

Marketing Communication at the "Bambuco Festival in San Juan and San Pedro"

Comunicação Mercadológica no "Festival del Bambuco en San Juan y San Pedro"

Comunicación de Mercadeo en el "Festival del Bambuco en San Juan y San Pedro"

Ana Paula Almeida Miranda¹

Pontifícia Universidade Católica do Rio Grande do Sul
Brasil

paulamiranda.comunicacao@gmail.com

Beatriz Corrêa Pires Dornelles²

Pontifícia Universidade Católica do Rio Grande do Sul
Brasil

biacpd@pucrs.br

Abstract: This study investigates commercial advantages in organizations that adapt their identity to local culture in folk festivals in Amazonian countries, focusing on the Festival del Bambuco en San Juan y San Pedro, Colombia. Based on the theories of Martín-Barbero (1997), García Canclini (1995) and Lindstrom (2016), it examines the assimilation of cultural symbols in the event. The aim is to contribute to the understanding of consumption based on cultural heritages. It is a case study with product analysis and interviews, applying emotional intelligence (Goleman, 2019) to understand consumers. Supported by Luiz Beltrão (2014), as cited in Gushiken (2011), José Marques de Melo (2008), and others, linked to the theory of Folk Communication.

¹Ana Paula Almeida Miranda, membro sócia da REDE FOLKCOM. vice-coordenadora do Grupo de Pesquisa - GP Pensamento Comunicacional e Cultural Latino-Americano da Sociedade Brasileira de Estudos Interdisciplinares da Comunicação (Intercom). Jornalista e Publicitária. Mestre em Comunicação (Universidade Católica de Brasília - UCB). Doutoranda em Comunicação - Pontifícia Universidade Católica do Rio Grande do Sul (PUCRS), Escola de Comunicação, Artes e Design – FAMECOS. Endereço: Av. Ipiranga, 6681 - Partenon, Porto Alegre - RS, 90619-900, Brasil. E-mail: paulamiranda.comunicacao@gmail.com ORCID 0000-0002-0302-1304. Bolsista Projeto de Pesquisa (Chamada CNPq Nº 26/2021) "O trabalho do Jornalista na Amazônia Internacional: estudo da Comunicação em arranjos alternativos para o desenvolvimento regional e ambiental".

²Orientadora: Beatriz Corrêa Pires Dornelles biacpd@pucrs.br Pontifícia Universidade Católica do Rio Grande do Sul (PUCRS), Porto Alegre – Brasil. Rede Folkcomunicação– Brasil.

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Resumo: Este estudo investiga vantagens comerciais em organizações que adaptam sua identidade à cultura local em festivais folclóricos em países amazônicos, focando no Festival del Bambuco en San Juan y San Pedro, Colômbia. Baseado nas teorias de Martín-Barbero (1997), García Canclini (1995) e Lindstrom (2016), examina a assimilação de símbolos culturais no evento. O objetivo é contribuir para a compreensão do consumo baseado em heranças culturais. Trata-se de um estudo de caso com análise de produtos e entrevistas, aplicando inteligência emocional (Goleman, 2019) para entender os consumidores. Sustentado por Luiz Beltrão (2014), como citado em Gushiken (2011), José Marques de Melo (2008), e outros, vinculados à teoria da Folkcomunicação.

Palavras-chaves:

Folkcomunicação, Comunicação Mercadológica, Inteligência Emocional no trabalho, Amazônia Internacional

Resumen: Este estudio investiga las ventajas comerciales de las organizaciones que adaptan su identidad a la cultura local en festivales folclóricos de países amazónicos, centrándose en el Festival del Bambuco en San Juan y San Pedro, Colombia. Basándose en las teorías de Martín-Barbero (1997), García Canclini (1995) y Lindstrom (2016), examina la asimilación de símbolos culturales en el evento. El objetivo es contribuir a la comprensión del consumo basado en herencias culturales. Se trata de un estudio de caso con análisis de productos y entrevistas, aplicando la inteligencia emocional (Goleman, 2019) para comprender a los consumidores. Apoyado en Luiz Beltrão (2014), según citado en Gushiken (2011), José Marques de Melo (2008), y otros, vinculados a la teoría de la Folkcomunicación.

Palabras clave:

Folkcomunicación, Comunicación de Marketing, Inteligencia Emocional en el trabajo, Amazonía Internacional

1. Introduction

This study scrutinizes how business support in folk festivals in Amazonian countries can boost the local and regional economy. This analysis evaluates the history of the *Festival Folclórico, Reinado Nacional del Bambuco y Muestra Internacional del Folclor*³, which takes place annually in Neiva, capital of the State of Huila, in Colombia, its evolution over time and its current significance in the context of socioeconomic growth and cultural in the region.

The main objective is to understand how contributing to local festivals, especially in countries with an Amazonian context, can contribute to economic growth and cultural promotion, giving a fundamental role to companies as supporters of these events. To this end, a historical and documentary survey, interviews, and empirical analysis of how local culture and communication can interact to enhance this growth were carried out.

Furthermore, it investigates how the preservation and promotion of local culture can be an effective instrument for economic development, positively impacting the country as a whole. Likewise, it explores how business support can guarantee these cultural manifestations' sustainability, contribute to economic growth, and obtain commercial advantages (sales and/or market positioning).

Ultimately, the aim is to demonstrate how cultural investment can translate into an economic benefit, creating a virtuous cultural development and preservation circle. The hypothesis is presented from a peculiar approach: the marketing communication strategies used by brands in Neiva, Colombia, during the festival determine the consumption of products, goods, and services.

The study, which is still in the analysis phase, must be presented in four stages. The first features a detailed analysis of the Bambuco Festival in São João and São Pedro, providing a theoretical tour of its history, cultural evolution, and the significance of its manifestations. Presenting the transformation of Bambuco's musical rhythm in relation to the celebration and how business support in this event reinforces traditions and local cultural identity and boosts the

³ Within the scope of this study, the *Festival Folclórico, Reinado Nacional del Bambuco y Muestra Internacional del Folclor*, can also be referred to as Festival del Bambuco in San Juan y San Pedro, which is how it is commercially known in Colombia. Both names are used to refer to the same festival, which is an important celebration of folk culture in the Andean region, south of that country. The use of the alternative term allows for a broader and more comprehensive understanding of the event, including both its folkloric character and the reference to the patron saints, Saint John and Saint Peter. In Portuguese, Bambuco Festival in São João and São Pedro.

economy through tourism and commerce. It highlighted the official activities during the Festival del Bambuco in San Juan y San Pedro, highlighting how these activities preserve the essence of belonging to a broader community.

Secondly, we present the opportunities and challenges of the intersection of traditions in marketing communication at the festival. In this stage, based on the conjectures of the Folkcommunication theory, we will analyze how popular culture helps keep local cultural identity alive and transmit ancestral values and knowledge between generations. We discuss how local media and other channels publicize and promote the event, influencing the public's perception and appreciation of popular culture. This section also explores the impact of consuming products and services that value local and/or regional cultural heritage on the region's economy and development.

In a third moment, we corroborate the importance of integrating cultural symbols into companies' marketing and production strategies. Furthermore, in this stage, we discuss how crafts, more than a manifestation of local culture, tourism, and commerce, foster opportunities to generate employment and income in the region. Finally, we examine how the Bambuco Festival in San Juan and San Pedro can contribute to a more equitable distribution of Colombia's cultural wealth to improve the quality of life, especially for residents of that country's Andean and Amazon regions.

2. Folk Festivals Characterization and Evolution: Case of the *Festival del Bambuco em San Juan y San Pedro*

Folk festivals in Amazonian countries represent a cultural manifestation that not only strengthens a community's identity but also connects it more deeply with its traditions. During the period of the Bambuco Festival in San Juan and San Pedro in 2023, it was found that organizations that decide to join these festive events can obtain significant commercial advantages (Urdaneta, 2001).

According to Devesa et al. (2012), folk festivals are one of the most significant representatives of cultural heritage and have experienced a dynamic evolution in the current cultural panorama. Its presence has increased considerably in recent years, with several artistic events occurring in different cities worldwide.

Currently, folk festivals not only perform their traditional function of presenting, promoting, and preserving the culture of a society, but they also stand out for their ability to generate wealth in host cities, contribute to the diversification of tourist products, and improve the image of the place. With a cultural, economic, and tourist component, festivals have experienced a notable expansion in recent years, attracting increasing attention from the scientific community.

The relationship between folk festivals and the place of their celebration is crucial. On the one hand, they are conditioned by the territory, history, and communities. On the other hand, they generate repercussions and impacts in the places where they are celebrated and organized. Festivals have proven to be an essential resource for cities and regions, acting as a tourist attraction and improving visitor satisfaction, which helps to develop the place's tourist profile and cultural image. Furthermore, as complex cultural assets, they provide unique cultural opportunities for audiences, whether local or foreign, innovative and avant-garde, and complement fixed cultural infrastructures (Devesa Fernández, 2019).

Thus, the Reinado Nacional do Bambuco Folk Festival is a cultural icon in the heart of Colombia, in the department of Huila (El 62 Festival Del Bambuco..., 2023). The city of Neiva, known and recognized as the Bambuco capital of America, with a population of 367,400 inhabitants, according to DANE projections for 2021, is the host of this vibrant event. Located in the Magdalena River valley, south of Colombia (León Jaramillo, 2021), Neiva is where tradition and many ecosystems meet.

Neiva, the capital of the State of Huila in Colombia, was founded by Juan Cabrera in 1539 and has undergone several changes in terminology and status over the centuries. In 1612, Neiva was finally elevated to the city category, consolidating its importance in the history of the Huila region (Ríos Osorio, 2017).

According to Ríos Osorio (2017), erudite culture was scarce during the centuries of the Colony in Neiva due to the predominance of a mestizo popular culture formed from elements brought by the Spanish, contributions from indigenous communities, and characteristics of African culture. Although the exact origin of Bambuco music and dance is still uncertain, there are indications that it may have emerged in the territory of the former province of Neiva.

The National Bambuco festival began in honor of Saint John the Baptist, a saint from ancient Christian Europe, taken to America by the Spanish. In 1790, the ruler of this region, Don

Lucas de Herazo, organized the celebration as an act of submission to the Spanish Monarch. It was a party that lasted ten days in June, with a sequence of events scheduled with the participation of the community (Gobernación del Huila, 2013).

All the people of the region participated, each under the direction of their respective parish. The tradition extended to the point that São João became a rural festival and São Pedro an urban festival, but both were united by several days of joyful festivities. Historically, the celebrations lasted eight days, each dedicated to a saint: 24 Jun to Saint John, 25 to Saint Eloy, 26 to Saint Eloicito, 27 to Saint Churumbelo, 29 to Saint Peter, 30 to Saint Paul, and 01 Jul to São Pablito, São Churumbelo and São Churumbelito (Gobernación del Huila, 2013).

Therefore, the festivities of São João and São Pedro, which are part of the Bambuco Festival, were introduced by the Spanish, mixed with aboriginal⁴ culture, and became the maximum expression of popular culture in the ancient province of Neiva, which was later divided between the current states of Huila and Tolima. The cultural awakening in the 20th century was driven by the creation of the Huilense Academy of History and the establishment of the Departmental Press. From the 1960s onwards, Neiva experienced a fascinating cultural and intellectual creation phenomenon in several areas, such as literature, visual arts, music, journalism, history, performing arts, pedagogy, and jurisprudence (Ríos Osorio, 2017).

The *Festival Folclórico Reinado Nacional del Bambuco* and *Muestra Internacional del Folclor* were celebrated in the city of Neiva for the first time in 1960. However, in 1959, the Huila State Assembly approved Ordinance No. 44, through which the Huila Typical Festival was promoted and the State Folkloric Board was established (Huila, 2015). Currently, in 2023, the event has its 62nd edition, skipping only 2021 due to the Covid-19⁵ pandemic scenario. In 2023, it was celebrated between 16 Jun and 03 Jul.

This culture, known as "opita," is based on its musical tradition, which includes *Bambucos e Rajaleñas* rhythms and folk dances inherited from pre-Columbian cultures and Spanish customs. The São Pedro parades, the troupes, regional cuisine (such as *Assado Huilense*), cultural meetings (such as *Reinados*), and the department's typical drink (*Doble Anís* brandy) are components that enriched the celebrations and forged a unique identity in the city.

⁴ An aboriginal is a person who was the original inhabitant of a certain territory, that is, they are different from other people who came later to live in the region.

⁵ COVID-19 is an infectious disease caused by the coronavirus SARS-CoV-2 and its main symptoms are fever, tiredness and dry cough.

Region now known as São Pedro de Huíla (Gobernación del Huila, 2023). Thus, in Neiva, an artisanal culture develops that coincides with artistic transformation through experiences related to the work carried out in preparing this significant event. Therefore, the Bambuco Festival also becomes a field of possibilities for understanding the movements and changes that involve labor and local culture.

During the event, visitors tend to join one of the dance and/or folk music groups, which constitutes an essential part of the festive experience. Actively participating is necessary to fully understand the dynamics of the event (Delgadillo Molano, 2013). Therefore, this festival⁶ is not just an event but a celebration of Colombian identity and heritage.

In recognition of its importance, Law 1026, enacted on 02 Jun 2006, granted it the status of Cultural Heritage of the Nation. This recognition highlights the relevance of these celebrations and reinforces the country's commitment to preserving and promoting its cultural heritage (Zambrano, 2017).

The country presents the Bambuco Festival as an event that has evolved into a celebration focused on the market and profit, moving away from its traditions and historical-cultural motivations and incorporating new practices into its routine. These new practices caused the local population to begin to transform, seeking innovations in commerce and artisanal production resulting from cultural appropriations. With advertising in the media broadcasting the Bambuco Festival, companies started to invest in the event.

3. Intersection between Folklore and Communication: Opportunities and Challenges

According to Delgadillo Molano (2013), the functioning of the cultural industry is based on individuals' dependence on it, transforming it into the central objective of its activity. Although this industry seeks to generate a sense of comfort in its consumers, how it sometimes presents this satisfaction can be misleading and frustrating. This misleading sense of comfort prevents the development of autonomous and independent individuals capable of making judgments and decisions consciously. However, the cultural industry often frustrates its consumers' expectations, not delivering what it promises.

⁶When the word Festival appears in the text, starting with a capital letter, or the term Festival Folclórica, it means *Festival Folclórica, Reinado Nacional del Bambuco and Muestra Internacional de Folclor*.

This phenomenon arises due to the close interaction between the industry's economic, social and cultural aspects. As studies of cultural consumption (Miranda e Lucena Filho, 2019) have demonstrated, there is a dynamic relationship between the processes of cultural production and those of reception and social use.

Thus, this relationship can be affected by factors such as social stratification, power levels, and the lack of adequate communication channels. For this reason, it is essential to consider the influence of mass media in the context in which they operate. Currently, it is impossible to ignore that these means shape us as social subjects, determined by a mass culture that imposes forms of life on us within our cultural environments (Delgadillo Molano, 2013).

Folkloric communication, according to Gushiken (2011), is a Latin American theory of communication that emerged during a period of modernization in Brazil. This theory seeks to understand how communities further away from urban centers use their means and forms of communication to express themselves, maintain their cultural identity, and transmit their knowledge through generations. Marques de Melo (2008) points out that it allows us to understand the interrelationship processes between popular culture and the Mass Media.

Furthermore, in agreement with Fernández et al. (2013), Folkcommunication focuses on the local and community communication processes of the subordinate sectors of societies marked by sociocultural gaps, as has historically occurred in Latin America.

In this sense, the intersection between popular culture, folklore, and communication emerges as a vital possibility to promote a more equitable relationship between the cultural industry and consumers. This intersection can provide a means to challenge existing power structures and promote greater autonomy and independence in individuals through the appreciation and diffusion of traditional and autochthonous cultural forms. In this way, folklore can become a tool to resist the cultural homogenization imposed by the mass media and promote greater diversity and respect for cultural plurality (Delgadillo Molano, 2013).

García Canclini (1995) highlights the essential role of communication in forming cultural identity and promoting diversity. From this perspective, communication is instrumental in cultural construction, consolidating collective identities and favoring dialogue between different cultures. Martín-Barbero (1997) emphasizes that communication is crucial in forming cultural identity. Communication can be interpreted as a cultural activity that influences the construction

and remodeling of culture. Along these lines, marketing communication strives to adapt to local culture and forge closer connections with the public.

The Folklore *Festival, Reinado Nacional del Bambuco y Muestra Internacional del Folclor*, vividly exemplifies the application and relevance of Folkcommunication in promoting and disseminating cultural heritage. This event offers a unique opportunity for the local community and visitors from different regions of the country and the world. It allows them to immerse themselves in the rich traditions and folkloric manifestations that characterize the area.

Through Folkcommunication, the festival establishes a powerful connection between popular culture and the Mass Media (MCM), acting as a channel to transmit ancestral knowledge and traditions. Local folk expressions are promoted and preserved through parades, dances, competitions and craft exhibitions, contributing to maintaining their identity and cultural diversity (El 62 Festival Del Bambuco..., 2023).

Furthermore, folklore communication provides a framework for interpreting and understanding the symbols of folklore events. A specific dance, in this case Bambuco, may have a symbolic meaning that can only be fully understood through the context provided by folkloric communication. Thus, according to García García et al. (2010), folklore symbols represent a community's values, beliefs, and traditions. Through folkloric communication, these symbols are transmitted from generation to generation, ensuring that future generations understand and value their cultural heritage (Torres Romay, 2009).

4. Business Strategies and the Socioeconomic Impact of Cultural Festivals in Amazonian countries

As previously mentioned, cultural symbols, which range from objects and animals to gestures, represent the ideology of a specific culture, providing a sense of identity and belonging to members of a community and facilitating the communication of its values and traditions. In the context of a festival, these symbols can enrich the experience, reinforcing cultural identity and strengthening community bonds (Lizardo, 2016). At the same time, business strategies are fundamental to ensuring the success and sustainability of cultural festivals, covering aspects such as the promotion and marketing of the event, the management of sponsorships and collaborations, the planning and execution of activities, and the administration of resources and logistics. Therefore, as Leal Jiménez y Quero Gervilla (2011) point out, these strategies must

consider local culture and its symbols, as these elements can attract visitors and enhance the experience at the event.

It is a fact that symbols in folklore events reflect the identity and history of a community (Beltrán, 2022). In Colombia, many festivals have characteristic emblems, such as the "Marimonda"⁷ in Barranquilla Carnival. However, the Festival del Bambuco in San Juan y San Pedro does not yet have an exclusive symbol that differentiates it nationally and internationally. Many symbols represent the event. Therefore, the institution of a unique symbol for this event could highlight the festival's identity and benefit the various organizations that seek to highlight or promote their products and services related to the celebration's themes.

For Schargorodsky (2011), corporate sponsorship of folk festivals has proven to be a beneficial strategy for companies and local communities. By joining these cultural events, companies gain a valuable opportunity to increase their brand visibility and reach new markets and customers. Furthermore, supporting folk festivals strengthens the corporate image, demonstrating the company's commitment to social responsibility and sustainable development. By offering their support, companies directly contribute to the economic growth of the community, boosting tourism and local commerce.

Thus, folk festivals have become decisive for companies, providing them a unique platform to establish relationships with other companies and community leaders. By sponsoring these cultural events, companies can access a valuable network that can open doors to future partnerships and commercial opportunities (Peña Lazaro, 2020). Furthermore, supporting these festivals helps foster the community's cultural identity, preserving its unique traditions and customs. This contribution to local culture improves consumers' perception of the company and its commitment to the community.

Therefore, from a corporate social responsibility perspective, business investment in folk festivals acquires special significance. By showing their support for culture and heritage, companies can establish themselves as actors committed to the well-being of society (Repertur, 2005).

This form of sponsorship can also generate a positive economic impact on the community, as, by attracting tourists and visitors, they contribute to local economic growth. Ultimately, business support for folk festivals represents a beneficial symbiosis between the

⁷ Masked character, with large ears and a very long trunk, characteristic of the Barranquilla carnival.

private sector - also the public sector, in the case of the event in vogue (who determines the event's official program) and local culture, creating a conducive environment for growth and mutual enrichment.

Thus, cultural marketing strategies can range from promoting elements of local culture, such as music, dance, gastronomy, and crafts, to forming collaborations and sponsorships with companies and cultural organizations to increase the festival's visibility and provide financing opportunities (Gómez Ramírez, 2007). In the digital age, social networks and digital outreach are essential to reach a wider audience, creating attractive content and interacting with followers to generate greater interest. Active community participation in the planning and execution of the event is crucial to ensuring an authentic representation of local culture, and promoting the festival as a cultural tourist destination can attract visitors from across the country and abroad.

According to Miranda e Lucena Filho (2019), investing in folk festivals is a relevant strategy for companies to connect with the public and gain their preference in the face of the possible diffusion of doctrinal precepts (cultural habits and customs) from other cultures. She highlights that companies have greater acceptance from consumers by reflecting the representation of culture in the brand presented during the event. Furthermore, adapting cultural symbols can be a strategy to position products in specific niches. This perspective is corroborated by Scharf (2007), who emphasizes identification with local culture as a marketing approach that strengthens ties with the public and builds trust.

Over the years, several brands have positioned themselves to promote folk festivals worldwide, adapting their products to the celebrations. This positioning is a marketing strategy that allows businesses to connect with their target audience more authentically and personally. Folklore festivals like the Parintins Folklore Festival in Brazil attract large crowds and offer a unique opportunity for brands to interact directly with consumers. Although this fact occurs in some festivals in Colombia, such as the Vallenato Legend Festival or the Barranquilla Carnival itself, concerning the Festival del Bambuco in San Juan y San Pedro, in Huila, this does not occur.

In recent decades, cultural festivals have proven to be a significant source of internal revenue, highlighting their contribution to local economic growth and their impact on society and development, especially in the city where the official program of these events takes place. Colombia's Folklore Festival, Reinado Nacional del Bambuco and Muestra Internacional de

Folclor represent this relationship between culture and economic growth. This festival attracts tourists and strengthens the local identity and the economy in the Huila region.

Historically, the Territory of Huila has depended mainly on livestock activity as an economic engine and temporal opportunities for oil production are decreasing. Therefore, alternatives for economic growth are necessary that guarantee sustainability at both state and societal levels (Gobernación del Huila, 2013).

However, the Folklore *Festival, Reinado Nacional del Bambuco, and Muestra Internacional de Folclor*, with their preparatory dynamics and their subsequent results, present themselves as a source of employment and income, becoming an essential component for the economic growth of the State. And also in the Southern Region of Colombia, positioning itself as a prominent cultural tourism hub (Gobernacion del Huila, 2013).

It is essential to highlight that both public and private entities in the region are intensely interested in consolidating these festivities as Huila's most representative cultural event. In Colombia, São Pedro in Neiva is as representative as São João, in Campina Grande, in Brazil. They see an opportunity for socioeconomic development and a way to revitalize intangible cultural heritage. The meetings and competitions allow for the interculturality of cultural manifestations in Colombia and some parts of the world (El 62 Festival Del Bambuco..., 2023).

Therefore, this dynamic of cultural transversality positively impacts all sectors that are strategic allies in organizing and generating benefits for both the region and the country and the residents and visitors. The leading organization behind this Festival is Corposanpedro, a Colombian state company founded in 1961 to organize the Folklore Festival, Reinado Nacional do Bambuco, and the International Folklore Exhibition in Neiva, Huila. As the entity in charge of the organization, Corposanpedro coordinates all events and offers logistical support (Tovar, 2016).

Corposanpedro (El 62 Festival Del Bambuco..., 2023) plays a prominent role in promoting and organizing the festival, contributing to its national and international visibility. Through a wide variety of activities, such as the National Folk Dance Competition, the National Peasant Music Competition, the National Rajaleñas Competition, and the National Sanjuanero Huilense Competition, as well as the Election and Coronation of the National Bambuco Queen, the organization offers an enriching cultural experience.

According to Contraloría de Neiva (2016), Corposanpedro's broad activities are not limited to just the organizational scope, as the organization also strives to protect, promote, and strengthen the festival as a project of collective interest. Recognizing the festival as a Cultural Heritage, it also assumes a cultural, social, and economic sustainability perspective, seeking to guarantee the continuity of the event in a viable and non-profit manner.

The festival's economic impact is evident through visitors' spending on accommodation, food, transport, and local products, which generates employment in the housing, commerce, and transport sectors and contributes significantly to the region's economic growth (El 62 Festival Del Bambuco..., 2023).

In the commercial sphere, residents and inhabitants of neighboring regions are deeply involved in cultural practices. They leverage this cultural knowledge to combat job shortages by creating occupations that reflect the city's everyday life through their products. A perfect example is popular art, which becomes a mirror of local life and a vehicle for the expression and creativity of artisans, portraying significant landscapes of the territory and the icons of the Folkloric Festival and Reinado Nacional do Bambuco (El 62 Festival Del Bambuco..., 2023).

A notable aspect of the Bambuco Festival is the presence of artistic talents among its population. Even those who are not professionals have painting, sculpture, drawing, and other crafts skills. By creating artistic and cultural elements for the event, these individuals help increase its recognition. Their empirical knowledge and techniques, perfected over time, allow them to create landscapes in the form of sculptures, contributing to the attraction of the celebration.

This art form not only translates into income for individuals dedicated to this craft but also promotes learning and passing on these skills. Furthermore, popular art provides a source of employment that extends beyond the Festival days. The art objects created are constantly sold to national and foreign tourists and city merchants, generating a flow of income throughout the year.

Likewise, the Bambuco Festival exemplifies how local culture can be used for economic development. This relationship between culture and development implies the strengthening of local entities, the promotion of a productive environment, and the appreciation of popular culture. In this context, regional development is seen as a process rooted in the culture and capabilities of the community (Silva Vargas, 2006).

It is a fact that, as Acosta Puertas (1999) points out, endogenous culture, which is built within a place and spreads to others, can be seen as an ally for the policy of people experiencing poverty. Although it may seem weak, this culture strengthens local identity and acts as a buffer against potentially harmful foreign policies. This buffering is evident in the context of the Bambuco Festival, where local culture has been crucial in strengthening the community's identity.

The Bambuco Festival, like many events, has an intangible heritage. This heritage includes local knowledge and ways of life that reflect the place's culture. Currently, the festival's local culture remains alive and transforms and takes on new forms. An example of this event is the presentation of the Bambuco rhythm in two versions: traditional and Sanjuanero.

Therefore, it is necessary to emphasize that the Bambuco Festival in São João and São Pedro generates a significant impact on the community, acting as a symbol (Bobadilla et al., 2021) that directs attention to several companies represented in economic sectors such as beverages, food, transport, accommodation, clothing, among others.

Therefore, this intersection favors everything from the large economy to the informal economy, benefiting residents and visitors to this event, local and regional. Originating in religious practices from centuries ago and now managed by the Government of Huila in partnership with the City of Neiva, this festival boosts an economy adapted to the region's development.

5. Final considerations

This research revealed the complexity and richness of the relationship between folklore, communication, and local economic growth, focusing on the Folklore Festival, *Reinado Nacional del Bambuco*, and *Muestra Internacional de Folclor*. It was demonstrated that this festival is more than a mere cultural expression; It is a multifunctional mechanism that enhances socioeconomic development, strengthens cultural identity, promotes tourism, and favors the local economy.

The study highlighted the essence of folk festivals in Amazonian countries as living representatives of cultural heritage, which have experienced a notable expansion in their relevance and scope. They preserve and enrich local culture and have a tangible economic impact, being an engine for regional development.

The critical interaction between folklore and communication, highlighted in this research, emphasizes the importance of preserving and valuing local culture, especially in the face of the challenges of the cultural industry and global homogenization. This relationship can serve as a vital tool to promote greater diversity and respect for cultural plurality and resist power structures that can obstruct the development of autonomous and independent individuals.

Consideration of business strategies, sponsorships, and the potential institution of a symbol for the Bambuco Festival reinforces the importance of considering all aspects of the event, from planning to execution, to maximize its positive impact.

Ultimately, this work highlights the vital role that festivals like the Festival del Bambuco in San Juan y San Pedro play in promoting culture, economic sustainability, and enriching community life. The research reinforces that local development must be seen as a process rooted in the culture and capabilities of the community and that the appreciation of popular culture is more than an artistic expression; it is a powerful vehicle for the growth and well-being of the entire region.

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