festivity, the understanding of those features are relevant for this research because assuming those characteristics of events, contribute to understand possible effects of festivals on host communities. The valuable contribution of those elements to generate effects is based on the meaningful social interaction among people which overpass the imposed social boundaries, events containing liminoid can enhance social networks, and the social fabric of a community is strengthened (Ziakas, 2013). As for festivity invites people celebrate something as traditions, history, belief, and cultural knowledge; thus when cultural events are staged it can contribute to enhance community identity. Here the lesson is that intrinsic features of events can contribute to social changes for communities; as well events can be assigned a transformational role for communities (Getz, in Page & Connell, 2012; Ziakas, 2013). In conclusion festival can present socio-cultural effects for communities.

More recent studies (Page & Connell, 2012; Ziakas, 2013) suggests that community participation is more and more common in festival. Coming next community and festivals will be further explored to understand the interest of communities when participating in festivals and the effects that festivals can have on communities. This is relevant to understand how culture as foodways can be celebrated in festivals and the effects of that celebration for community progress.

4.2.1. Community festivals

One way of understanding festivals is to look at it in a communitarian perspective, Picard and Robinson (2006) highlighted festivals are viewed as liminal¹ and playful practices that offer ways of exploring and securing being, belonging and meaning in the world (Picard and Robinson, 2006). Ziakas,

¹ Liminality is defined as any condition of time and space outside or on the peripheries of everyday life wherein normal social life and boundaries are suspended. (Ziakas, 2013)

(2013) suggested that the relation between people and leisure in (post-modern) societies should move beyond the individualism and conspicuous consumption and engage in social activities of shared meaning that will promote justice, mutuality and cooperation (Ziakas, 2013). Similar interpretations explain festivals are events designed for public participation, they can celebrate a range of things and can be traditional or contemporary in form. Pages and Connell (2012) suggest that communities could participate in festivals because they could help to maintain values through increasing a sense of society identity or celebrating local culture. For example, food festivals has become a mean that allowed foodways to be celebrated, shown and tasted by the public. Evidence suggest that food festivals are important markers for immigration identity (Timothy and Ron, 20013). For diasporas -cultural groups that live at a place outside from their original homes- the traditional cuisine and foodways from the homeland serves as a link to the land of origin and help them to ritualize their social group distinctiveness in the adopted land. The authors highlighted that food festivals for Greek immigrants in Australia help to endure the diaspora identity crisis, which can make them feel uprooted and nomadic. Moreover, is important not to only understand the effects of festival when people are abroad, but in different situation that groups of people need to reaffirm their identity and the groups to which they belong.

The key characteristics of festivals are people's interactions and festivity of their culture as a consequence several socio-cultural impacts on communities can be drawn from festival. Such impacts will be unavoidably a combination of positive, negative or controversial outcomes (Pages & Connell, 2012). According to Mathieson (in Sharpley and Stone, both in Pages & Connell (eds), 2012) social impacts derived from festivals are transformations in how people live their live "changes in quality of life of local communities, participants and other stakeholders who arise from the holding of an event" (2012). As for cultural impacts was explained like the "changes to the norms, values and beliefs of individuals that guide and rationalize their cognition of themselves and their society" (Burde and Vanclay in Sharpley and Stone, 2012). Hereafter, Sharpley and Stone's definition of social and cultural impacts will be the reference to understand the effects of festivals and because of the evident relationship between the two concepts, they will consider here collectively as socio-cultural impacts. For this study socio-cultural impacts are understood "as the impacts of an event on the day-to-day life of people associated directly or indirectly with that event and on the values, attitudes, beliefs and traditions that determine or guide that day-to-day life" (in Pages & Connell, 2012). Here, it is undeniable the interaction and relationship within and between the different groups of stakeholders who may plan the nature and extend of social and cultural impacts of events (Sharpley and Stone, in Pages & Connell, 2012; Picard and Robinson, 2006).

One way of understanding the effects of festival is through the uni-dimensional approach which focus on the cost- benefit balance of the event performance (Sharpley and Stone, 2012). A good example of the uni-dimensional perspective of community festivals are found in Delamere et al (2001 in Sharpley and Stone, 2012) Their study suggest an appropriate balance between the social benefits and social costs that emanate from community festivals. Although Delamere (2001) developed a quantitative study of the social impacts, here I take his contribution in terms of listing the most common, beneficial and less beneficial socio-cultural effects of festival for community. This perspective is shown in figure 1.

SOCIO-CULTURAL IMPACTS OF COMMUNITY FESTIVALS (uni-dimensional perspective)

<i>Social benefits</i>	<i>Social costs</i>
<i>Community benefits</i>	<i>Quality of life concerns</i>
Celebration of community	Increased crime/vandalism
Enhanced community identity	Unacceptable increase in vehicular/pedestrian traffic
Enhanced community image	Overcrowding
Increased community cohesion	Litter/ecological damage
increased community well-being	Reduced privacy
Improved quality of community life	Disruption to normal routines
Individual pride through participation	Unacceptable noise levels
Shared ideas amongst community	Overuse of community facilities
<i>Cultural/educational benefits</i>	<i>Community resource concerns</i>
Experience of new activities	Increased disagreement within community
Participants learn new things	Event is 'all work no play'
Event showcases new ideas	Excessive demand on community human resources
Development of cultural skills/talents	Highlights cultural stereotypes
Exposure to new cultural experiences	Unequal sharing of benefits of the event
Strengthening of community friendships	Weakened community identity
Lasting positive cultural impact	Excessive demand on community financial resources
Achievement of common community goals	Potential sense of failure within community

Source: adapted from Delamere et al. (2001).

Figure 1 Uni-dimensional perspective of social impacts of community festivals. Source: Sharpley and Stone, 2012

Richards (2007) under a qualitative study suggest similar effects of community festivals that the previously listed. He argued that urban festivals effects could be enhancing identity and the feeling of community, promoting participation, re-creation of the local culture and commercialization of the

festival and a mean of integration of immigrants. The effects of festivals on identity implies reinforcing cultural pride and awareness of the culture those values are important because it is intrinsically connected with the concept of identity of the person with a group of people, thus the construction of community sense and union is possible (Cohen, 1985). For this study the effects of foodways on identity are relevant to understand community building and community cohesion. Furthermore, Cole (2007) argued that effects of festivals on community identity and its external recognition is a resource for empowerment the communities to drawn and achieve common goals to increase the well-being of the community. Nonetheless, other effect less considered is “festivalization” there is the belief that cities spoil culture in pursuit of profit (Anderson & Getz, 2008; Getz, 2008), thus negative social changes like the weakness and loss of culture identity, are also a possibility under festival's strategies. General outcomes like enhancing identity of communities, giving the sense of being and belonging; changes of social relationships; or even festivalization are some of the listed effects of festival. To list them all is not always possible, but Delamere et al. (2001, in Sharpley and Stone, 2012) have done a good start listing socio-cultural impacts within community festivals (see fig. 1). Therefore, those listed are taken as a guide in order to understand the different social-cultural effects of festivals.

Furthermore, another way of studying festival effects on communities is the multidimensional approach where the complexity of stakeholders and the potential for long term, tangible and fewer intangible impacts are studies regards they fall outside from the management and planning field in events (Sharpley and Stone, 2012; Getz, 2008; Picard & Robinson, 2006). For example, Ziakas (2013) mentioned a major effect of events, the social development; is the global effect. The author established that the participation of people in festivals is crucial for the enhancement of social networks and creation of social capital. She argued “social capital is a concept that encompasses features of social life (networks, norms and trust) that enable participants to act together more effectively to pursue common objectives (2013)”, in addition Putman argued that the consequences of it are co-ordination and cooperation for mutual benefits as Putman summarized (in Ziakas, 2013). However, here I do not intend to explore the construction of social capital; but this is taken as a wider understanding of the effects that could be considered if it comes along the research case study and should be pointed out for further research for their higher impact on community building and progress.

4.3. Foodways, events and tourism

From the previous literature is been understood the use of foodways and other cultural resources on festival as a mean to enhance identity, cohesion between many other socio-cultural effect; It calls my attention how can foodways, events been sustained in a long-term strategy for the improvement of communities. In this sense, culinary tourism is found as a type of cultural tourism that presents cultural features and it also involves staging events; between many other resources. In this research culinary tourism is explored as a possible long-term strategy driver for progress of a community for its possibilities of bring the effects of foodways in a community as a constant strategy rather than a one-time event.

Worldwide it has become more and more popular to market a destination through food. “Culinary Tourism” was proposed in 1998 (Horng & Tsai, 2010). Previously, the definition of “gastronomy” was evolving until 1826 when the meaning implied what is best to eat, when and how to be prepared and eat it. Later, the understanding kept evolving, to a broader sense it implied the social, cultural and historical aspects of food and eating (Santich, 2004; Gillespie, 2002); therefore is also

about foodways (Santich, 2004). In addition Hegarty and O’ Mahony argued gastronomy as a process of artistic creativity where the consumer obtains double insight; into some aspects of reality and “into the intimate subjectivity of the human being (...) [but] must engender beauty” (2001).

The contemporary understanding of gastronomy became the basis of “Culinary tourism”. Long argued culinary tourism as “individuals exploring foods new to them as well as using food to explore cultures and ways of being. Culinary tourism is about groups using food to “sell” their history and to construct marketable and publicly attractive identities; and it is about individuals satisfying curiosity”. (2005, in Smith & Xiao, 2008). Culinary tourism concerns the self-aware and conscious interest of experiencing a destination through foods; even so, food is not necessarily the only activity of the trip (Ignatov & Smith 2006) although is an important motivation to travel, or it is an important activity during the travel (Horng & Tsai, 2011). Furthermore, it was identified that most of the definitions do not mention the production of food, nevertheless; the production and consumption of local ingredients are a key aspect for culinary tourism (Getz 2000; Wolf 2002, all in Ignatov & Smith 2006). Finally, a most accurate definition of culinary tourism noted: (1) local communities transferring knowledge, identities and interesting stories by their cuisine; (2) tourists self-aware and self-conscious about purchase and consumption of local food; (3) involves a product development strategy by which destinations identify and promote attractions and imagery associated with cuisine; (4) implies a marketing strategy for local agricultural producers to sell their products directly to consumers and also to educate them (Horng & Tsai, 2011; Smith and Xiao, 2008; Ignatov & Smith, 2006).

Following those authors, is been found that a culinary tourism strategy involves wide variety of culinary resources. The resources are classified as follows: facilities, activities, events, organizations) that are involved in culinary tourism. This classification concerns the supply side. (Ignatov & Smith 2006, Smith and Xiao; 2008) it considered as important for this research because focus is the communities as supplier of culinary tourism, thus the listed resources gives an input to know the resources that a community has and can offers; also it let identify the resources needed to achieve culinary tourism.

Table 1 Typology of culinary tourism resources

FACILITIES	ACTIVITIES	EVENTS	ORGANIZATIONS
Building structures ✓ Food processing facilities ✓ Wineries/ breweries ✓ Farmers’ market ✓ Food stores ✓ Food museums ✓ Restaurants	Consumption ✓ Dining at restaurants ✓ Picnic utilization locally-grown produce ✓ Purchasing retail food and beverages ✓ Pick-your own operations	Consumer show ✓ Food and wine shows ✓ Cooking equipment. Kitchen shows ✓ Product launches	Public/ Private ✓ Restaurant classification system ✓ Food/ wine classification system ✓ Associations ✓ Healthy and Safety food system
Land use ✓ Farms ✓ Orchards, vineyards ✓ Urban restaurant districts	Touring ✓ Wine regions ✓ Agricultural regions ✓ City food districts	Festivals ✓ Food festivals ✓ Wine festivals ✓ Harvest festivals	
Routes ✓ Wine routes ✓ Food routes	Education/ Observation ✓ Cooking schools ✓ Wine testing		

✓Gourmet trails	✓Visiting wineries ✓Observation Chef competitions ✓Reading food, beverage, magazines and books		
-----------------	--	--	--

Sources: Ignatov & Smith (2006); Horng & Tsai (2011); Henderson et al (2011)

Horng & Tsai (2011) under the resource-based strategic approach (see table 1) showed the best practices in Asian Pacific countries for a successful culinary tourism at national strategy; concluding that countries must identify and effectively their core resources in culinary tourism and evaluate the governability and policies for promoting it. This perspective highlights the construction of an educational environment for culinary tourism to support a sustainable culinary tourism market.

Chuang (2009) study highlights the social phenomenon of culinary tourism. His study about Taiwan argues culinary tourism is a way of constructing cultural identity. Evidence showed social transformations like acceptance of localism, the growing impact of mass media and the increasing governmental involvement in cultural activities. Here is necessary to emphasize that culinary tourism need a community with cultural pride and awareness of their cultural resources willing to manipulate-cultural resources as foodways to get economic incomes (Cole, 2007). There is not much literatures about culinary tourism, especially when social transformations are research; commonly cultural tourism studies encompass social effects. However, it has been exposed that culinary tourism is studied in one hand as tourism management and destination branding and on the other hand, as cultural tourism.

Culinary tourism is intrinsically connected to events because it is a main source for culinary tourism, food festivals, food and beverage shows are core type activities for culinary tourism, rarely culinary tourism has been studied under the focus of events and communities participation. The participation of communities in events and in this type of tourism should be taken into account for being the community who owns the foodways that are celebrated on events and used in culinary tourism. For the purpose of this study culinary tourism is considered as a possible strategy for communities progress and the typology of culinary tourism resource presented by Ignatov & Smith 2006, Smith and Xiao; 2008 contributes to understand what resources are necessary for culinary tourism; it is a reference to explore the culinary resources that a communities can have and also it can be used to understand the potential of a community to supply (with facilities, activities, events and organizations) to the regional strategy of culinary tourism.

4.4. Theoretical framework for event tourism

Indeed, food festivals are part of events. Events could be studied from the supply side implies the understanding of community and stakeholders as facilitators for: ethnicity renewal, increasing infrastructure and provide social structure, and also as a tourism driven (Getz, 2008). As well as from the demand side, where studies are related to visitors' expectations and satisfaction, profile of the assistants, motivations to assist events (Picard & Robinson, 2006; Getz, 2008). Festivals are seen as a multidisciplinary field, from business and management, policy and planning to social and environmental impacts, hereafter, under an interdisciplinary scenario Getz (2007) proposed a theoretical framework to study and identify knowledge gaps in event tourism.

A FRAMEWORK FOR UNDERSTANDING AND CREATING KNOWLEDGE ABOUT EVENT TOURISM

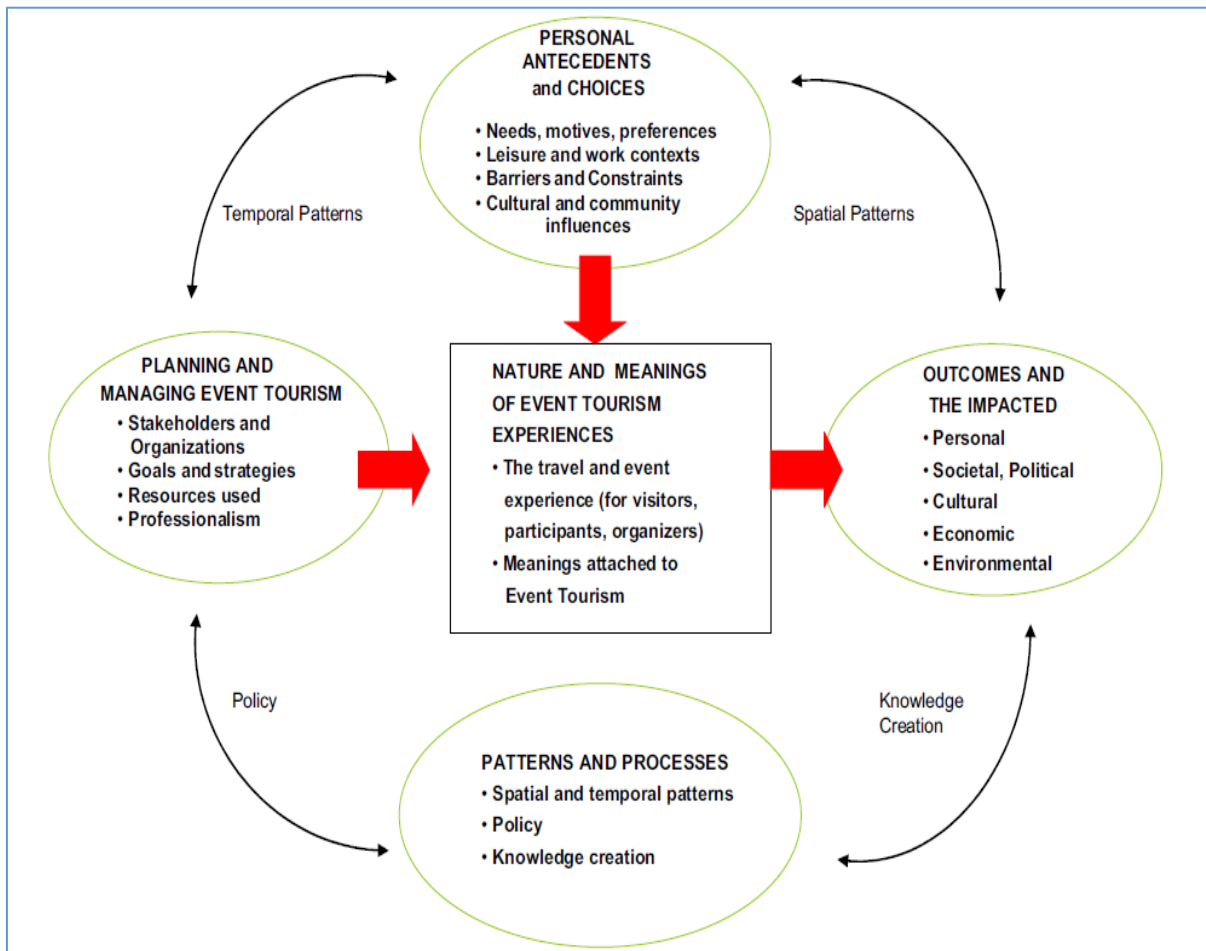


Figure 2 framework for understanding and creating knowledge about event tourism Source: Getz, 2008.

The multidisciplinary framework involves many axes within event. It goes beyond the stage of an event; it implies the backstage -like social construction of meanings within events- and future of festivals planning and studying. Within this framework, practical and theoretical questions could be addressed; hence more sophisticated and multiple research methods is needed (Getz, 2008). This guideline can be used to study community festivals' impacts in a wider perspective. The meaning and experiences of the events are invited to analyze under a sociological, political or anthropological perspective where the meanings of events is studied form social groups, community and society as a whole. Moreover, it pays attention to the political meaning attached to event and the political platform behind events. The framework highly pointed out the study of events under a management, marketing and economic disciplines when it is related to stakeholders and the capacity of being organized to determine common goals and achieve them. This framework contested what Foucault called the "classic discourse", which is focused on events as a provider of significant local place identity understood within a discourse based on researchers' values. The language and concepts delimit what is legitimate or expected as well some understandings are marginalized or ignored by researchers (Getz, in Pages and Connell eds. 2012). By contrast the events' framework presented (Getz, 2008) contributed to this research by underlining the necessity understand the outcomes of the festival in

relation to the meaning of the festival given by the different actors like private sponsors, organizer, the participants, the spectators and hostess.

Here this framework is used in to search for the meanings of the events as a source of information to know the outcomes. Indeed, this is significant because to gather knowledge about sensitive topics as identity, pride, participation, authenticity, cohesion, political participation, which also are less evident effects of community festivals in comparison as effects like increasing the amount of visitors or increasing levels of sales. In addition, this framework is useful to comprehend that meanings of the events should be connected with the goals of the effects, or it could be used to set up the goals of community festivals. What's more here is also mentioned the establishment of backstage relationships and the management of that relation, as an element connected with the outcomes. Finally yet importantly, the framework also drove to the following reflections: First, the capacity of knowledge creation from the people involved (directly or indirectly) to the festival. Second, the possibility for them to reflect on that knowledge to apply it in different future actions as improve the organization of the festival, the establishment of goals, the political participation for cultural policies, etc. Third, the need to create events knowledge with the active participation of the researched group. Finally, Finding similarities and differences between the meanings of this specific event, contributes for a deeper analysis of the effects of the festival according to the role of people. Even more, when finding similarities of meaning between the actors the results gain validity and the same time the differences of meaning between the actors allow to look for a reflection of the effects of festivals gaining more qualitative knowledge about the singularities of this case study.

5. Research objectives and Questions

This research presents two objectives. The first one is research project is to understand how community events impact on local people: to make meaning of their culture, especially foodways, and enhance the sense of community. The second one is, based on experience a community festival, how can different actors reflect on future actions that contribute to improve a community. Furthermore, this thesis aims to get insights into sociocultural effects of events through the meanings of an event created by different actors of a community. In addition, it is aimed to reflect with the local actors about their community resources and understand the opportunities of progress according to their resources. By doing so the generated knowledge will help to reduce the gap of knowledge in in small-scale events and community events. The questions derived from the literature that festivals are full of celebration feeling and liminality, thus enhancing the impact of festival meaning for people, and reinforce perceptions of community identity creating a positive environment for social relations.

Research questions

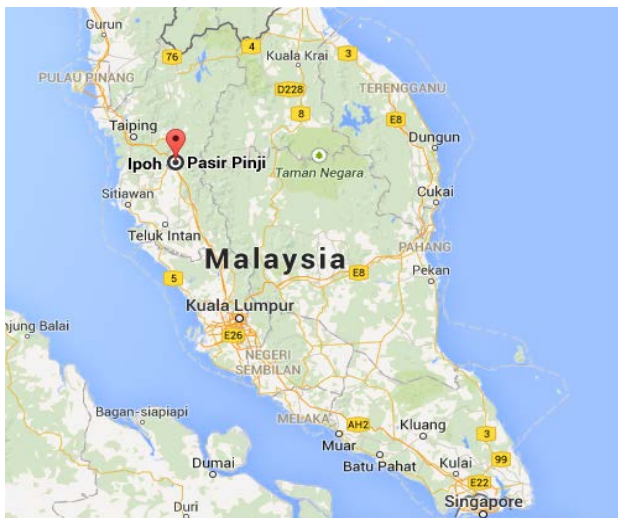
- Research question: according to the meaning constructed by the different actors involved in the festival, what are the contributions of festivals for the improvement of the community?
- How has the festival contributed to the meaning of community building in a community?
 - What are the meanings of the festival for the different actors?
 - How has the festival reinforced the meaning of foodways as a cultural resource in a community?
 - Following, how can different community actors reflect on future actions that contribute to the progress of their community?

6. Methodology

This chapter presents the case study, and explains the methods applied that prioritize the voice of the community actors to get knowledge about the effects of the event. Furthermore, through the participants of this research we learned about the community building and reflected about opportunities for their progress.

6.1. Case study: Pasir Pinji community background

The case study choose is Pasir Pinji and the community festival *Pesta Pinji*. Pasir Pinji [PP] is located in the suburbs of Ipoh, Malaysia. The community is considered still the largest “New village” in the region of Perak, (in Ipoh city) and third in Malaysia. “New villages” are new neighborhoods for Chinese families, they were established in mid-1950 when Malaysia was ruled by British. At that time, Chinese families were separated from their original cities, fenced up in different villages to curb communist aggressions.



Retrieved from googlemaps.com, January 21, 2015

According to Malaysian history, the origin of the New Villages, occurred during the “Malaysian Emergency” (1948-1960) as a results of the military strategy “Briggs Plan”, which looked for eliminate the communist forces in Malaysia (Dugdale-Pointon, 2007). After the II World War, Malaysia (at that time Malaya) was ruled by British. In 1945, the Chinese revolutionary leader Chin Peng, officially retreated to rural areas and formed the MNLA, also known as the Malayan Races Liberation Army (MRLA) with the purpose of liberate Malaysia from the British. MNLA was mainly based on around 500,000 of the 3.12 million ethnic Chinese then living in Malaya. These 500,000 have been referred to as “squatters” and the majority of them were farmers living on the edge of the jungles where the MNLA were based. The fighters were split into 8 regiments spread across the country. Each would then split down further into small groups who would carry out traditional Maoist style guerrilla warfare in the rural areas to keep the element of surprise. In 1949, the British forced respond to the revolutionary forces and resettle these squatters into “New villages”. These villages were newly constructed in most cases, and were surrounded by barbed wire, police posts and floodlit areas, meant to cut the communists off from their source of food, supplies and manpower. 500 new villages were created forcing the communists out of the jungles where the British forces could defeat them more easily (Dugdale-Pointon, 2007). Thus, that is the origin of Pasir Pinji. Many people from Ipoh have family

roots coming from Pasir Pinji (Lee, 2015). Up to 2011, Pinji's population was around 3,000 people. About 97% of the population is Chinese, and the rest are Malay and Indian. Usually, a family has four members. (Li, 2011).

Based on the information issued by the State legislative assembly person of Pasir Pinji, Howard Lee Chuan How (representative of the political party Democratic, action party, DAP), explained that the village's economy since 1960 onwards depends on "cottage industries". Lee (2014) explained that Pasir Pinji was the place to seek artisan confectionery and baked goods, incense and religious paraphernalia, condiments like soya sauce, coffee powder, footwear and even plastic strings. Only a small number of residents have their work based on agriculture, animal farming, poultry farming, fishing, and hotel services. Due to that, Pasir Pinji used "to claim a thriving local economy that was self-sustainable, drawing in expenditure from non-village people, residents from nearby settlements and the city, who brought prosperity to the village" (Lee, 2014). One of the by-products of this prosperity is a vast offering of food hawkers to satiate the large worker groups. Nevertheless, the assembly person has expressed that "families are suffering from a huge deficit of jobs and businesses are moving out as a result of the deteriorating infrastructure, taking workers who use to live and work in Pasir Pinji along with them." For some who were previously relying on cottage industries, simply to "end up into poverty due to a lack of economic activity hence reduced human traffic in PP."

In addition, Lee explained that other social effects have been identified due to the loss of economic activity. For example: the lack of interest in apprenticeships of their foodways and the aging population are an alarming threat combined with the other previous facts mentioned; PP has for the past decade suffer from economic and developmental decline. Also, it was announced that "this reality will only perpetuate further if no significant action is taken." (Lee, 2014). Therefore, Lee in cooperation with his team work (group of volunteers from the political party DAP) organized the first community festival in cooperation with private stakeholders. Honoring Pasir Pinji's reputation of good and famous food stalls among the residents of the area (Li, 2011), the organizers planned the *Pesta Pinji* as a food and entertainment festival and established three goals:

- a) To touch the hearts of the People through local food, history and art;
- b) To re-brand Pasir Pinji, and raise its profile to become a national or even regional destination for artisan food craft;
- c) To stimulate the local economy, through rebuilding local pride for local products and reigniting the passion for local food, especially among the youth.

The aims are related to economic growth, social interaction and cultural pride by celebrating Pinji's culture through a food festival. The guidelines settled to achieve the fest's aims, which are 1) to place the fest in a space where the culture and history of the community is present, 2) to create the Pinji food brand, 3) to promote the festival by social and print media, 4) to target visitors and tourists from all the region of Perak. As consequence, the activities announced were a gastronomic route; a cycling food treasure hunt; local art exhibition; Pinji traditional games performance; a cottage industry forum and demonstration. Not all the activities were performed, the food treasure hunting activity was missing, and instead the activity "food passport" was the only activity used to promote visitors to search for specific restaurant when buying food. By collecting the stamps the visitor will obtain a prize.

Furthermore, Lee (2014) expressed that the community is looking for long-term strategies to increase the families' income, increase job opportunities in the area and enhance sense of community. Therefore, food should be considered as a tool for community progress. Considering food and tourism in this community is consequence of their national context. In Malaysia culinary tourism is one of the national tourism strategies (Malaysian Ministry of Culture, arts and tourism). According to the UNESCO, Malaysian delights are National Intangible Heritage. The UNWTO recognized 400 delights under food heritage, many of those are found in the city of George Town, Malaysia. As a result of some dishes like Nasi Kandar, Laksa Asam, Char Koay Teow, and others have contributed to city branding in the case of George Town; "gastronomic heaven" is used as a plausible market strategy to promote this resource and their local economy (Khoo and Badarulzaman, 2014). It was suggested that the capital city of Ipoh use the concept of the urban gastronomy to brand the city (Khoo and Badarulzaman, 2014). Summarizing, in Ipoh and for other cities of Malaysia food and tourism has become a popular idea for the progress of communities and cities.

According to the Culinary Tourism report (UNWTO, 2012) in 2008, the Spice route between George Town and Malacca were recognized as UNESCO World Heritage Sites. The abundance of aromatic spices in combination with the mass migration of Chinese from Southern China and Indians from Southern India brought an "extraordinary explosion of culinary dishes" (UNWTO, 2012). The Asian evolution of Malaysian cuisine has become a positive attracting for Asian regional tourists (on 2011 it was 89% of the 24.7 million tourists arrivals in Malaysia). One of the highlighted food experiences is the "night food streets", a governmental strategy that promotes street food, which is often regarded as a "celebration of Malaysian local culture and tourist attraction in itself". (UNWTO, 2012). Under this perception of potential economic benefits of Malaysian gastronomy when connected with tourism, the community of Pasir Pinji located close to Ipoh, has hopes that food and culinary tourism in the upcoming future enhance progress of the area. In conclusion due to the current situation of the community of Pasir Pinji, the national context of culinary tourism, *Pesta Pinji* and the community of Pasir Pinji present the scenarios to study community event, foodways, and community progress.

Lastly, yet important, this case study presented one particularity, the political situation. The assemblyperson Lee, mentioned that he belongs to the DAP party of Malaysia, which is the opposition of the national government Barisan Nasional, Umno. It was acknowledge that the political preferences of the people in Malaysia are a limitation for community participation. According to the political leader, the political division in Malaysia depends on the ethnic group and religion. In this case, the DAP in Pasir Pinji represents the Chinese ethnic group and the non-Muslim people. Even though, this context has been taking in account along for this research and the understanding of the community festival.

6.2. Research design

This research uses an interpretative method based on participatory action research [PAR]. The PAR means that a study case of the real-world phenomena in a real-life context is used to explore the socio-cultural effects of staging a festival at a small-scale with the collaboration of the participants of the research. With this approach I regard people as agents rather than objects; with the possibility of analyzing their individual situations and designing their own solutions (Corwall & Jewke, 1995). Therefore, the study brings the possibilities to reflect on the current situation and open the door to describe a desired change of the participants (Corwall & Jewkes, 1995). However, this does not contest academic definitions of development because it is a long-term and non-linear process (Khan & Chovanec, 2010). The methodology is a process of knowledge development involving a continuous

cycle of action and reflection; complementing the intention of sustained improvement and future of the community, when people of a group acquire and maintain control over new information, technical knowledge and skills, relevant outcomes of the research process, they are better equipped to implement self-directed outcomes in order to meet their needs (Selener, 1997).

The reason I used this research design is because it takes a social constructivist perspective holding to the belief that knowledge is socially constructed. Hereafter, humans in interaction with one another co-create their reality from their particular point of view. Furthermore, it allows for an interpretative approach to the investigation and analysis of the meanings of community, foodways, and community resources that are constructed, and get meaning under specific spatial, historical and socio-cultural contexts. Human relation -between researcher and participants- are fundamental for the co-construction of the social effects of a festival (Baldwin, 2012). The validity and reliability of this research are based on the collaborative process of knowledge formation where the different voices create reality, and those participants own that knowledge. The quality of the research is reached by the structure of the cycle form by action, reflection and planning along every phase according to the PAR (Kindom, Pain & Kesby, 2007). Then, acting/reflecting actions were integrated in the process of photo-elicitation widely used in the social science (Rose, 2007). The semi-structured interviews were all recorded and presented printed photos (Boeije, 2010). Additionally, as a researcher, this participatory method raises personal, political and professional challenges that go beyond the bounds of the production of knowledge. Under this method, I challenged the location of power between the researcher and the interviewees, because the power of knowledge is not only in the researcher but is in the local participants. In doing so, contrary to traditional research, I become aware of my catalyst role for change as well as co-learning with other people (Selener; 1997; Baldwin, 2012).

Ideally, the model proposes the involvement of the participants among the different stages (acting, reflecting, and planning) of the cycles (Kindom, Pain & Kesby, 2007). However, when using PAR it's common to find the PAR collaborative model. This means that the researcher designs, initiates and manages the project rather than giving all the control of the process to the local people. That is one of the limitations of this collaborative PAR. However, it provided me several lessons like cooperating with the participants and my position in the eyes of local people. Other limitations that the research faced is the underlying political division between the people of the area; this highly influenced on the participation of interviewees because they related the event to the political party DAP. In addition, language was another barrier; however, to deal it with it, an interpreted collaborated with me in the research field. Nevertheless, I underline that language was a main issue for the research because it reduced the levels of trust between the researcher and the interviewee; and there was a lack of compromise of the interpreter with the project influenced to the quality of the interviews, even for 30% of the interviews, carried in Cantonese, two other people cooperate with me as interpreters. It was experienced that the interviewees and residents of Pasir Pinji were willing to participate and tell their personal experiences and stories, but that information could be obtained easily when you share the language. Moreover, in the area of work, the use of English null and the knowledge of English of the interviewee was not sufficient.

Moreover, time was another constraint because it interfered with the research model that implies high participation and earning trust of the researched, being time consuming. At the same time, it interfered with the outcome. The outcomes did not included all the voices of the community (Khan & Chovanec, 2010; Baldwin, 2012) as it was intended and the most involved group were listened

and will be the main benefit of the results. Nevertheless, in order to overcome the limitations, mainly about participation and involvement of the people, the PAR presents multiple techniques to be used and more important to take into account the continuous (re)adjustment that should be done during the process and the circumstances of the nature of each case study (Baldwin, 2012).

6.3. Data generation

With PAR, I recognize the active role of the researcher with the researched in generating data rather than collecting it as an outsider (Lowes & Prowse, 2001). Through co-participation, the data of this research is generated using methods such as semi-structured interviews and photo elicitation. In this case, the sources of data are the stakeholders involved in the festival; and grouped actors from the community belonging to the food sector, young volunteers of the festival, and residents of Pasir Pinji. I highlight that the pictures became a source of reflection rather than a source of information. I collected the picture previous to and during the festival and also used pictures collected by different spectators of the festival.

The data generation responds to different times along the event's stage. Prior the festival all the interviewees were contacted and interview about the meaning of Pasir Pinji. This was important because only then, I could comprehend the cultural elements that will be showcased during the festival. In addition, due to the different environment for me, as research, and language barriers, I tried to get as much information as possible from the organizers and stakeholders who were more involved on the festival stage. First, I collect general information about the characteristics of the participants; I try to establish an informal relation to enhance confidence and let the participants be sure of the confidentiality of their responses and my objectivity as a researcher in order to avoid associations with the political representatives or the DAP party. High emphasis was given to my non-commitment to any kind of organization or political alignment. The interview phase questions about 1) what is the Pasir Pinji as a community, 2) what is the meaning of their local food for them, 3) what is the meaning of the festival for the actors and finally 4) a reflection on the festival and a look on the improvement the community desires. The detailed interview guide is an appendix of this report.

6.3.1. First Cycle

Following PAR, I developed different cycles, which are composed by three stages, planning, acting and reflecting. The first cycle engages the community from the planning stage of the research. As first stage, I planned my research question according to the literature, thus I act engaging the organizers of the festival. This group is the first resource of information because is the only source involved in the planning and organization of the festival. In order to involve the different voices of the people, I tried to include non-participants of the festival, but this was not feasible, actors who self-excluded expressed different political ideologies, that the political alignment that the event organizers followed. This political situation was one of the main lessons that I could learn when using PAR; and conducting me to re-structure the research according to the local conditions.

1. Acting: After determining the research question, I met the organizers (who were my main source of information at the beginning), and I presented my aims about generating knowledge from the festival for definition of community and progress by the participation, reflection, of people from Pasir Pinji.
2. Reflecting: We reflect on who will benefit from the research thus that provides us the information about who should be involved in this research. The reflection section involved:

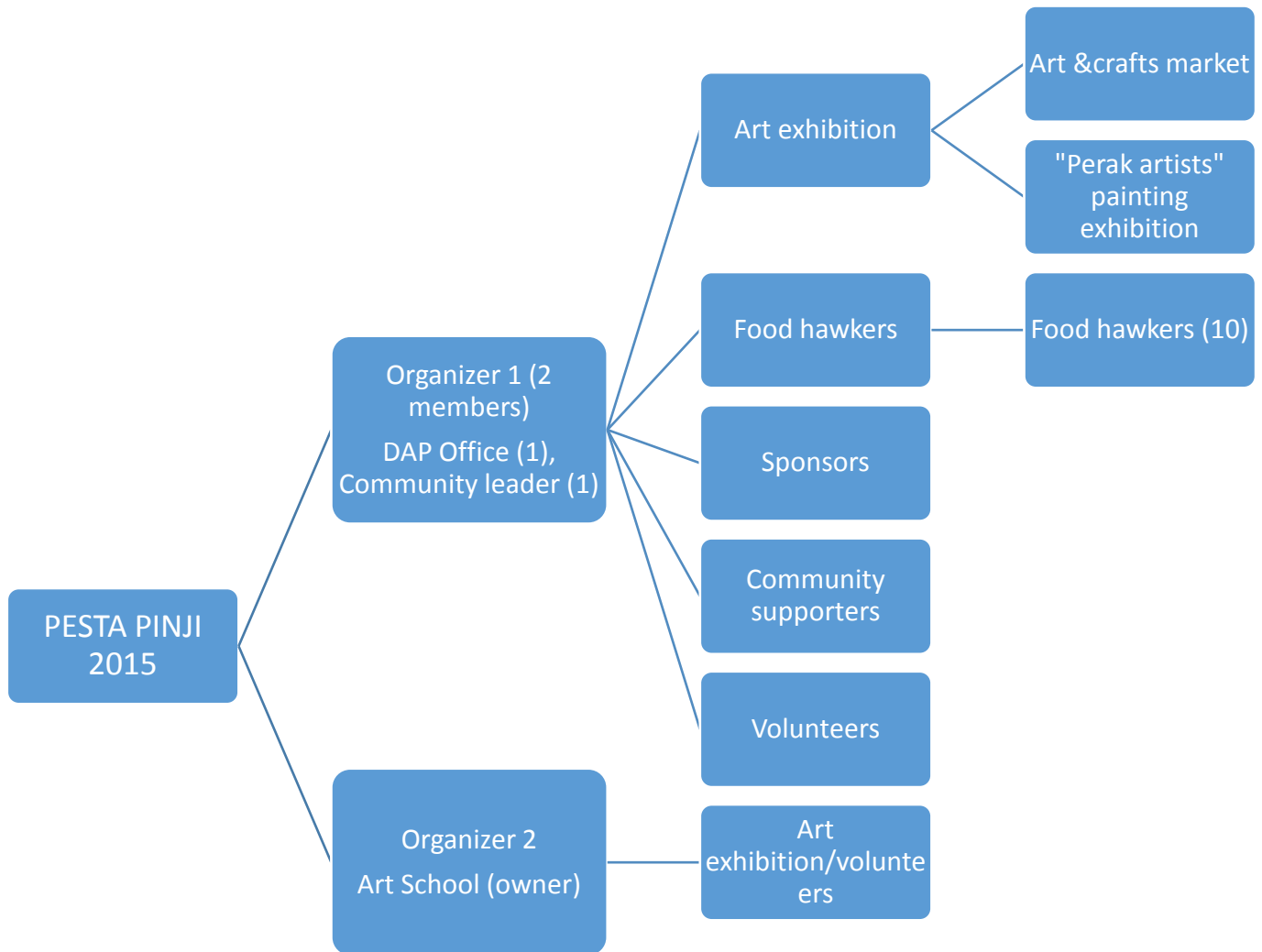
to determine the ways to encourage the participants to reflect and to limit the knowledge that was interesting to obtain from the interviewees. In this phase, we have identified groups of people involved directly and indirectly in the backstage of the festival. The groups are:

- a. Organizers
- b. Sponsors
- c. Festival performers and participants
- d. Pasir Pinji adults residents
- e. Young volunteers of the festival, residents of Ipoh

This phase let me understand how the idea of the festival has started and know who has been in the backstage of staging the festival. I learn that the community festival *Pesta Pinji* could be also looked as a political event. Taking that in account I knew that part of this research will be to listen to the political meanings that the participants and assistants could haven, it meant that there was not only about a food festival; all the voices are significant for the outcomes of the community building.

3. Planning: here we planned the new cycle, thus we work on how to approach the participants, which methods are feasible for data collection and, how to project independence of the research from the organizers.

Figure 3: Stakeholders involved in the Pesta Pinji



6.3.2. Second cycle

The researcher (better understand as WE, the organizers and I) identified the people involved and not-involved in the festival, and plan together the groups of participants that would be involve in this research. To get an interpretation of Pasir Pinji community and the festival, I suggested the use of photographs collection as a method to engage the groups' reflections. Nowadays, pictures are part of the different experience of the people, not only when sight seen but in the everyday. In social research, this element is applied because, they encode enormous amount of information and evoke affect and reflection (Rose, 2007). Pictures are the tools used to interpret and reflect upon the sense of community and culture, the backstage activities of the festival and future improvements to the area according to the people interests. Pictures are relevant in relation to the social relations embedded in the research process itself, and their quality and techniques are not important. The photos were used in individual interviews as a way to get different insights and encourage the participant to talk and reflect about their interpretations; which is not always possible using oral or writing techniques (Knowles and Sweetman, 2004). Pictures were used in the second and fourth cycle.

1. Acting: I introduced myself to the participants (3 organizers, 1 hawker participant and 1 volunteer) involved in the festival. They were selected for being the most active participants in the production of the festival. This was the outcome of the first cycle, and look forward to establish a relationship and call for their active participation in the following process of the research. I presented the research aims and objectives, and the photo-elicitation method considered as data generation.
2. Reflecting: We reflected on the data collection in this phase. It was found that picture before and during the festival is not feasible for participants; therefore, we accorded to approach as follows:
 - a. Ask the participants what Pasir Pinji is for them. It was suggested for the interview to name elements that represent PP for them, in this sense we encourage them to look for places, people, activities and behaviors, which are related to Pasir Pinji. Following, we determine that the researcher will take the pictures about the mentioned elements about Pasir Pinji. The pictures will be done according to the descriptions and elements mentioned by each participant, although it would be ideal that participants take the pictures to reflect on them, this process is adapted according to the feasibility of the data generation in the study area. However, this let us resonate on how to bring the participants to a deeper reflection.
 - b. After taking the pictures, I showed the pictures to the participants. The participants saw the same pictures, all the pictures were exposed on a table, and it was not specific order. They briefly described what the picture meant for them and if they agreed or not. The descriptions were short, but it introduces the participants into a first reflection about their understanding of Pasir Pinji, and its features. Here, I encouraged to reflect on what do participants find as significant for them in Pasir Pinji. This short research process took about 15 minutes.
3. Planning: Planning the second session of pictures of event, pictures during the 1st, 2nd and 3rd of May 2015.

In this process, I learned about the living conditions of my research partners and most important how they felt about participating in this academic process. Most of them could not understand how they may contribute to research, and were skeptical about my research aims and their capacity to contribute. In addition, I became aware of the difficulty for the participants to take pictures and operate with any kind of technology for taking pictures. Taking pictures was problematic for the participants because some didn't have a camera to take it, some did not know how to operate the device, and for others even if they have cameras they found it time consuming, because it was bad timing with the festival coming. Therefore, I assumed that I will participate and be involved in the picture collection more than the interviewees. After reflecting on my role as a photographer, we agreed that the festival in Pasir Pinji was something never experienced by them, neither for me; thus we might share similar understanding of the festival due that I have never been in contact with the local culture and the festival planned cultural presentations and activities. It's important to remark that the decision about who is responsible for taking the pictures, was done after the stage of acting and reflecting along the second cycle. Another possibility explored was to make used of the official pictures from the photographer of the festival, but due to my awareness of the political alignment of the organizers, I decided to not use that material to avoid bias.

6.3.3.Third cycle

1. Acting: According to the elements mentioned as descriptions of Pinji, I proceeded to classify by place, people, activities and behaviors. This guide me to identify which elements of the festival

- I should pay more attention and take pictures of. Later, during the three days of festival, I collected more pictures about Pasir Pinji and what Pasir Pinji showcase was during the festival.
2. Reflecting: Having me as the only source of information for reflection, did not match with the process of participatory research, therefore, one more time, the research participants and me (not only the organizers, but also the painters) we reflected on the best way to engage people to show their understanding of Pasir Pinji during the festival. As a result, we have agreed to involve the pictures taken by the assistants and shared to Pesta Pinji page on social media, Facebook. Additionally, I decide to use the paintings exposed in the festival because there were sketch of Pasir Pinji, thus I photographed the paintings of Pasir Pinji. In summary, the pictures I took, the pictures, the pictures taken by different visitors and the paintings of Pasir Pinji photographed were recruited and treated as a source of data about how Pasir Pinji was showcased in the festival.
 3. Planning: From the pictures taken prior to the festival and those taken along the 3 days of *Pesta Pinji*, There were 110 pictures collected, from those 22 were eliminated because they were blurry and most of them were repeated pictures. Then, I proceeded to print 80 pictures and plan the fourth cycle using them as a source of information for conducting the individual interviews. After printing, I enumerate every picture, by using a code as a reference for people when they use the pictures during the interview, to avoid losing pictures or confusion during the interviews. There was no particular classification.

As continuous reflection of the PAR, I reflected and became aware of including for as many sources of pictures generation as possible to make them be represented in this process of the research. In this cycle there was less participation of the interviewees in the phase of planning. Indeed, here I took the decision about the pictures used as source of representation of the festival. Nevertheless, 98 pictures from multiple sources, were printed. Including pictures taken by the visitors were important for the interviewees, later during the interviews, the participant expressed how they “[I] like that my pictures are here, are they useful for you?” (Art Perak Painters, festival participants).

6.3.4. Fourth cycle

1. Acting: For the individual interviews, I used 2 groups of pictures. One group represented the meaning of Pasir Pinji. Each participant has their group of pictures about PP. Those were the same pictures used in cycle 2. The second group, was about *Pesta Pinji*. The 80 pictures were presented, without specific order, on the table where I was realizing the interviews. Before starting with the interview I ask the participant to feel free to take the pictures, touch them or change the places of the pictures. This encourage them to get closer to the pictures and feel comfortable to use them along the interview. Then, I asked the interviewees to first look at the pictures about Pasir Pinji, then I encourage them to reflect if those meanings were presented during the festival. When the interviewee reflected, they proceeded to check the pictures about the festival. Then they answered if the festival showed what Pasir Pinji is for them. Later, the interviewees looked to the pictures of the *Pesta Pinji* and I proceeded to carry out the interviews using the questionnaire. I worked together on generating data with the interviewees, collaborative we learn what Pasir Pinji means for each person and what *Pesta Pinji* meant for each one. We collaboratively explored the festival experience and reflected how they would like to see in the expected future of Pasir Pinji. All the pictures showed served for this purpose.
2. Reflecting: about the awareness of people about the resources of Pasir Pinji and the used of these for the future of the area. The interviewees were supportive on the reflection of

the resources of PP showcased during the festival. These reflections made the participants resonate on the knowledge gained by the backstage of the festival. Furthermore, the reflections were relevant to encourage the participants to generate ideas about how they see Pasir Pinji in the future and what can be done (according to their current resources) to get there.

3. Planning: To finish the data generation, conclude fieldwork and proceeded to the data analysis.

Reflecting on the interviews, I conclude that data generation was facilitated using photographs. There were positive impacts of this method because participants were open to talk about the pictures, they were open to criticize the pictures. Some felt represented with their pictures. They remembered the festival and easily commented, which moments of the festivals were missing on the pictures and the importance for them. In addition, they served as a reference to describe stories and evoke feelings of the interviewees, also as a material for the participants who didn't had the chance to attend the festival, but were interviewed any way. In most of the cases, this facilitated to talk, to tell me more, about the meaning of things. It had a high impact, breaking the barrier between the researcher (understood as the foreigner and with high level of education) the dialog started being accessible, and they shared the meaning of the pictures in a simpler way. Only 2 of the 16 participants described the pictures, the rest gave them a meaning along the interview. Previous the use of pictures, the interviewees find out hard to express meanings, like, for example, when describing Pasir Pinji. However, I also faced limitations with the method. Three over sixteen participants did not agree with the method. One of the participants expressed that "the pictures do not reflect the venue, and that was the festival (...) this pictures are only about people" (hawker, participant group). Another interviewee expressed that the pictures did not have high quality and the right angles, "these are not good pictures; I cannot easily think about the festival with those pictures" (adult 3). Finally another participants could not follow the exercise of reflecting on pictures, or choosing pictures; it took it long time to process with the pictures and also the interviewee was nervous about it; thus it was easier to have a dialogue with this interviewee. In those cases, I accepted the critics and gave them the options of continuing as a dialogue and only use the pictures when they feel comfortable. These limitations of the photo method are consider as positive feedback because it also evokes information like "here is missing pictures about kids (...)" (participant, hawker); also "no, this is not the picture I mean about [Pasir Pinji], I meant (...)" (participant, hawker) and that helps to gather the information needed, in addition the critics about the pictures quality helps to consider up in the methods for future research.

6.4. Data analysis

When the data was generated and transcribed, I had to interpret the empirical data to explain how people think about their community and the festival experience. The data interpretation is based on the reflexivity of the interviewees rather than my personal descriptions of the images; within a communitarian point of view that helped for the reflexivity of the community members and become the main source of analysis and a source of information. The conceptual framework on community, festivals and culinary tourism is used as a coding guide for the intention of answering the research question, what are the contributions of festivals like that of Pesta Pinji for the improvement of the community? The sub-questions have guided the coding process. As I have mentioned before I'm aware that the creation of meaning is singular but can be generalized when people share a common social environment, thus a common meaning can be created. I critically examined the data testing the theoretical framework. However, this does not attempt to be a generalized or objective

In total, 17 individual interviews were carried out. The interviewees were categorized as organizers (3; age range from 27 to 32 years old) participants (6; age range from 30 to 68 years old; 4 of them were food hawkers owners and 2 represented different art groups involved); adults residents of Pasir Pinji (4; age range from 45 to 78 years old) and young festival volunteers residents from Ipoh (4; age range from 17 years old to 30 years old). The results identified the similarities and differences between the groups of actors mentioned. While there were four interviewees who mentioned they did not assist to the festival; other 13 interviewees affirmed they attended to the festival. Nevertheless, assistants and non-assistants of the festival were considering in the data analysis because they photo-elicitation method engage them to give information about the meanings and the effects of the festival and they knew and were involved in the stage of the festival.

The following, table 2 Data analysis, presents the three areas of the data analysis. The table is structured as follows 1) Analyzing community meaning. Here I intend to understand the construction of Pasir Pinji as a community, the link of this group to foodways and the use of foodways for community building. As a guide for coding, I applied the concept of community – as culture, ethnicity, locality and territoriality. (Cohen, 1985). This research emphasizes on foodways as cultural resource and the relation of this community to their local food, cooking and eating culture. 2) Analyzing the meanings of the festival, the learning about community is applied to understand the effects of the festival for reinforcing the feeling of community. Moreover, as the research emerged during fieldwork, I intend to explore slightly the influence of festivals for the construction of community in terms of relationships, thrust, communication because elements that enhance community action for developing and achieve common goals (Ziakas; 2013; Arcodia& Whitford, 2006). Finally, 3) Reflections about the use of foodways are analyzed as a future strategy for the progress of the community. Here I used the elements of culinary tourism resources found in Ignatov and Smith (2006) to examine the reflection about foodways and tourism activities. As a researcher, my reflection on the festival and community is based on the reflections emerged from the interviewees, and the research notes about the photo-elicitation used for the interviewees. In addition, I analyzed the pictures chosen by the participants giving my descriptions as a compliment to the interpretation of the images that the participants expressed.

Nº	Concept	Category	Elements	Importance
Section 1: Community Building	Community building from culture	Cultural knowledge	ex. History of a place, language, food preparation, leisure games, arts techniques, singing techniques, other different skills.	Symbols that bring sense of belonging to one group and differentiation from other groups.
		Cultural values	ex. Beliefs, religious beliefs, human values, cooperation, trust, respect, value of nature, pride.	
		Cultural behaviors	ex. Celebrations, Dance, ceremonies, ways of people interaction, ways of communication, group association, cooking, selling, consumer behavior.	
	Community Building from ethnicity	Ethnic identity	The engage of ethnic characteristics with history and political interest. It includes knowledge, values and behaviors.	Ethnic as an element of association and differentiation among others.
	Community building from locality and Territoriality	Locality	Values, family roots, friendly people, helpful. Activities, chitchat, foodways, foodsellers tradition. Environment: natural environment	Sense of belonging without specific land limits, created for the interaction between people and the place
		Territory limited	Specific place, a limited territory. Areas of festival: venue, the mural, places and streets of Pasir Pinji, all the neighborhood.	Sense of belonging to a specific area with geographical limits
Section 2: The festival meanings and the effects	Festival meaning	community festival	meanings and identification with the festival created by the actors according to their context, history and experience of the festival	The effects of the festival is influenced by the meaning of the festival created by the actors.
	Effects of the festival and effects on foodways as cultural element	Festival effects	increase visitors, entertainment, celebration of culture, identification, shared ideas amongst community, experience of new activities, learning process, participations, relationships, engagement, obligation, information.	The experience along the stage of a festival look to prioritize interaction between people to bind society together and get community members with shared interest and sense of common good
		Foodways	Smells, sights, landscapes, products, eating practices, farming practices,	Group of practices that creates a sense of belonging and reinforce group identity
Section 3: The future, culinary tourism	Future community improvement for culinary tourism	Food facilities	Building structures, land use, food routes	Categories for the development of food tourism, when a community is self-aware of food as their cultural resource
		Food activities	Food consumption, food touring, food education	
		Food festival	Consumer show, festivals	
		Food organization	Public and private qualification of food, associations, healthy and safety food system	

Table 2 Data analysis

7. Results

This section follows the same structured of table 2, to describe the finding. There are three sections of results: 1) the community of Pasir Pinji, 2) the meaning of the festival and events, and 3) foodways and tourism for community progress. Every section presents the results of the four groups of actors interviewed: organizers, participants, adults' residents of Pasir Pinji and the festival volunteers. Along, the different result' sections, the pictures chosen by the participants are presented. The photographs are the results of applying photo-elicitation and the individual interviews.

7.1. The Festival for the community building effect

As the first part of the results, here is described the elements that give the sense of belonging to Pasir Pinji according to the interviewees. Only then, was possible to identify if the festival reinforced the sense of community. Following the meanings of Pasir Pinji for the four groups of actors are described.

7.1.1. Group 1: The meaning of Pasir Pinji for the organizers

The organizers described Pasir Pinji as a “Chinese New Village” that represented a political situation from decades ago; that implied the separation of Chinese groups from their original cities and located in villages, in the suburbs. According to the, the village has traditional wooden houses and organized one house next to the other and with narrow streets, which facilitated the communication and transportation of the residents. It was mentioned that the sense of place of Pasir Pinji was found in places like the river and its park and in the sightseen of the main street. For them, the traditional celebration and characteristic of this place were the “Nine emperor gods festival” a religious festival during the nine month Chinese calendar, and the traditional food (qualified as “delicious pink baked turtles” (organizer 2 and 3) consumed only during the celebration and offered to the Gods.



Photo 1 to the left: a devotee topping up incense powder to pray to the Legendary Third Prince, in temple Tong, Tien Kong. Photo 2 to the right: hawkers selling turtle buns. Author: Emily, local blogger retrieved from emily2u.com



Photo 3 to the left: Chinese family with close relationship; the author.



Photo 4 to the right: Traditional yard-restaurant “Yong Tau Fu”. Selling food in the yard of the cooker house; the author.

In addition, 2 of the 3 organizers strongly affirmed that Pasir Pinji meant roots and family because someone of their family will be from there; the people of the area were qualified as villagers “who are friendly and like to chitchat.” Another strong point mentioned was that Pasir Pinji means food “all is about food here” like noodles, charcoal bread; moreover, it was highlighted the house restaurants- sellers serve the food in the yard of their house- and the “restaurants” (food court) located under a tree and called “ the big tree foot.”

7.1.2. Group 2: The meaning of Pasir Pinji for the participants



Photo 5 to the left: Traditional wooden house, this is traditional one stage wooden house, with a front yard in PP; the author

The majority of the participants’ group understand Pasir Pinji as their family roots and their childhood “sweet memories” (hawker participant 1, 2, 3, 5). They explained that Pasir Pinji is a small “Chinese New village” since the separation of Chinese groups to different suburbs and regions during the “Malaysian Emergency” period decades ago. For them, the “New village” has specific wooden houses and have one stage as in the picture, 5. The village is for Chinese families, and most of the

families know and help their neighbors and the families around. Pasir Pinji means friendly people who like chitchat; the familiarity between the people provides the sense of a village for them. The most characteristic elements of Pasir Pinji highlighted are the traditional cooking style of Chinese dishes, the food selling tradition – families selling food in front of their homes, hawker around- and the families on the food business over generations.



Photo 6: Traditional home- restaurant, they are the third generation selling food in the yard of their house, the author



Photo 7: Traditional yard-restaurant “Yong Tau Fu”. She is the third generation selling food in the yard of the cooker house, the author.

For this group, food like charcoal bread and chee chong fun (pictures 8 and 9) were mentioned as traditional food important because of their hand made preparation and delightful taste.



Photo 8 to the left: Traditional charcoal bread without preservatives, Ban Guan Fong Bakery in PP; the author.
 Photo 9 to the right: Traditional noodles dish “chee chong fun”, retrieved from: Motormouth,
<http://www.i2kfm.com/>

Moreover, when I asked to describe what is important activities of the community of Pasir Pinji, the majority (5 of 6 interviewees) mentioned the traditional festivals like “Chinese New Year” and “Nine emperor gods festival”, but at the same time expressed that in Pasir Pinji is “only food” and “there is nothing special here” (hawker, 1,2, 3, 5 and 6). They assured “here is only good food, but there is nothing special”



Photo 10 to the left: Nine emperor gods’ festival, festival’s parade around PP, author: Emily, local blogger
 retrieved from emily2u.com

Moreover, the group mentioned as shown in picture 11 as important elements of Pasir Pinji are “our natural environment with trees and the Big foot tree” (hawker, non- participant of the

festival); the river, the park and the trees were mentioned. Finally, 3 of 6 participant of this group perceived that nowadays, Pasir Pinji is changing because “there are new modern houses” (hawker 1) (see picture 12) and they expressed some fear about future changes as losing the traditions of selling foods in the yard of the house.

7.1.3. Group 3: The meaning of Pasir Pinji for the adults residents of Pasir Pinji

The majority of the group of adults (adults’ residents of Pasir Pinji) understand Pasir Pinji as a place of their Chinese family roots, history and sweet childhood memories and a place for retirement of older Chinese people. This is similar than the meaning held by the group of participants. Pasir Pinji is a place that holds traditional Chinese wooden houses, and families speak Cantonese. In addition, they understand Pasir Pinji by their traditional yard-restaurants costumes (pictures 6 and 7); food hawker’s recipes and the Big Foot Tree provide the sense of the “village” (adult, 1, 2 and 3) (see picture 11). Additionally, same as the participants expressed, they strongly affirmed that Pasir Pinji is changing, and now you can see new houses (see picture 12).



Photo 11 to the left: The Big Foot tree, is a food court under many big trees in Pasir Pinji; the author.



Photo 12 to the left: New houses, some modern houses with 2 stages are in found in the streets of Pasir Pinji; the author.

Also, they have recognized that in the area is possible to have Chinese celebrations as Chinese New Year, Nine Gods emperors, lion dance. It was described that in this area the people behavior is understood as friendly and high communication between the residents “[here], you always find someone to chitchat” “... especially if you go to the restaurants (...) and the wet market” (Adult 1, 2 and 3).



Photo 13 to the left: The wet market, the front side of the wet market when is closed; the author



Photo 14 to the left: The wet market, inside of the wet market in the morning; the author

The close relationship between the residents and the families, is one characteristic of the area. It is represented by picture (3). For this group the essence of the place, in terms of infrastructure, currently is the wet market (see pictures 13, 14) the natural environment and big trees around hawker centers (picture 11), but before it also included the river (picture 15), the river used to be the priority for all the leisure activities the residents did years ago; and riding a bike around.



Photo 15 to the left: River Pasir Pinji, the river view; the author

Finally, for the adults, the first thought about Pasir Pinji is “delicious food” from the different groups of Chinese people “... it is not only about Cantonese cuisine, here you find all the different dishes of our Chinese groups. This is what makes it unique.” The group did not mention a specific dish, but they mentioned is “all my favorite food” (adult 1).

7.1.4. Group 4: The meaning of Pasir Pinji for the volunteers

When the group of volunteers reflected on the meaning of Pasir Pinji, they all mentioned it was difficult to say what PP is because they do not live in the area. However, for this group of interviewees, same as for the other groups, Pasir Pinji is a “Chinese New Village” for Chinese families that represent a political situation from decades ago; that implied the separation of Chinese groups and their location outside of the cities. For them did not remain their family roots, not childhood memories, because they did not grow up there. For this group, Pasir Pinji is a small village with traditional (picture 5 and 16) houses, and a yard with trees and fruits or vegetables.



Photo 16 to the left: Traditional wooden house, this is traditional one stage wooden house, with a front yard with fruits in PP; the author

Traditional Chinese celebrations are held as Chinese New Year and Nine Gods Emperor. For the majority of volunteers, the main characteristic of this place is the friendly people “they are used to chitchat with everyone” with “... simple life, not modern or busy in the city” (volunteer 4). Then, they remarked the natural environment and the big trees found in that area, and moreover, they made emphasis that this place meant a village close to the city where you can find “delicious food” (volunteer 1, 2 and 4) based on traditional recipes sold in a traditional way, outside the homes of the cooks, like the pictures (6, 7, and 17) showed.



Photo 17 to the left: Traditional yard-restaurant “Yong Tau Fu”. Selling food in the yard of the cooker house.



Photo 18 to the left: Big Foot tree, most important food court for this group; the author.



Photo 19 to the left: Hawker sweet potatoes, hawker located in the surrounding of the wet market, the couple prepared yam and rice cakes, traditional food for Chinese New Year; the author.

The hawkers at home or in the streets and also in restaurants. For this group, this place is visited for food; only one of the interviewees mentioned they visited the place for food and practice badminton and one other mentioned they go to Pasir Pinji for food and for using the printing companies. The territory they understand as PP is the wet market, the park, the Big foot tree food court (picture 11 and 18) the hawkers around the streets of Pasir Pinji (picture 19), and for the minority, one particularity of this area is the street names, most of the streets have names as Queen, Sultan, Prince or so on; thus that also reflect the history of Malaysia.

7.2. The festival meaning and the effects

Only after understanding what Pasir Pinji is, it was possible to I analyzed which of those community elements were reinforced through the festival helping contributing to community building. In this section was recognized that the meanings of the events revealed personal opinions about the festival like for example the community believes, community values, traditional places, community trust, community relationships. By contrast, few time people associated effects in general terms and less personal insights for example, increase the amount of visitors, and many others. However, all this reflections are considered effects of the festival.

Before presenting the results for each group, it is necessary to understand one general meaning of the event. This events faced a political context. The political image of the principal organizer influenced the people to associate the festival with political interests. The majority of interviewees mentioned “as politicians, they must need to promote themselves”; thus 14 of 17 interviewees expressed that this was not a community event, but it was an event organized by a political party. However, they did identify different meanings of the festival than the political arena that are connected to the community; they also identified different other purposes of the event, and different effects have been pointed out.



Photo 20: Pesta Pinji inauguration, the end of the inauguration ceremony, the picture portraits 3 political leader from Ipoh and the community of Pasir Pinji and some of the DAP volunteers.

7.2.1. Group 1: Organizers

For the group of organizers, the festival meant community interaction, community enthusiasm and community learning. It also was a place to recall the memories of the past by performing traditional games; and a proof of change for the community. The organizers mentioned that it was not mainly about food, indeed they expressed as highlighted points: the art exhibition, the tapir exhibition and the traditional games. Along the process of creating the festival the main aim became: to bring excitement and life to the people through traditional games and art and to make people feel proud of their place. Although the initial idea of the festival was intended to be an economic driver for the area, the group identified that this purpose might be left aside "...it was not only about money" "... the press presented the festival as an opportunity for community pride and culture" (organizer 1). However, they are satisfied with the high amount of people the event attracted because "that help in the recognition of Pasir Pinji" and will keep attracting more people in the future..

For them, the target of this project was the families, those from the community and visitors from Ipoh and the region of Perak. During the festival, they described the high interaction of the families; especially the kids playing with the older people; their main perception about the festival was kids playing. The organizers expressed that the festival involved the venue, and other spots of Pasir Pinji as for example the food hawkers (different location), the mural area and the park (but only for a short photo shooting activity). In terms of location, the focal point of the festival was the venue "... during the festival we forgot about the promotion of the other spots. Most of the activities were happening in the venue" (organizer 1). The venue is now the community culture and sport association,

Persatusam Kebudayaan Dan Fu Joh Seah Ipoh, but it used to be a local theater. The use of the venue intended to make people remember the old cultural activities of this community (see picture 21) “people remembered the old theater; they took pictures of the old ticket buff (...) and talked about the old tradition of how to buy tickets” (organizer 2). It was found that the organizers would like to have more participation of the residents along the preparation of the festival. For the majority of the group (2 of 3 actors) it was not a community festival yet, because there was not high participation of the different actors of the area of Pasir Pinji.



Photo 21 to the left: Traditional theater ticket buff in PP, the buff meaning the old fashion way of acquiring tickets, people just knock on the buff and throw the money; the author.

For the organizers, *Pesta Pinji* celebrated the Chinese culture of this community; it was evidenced with the artist performances (lion dance, the Chinese opera singers, movies) “for the Chinese culture. The lion dance is important because of the meaning of breath of life(...) this dance represented success of the festival” Also, for the minority (1 of 3 members) expressed that food was celebrated because it represents the Chinese family cooking tradition of generations, thus, food is part of the history of this place.



Photo 22 to the left: Lion dance, the dancers are from PP started with the open ceremony of Pesta Pinji, the author

Pinji's food was showcased by the activity "food Pinji passport" where people could collect stamps from the different food hawkers and when collecting all they could get a prize. When reflecting about the relevance of including food in the festival, this group presented two positions, one is that there was not needed to be focus on food because the food is already famous and what was needed is people to come here and consume it, thus the festival brought people who tried the "delicious food in Pasir Pinji"(organizer 1); the other position expressed the importance of including food in the festival because "everybody needs food [and] "it is important in the Malaysian culture" (organizer 2) It demonstrates the history and culture of the different groups of Chinese people that are in Pasir Pinji. The "food demonstrates the different groups of Chinese, [the food names] express their dialects and cooking traditions and taste" (organizer 2) therefore, it "shows part of the Malaysian history" (organizers 1, 2). Even though, when reflected upon, food all the group expressed that food was not the priority showed along the 3 days festival.



Photo 23 to the left: Food passport, retrieved from: Pesta Pinji Facebook page.

Highly important for the group was that the festival meant older people getting connected with their past "people were talking about their sweet memories, when they played the games." The organizers expressed "I was happy" (organizer1) "I feel good" (organizer 2) when people remembered their old traditional games that nowadays disappeared. In addition, the new generation got connected to the old generations by understanding leisure how used to be in the old times in this community. For this group, the festival brought change; for them, this was a step to change the idea of Pasir Pinji "only a place of food [sellers]" (organizers, 1 and 2). It was a proof that something new could happen as for example "bringing artists to this place was new for the residents and the visitors" (organizer 1); "we have the first mural" (organizer 1); and "the tapir is a Malaysian animal, but here people did not know, now it changed" (organizer 2). The Malaysian tapir is a danger spice, the organizers got the idea of including it in the festival as the environmental principle of the festival; and because they considered as a new attractive icon of the festival.

For all of them, there is the impression that this kind of event created "new happy memories" (organizer 2) about Pasir Pinji for all the visitors and the residents. The festival (before and during) was

recognized as a platform of connections like: connection between the residents of the community; and/or between the residents and the visitors from Ipoh, or from other cities of Perak, and with international actors. Also, it meant connections between different generations.



Photo 24: the author, the picture was described as the evidence of the platforms of connection in the local level with the international level because there are 2 researchers from Wageningen University and 1 local volunteer

For this group, the whole process evidenced the need of commitment, cooperation and trust because it was based on volunteer work. The group identified that “compromise” (organizer 2) and “enthusiasm” (organizer 1) for Pasir, Pinji were key elements to develop the event; although the “lack of experience [and] “organization mistakes” (organizer 1), the commitment of people was the driven to stage the event. When reflecting on the relationship created through the event, the organizers explained that new relationships have been created and will last for the purpose of create a new event for 2016 and improve the *Pesta Pinji*. The organizers find as a pitfall of the festival that is not something permanent that continuously can drive visitors.



Photo 25: Committed volunteers, there are some of the volunteers of the festival, most of them are DAP volunteers. They were preparing the materials for the festival activities. Author: n/d. Retrieved from Pesta Pinji Facebook page

These groups expressed they identified with the festival Pesta Pinji because they highly participate in the backstage process and also front-stage of the event. For 8 months since the idea of the event started. What the festival contributed for them was knowledge about the community, they stated that along the preparation of the festival. They encountered artist and food hawkers that shared the history about their food and about their family. For the organizer who did not work in Pasir Pinji before, has become relevant to know the “natural and nice” places of the community like, for example, the park and the river; the traditional Chinese houses; and the good food stalls (at home) “showed how people used to live 50 years ago” Moreover, now there is a new connection with the place and the culture of the area.

In addition to the meanings of the festival, the interviewees explained what they considered were the effects of the festival. There are some similarities between the meaning of the festival and the effects; but both are reported as the theoretical framework proposed to get a wider understanding about the consequences of festivals in this particular community. Firstly, the festival moderately reflected the community meaning of the organizers. From the meaning that this group has about Pasir Pinji (see pictures 1 to 4 and additional descriptions), the festival did not project to the visitors the history of the creation of the village and the history of generations of traditional food sellers. They agreed that food was slightly projected and that elements as temples and the river were not included. There were important community elements that were not represented through the festival, even though the interviewees highlighted that the festival brought other effects to the community. The effect that this group experiences overall was a) a platform of connection and communication between the residents and learning process for residents and spectators. Additionally, the group identified as an effect the gain of knowledge about the history of generation of traditional food sellers along the preparation of the festival “for me what I liked the most during the preparation of the festival, was learning about the families, their stories and how they hold the recipes for generations, [also] I experienced how the food was prepared” (organizer 1).



Photo 26 to the left: Traditional games: slingshot, grandfather and his granddaughter playing, retrieved from Pesta Pinji Facebook

The group identified interaction as one of the effects. Picture 26, 27 were chosen to describe the effects of interaction between different generation, learning the past of Pasir Pinji, acquire new knowledge in arts, especially they see they motivated the inclusion of the community to new activities different than food “Everyone has the chance to be an artist and paint the recycling bags”; furthermore, the aesthetic recognition of the place through the watercolor painting about Pasir Pinji as you can see in the picture 29, “[that is] how we imagine Pasir Pinji, colorful with a traditional street view” (organizer 1).



Photo 27 to the left: Art contest, of the festival involved a contest of the best painting recycling bags, retrieved from Pesta Pinji Facebook



Photo 28: “main entrance of Pasir Pinji around the wet market” (organizer1), watercolor painting about PP nowadays, exhibited in *Pesta Pinji*, the author



Photo 29: Mural Pasir Pinji in Jalan Sultan, this is one part of the mural, here are the hawkers like Indians sweets and snacks and the Hong Kee Mah Chee, , preparing the local noodles under the big trees of PP, the author

In addition, they evidenced permanent effects like remind to people of their place and history through the mural; thus it may continuously contribute to be proud of their place "if they get proud they may change their attitude and work to make this a better place." the organizers highlighted the cooperation and engagement of different actors, especially the political party with the participants, to the event and between each other "the uncles [older residents] were coming [without asking them] to help us to build up many things" (organizer 1) "the group of volunteers [of the political leader] was incredible, they were working hard with enthusiasm, they create the venue" (organizer 2). Other effects identified by the majority (two of three residents) of the organizers was the Pinji Logo "that is Pasir Pinji" because it contains the main elements of Pasir Pinji, the traditional houses, the "big foot tree" and the hawkers, they described it as an element that provided people (residents and non-residents) a mean to identify this place and also to remember that "events are possible in PP" (organizer 1). Lastly, the event helped to increase the amount of visitors in this area and to introduce the Malaysian tapir as a national icon and the relevance of the preservation of the animal. It also provided excitement, and happiness to the people "it [excitement] made them to come over and over, and bringing more family [members]" (organizers 1) during the three-day festival; all these effects according to this specific group.



Photo 30: Logo Pesta Pinji, the logo was made by the group of organizers, according to the image they have about PP, “you see the key elements of PP” (organizer 2). There are the traditional wooden houses, the big tree and they also represent the yard-restaurants.

7.2.2. Group 2: Participants

For the participants, representatives of four food hawkers and 1 art association, the majority described that festival meant a space for: kids to learn the old leisure activities of Pasir Pinji; meeting and reunion the family; meeting the previous and the current villagers, and remember the past leisure activities of Pasir Pinji. Although, some participants (2 in total) who did not attend to the venue, described the festival as a food festival that highlighted the food of Pasir Pinji for the non-villagers visitors; the rest of GP, who assisted, identified the festival as an entertainment event more than an art event.



Photo 31 to the left: Traditional game: hopscotch, the participants described as kids having fun playing the old hopscotch, retrieved from Pesta Pinji Facebook page.

The highlight points expressed were: the traditional games (photo 31 and 33), the art tapir exposition, the traditional Chinese art exhibition (watercolor paints, see picture 28) and the clay sculptures lessons (see picture 37). Some participants who did not identify themselves under the role of participants because they did not attend to the venue. For all the GP, the festival was a specific place: the venue, actual community culture and sports association (see picture 32). Half of them did not identify with the festival because “I did not participate in the festival” (participant 1) ; the other half specified identify because they were involved in the preparation, or they had help spreading the information about *Pesta Pinji* previous to and during the festival.



Photo 32: The venue, community sports center, here people were walking around the venue looking the art craft exposition and the art exposition. Those activities were fixed during the 3 days of the festival.



Photo 33: Traditional games, the exhibitors was teaching kids about table games and he was showing how to make homemade toys like whistle. Most of the interviewees pointed the exhibitor as a highlight of the festival

The festival influence kids to learn about the leisure activities of the older generation (picture 33). For the adults influenced to remember their past “sweet memories” (artists) and stories lived in Pasir Pinji. This group identified that the festival meant the celebration of the Chinese traditional games, dance, singers and art. Same as the organizers this group identified as the target of the festival the families and most important kids from Pasir Pinji, Ipoh and Perak, and they identified that the festival (in the venue) helped to contact “Old Pinji villagers” (participant artist, 4) that used to live there.



Photo 34: “meeting old Pinji villagers at the venue” (adult 2), there are some of the painters of the watercolor painting gathering with old friend from PP.

The majority of the participants, expressed that this festival had as the purpose to win the trust between participant/residents and organizers “This is successful because the resident now can trust that this can be done, people can work together to do more things” (participant hawker 3).

Additionally, the group mentioned this as a political event while one of the interviewees mentioned that it meant “This show that the people elected are doing something for us” (participant hawker 3); the others mentioned the political party look to promote themselves.

When reflecting on the interactions (during and before the festival) the group found that the festival brought curiosity to the people (more specifically the customers) thus they interacted more with the hawkers asking information about the festival or sometimes even about their food and their business.



Photo 35: hawker communicating with clients, the picture represented the hawkers talking with the people about their food and about the festival. Retrieved from Pesta Pinji Facebook page

Moreover, the interviewees of GP mentioned that the festival showed more culture to Pasir Pinji; however, they could not reflect and describe which cultural elements from Pasir Pinji had been exposed, or highlighted through the festival.

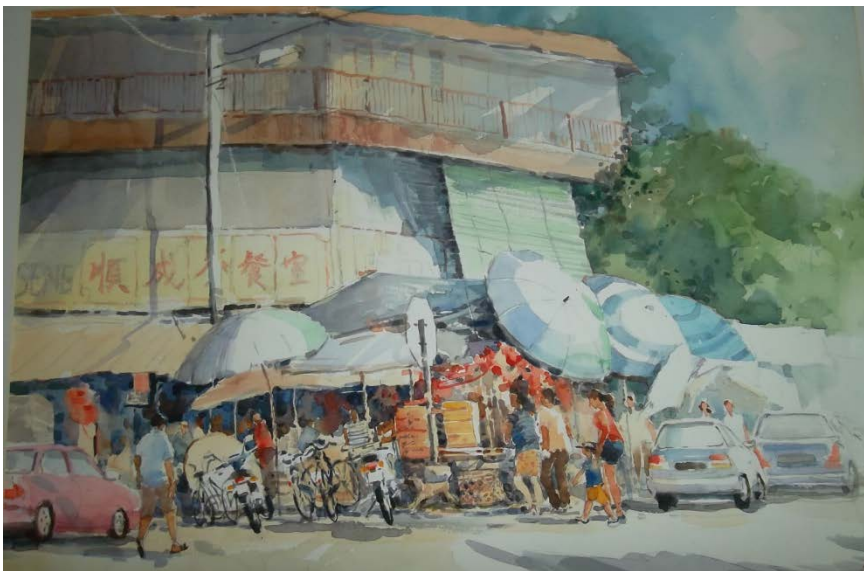
Finally, some interviewees of GP identified that food was part of the festival, but it was not the center or attention “... the festival showed that Pasir Pinji can be more than just food” (food hawker participant, 2); one of the participants did not know that traditional food was part of the festival; two other expressed “well, food was almost not there” (participant hawker1). Three of four hawkers perceived that not all the people tried the food, although they participate with the “Pinji passport” “...some people just came and ask me for the stamp. I give it to them (...) even if they did not buy the food” (food hawker, 3). The people that recognized food as part of the festival, expressed that food was included mostly because people need to consume food “...sure, food was included, well everyone needs to eat (...) and food is delicious in Pasir Pinji”(hawker, 5), and secondly they believe food was included to let people know about it.

For all the group of participants, the festival did not project the meaning they have about Pasir Pinji, even though they perceived that for the people of PP elements as community communication and trusts was reinforced through the festival. From the meaning of Pasir Pinji that the group of participants has, the festival did not present to the public the history of the “New village” and their villagers; but it projected some traditional Chinese activities; It slightly showed the traditional food sellers and somehow through art, and paints showed the natural areas of Pasir Pinji. However,

according to this group, the festival promoted the communication, cooperation and friendly environment, which are important characteristics of what this community is. Moreover, the majority (4 of 6 members) of GP identified as effects of the festival the gain of trust of residents “now we see festivals are possible” (hawker 3, 4, 5 and 6); the acquisition of a logo that identifies the community. For the majority of this group, the logo was chosen as the most important outcome of the festival because, as it was explained before they interpret all the elements of the community in the logo. Then, other outcomes were the revitalized the image of the place for the residents and learn about old traditional games like hopscotch, table games, and arts for the younger generations. They also felt there were “little recognition” (hawker 5) of the place for people outside of the community (4 of 6 interviews). Other effects expressed but less mentioned were: the creation of a village mural, and arts knowledge for all the generations (3 of 6 interviewees).

7.2.3. Group 3: Adults residents in Pasir Pinji

For the group of adults residents of Pasir Pinji, as the audience of the festival, they explained that although the festival was a political event, for them, it meant a space for residents (especially kids and older people) to learn about the past leisure activities of Pasir Pinji and arts; meeting and reunion of family and residents from Pasir Pinji; and a space for entertaining residents. For the adults, the highlighted points were the traditional games, the tapir exposition, the traditional Chinese art exhibition (watercolor paints) and the clay sculptures' activity.



Picture 36: Pasir Pinji restaurants, the painting was described as the common colorful image of PP, it shows the food courts around PP with their curtains and the people and bikes around.



Photo 37: Clay sculptures activities. Kids from simple as volunteers were teaching the visitors how to make and paint clay sculptures. The residents used this picture as example of the interaction between different generations, they also used this pictures to identify new knowledge gained during the festival.

The adults' group understood the festival as the experience of the venue and the entertainment activities (see pictures, 31, 32, 33, 38). The participants slightly identified with the festival, they assured that participating on staging the festival could help to identify themselves with the festival. "I will identify if I help to spread the news to the people, you know chitchat and help" (adult 1) " I think I could help with ideas for the festival" (adult 2).



Photo 38: Entertainment for the residents, here visitors were watching the lion dance, the picture was used as example of crowd of local people together enjoying the festival.

For the residents, the target of the festival were families (mainly kids and older people) from Pasir Pinji and its' surrounding, rather than people from outside this area (like people from Ipoh or the region of Perak as the other groups perceived).



Photo 39: Pinji Family, this picture was used as example of the target of the event, family and kids.

They described that the purpose of this festival was to make “people believe” (adult 2) that events can be held in the area, learn how to make events (for the organizers), to make “beautiful” (adult 1, Pasir Pinji) the area, bring entertainment to the residents, and bring more people (as consumers) for this area. All this group identified that the festival presented Chinese culture like arts and dance but also showcased non-traditional activities like tapir art exhibition “the tapir is Malaysian, but not from Pasir Pinji” (adult 3) (see picture 44); and the clay sculptures “I know that the clay artist does not exist in Pasir Pinji” (adult 1) (see picture 37). For this group of adults, the food was not included in the festival. They commented that food makes them feel to identify with Pasir Pinji. Additionally, the half (2 of the 4 interviewees) explained that the mural “... was not part of the festival, but it is important” (adult 1), because it was part of the process of the festival (see picture 40-42) and “the mural is important because you can see the life-style of Pasir Pinji and also the traditional food and the seller, including the *momak* that now is extinct; and that would last more than the festival” (adult 1).



Photo 40: The mural Pasir Pinji, there is the traditional *momak* selling sweet, this picture was described as one of the traditional hawkkers, the Indians hawkkers selling snacks and sweets. The mural is important because it was the beginning of staging the event.



Photo 41 to the left: The mural of Pasir Pinji, there are the lion dancers of PP.

Photo 42 to the right: Hong Kee Mah Chee, selling the local food under the big trees of PP. The pictures were used to describe, renewed image of Pasir Pinji.

When reflecting about the festival this group of people identified that the organization of the festival brought more interaction and cooperation between the community residents and the political members. They also emphasized that the venue, and the activities increase the level of communication between the people “... we were chitchatting more; the regular days people are on their own, here I encounter people and talk”.



Photo 42: Villagers chitchat, the picture show two villager talking, the pictures was used to explain that villagers were chitchatting more during the festival.

Now, continuing with the meanings of the festival, for the adults, the festival did not project the meaning they hold about Pasir Pinji, the history of this place was not displayed, and the “passport was not enough (...) to show the delicious food of Pasir Pinji” (adult, 3); in addition, the nature of the area was not visible as part of the festival. Even though they perceived that for the people of PP elements as community communication, cooperation and the exposition of the Chinese culture were achieved. Moreover, the festival provided a new community element Pinji Logo, for the residents and visitors, the logo is a mean to identify this place and also to remember the “event and PP” because it contains the main elements of the community “the logo is very nice. It presents Pasir Pinji with the house and the big foot tree (...) it should be maintained every year” “I like this [logo] is very important. The organizer should never change it”.



Photo 43: Logo Pesta Pinji, there are the traditional wooden houses, the big tree and they also represent the yard-restaurants. This is the principal image of Pasir Pinji for the interviewees.

Other effects perceived were the interaction between different generations; the new generation learning about the old-time leisure activities of the community; new knowledge in art for different generations “ the clay sculptures is not a cultural element of Pasir Pinji, [but]during the festival. We learned how to do it; the kids showed us the process” (see picture 37); the adults, also reflected about gaining an aesthetic view of Pasir Pinji (see pictures 28 and 51), “the paintings showed the beautiful side of Pasir Pinji, the main street, the restaurants, the trees and the people together (...) [before] we never had artists here around” (adult 3).

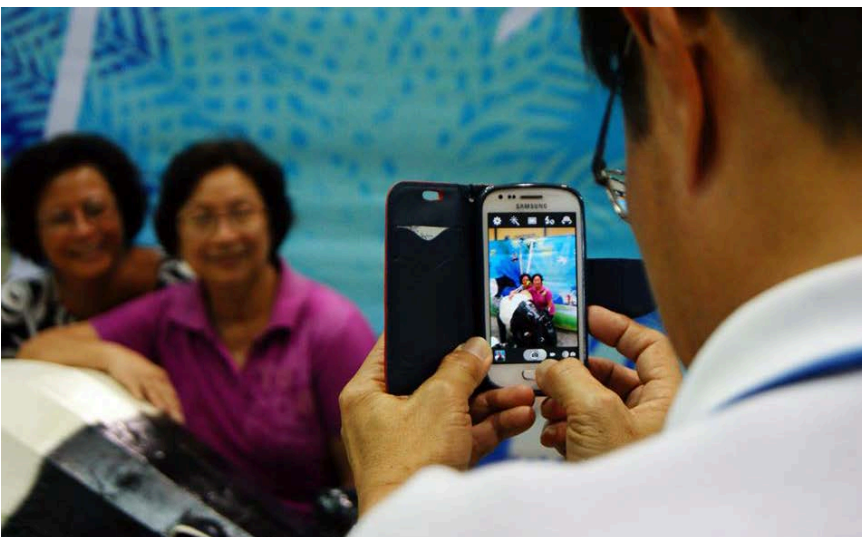


Photo 44: Visitors and tapirs, the picture showed how people were interested with the new attraction. The interviewees identify as an attraction that is not related to Pasir Pinji, but they liked

In addition, the event brought new attractions that are non-common or known in Pasir Pinji like the art tapirs' exhibition "the tapirs are not from Pasir Pinji, but it was an attraction for the visitors; everybody was taking pictures" (adult 2). This group perceived more visitors in the area, but they did not think it helped to gain awareness of this community to people from Ipoh or the region of Perak; nevertheless, the adults considered the festival was a way to introduce the community to people of the surrounding, or the people who moved out from the community. About the feelings this event produced, the adults mentioned, "I was happy (...) I see also people happy around the festival" (adult 2) and also "somehow this [event] brought some entertainment for the people of the area, [thus] you could see people were happy" (adult 3).



Photo 45 to the left: Happy mother and kid, parents enjoying the traditional games, the photo was used as example of happy family. Photo 46 to the right: Happy visitors, visitors used the picture to show kids were happy, and as reference of interaction between different races.

Only one interviewee mentioned the mural as an effect (see picture 29, 42) "the mural brought artist here and we got a mural that shows the traditional hawkers and the people of Pasir Pinji" (adult 1). Another single interviewee reflected that one of the effects was the interaction between kids of different races, and pointed out the picture 46. Lastly, the majority of GA perceived as an effect the promotion of the political party (DAP).

7.2.4. Group 4: Festival volunteers

For the group of young volunteers for *Pesta Pinji*, as volunteers before and during the preparation of the festival, there was not a common understanding of the meaning of the festival, the majority agreed that space for the families residents to have entertainment activities, like dance, singers, arts and crafts traditional of the old Chinese generation; rather than for people from outside the area. For only one of the volunteers expressed that the event meant the performance of the history and essence of Pasir Pinji; the rest did not agree because for them the main cultural element of Pasir Pinji is the food and it was slightly involved in the festival, "it was not really included, I think we missed the goal" (volunteer 2, Pesta Pinji). The group agreed that the festival was a space for learning and teaching the young generation about the leisure activities of the past and also the young generation were teaching the new arts and crafts to the adults. About the purpose of the festival, they expressed the festival attempted to make people know about Pasir Pinji; to get the trust of the residents to believe that "something new" (arts volunteer, simple art) -as events- can be hold in the area; to connect two generations through leisure activities and art; to promote the communication and interaction between the residents. Same as the group of adults, the group identified that the

highlighted point were the traditional games, the tapir exposition, the traditional Chinese art exhibition (watercolor paints) and the clay sculptures activity; only one reported the food as a highlight. For this group the festival location meant the venue and the hawkers.



Photo 46: Traditional games, the exhibitors was teaching kids about table games and he was showing how to make homemade toys like whistle. Most of the interviewees pointed the exhibitor as a highlight of the festival. Same meaning as photo 33.



Photo 47: Traditional game: hopscotch, the participants described as entertainment of the villager, kids having fun playing the old hopscotch, retrieved from Pesta Pinji Facebook page.

The target of the festival was family residents of Pasir Pinji, only one person identified the festival as addressed for non-residents of PP. Not all the volunteers identified with the festival, because they expressed that the main idea of showcase the uniqueness of Pasir Pinji was not showcased. Others felt identified for participate in different phased of the event. This group identified that the festival celebrated the Chinese traditional activities like lion dance, arts and singers, but it also celebrated the inclusion of Malay people in the Chinese areas. “There were a Malay family as art and food expositors in the venue, it shows that Pasir Pinji is not only for Chinese” (art volunteer, simple art).



Photo 48: Only Malaysian-Muslim stall, the stall was selling handicrafts and some Malaysian snacks, interviewees described as Pasir Pinji welcoming other races from Malaysia

In addition non-traditional activities like the tapir and the clay were also celebrated. When reflecting about the festival this group of people identified that the organization of the festival brought more interaction and cooperation between the community residents, participant and the political members. Then emphasized that it brought closer the community and the political leader “... the myth of the politician as an arrogant person was defeated, here the festival makes the people know their representative and interact and understand that this people is doing something for them”. Same as the groups of participants, adults and volunteers they identified this as a festival for the residents made by a political party.

Coming to the meanings of the festival, for the majority of this group (3 of 4) the festival did not project the idea they have about PP, they main element missing was food; “for me I would like to have more food [past part of the festival] in the festival, there was not food in the venue” (volunteer, 4) “well, the passport was a good idea, but it did not include all the food and history of this place” (Volunteer 2). They also reflected that the local people of Pasir Pinji was not evident in the festival, “the painters and the craft market were not people from PP” (volunteer 1, 2, and 4). However, this group identified effects that influenced the community of Pasir Pinji. The majority reflected that people of the area and outside the area “we got together more than usual” (volunteer 1), this was a bridge for new relations “for us new relationships were built previous the festival” (volunteer2); also there was more communication between the residents during the festival “I find them talking about this experience” (volunteer 4), there was interaction between different generations; the new

generation learning about the old time leisure activities of the community; and overall they believed people were “happy with this new entertainment” (volunteer 1) (see picture 46).



Photo 50: Volunteers simple art, the kids were volunteers to present the clay and arts of their art school, simple art school at Ipoh. The picture shows the new relationships, friendship, and volunteer work.

In addition, they reflected that they got an aesthetic understanding of the place though the watercolor paintings of the streets and the Big Foot Tree of Pasir Pinji. “PP is a place to be preserve and is not only a place for retired people. For example the exhibition paintings of PP shows the trees and mixed with shops. That is not common [in Ipoh] is only in PP” (volunteer 1).



Photo 51: “big food tree, chitchat residents” (volunteer 1), it is one of the watercolor painting, this group chose this picture to describe people chitchatting and enjoying the local food, the traditional food court with the natural environment of PP characteristic of PP.

Besides, for half of them, the event makes people – from outside PP- aware of this place, for example “I met the park, I didn’t know about it before, but I saw people taking pictures with the tapirs around the park” (volunteer 2) “we see that we can come here to play badminton” (volunteer 4) also they reflected that the festival showed “[Pasir Pinji] is not a place only for retirement and food, it is also a place for entertainment” (volunteer 1) and it “can be a place for arts” (volunteer 4). Same as the other groups, the volunteers (2 of them) found that the logo (picture 43) was an important effect for the community because it represent PP and “[the logo] is a new element that makes PP different form the other New villages; this makes people feel with PP [Pasir Pinji]” (volunteer 1).

7.3. Reflection on community improvement and culinary tourism

After understanding the cultural resources of Pasir Pinji, here is presented the reflections about the use of the community resources for the progress of the community. The four group of actors reflected about the possibilities to combine foodways, events and tourism as a long-term strategy for the progress of the community

7.3.1. Group 1: Organizers

It was found that food is the first resource they could identify in Pasir Pinji, the organizers affirmed that what should not change in Pasir Pinji is the Chinese history, their authentic recipes, the traditional wooden houses. Then about the resources of Pasir Pinji they reflected their main resource is food and the culture and history around.



Photo 52: to the left: Traditional Pinji Food, the small chicken feet restaurant that participated in the food passport.

Photo 53: The traditional Fish ball noodles, participants of the food passport



Photo 54: to the left: Traditional Pinji charcoal bread, traditional recipe, participant of the festival.

Photo 55: The traditional Big Foot tree juices, the “Big food tree” is a food court they did not participate in the food passport.

As second resource was not a common agreement, the organizers mentioned community events and the political party DAP. Then as third resource was mentioned local NGO (local NGO for orphans and homeless people from Pasir Pinji) and the authentic environment, like the main street view (presented in pictures 28 and 51). Based on these resources organizer 1, reflected that Pasir Pinji “could be a community touristic place” explaining that tourists can come to visit and experience the culture of the community. However, all this group affirmed that it is not a tourism place, and the reality is that in Pasir Pinji “there is no more than food now”.

Thinking about the future of this community, first of all, they determined their needs as PP need is more people to consume in PP and local people proud of their community.



Photo 56: Visitors queued to buy food, the picture is outside one of the food courts of Pasir Pinji during the festival, this picture was used to identify the need of consumers and increase sell.

The progress they would like to see in PP is crowded businesses, more leisure activities for residents and visitors, enhance the local pride, local government investing in the area to improve the area and create an art center and possibly festivals if it becomes something often and not once a year. In addition, one (of three organizers) reflected that food can improve by creating infrastructure to expose the local cuisine, as for example making food workshops, and open kitchen events. Interviewees were challenged to think about - what could Pasir Pinji teach to other people-. Only one of the interviewees gave an answer and affirmed “they could teach history and arts and (...) well, food” (organizer 1).

7.3.2. Group 2: Participants

For GP similar as the organizers they would like to preserve the traditional houses, the food sellers’ traditions, the food recipes, food taste and the big foot tree (the set up and the local food). There principal resources identified in this community were the food (3 of 6), the temples (2 of 6) and two interviewees could not identify resources. In second place they identified food (3 of 6) the wooden houses (2 of 6) and one mentioned the natural environment. In third place was mentioned old soy sauce factory (2 of 6) and the knowledge of traditional games (3 of 6). Based on these resources they reflected about having tourism in the area. All the group affirmed that it is not a tourism area; and most of them, (4 of 6) participants affirmed “it can’t be a tourism place (...) there are no buildings to visit” (participant 4) “this is a residential area, if tourists come there will be more traffic and pollution”

(participant 5). In addition same as the previous group they agreed that in PP is “(...) only food” (participant 2).

This group identified that for the progress of PP they need more consumer in the area, more interaction between the community members and recognition of PP as a place for their good food. Following they expressed they would like to see a PP with crowded businesses, and more young people in the village so they look forward for the progress of the community and a place with a better economic situation; also all of them mentioned they expect more interaction and communication between the villagers. Finally, half of them would like places like the river and the wet market get cleaned up. Then half of the group imagined a place with more food areas mixed with nature and one interviewee expected a shopping mall in PP because “ (...) then there will have more people coming and the business will improve”. Finally, the participants expressed that the knowledge that PP can share is the food recipes but “(...) only for my next generation”(participant 5); furthermore they pointed out that watercolor painting, lion dance and singing can be thought.



Photo 57: Foreign tourist in food hawker, the picture was used to describe that tourist will not go Pasir Pinji because there is no attractions in the area.

7.3.3. Group 3: Adults residents in Pasir Pinji

The adults agreed that what should not change is the food seller tradition and the wet market; but they consider that the market could be cleaned up. For them the main resources of Pasir Pinji are the temples, the food and the people; coming next they find the Big Foot tree is a local resources. Based on this resources they affirmed that PP is not a touristic place, and maybe with some investment in tourism infrastructure could be a touristic place, but for now “is just food here” (adult 1). Additionally, for group of adults, the needs of the community are more consumers in the area, and the recognition of the place from outsiders.



Photo 58: Traditional yard-restaurant selling Ball fish, here the interviewees recognized the hawker seller, they identified as the traditional food and traditional selling, she is the third generation in that business.

The progress they would like to see is more consumers, more leisure spaces for locals, people proud of Pasir Pinji, make the area popular for its food, improve the wet market, cleaned up the river, make people from outside be aware of PP, and increase the safety of the place. This group could not reflect on what Pasir Pinji can share with other people, especially because they said that they know about food but that knowledge is only for their own family.



Photo 59: back Right side of the wet market, the picture shows the infrastructure of the market, this infrastructure should be updated. Although the infrastructure of the wet market, this is a cultural place for the community.

7.3.4. Group 4: Festival volunteers

The last group of actors, the volunteers, found that what this place should maintain is the food recipes and tastes, the seller traditions, the big foot tree and the unique “chitchat” behavior of the villagers. They specified that as “outer” (volunteer 3) of the community; the resources they see there is food and traditional techniques for the preparation of food “they make the noodles handmade and fresh, the taste is unique” (volunteer 1) and the friendly people. They think PP needs to bring more consumers and get popularity for their food and history and improve their local economy, however they do not consider food is “... enough to bring up the economy” (volunteer 2). According to this resources, they consider that now it is not a touristic place but it could be a tourism place if “[it is] rebranded and new activities are created...” (Volunteer 1).



Photo 60: Big Foot tree, the big trees of Pasir Pinji mixed with the food courts and the food hawkers, interviewees choose this as unique resource of PP.

In addition they mentioned that this could be a place for local organic food production “only the traditional houses have a yard and the people of PP usually cultivate vegetables there, this is an opportunity”, the community could be the main area for producing organic vegetables and sell to the surroundings. Therefore, this group see this group progressing with this kind of activities. The future they expect for this area is more consumers all year long and not only during the festivities, more entertainment activities for locals and visitors, people proud of their place and food, an improved clean wet market, maintain the interaction between the villagers to keep the sense of village. Finally, this

group considers that PP can teach local food techniques, the history of the Chinese families in Malaysia, and they can teach the “simple life” (volunteer 4) which was detailed as friendly people not attached to the modern life styles and technologies.

7.4. Additional results

There were additional results that does not belong to one specific group of interviewees, there were unchosen pictures that represented effects of the festival, here pictures are presented and explained how this effects were not considered by the majority of the interviewees.

Only 2 of the 17 interviewees mentioned as effect of the festival the attention of local newspapers from Ipoh like Chinapress, Sin Chew Daily, Nanyang Daily, Kwong Wah Yit Poh and the Oriental Daily, the last one, covered different times some news about staging the festival. The other newspapers, made some notes previous and after the festival. However, probably, this did not called the attention of the residents. This was an effect of the festival that only the organizers took in account and they considered it was one of the most important way of publicity they made about *Pesta Pinji*, besides the social media as Facebook.



Photo 61: Pesta Pinji in, the note explained the preparation of 100 tapirs for the coming festival.

Following it was found that only 2 interviewees mentioned the pictures (62, 63) as not belonging to Pasir Pinji, the other interviewees, did not mentioned the rhinos along the interviewees. Nevertheless, one additional element of the Mural is the rhino. There are several rhinos painted at left side of the mural. The relevance of the animal is because the organized intend to bring the history of Pinji rhino.



Photo 62: Mural, Pinji rhinos, this is the end of the mural, the picture was mentioned as not belonging to the festival or Pasir Pinji for some interviews, while other ignored and not mentioned when they described the Mural.



Photo63: Pinji rhino pet, this image is the possible image for the festival for 2016.

The organizers explained that long time ago, Pasir Pinji was the favorite hunting area because Pinji rhinos were there. For 2016, there rhino could be used as the image of the festival. Nevertheless, for now most of the actors did not identify rhinos with Pasir Pinji. The pictures were used to ask “What is this picture?” (hawker 4) or to affirm that “that is not Pasir Pinji” (hawker 2).

8. Analysis of the results

8.1. The community Pasir Pinji

Meaning about Pasir Pinji created by different actors, let identify Pasir Pinji as a community with specific characteristics, territory and political situation. Based on Cohen (1985) is understood that the feeling of being part of Pasir Pinji is based on: the self-consciousness of ethnicity. Being part of the Chinese ethnic group. In addition this community also means locality, it is identified through direct interaction between families and residents of the area. Finally, the community means territoriality; having a specific place attachment.

First, ethnicity is the main distinction that the actors made about PP, it was explicitly said, "... place for Chinese families" (participant, 1); this, consequently, implied the Chinese culture expressed in terms of behavior, values and beliefs. For example, the celebration of their beliefs in the Chinese New Year and in the Nine Gods Emperor festival; thus those are the main communal interactions that made them feel part of the community; or make this community be recognized by others. In addition to those celebrations, being a Chinese family involved having Chinese knowledge, more specific, having knowledge about Chinese food preparation or consumption. Traditional food was mentioned by all the interviewees as one of the knowledge shared by families from generations; family's heritage is knowledge. In this case, the meaning of food is in concordance to what Timothy and Ron (2013) described as *foodways*. Pinji foodways incorporate culinary smells, ingredients, sights, landscapes, sounds, eating practices and traditional selling practices. There is a sense of identification and differentiation of this group with other groups based on their foodways; and there is high relevance to the selling food's practices. Practices like those of selling food in the yard of the houses or in the hawkers' cars; the hawkers' bikes; the restaurants under the big trees are characteristics that became the boundaries of this community and provide a feeling of belonging to Pasir Pinji. Furthermore, the variety food is understood as the celebration of the existence of this community. Indeed the Pasir Pinji represents multiple cultures; most of these groups are identified by their language and food. This finding validates the understanding of foodways as the connection of the present with the past (Edson, 2004); thus the ethnic knowledge is maintained through the intrinsic connection with foodways (Reynolds, 2003).

Second, the group identity is also provided by interactions between the people. It was regularly mentioned that the different families knew each other over generations, thus they are likely to help each other. It means that values as family union, collectivism, neighbor cooperation, friendship between residents are recognized and practiced by the members of this community, as a result there is a commitment to the group creating a sense of locality. As well, the family union is the essence of the group because they recognize each other for holding their family roots in that community. Third, the people recognize, streets and specific places and overall the location of this ethnic group this is a territory fact understood as a cultural symbol that gives them feeling of belonging. For example, it was mentioned that Pasir Pinji is the closest "New Village" to the city. It means the boundary made; they belong to outside of the city but not too far, so there is common understanding of having an easy contact with the people from Ipoh. This group boundaries are highly valued. For them the area that includes a natural environment with a river, a park, big trees are highly valued as the essence of the place. Last but not least, for the actors are very important the community place where their behavior is cultural expressed and shared with the group (Cohen, 1985), the wet market. The wet market is one place in Pasir Pinji that embodies their culture of chitchat, selling, and buying and have emotional

appeal for the members of the community. The second place that evokes similar meanings is the big foot tree.

Finally, this community presented a self-consciousness of disadvantage (Cohen, 1985), which is reminded and mentioned for the interviewees. There are a common understanding of the community as a place underdeveloped; when described the underdevelopment it was mentioned the old infrastructure, the lack of new infrastructure low incomes and the less job opportunities for the people. This value of the community is a drive to internal changes of behavior looking for social changes of their community; as for example, their interest to participate in the festival *Pesta Pinji*. In conclusion under the under understanding of the elements as ethnicity, foodways, locality and territoriality in the community of Pasir Pinji, the analyses of the results of the festival are addressed to look if the *Pesta* reinforced the culture and community sense of this group.

8.2. The meanings and effects of the festival for the community of Pasir Pinji

Looking at the meaning of the festival created by the group actors, it is possible to analyze, the influence of the meaning to the outcomes of the festival detected by the participants of this research (Getz, 2008). At this point, it is not aimed to look at the relation between the meanings of the festivals and the effects; both meaning and effects reflected by the interviewees are complementary knowledge to understand the effects of small-scale festivals in this community. Moreover, as Getz (2008) mentioned that meanings can also guide us to reflect about the goal and strategies applied in the festival; for this case reflections are drawn about the goals.

Following Delamere (2001) for analyzing the effects of the festival, it was found that organizers, participants, adults and volunteers pointed out the festival as enhancing cultural identity. Enhancing cultural identity was achieved through: the performance of traditional games, the artistic performance of lion dance, Chinese opera and watercolor painting. The four groups agreed that those activities allowed the new generations, teenager and kids, to get the knowledge of the ancient leisure activities of the Chinese villagers of the area. In this sense, the festival brought these cultural elements mentioned as “forgotten” (adult1) by the majority of the families nowadays. At the same time, it was perceived that the festival recalled the memories of the older people. By bringing this knowledge to the present, this social interaction between generations recreate the community knowledge and practices about leisure activities in PP. It is relevant because those cultural activities can be heritage knowledge, which means that the units that must be thought as maintaining their identity during the process of change (Edson, 2004) therefore, the community is perceived. Furthermore, those cultural elements can be used for tourism attraction purposes. A remarkable finding perceived from data is that *Pinji games* recreate the community image by presenting Pasir Pinji as a space for entertainment. The interaction between people generated feelings of having fun and being happy (in a short period of time); those positive feelings can influence their sense of belonging to the community (Ziakas, 2013).

Besides the entertainment image effect, the festival meant a learning encounter. Different knowledge was achieved, like that of learning about planning events (for all actors), learning arts (for residents and visitors); the last learning can be understood as personal outcomes of the festival; there was personal effects of festival. That is relevant because the people could develop new cultural skills (like sculpture, dance and singing) which they can become new forms and collective actions of expressing culture and new opportunities to enhance improvement. Another knowledge was achieved as for example learning about the foodways of the place (for the organizer), learning about the places

of Pasir Pinji (for the organizers and volunteers) and learning about the political leaders. Those outcomes are connected to the identity of the place so for some actors the identity of the place was reinforced, but it depends on the role of the actor played along the festival. For the future, this can be stand out because enhance identity was a goal of the festival and the organizers group.

Indeed, an important lesson from this research (which is also an element from the festival) was creating knowledge about what the community of PP is. The actors reflected on their community and explained that it means foodways, traditional places (river, temples, park, big foot tree, wet market) and friendly community. From this lesson, the community can be empowered to project themselves and enhance their identity. An additional (new) knowledge for the people was the aesthetic recognition of Pasir Pinji through the water painting exhibition. Its main street, the restaurant, the big foot tree, and the people chitchatting enhanced the image of the community; it can influence the members to re-create the image of the community. Creating an image of likely place can contribute to feeling proud of the place they belong to.

The actors identified that the organization of the festival brought more interaction and cooperation between the community residents with the political members. Also, new relationships between the people from outside of Pasir Pinji and the locals were built and intend to be maintained, for example the artists, the organizers and the volunteers, expressed interest to maintain the relationships and plan a new event for next year. From the group of volunteers, it was learned that a new relationship with the place, Pasir Pinji, was established. Therefore, the group of volunteers was engaged, to look after the place to improve the economic circumstances; during the festival preparation and after the festival. Another interaction found among a minority (3 of 17 interviewees) was the interaction between people from different races. For them, it was important that the festival allowed to break race barriers and helped people be together. This finding stresses in festivals social interaction among people which overpass the imposed social boundaries (Ziakas, 2013). Therefore, this could drive to a deeper analysis about the willingness of this community to take as community goal breaking race barriers, achieved towards coming community festival or in other community activities.

It is important to remark that activities like the games and other artistic performances were recognized as Chinese activities that enhance the ethnic group recognition, same as the traditional celebrations of New Year. Nevertheless, were not identified as cultural symbols of Pasir Pinji. This findings highlight the difference between ethnicity and locality, both part of the sense of this Community. When mentioning the cultural symbols of PP, the most common element was foodways. In this sense for the majority of the actors registered that *Pesta Pinji* did not project this cultural symbol in the festival. As Delamere explained (2001), the cost of leaving aside this cultural symbol is the lack of enhance pride through the participation of actors. In this, sense it was found that the hawkers, even when their businesses were involved in the “food passport” activity, unexpectedly, did not felt as participants of the event. They did not reflect pride for the role in the festival. They only consider themselves as a participant, when visiting the venue. Furthermore, there were similar affirmations like “PP can be more than just food” (participant 4) from multiple actors. It could be inferred that the stage of Pesta Pinji had a cost, weaken the community identity, further studies could be developed to understand if that was the case. For now, foodways was not enhanced during the festival. At the same time, that outcome reflects a contradiction to the goals of the festival. The organizers were the only group gain of knowledge about the history of generation of traditional food sellers along the preparation of the festival because of the involvement with the food sellers, thus

there was also a contradiction between the meaning of the food for the organizers and the role that the organizers assigned to food during the festival. This is a lesson to understand that when the reconstruction of social reality of a community is needed, in this case increase the community pride, then the inclusion of need to project the community symbols as main elements of the festival should be taken into account and probably become the priority.

It was recognized the actors were looking at the representation of the community through the festival, the results emphasize that communities looks in festivals a channel to celebrate their culture (Ziakas, 2013). As a result, participants of this research strongly argued that one of the most important effects of the festival was the acquisition of a community logo. The logo embodied the community values and meanings; in it, they found their values for natural environments and the big foot tree, their history as Chinese “new village” in the wooden houses, their traditional seller practices as selling food in the houses or restaurants under the trees. As a result, people defended the logo as a necessary element for coming festivals and to spread around Pasir Pinji. By contrast, with the logo of Pinji Rhino (see pictures 62, 63) the actors did not perceive on this experience. However, the organizers would like to promote it as the local pet, and the goal is to make people know about the history of Pasir Pinji when it used to be rhino area before the British Colony (organizer 1). Nevertheless, other lesson from the *Pesta Pinji* is that symbols which are not part of the cultural knowledge should be re-created or integrated into symbols recognized now by the community members, thus community recognize the icon and use them to reinforce the community identity and members' pride.

In this case was evidenced that to make the villagers identify with the event, people need to be involved in the event. For this case, it was analyzed that the participation of the people could in one hand contribute to share ideas of the community which Delmere et al (2001) mentioned as effects of community festivals. On the other hand, it could reinforce values and behavior authentic from the community members, for example, using the value of “chitchat” as an information system to spread the news of the festival. There was a common understanding that one of the characteristics of the village is that people constantly enjoy to chitchat, and it is part of the routine of young and older people. They value this activity because it brought connection and communication between the community members. The inclusion of residents, participant and non-participants to spread information, is one of the reflections of the adults of Pasir Pinji. Additionally, Ziakas (2013) and Arcodia & Whitford (2006) presented that relationships between people, and the capacity of spreading information are community elements that can be reinforced in events and are beneficial elements because in long term that contributes to a higher benefit like strengthening community friendship, binding social relations and the sense of common good.

In addition, the organizers' group presented meanings of the festival, as the platform of connection between different actors (including political actors) and between the actors and their past leisure activities. Those meanings differ from the initial goals of getting an economic driver to improve the level of incomes of the community members by using food as a cultural element and at the same time enhance the community culture. Therefore, those goals were probably affected and not achieved. Overall, *Pesta Pinji* did not mean a culinary event. According to the majority of the actors, this insight let us to understand that, for some groups as, the group of volunteers got the expectations of delivering a food festival in order to enhance the cultural resources of the community. This meaning makes the invitation to pay more attention on another cost of the festival as a potential sense of failure for some actors. The costs of the event were not reflected by the group of organizers, but it is

an important side to consider when the goals of the event are settled. Similarly other meanings of the festival obtained helped to give attention to the side effects of festivals that the actors did not reflect in the first place. Some of those effects are an unacceptable increase of traffic; the group of participants and adults agreed that is important to have more clients in PP, but they also mentioned that they enjoy the quiet environment free of the congestion and traffic of the city. Finally, it is necessary to pay attention to the possible disagreement increase within the community; it was proof that the event was a space to share new ideas. Nevertheless, some of those new elements were accepted as art and the tapir but some were not. The role of foodways and the communication strategy was not accepted by the majority of the actors presented in this research, thus after this first festival experience, it becomes necessary to deal with the possibility of community disagreement as a cost of the festival (Sharpley and Stone, 2012).

8.3. Progress of Pasir Pinji and Culinary tourism

First, from the reflections obtained has been acknowledged that this community has a contradiction of the meaning of food. They expressed that is their most significant resource, but at the same time they consider that food has the main purpose of nourishing people. There is not a general understanding about food as a system of communication where takes life the political history of PP, the plurality of Chinese groups maintained in PP; the particular local environment, their cooking traditions and their taste. That lack of recognition of foodways was confirmed when the people do not consider this community as a potential tourism destination because the community only has food to offer. In doing so, taking the route of culinary tourism as an alternative of progress for the community looks a step far to achieve in the short term. Coming next is presented what the community, so far imagine about food and tourism. Applying the typology of culinary tourism the progress of food tourism for Pasir Pinji will be analyzed.

Type of culinary resources identified in the community of Pasir Pinji Sources

Actors did not mention

Actors mentioned

FACILITIES	ACTIVITIES	EVENTS	ORGANIZATIONS
Building structures <ul style="list-style-type: none"> ✓ Food processing facilities ✓ Wineries ✓ breweries ✓ Farmers' market: the wet market, but it need to be improved. ✓ Food stores: organic farmers of the area ✓ Food museums ✓ Restaurants: have more restaurants mixed with nature 	Consumption <ul style="list-style-type: none"> ✓ Dining at local restaurants: maintain the local restaurant and selling traditions ✓ Picnic utilization locally-grown produce ✓ Purchasing retail food and beverages ✓ Pick-your own operations 	Consumer show <ul style="list-style-type: none"> ✓ Food and wine shows: no specific details ✓ Cooking equipment. Kitchen shows: open kitchen: create a mixed space of art and food. ✓ Product launches 	Public/ Private <ul style="list-style-type: none"> ✓ Restaurant classification system ✓ Food/ wine classification system ✓ Associations ✓ Healthy and Safety food system
Land use <ul style="list-style-type: none"> ✓ Farms: make use of the land of the local homes for organic food production ✓ Orchards, vineyards ✓ Urban restaurant districts 	Touring <ul style="list-style-type: none"> ✓ Wine regions ✓ Agricultural regions ✓ City food districts 	Festivals <ul style="list-style-type: none"> ✓ Food festivals: food should be a priority in coming festivals ✓ Wine festivals ✓ Harvest festivals 	
Routes <ul style="list-style-type: none"> ✓ Wine routes ✓ Food routes ✓ Gourmet trails 	Education/ Observation <ul style="list-style-type: none"> ✓ Cooking schools ✓ Cooking classes ✓ Wine testing ✓ Visiting wineries ✓ Observation, Chef competitions 		

Table 2 Type of culinary resources identified in the community of Pasir Pinji Sources: Ignatov & Smith (2006); Hornig & Tsai (2011); Henderson et al (2011)

The results show that the actors of this community have not found many ideas about the four categories facilities, activities, events and organization necessities for culinary tourism. However, it does not mean that they are needed all those type of resources to provide culinary tourism. The classification model of Horng and Tsai (2011) is unlikely to adjust to small communities; the model looks applicable for whole region or country. For this case could be better to look at the category that fits better with the culinary resources of Pasir Pinji. Then work on establishing community goals could be possible also looking for the best strategy for the progress of PP. The community has enough history and political changes that are translated in the food and the environment of Pasir Pinji; thus there is a potential to use their food to sell their history and to construct marketable and publicly attractive identities to satisfying the curiosities of the tourists; however, first it means to change their current values about food; thus people do not only need food for nourishment purposed, but international and Malaysian tourists look for food as means to encounter another culture.

One of the pillars of culinary tourism involves a product development strategy by which culinary destinations identify and promote attractions and imagery associated with their cuisine (UNWTO, 2012). Hereafter what is not mentioned is that community pride of their history behind their cuisine is the apriori element for food tourism strategy. The community of Pasir Pinji first needs to create an imaginary of their cuisine that is accepted and shared by the majority of the community, they need of value their cuisine, history and political changes are the essence to then share those stories and imaginaries to their cuisine. Later, it will be necessary to educate consumers informing them about what do they eat. Locals and international consumers should be educated about what are they consuming; the agricultural origin and the social meaning. Commonly literature show that implies a marketing strategy for local producers (whereas are agriculture producers or food preparation) to sell their products directly to consumers them (Horng & Tsai, 2011; Smith and Xiao, 2008; Ignatov & Smith, 2006). Following, facilities and services development are strategies that the actors of this community are looking for, for example, the renovation of the wet market and the recovery of the river, should be taking into account for being cultural elements that enhance community identity and interaction. In conclusion a priority for the development of culinary tourism in the area and the progress of this community is: enhancing community value for foodways, educated consumers about Pasir Pinji foodways; and to make use of infrastructure (that holds community meanings).

9. Conclusions

This thesis aims to offer insights into the ways festivals impact community building and the progress of the communities; toward looking to the meanings created by different actors involved on the stage of events. This topic was inspired by literature on community building, community events and community progress, all of them with a focus on foodways for being a powerful community element that can impact of community building. Furthermore, it is also aimed to reflect with the local actors about their community resources and understand the opportunities of progress according to their resources. To achieve these aims, this research applied PAR as research method, thus the individuals are capable of analyze their individual situations and designing their own ideas of progress and solutions. The following research question was identified: According to the meanings constructed by the different actors involved in the festival, what are the contributions of festivals for community improvement?

In order to answer this question the framework on community by Cohen (1985) was applied to reach the first objective of this research: identify how events contribute to community building. This objective, implied firstly to understand what community is. Yet while all community elements are important to reach the sense of community, foodways is a priority for some communities, the concept of foodways by Timothy and Ron (2013) guided me to understand food as a community-building element. Only when the community is understood, its improvement and progress can be related to external elements as for example events. In this research, the framework on events understanding and creating knowledge about events by Getz (2008) was used to construct knowledge of events effects on communities from the meanings of the different actors created through the events. In addition, it contributed to understand the relevance of studying events as a source of knowledge that can influence local communities to develop strategies for progress and influence on policies for the communities.

The evidence of this study suggest that that Pasir Pinji is a community based on ethnicity, culture, locality and territoriality. The festival outcomes presented some effects on the sense of community. The first element of the community is ethnicity, they are Chinese- Malaysian. They belong to the Malaysian Chinese culture and to the history of the Chinese during the Malaysian Emergency; thus they recognized Pasir Pinji as a Chinese New Village that was the origin of many Chinese families. They are self-consciousness of ethnicity nowadays, implied the identification of elements like the lion dance, the watercolor paintings, the hopscotch, and the Chinese opera in the festival. Through those elements, cultural knowledge of the community was showcased and spread to the new generation. Therefore, cultural knowledge on leisure activities of this community was reinforced. The second element of this community is the sense of locality. In Pasir Pinji it is based on, values as family union, collectivism, neighbor cooperation, "chitchat" communication and friendship between the residents are recognized and practiced by member of the community. During the festival, actors recognized more interaction and cooperation between the community residents and the political members. They also identified more communication "chitchat" between the community members, and with visitors from outside Pasir Pinji. In doing so, the community shared ideas, strengthen community friendship; thus the festival contributed to reinforce community values. Moreover, the sense of locality is highly achieved through foodways. The smells, the taste, the traditional handmade cuisines of the hawkers, the selling traditions of the food (principally yard-restaurants and restaurants under big trees), the ancient family recipes of the hawkers and the family history of the hawkers were elements not outstanding during the festival, the majority of the actors did not identify food as part of the festival. From this finding is inferred, the festival did not contribute to enhance their identity through foodways. Only, some actors get identify with foodways, but it depended on the role of the actors along this process, it was a minority.

Furthermore, the third elements of the community is territoriality. For Pasir Pinji it implies their location outside Ipoh but the closest New Village to get to the city. They identify their territory limits from the structure of the village, the traditional wooden houses, the colorful restaurants, their natural environment with the river and big trees around and the wet market; those characteristics give the sense of community. The festival reinforced the territoriality in some extend. The Logo of the festival was identified as the community logo. The logo (see picture 30, 43) was the element that celebrated the territory characteristics of the place, this evidence points toward the idea of festivals enhancing local pride, community identity and community image. Additionally, the watercolor painting of Pasir

Pinji's landscape, exhibited in the festival, was also recognized as the celebration of the infrastructure of the village. It provided an aesthetic view of the area, hence contributed to exalt the image of the community. Nevertheless, the venue of the festival did not reinforced other characteristics of the place, because it did not present the natural environment that people of the area highly value. In addition, the last element of this community identity was self-consciousness of disadvantage identifying this place as under developed. This dramatic finding let identify that the festival somehow contributed to counteract the feeling of disadvantage through the increase of hope on the improvement of the place. Additionally, it influenced to increase trust between the residents (groups of participants and group of adults) and organizers; and trust of all the actors to festival increased. In sum, this analysis on community festival and its effects allowed to understand the socio-cultural outcomes like enhance of identity, enhance of ethnicity, recreation of the place's image, increase communication and cooperation within a community, through staging a festival.

The second objective of this study is to reflect, with the different actors of the festival, on future actions that contribute to improve the community. Based on the festival experience, the actors were encouraged to reflect on the progress of the community. With the help of a second framework on culinary tourism resources by Ignatov and Smith (2006), the reflections about foodways, events and tourism were connected and analyzed under the focus of culinary tourism. In first place, insights has been gained with regard to the community needs. The community is looking to increase the amount of consumers in the area and also has the need of being recognized for their food and become popular among people of Ipoh. Findings showed that now the community finds events as a chance to improve, but they would prefer to have a long-term strategy that enhance a continuous improvement, instead of one yearly event. In second place, by reflecting on community resources and capacities, it was found that the community do not consider their food as a driver of progress. The community presents a contradictory value of foodways, they consider it is their best resource that they want to share with visitors; but they do not identify foodways can draw to strategies of development. It was analyzed that for sharing the community foodways with the consumers, they should consider educate their consumer, providing them information and linking them to the history of their food and the meaning of the food for them; thus they can transfer their knowledge and not only food as a final product. Other strong reflection was that Pasir Pinji could not be a touristic place because they lack of attractions as buildings or shopping centers. Despite those findings, from the reflections is inferred that the community presents opportunities on culinary facilities like the farmers market, organic food stores, restaurant mixed with nature; the improvement of those facilities could be a strength for a culinary strategy. There are also opportunities in both culinary activities and events, those areas have not been planned or experienced in the community yet. However, the community is able to undertake project in those fields, but they do know all the variety of activities and events that can be carried in terms of culinary tourism. Sharing ideas and promoting creativity could reinforce the recognition of their culinary resources; thus the community could develop, at least one of the areas of resources of culinary tourism, as strategy for their progress. In general, the results would seems to suggest that festival can drive community members and festival actors to reflect on the community needs, the community resources and the future actions for community improvement. Nevertheless, the question of culinary tourism is the long-term strategy for the community has yet to be answered.

Additionally, other effects were found. Effects like: the introduction of new elements for the community, the introduction of new knowledge for the community, the awareness of the lack of

participation from the community actors and the perception of the political promotion of DAP through the event also have an effect on the community. New elements like the Malaysian tapir, the Pinji games and clay lessons, were introducing to the community. The Malaysian tapir provided new knowledge about the danger of extinction that faced the tapirs. Meanwhile, the Pinji games and the clay lessons provided knowledge about leisure activities in the old time. Those elements were accepted for the different actors, although they underlined they were not from Pasir Pinji. The evidence seems to suggest that the festival can influenced to appropriate new identity icons and to develop new cultural skills. .Taking together these results suggest the festival recreated the image of the place, entertainment, was the image of Pasir Pinji during the festival. Moreover, the festival invited actors to reflect about their participation and action during staging the event, thus they would feel identify with it. An implication of this is the possibility that festival can influence the willingness of community members to participate in community activities. Lastly, the majority of the actors perceived the event as a political event rather than a community festival. The repercussions of the political association are not the focus of this research, but, this association could drive to limited community participation or limitation to share ideas between the organizers and other actors of the community, which are opposite goals of community festivals. Nevertheless, this time, the organizers were an opportunity for staging the event, therefore, the different actors created constructive meanings of the festival.

This work has some limitation. Language was a significant barrier, limiting the researcher to encourage reflection of the interviewees, this affects to understand the logics behind some of information obtained in the interviews. Nevertheless, the results confirmed that the use of photo-elicitation and PAR was a successful method to overcome the language constraints and the cultural differences between the researcher and the actors, and enhanced reflection about the community resources and the possibilities of progress. The most important limitation lies on time, the process of using PAR demand on time for reflecting. The process of reflecting, somehow limited the quality of the answer because it implies time and assimilation, and it could be more complex depending on the person. The picture is still incomplete, the lack of time also influenced to conclude the last phase of PAR when the results are shared with the group and reflects on future actions. Furthermore, the findings cannot be representative of the residents' perspective, of the festival, due to the small size of the sample of that group of actors. Despite the limitations, I believe this work can be the basis for new governmental strategies assessing the needs of the community; further studies on post-festival effects of festivals (Organ et al, 2015); and other studies on creative tourism for community development; and it contributes in two areas of knowledge: small-scale event and communities, and in community festivals in Malaysian; thus improving the lack of knowledge of events literature.

REFERENCES

- Allmers, S., & Maennig, W. (2009). Economic impacts of the FIFA soccer world cups in france 1998, germany 2006, and outlook for south africa 2010. *Eastern Economic Journal*, 35(4), 500-519. Retrieved from www.scopus.com
- Arcodia, C., & Whitford, M. (2006). Festival attendance and the development of social capital. *Journal of Convention and Event Tourism*, 8(2), 1-18. Retrieved from www.scopus.com
- Avieli, N. (2005). Roasted pigs and bao dumplings: Festive food and imagined transnational identity in chinese-vietnamese festivals. *Asia Pacific Viewpoint*, 46(3), 281-293. Retrieved from www.scopus.com
- Baldwin, M. (2012). Participatory action research. In M. Gray, J. Midgley, & S. Webb (Eds.), *The SAGE handbook of social work*. (pp. 467-482). London, United Kingdom: SAGE Publications Ltd. Retrieved from https://www.academia.edu/3991129/Participatory_Action_Research
- Boeije, H. (2010). *Analysis in qualitative research*. October (Vol. 9)
- C. Rojek & J. Urry (Eds.) (1997), *Touring cultures: Transformations of travel and Theory*. London, *Routledge*,(155-174). Retrieved from <https://www.academia.edu/>
- Chang, W. (2011). A taste of tourism: Visitors' motivations to attend a food festival. *Event Management*,15(2), 151-161. Retrieved from www.scopus.com
- Chhabra, D., Sills, E., & Cabbage, F. W. (2003). The significance of festivals to rural economies: Estimating the economic impacts of scottish highland games in north carolina. *Journal of Travel Research*, 41(4), 421-427. Retrieved from www.scopus.com
- Chuang, H. -. (2009). The rise of culinary tourism and its transformation of food cultures: The national cuisine of taiwan. *Copenhagen Journal of Asian Studies*, 27(2), 84-108. Retrieved from www.scopus.com
- Cohen, A. (1985). The symbolic construction of community. *Ellis Hoorwood Limited*, Sussex
- Cohen, E. (1988). Authenticity and commoditization in tourism. *Annals of Tourism Research*, 15(3), 371-386. Retrieved from www.scopus.com
- Dugdale-Pointon, T. (26 August 2007), The Malayan Emergency (1947-1960), http://www.historyofwar.org/articles/wars_malaya.html
- Edson, G. (2004). Heritage: Pride or passion, product or service? *International Journal of Heritage Studies*, 10(4), 333-348. Retrieved from www.scopus.com

- Felsenstein, D., & Fleischer, A. (2003). Local festivals and tourism promotion: The role of public assistance and visitor expenditure. *Journal of Travel Research*, 41(4), 385-392. Retrieved from www.scopus.com
- Garnham, B. (2008). Data Generation. In Lisa M. Given (Ed.), *The Sage Encyclopedia of Qualitative Research Methods*. (pp. 193-194). Thousand Oaks, CA: SAGE Publications, Inc. Retrieved from: <http://dx.doi.org/10.4135/9781412963909.n97>
- Getz, D. (2008). Event tourism: Definition, evolution, and research. *Tourism Management*, 29(3), 403-428. Retrieved from www.scopus.com
- Getz, D., O'Neill, M., & Carlsen, J. (2001). Service quality evaluation at events through service mapping. *Journal of Travel Research*, 39(4), 380-390. Retrieved from www.scopus.com
- Hashemi, S. M., & Hosseiniyan, N. (2015). A study of food tourism: The potential for activating business in malaysia. Paper presented at the *Theory and Practice in Hospitality and Tourism Research - Proceedings of the 2nd International Hospitality and Tourism Conference 2014*, 465-469. Retrieved from www.scopus.com
- Henderson, J. C. (2009). Food tourism reviewed. *British Food Journal*, 111(4), 317-326. Retrieved from www.scopus.com
- Henderson, J. C., Yun, O. S., Poon, P., & Biwei, X. (2012). Hawker centres as tourist attractions: The case of singapore. *International Journal of Hospitality Management*, 31(3), 849-855. Retrieved from www.scopus.com
- Hodur, N. M., & Leistriz, F. L. (2007). Estimating the economic impact of event tourism: A review of issues and methods. *Journal of Convention and Event Tourism*, 8(4), 63-79. Retrieved from www.scopus.com
- Hornig, J. -, & Tsai, C. -. S. (2012). Culinary tourism strategic development: An asia-pacific perspective. *International Journal of Tourism Research*, 14(1), 40-55. Retrieved from www.scopus.com
- Ignatius Cahyanto , Lori Pennington-Gray & Brijesh Thapa (2013) Tourist–resident interfaces: using reflexive photography to develop responsible rural tourism in Indonesia, *Journal of Sustainable Tourism*, 21:5, 732-749, DOI: 10.1080/09669582.2012.709860
- Jones, C., & Munday, M. (2004). Evaluating the economic benefits from tourism spending through input-output frameworks: Issues and cases. *Local Economy*, 19(2), 117-133. Retrieved from www.scopus.com
- Kim, N. -, & Chalip, L. (2004). Why travel to the FIFA world cup? effects of motives, background, interest, and constraints. *Tourism Management*, 25(6), 695-707. Retrieved from www.scopus.com
- Kindon S, Pain R and Kesby M (2007) Participatory action research approaches and methods: connecting people, participation and place. Routledge.

- Lee, C. -, & Taylor, T. (2005). Critical reflections on the economic impact assessment of a mega-event: The case of 2002 FIFA world cup. *Tourism Management*, 26(4), 595-603. Retrieved from www.scopus.com
- Lee, C. -, Lee, Y. -, & Lee, B. (2005). Korea's destination image formed by the 2002 world cup. *Annals of Tourism Research*, 32(4), 839-858. Retrieved from www.scopus.com
- Lee, I., & Arcodia, C. (2011). The role of regional food festivals for destination branding. *International Journal of Tourism Research*, 13(4), 355-367. Retrieved from www.scopus.com
- Li, S., & Blake, A. (2009). Estimating olympic-related investment and expenditure. *International Journal of Tourism Research*, 11(4), 337-356. Retrieved from www.scopus.com
- Li, S., Blake, A., & Thomas, R. (2013). Modelling the economic impact of sports events: The case of the beijing olympics. *Economic Modelling*, 30(1), 235-244. Retrieved from www.scopus.com
- Lowes, L., & Prowse, M. A. (2001). Standing outside the interview process? the illusion of objectivity in phenomenological data generation. *International Journal of Nursing Studies*, 38(4), 471-480. Retrieved from www.scopus.com
- MacDonald, S. (2012). A people Story: Heritage, Identity and Audenticity. In C. Rojek & J. Urry (Eds.), *Touring cultures: Transformations of travel and Theory*. London, *Rouledge*, (155-174).
- Ministry of Culture, arts and tourism Malaysia (2015), retrieved from <http://www.tourism.gov.my/en/nl> on March 1st, 2015.
- Nuraisyah, M. Y., Mohd. Zahari, M. S., Inoormaziah, A., & Zulhan, O. (2012). Are gastronomic products important to malaysian tour operators? Paper presented at the *Current Issues in Hospitality and Tourism Research and Innovations - Proceedings of the International Hospitality and Tourism Conference, IHTC 2012*, 383-387. Retrieved from www.scopus.com
- Organ, K., Koenig-Lewis, N., Palmer, A., & Probert, J. (2015). Festivals as agents for behaviour change: A study of food festival engagement and subsequent food choices. *Tourism Management*, 48, 84-99. Retrieved from www.scopus.com
- Pages, J., & Connell, J. (2012). *The Routledge Handbook of events* (eds), *Rouledge*, 1-15. Electronic book retrieved from <https://books.google.com.ec>
- Park, K. -, Reisinger, Y., & Kang, H. -. (2008). Visitors' motivation for attending the south beach wine and food festival, miami beach, florida. *Journal of Travel and Tourism Marketing*, 25(2), 161-181. Retrieved from www.scopus.com
- Picard, M. (2008). Balinese identity as tourist attraction: From 'cultural tourism' (pariwisata budaya) to 'bali erect' (ajeg bali). *Tourist Studies*, 8(2), 155-173. Retrieved from www.scopus.com

- Prezenza, A., Del Chiappa, G. (2013), Entrepreneurial strategies in leveraging food as a tourist resource: a cross-regional analysis in Italy, *Journal of Heritage tourism*, 8:2-3, 182-192, Retrieved from www.scopus.com
- Santich, B. (2004). The study of gastronomy and its relevance to hospitality education and training. *International Journal of Hospitality Management*, 23(1), 15-24. Retrieved from www.scopus.com
- Selener, D. (1997), Participatory action research and social change, *Library Catalogue*, Ithaca, US: Cornell University.
- Shuib, A., Edman, S., & Yaakub, F. (2013). Direct expenditure effects of the rainforest world music festival 2009 in santubong, sarawak. *International Journal of Business and Society*, 14(2), 287-298. Retrieved from www.scopus.com
- Stokes, R. (2008). Tourism strategy making: Insights to the events tourism domain. *Tourism Management*, 29(2), 252-262. Retrieved from www.scopus.com
- Strokes, R. (2004). A framework for the analysis of events tourism knowledge networks In: Cooper, Chris (Editor). CAUTHE 2004: Creating Tourism Knowledge. Brisbane, Qld.: Common Ground Publishing, 2004: 761-773; retrieved from <http://www.rmitpublishing.com.au>
- Teigland, J. (1999). Mega-events and impacts on tourism; the predictions and realities of the lillehammer olympics. *Impact Assessment and Project Appraisal*, 17(4), 305-317. Retrieved from www.scopus.com
- Timothy, D., Ron, S. (2013). Understanding heritage cuisine and tourism: identity, image, authenticity and change, *Journal of Heritage tourism*, 8:2-3, 99-104. Retrieved from www.scopus.com
- Tohmo, T. (2005). Economic impacts of cultural events on local economies: An input-output analysis of the kaustinen folk music festival. *Tourism Economics*, 11(3), 431-451. Retrieved from www.scopus.com
- United Nations World Travel Organization (2012) Global report on food tourism, Volume 4, retrieved from http://dtxtg4w60xqpw.cloudfront.net/sites/all/files/pdf/global_report_on_food_tourism.pdf
- Van Westering, J. (1999). Heritage and gastronomy: The pursuits of the 'new tourist'. *International Journal of Heritage Studies*, 5(2), 75-81. Retrieved from www.scopus.com
- Wan, Y. K. P., & Chan, S. H. J. (2013). Factors that affect the levels of tourists' satisfaction and loyalty towards food festivals: A case study of macau. *International Journal of Tourism Research*, 15(3), 226-240. Retrieved from www.scopus.com
- Ziakas, V. (2013). Fostering the social utility of events: An integrative framework for the strategic use of events in community development. *Current Issues in Tourism*, Retrieved from www.scopus.com

Ziakas, V., & Costa, C. A. (2011). The use of an event portfolio in regional community and tourism development: Creating synergy between sport and cultural events. *Journal of Sport and Tourism*, 16(2), 149-175. Retrieved from www.scopus.com

Appendix

Questionnaire A

1. Could you tell me what is for you Pasir Pinji?
 - a. If you think about Pasir Pinji which are the most important people, place, activities, relationships or other elements that represents Pasir Pinji?
 - b. Could you name your favorite people, place or activity of Pasir Pinji?
 - c. If you think about Pasir Pinji, do you think about food?

Questionnaire B (photo-elicitation)

2. Do you think that your meaning of Pasir Pinji (and showed in the pictures, according to your descriptions) was reflected in the festival?
3. Do you consider most of the people will consider the same way PP?
4. Could you chose for each of you what you think is the most important picture of PP?
5. Is there any picture you consider do not belong to PP?
6. What element of Pasir Pinji do you think was highlited during the festival?
7. Do you think the festival was similar to what PP is every day?
8. Could you mention something that was missing in the festival but is important for you?
9. Could all of you chose 5 pictures that represents for you the effects of the festival for PP?
10. Did you perceive interaction or more interaction between the people because of the festival?
11. What would you change from the festival?
12. Which pictures will all of you chose to describe PP the coming years?
13. Is there something missing in the future of PP?
14. Could you find in this pictures the most important resource of PP?
15. Is this resource useful for PP? What could be improved using this resource?
16. What would you never ever change from PP?
17. What do you think about the 3 best pics that won the picture contests? Is that PP also for you?

Questioner for organizers

1. Could you please summarize how does the festival idea start?
2. How it was made possible to carry the project?
3. What do you think is showcase in the festival? Why?
4. What is not showcase in the festival? What is according to you missing?
5. What do you think about food being part of the fest?
6. What is the meaning of the festival for you?
7. What is the meaning of the festival for the group of organizers? What is the meaning for the residents of PP?

8. Are you connected to the festival? Do you feel identify with the fest? If not, what could make you feel identify in the festival?
9. What do you consider is the main purpose of the festival?
10. How could you describe the relationships between the participants of the event? and between the organizer and the participants?
11. How strong is the relationship between the organizers and the participants?
12. Has there be new people that you start interacting for the production of the festival? Do you consider that interaction important ?
13. What do you like the most about the preparation of the festival? What do you like less?
14. How are the information about the preparation of the festival communicated? How often you have news about it? Who is commonly spreading the information?
15. Do you consider you have participate in the decision-making of the festival? Did you like to participate? Or you prefer not to participate?
16. How do you see the future of this new relationships and connections between the people?
17. Do you think that would change if the festivals is not running again?
18. Which would be other action that could be taken with the same organization?
19. Could you share your ideas about future actions or goals for this organized group after the festival?
20. Have you think about changing or improving something of this festival?