

Research on the Sustainable Development of International Cultural Tourism Festivals: The Case of Brazilian Carnival and Macau Latin Parade

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Abstract. The International Cultural Tourism Festival refers to an international cultural tourism festival held in a region. On the one hand, it has the function of increasing economic vitality and promoting healthy economic development. On the other hand, it has the significance of promoting multicultural international exchanges of different civilizations and promoting the enhancement of regional comprehensive strength. This article starts from the comparative study of the Brazilian Carnival and the Macau Latin Parade (later renamed the Macau International Parade), by studying the economic, political, geographical, and cultural perspectives behind it, and with the support of the all-for-one tourism theory, explores the international ways and inspirations for the sustainable development of cultural tourism festivals.

Keywords: International Cultural Tourism Festival, Brazilian Carnival, Macau Latin Parade, all-for-one tourism, sustainable development

1. Background and History of International Cultural and Tourism Festivals

The background and history of the International Culture and Tourism Festival are closely related to the economic, political, and cultural factors of a region. A regional cultural festival is not only a local cultural symbol, but also reflects the historical development and future development direction of the region. Therefore, the study of the sustainable development of international cultural tourism festivals cannot be separated from the study of the origin, tradition and development, and future development direction of the subject of this study. In this research, the related historical compilation and theory of the Brazilian Carnival and Macau Latin Parade will be analyzed and studied.

1.1 Brazilian Carnival

1.1.1 Origin of Brazilian Carnival

Brazilian Carnival began in Portugal, and the Portuguese native carnival related. The earliest Brazilian Carnival began in 1641, when the ruler in order to celebrate the birthday of the King of Portugal, decreeing that the people parade, dance, and drink entertainment. Brazilian Carnival, like Carnivals around the world, is a festival with religious overtones, a festival associated with Easter. During Carnival, Brazilians of all ages, colors and races gather in the streets to revel in the festivities. Drumming and the famous samba dance become the main theme of the carnival (Wang Weiguang, 2012). Despite strict regulations during World War I and World War II, as well as during the Brazilian military dictatorship, Carnival continued to be held as scheduled. 2021 Carnival was canceled in late September 2020 after it was disrupted for the first time in 108 years due to a pandemic of Crown Pneumonia Nova (COVID-19) in Brazil. Carnival celebrations finally return on February 19, 2023 after a two-year hiatus. (Sousa, Marcelo, 2020).

1.1.2 Traditions and Development of Carnival in Brazil

Brazilian Carnival is the biggest festival in Brazil. When the Brazilian Carnival is held in the cities of Rio de Janeiro and São Paulo in the southeastern region of Brazil, the genre of the music played is mainly samba. The Brazilian Carnival, while giving the Carnival an international character and making it more and more recognized all over the world, as a cultural activity with

distinctive national characteristics, one can always see distinctive Brazilian cultural characteristics, both in content and form. It can be said that how Carnival, which combines Portuguese and Brazilian national characteristics, went global and became a prestigious festival in the world is closely related to its open policy and planning, as well as its perfect control of the art form. The ideology and values embedded in it are also the key to making an art form originating from a national culture and tradition acceptable to people of different countries while maintaining its essence in the process of going global.

In addition, the increasing presence of foreigners and international celebrities in Carnival processions, such as the participation of the famous singer Madonna in the 2010 Carnival procession, has clearly increased the visibility of Carnival around the world. The openness and inclusiveness of Carnival has led to its growing acceptance around the world, and more and more countries have begun to broadcast the Brazilian Carnival live. From this perspective, we can explore the points of how to borrow celebrities to build a brand. Creating a globally recognized cultural brand requires foreigners and celebrities to take the lead, which is also borrowed from today's traffic factor. You can refer to the consumer psychology and marketing related business and economic fields of knowledge to recognize this process well.

1.1.3 Brazilian Carnival towards the Future

The apparent internationalization of Carnival performances has, on the one hand, contributed to the understanding and recognition of Carnival by people from all over the world, and, at the same time, has guaranteed more funding, with the foreign themes expressed by the various samba schools often bringing in lucrative financial sponsorships. Here is the source of funding for Carnival, it can be said that the world are its sponsors, which also essentially its Carnival as a means to promote the globalization of culture, the various ethnic groups of various national cultures competing with each other, and promote each other to form a phenomenon of the world's cultural garden.

As the samba school marching show the most eye-catching colorful car is highly technological, computer technology is heavily used. The harmonious combination of traditional art and modern science and technology makes Carnival rich in both traditional charm and contemporary flavor. This is the modernization of science and technology to promote the reality of cultural promotion embodied in the computer and other technologies, can be very good to achieve its era, technology, for the carnival across the times, towards the future, has played a good role in promoting.

1.2 Macau Latin Parade

1.2.1 Origin of Macau Latin Parade

Influenced by Portugal, Macau has a diversified cultural background. On the one hand, the Macau Latin Parade is to strengthen its identity, and on the other hand, it is also to commemorate the return to China, which makes it unique. Since 2011, the Macau Latin Parade has been held every year on December 20, the day of Macau's return to China.

1.2.2 Tradition and Development of the Macau Latin Parade

The local troupes of the Macau Latin Parade cover a wide range of categories such as Cantonese Opera, Theater, Music, Martial Arts, Folk Dance, Oriental Dance, etc. This combination of Chinese and Western cultures makes the Latin Parade one of the most popular events in Macau. This Latin parade, which combines Chinese and Western cultures, can well promote the intermingling of various cultures without losing their own national characteristics, and can well combine politics and culture, reflecting not only the cultural and artistic nature, but also its social and contemporary nature. In view of the differences in cultural connotations between Macao and Brazil, there are corresponding differences between Macao and Brazilian Carnival in terms of performance forms and styles. While Brazil is more open while displaying its cultural diversity, Macau is deeply influenced by oriental aesthetics, but also under the influence of western civilization, with the characteristics of the fusion of eastern and western civilizations.

1.2.3 Towards the Future of Macau Latin Parade and Macau International Illusion Parade

The renaming of the "2017 Macau International Parade of Illusions" is an expectation that the parade will become more internationalized in the future, with a broader artistic path, but without neglecting the participation of Latin and Portuguese-speaking countries. Thus, it can be seen that in the future development of Macau's Latin parade, while maintaining the characteristics of the Portuguese-speaking region, it will become more internationalized and diversified. It is also worthwhile to discuss the suggestions and measures for the heritage and preservation of Macau's festivals, future prospects, and marketing and promotion strategies (Wang Xiwen, 2022).

2. Connections and Differences between Brazilian Carnival and Macau Latin Parade

Having explored the pulse of the development of international cultural and tourism festivals related to Brazil and Macau, it is next crucial to grasp the dynamics of the two festivals in today's era. They have similar pulse rhythms, i.e., similar climates and historical environments such as Portuguese-related ethnic cultures, and they also have heterogeneous geographic backgrounds. At the same time, in the process of economic globalization under the Belt and Road Initiative, they also have a common future, that is, retaining the essence of their own culture while developing in the direction of internationalization and diversification.

2.1 Similar Pulse Rhythms

Brazilian Carnival and Macao Latin Parade are located in South America and Asia respectively, of which the belonging country, Brazil, the terrain is high in the south and low in the north, the north for the Amazon rainforest, is the tropical rainforest climate, the south for the Brazilian plateau, for the tropical grassland climate. This geographical background accomplishes the hot atmosphere of Brazilian Carnival. Macau is located in the western part of the Pacific Ocean in East Asia. Macau's climate is characterized by warmth, rainy, hot and humid, and obvious wet and dry seasons, which is a subtropical monsoon climate, and it is located near the sea, which connotes the characteristics of marine culture.

From this geographical point of view, the suitable climate and geographical location have created a similar pulse between the Brazilian Carnival and the Macau Latin Parade. In recent years, the Brazilian Carnival and the Macau Latin Parade (later renamed the Macau International Parade of Illusions) have gone further and further on the road to internationalization.

Among them, the interactions between the two countries' cultural festivals have become more and more frequent. For example, during the Spring Festival in 2010, in order to strengthen cultural exchanges with Brazil, the Ministry of Culture commissioned the Department of Culture of Zhejiang Province to send a 20-member performance team from Zhejiang Wu Opera Troupe to participate in the "Joyful Spring Festival" and Carnival performances and carnivals in the cities of São Paulo and Porto Alegre, with Wu Opera's folded plays "The Broken Bridge", "Blocking Horses", "The Three Forks", "Top Lanterns", and the stage special effect "Changing Faces". The show was performed in Sao Paulo and Porto Alegre for the "Joyful Spring Festival" celebration and Carnival.

The Brazilian Carnival and the Macau Latin Parade have likewise developed in the context of ethnic and cultural pluralism. Under the trend of globalization and homogenization, the search for unique identity qualities and the holding of large-scale cultural festivals and events can alleviate the drawbacks of nationalism and racial issues. Tourism can build the uniqueness of people and regions, which can build identity and destination competitiveness. Moreover, large-scale festivals or events can strongly promote values, ideologies and public identity.

2.2 The Different Geopolitical Background

Although the Brazilian Carnival and the Macau Latin Parade share a similar pulse, their themes and main themes are not similar given their different geographic backgrounds. While the Brazilian Carnival focuses on the pursuit of freedom and the fight against oppression, the Macau Carnival celebrates the return of China, the Belt and Road and the promotion of Sino-Portuguese cultural exchanges. It can be seen that although they are both cultural festivals with the heritage and characteristics of the Portuguese traditional democratic culture, their development kernels and cultural themes are different due to their different geographic backgrounds.

2.3 A Common Future

Although the two major cultural festivals of Portuguese-speaking countries (regions) in Macao and Brazil have similar pulsating rhythms and colorful geographic backgrounds, in today's era of economic globalization, cultural pluralism and intelligent technological revolutions, they share a common future, that is to say, while the Carnival is given an internationalized character that is more and more recognized all over the world, as a cultural activity with distinctive national characteristics, people can always see distinctive national cultural characteristics. The distinctive cultural characteristics of the nation can always be seen. It embraces the world without losing its unique character and style. In the context of the Belt and Road, Macau, as a window for Portuguese-speaking countries (regions) in China, can connect the development and cooperation between the two regions. With the active support of Portugal and China, the Brazilian Carnival and the Macau Latin Parade will also become the medium of cultural exchange between the two regions, and their progress towards internationalization is a useful attempt to globalize and diversify the cultures of the two regions.

3. Theoretical research related to the sustainable development of tourism and cultural festivals

The International Cultural and Tourism Festival is not only a performance, its audience covers a wide range of people from all over the world, so it will also drive the development of various related industries. Under the perspective of all-for-one tourism, exploring how to promote the sustainable development of international cultural and tourism festivals has become one of the research themes that cannot be avoided.

3.1 Sustainable Development of Cultural Tourism and All-for-one Tourism

The sustainable development of culture and tourism is inseparable from the balance of economic, social and environmental aspects, and the sustainable development of culture and tourism cannot be separated from the application and implementation of the concept of all-for-one tourism. all-for-one tourism refers to a new concept and model of coordinated regional development in which tourism drives and promotes coordinated economic and social development. The integration of tourism with primary, secondary and tertiary industries is vigorously promoted by means of "tourism+" and "+tourism". This includes the development of the hotel industry, commerce, service industry, scientific research and exchange, scientific and technological innovation and other fields. Therefore, to explore the sustainable development of culture and tourism, we can start from the perspective of the theory of all-for-one tourism, and study how to combine tourism in an all-round, multi-level and multi-angle way to realize the comprehensive development of regional economy and culture. And can pull the economic and social development of neighboring regions, increase international contacts and cooperation, for the further development of economic globalization under the industrial upgrading, economic structural reform to make the pavement.

3.2 Analysis of the contents related to Brazilian Carnival and Macau Latin Parade

During the Brazilian Carnival and Macau Latin Parade, several tourism data had positive growth. For example, in Macau, after it was renamed as the Macau International Illusion Parade, its diversification and internationalization trend became increasingly significant. During the parade, in addition to performers, local tourism industry players, such as those in the integrated industry that provides six segments, including transportation, sightseeing, accommodation, food and beverage, shopping, and cultural and entertainment, are all active participants in the International Cultural and Tourism Festival. It can be said that international cultural and tourism festivals drive the development of various local industries, and also become a business card for cultural exchanges with the outside world. The Brazilian Carnival and the Macau Latin Parade (later renamed as the Macau International Parade of Illusions) are both local cultural cards.

4. Experience and Inspiration

In conclusion, on the basis of the study of Brazilian Carnival and Macau Latin Parade in combination with their history, origin, development and tradition, the economic, political, cultural, ideological and technological factors embedded in their festivals have been well explored, and we have gained insights into the development of this kind of festivals and activities. To a large extent, these cultural festivals reflect the different cultural and historical characteristics of each region, and from a certain point of view, will show the direction of their future development, i.e. the sense of the times.

Comparing the Brazilian Carnival and the Latin Parade in Macau, we can draw inspiration from the following: First, government guidance and support are indispensable factors for its maturity. Second, diversification of sponsorship funds is important for festivals to become internationalized. Third, it is important to correctly handle the relationship between tradition and innovation as well as nationalization and internationalization. Fourth, the use of modern multimedia and computer technology is essential for the sustainable development of the festival in the future. V. Wide public participation is also an indispensable success factor. Sixth, enhancing the experience and evaluation of cultural festivals can contribute to their better development.

No matter which cultural background, as well as the geo-political economy and history of the cultural festivals embedded behind them, they all represent the development lineage of their respective civilizations while focusing on a colorful cultural style. In the future, cultures will merge, but they will not converge, but will become diversified and refined, with each civilization achieving its own development in an orderly manner on the basis of peace and cooperation. This orderly development is based on the development of cultural pluralism, and is an orderly development of democracy and equality against cultural hegemony.

The sustainable development of culture and tourism and related industries is also one of the contents of this research. In the future, research on the balance between sustainable development and the three aspects of economy, society and environment may become a new research direction, especially the research on environmental factors, i.e. green development research. Cultural tourism is facing industrial transformation, which is an advantageous field for combining green mountains with golden mountains, and an important platform for practicing green development of ecological civilization. Since the "13th Five-Year Plan", economic development has entered a new normal stage, with structural adjustment and the release of people's livelihood needs, promoting industrial upgrading and consumption upgrading In the face of unprecedented changes in the times, the cultural tourism industry has also ushered in unprecedented new opportunities and new challenges. In this new era, after the end of the epidemic, we will also re-emphasize the sustainable and healthy development of the cultural and tourism industry and its related industries.

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