Exploring the potential of cultural events to facilitate intercultural understanding, global citizenship and peace

A longitudinal case study of Llangollen International Musical Eisteddfod

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This thesis is submitted in partial fulfillment of the requirements of Cardiff Metropolitan University for the degree of Doctor of Philosophy

2017
Declaration

This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree.

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STATEMENT 1

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Abstract

The project explores the potential for cultural events to facilitate intercultural understanding, global citizenship and peace. This potential was researched through the investigation of the processes and mechanisms of intercultural communication and exchange (ICE) at Llangollen International Musical Eisteddfod (LIME). The study has brought intercultural communication literature together with event design theory to investigate a specific phenomenon of the event experience, ICE, within the cultural event setting. This is a new perspective which adds to the increasing body of knowledge relating to the political and social impacts of festivals and cultural events, in line with the new emerging paradigm of Critical Event Studies (CES). An ethnographic longitudinal case study took place over three years, using a constructionist multi-methods approach to investigate the phenomenon of ICE from a number of perspectives including the researcher’s personal perspective, event organisers, attendees, volunteers and competitors. The methodology placed emphasis on auto-ethnography and the use of photographic evidence as a tool to record and discuss observations.

The results of the thesis show that cultural events do have the potential to contribute to greater intercultural understanding, global citizenship and peace through the international languages of music and dance, but also via other processes and mechanisms of ICE. These include external messages via the media, outreach work and modern technology and internal processes and mechanisms of verbal and non-verbal communications, such as signs and symbols, costume and dress, and written materials. In particular the results identified that certain areas of the event site and programme are more critical to the initiation of in-depth ICE than others, such as the provision of informal spaces. From an academic perspective, the overall conclusion is that intercultural communication literature should look to overtly include music and dance as effective forms of communication. Practically and paradoxically, cultural event managers should design their events mindfully in order to provide space, both temporal and physical, to support the development of organic interaction and opportunities for ICE to occur, thus enhancing the experience of both performers and spectators. They should also take full advantage of the opportunities offered by modern technology to provide information on various cultural aspects via apps, interactive displays and other forms of interpretation.
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<td>ACW</td>
<td>Arts Council of Wales</td>
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<td>BBC</td>
<td>British Broadcasting Association</td>
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<td>BC</td>
<td>British Council</td>
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<td>CES</td>
<td>Critical Event Studies</td>
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<td>CRB</td>
<td>Criminal Records Bureau</td>
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<td>DBS</td>
<td>Disclosure Barring Service</td>
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<td>Edinburgh International Festival</td>
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<td>Friends of LIME</td>
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<td>ICE</td>
<td>Intercultural communication and exchange</td>
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<td>LIME</td>
<td>Llangollen International Musical Eisteddfod</td>
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<td>NATO</td>
<td>North Atlantic Treaty Organisation</td>
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<td>UN</td>
<td>United Nations</td>
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<td>UNESCO</td>
<td>United Nations Education, Scientific and Cultural Organisation</td>
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<td>UNWTO</td>
<td>United Nations World Tourism Organisation</td>
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<td>WCVA</td>
<td>Welsh Council for Voluntary Action</td>
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# Chapter 1 – Introduction

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Chapter 1 - Introduction

1.1 Background to the Research

The project examines the potential of cultural events to encourage and facilitate intercultural understanding and in doing so contribute to the notions of global citizenship and peace. In order to do so the processes and mechanisms of intercultural communication and exchange (ICE) at one particular case study event, Llangollen International Musical Eisteddfod (LIME) were investigated. To fully understand the potential of the case study event in these terms, the researcher carried out a longitudinal study over three years. The study took a multi-methods approach which investigated the phenomenon from a number of perspectives including the researcher’s personal perspective, event organisers’, attendees’, volunteers’ and competitors’. The methodology places emphasis on the use of photographic evidence as a tool to record and discuss observations. As part of this process, the researcher fully immersed herself as participant observer, taking an auto-ethnographic approach to the investigations. This allowed her to recognize her own position as a passionate scholar with strong ideals as to the potential role cultural events have to play in the development of positive intercultural relations and global citizenship.

Ever since the end of the Second World War, with memories of the First World War still fresh in people’s minds, there has been a significant global movement to promote greater intercultural understanding, the ultimate ideal being ‘world peace’. Politically this manifested in the initiation of organisations such as NATO, the UN and UNESCO. For ordinary people, who had their own ideas on how they could encourage intercultural understanding, the initiation and development of events such as Llangollen International Musical Eisteddfod (LIME) and Edinburgh International Festival (EIF) were pivotal. Despite the development and continuation of both political and community-led organisations such as those listed above, however, conflicts across the globe continue. It is clear that there is still a strong need for cultural institutions that promote the freedom of expression between cultural groups,
where people from different cultural backgrounds can meet and mix, share knowledge, exchange ideas and develop greater intercultural understanding. Cultural events are one type of institution that can encourage this type of activity both through the aesthetic rituals of music and dance and through other forms of verbal and non-verbal communication.

The ideology of ‘Tourism for World Peace’ was pioneered by D’Amore in the 1980s and has been further explored by Moufakkir and Kelly (2010 and 2013), Edgell (2014) and Moufakkir and Pernecky (2015). The basis of this notion rests on the idea that tourists who travel to other places to experience different cultures, if entering into this activity mindfully, should ultimately develop better intercultural understanding. In their mission to fully understand the meaning of peace as something beyond merely the lack of war and conflict, Moufakkir and Kelly state that it is a concept that ‘is too important to leave to politics and business alone’ (2010, p. xix). World peace is indeed an ideology that can only be truly achievable through positive social and cultural change. This can occur both at a community level through a bottom-up approach and concurrently through the development of cultural policy agendas that promote cultural diversity and interaction. In this sense peace is entwined with forces of culture and globablisation in a global-local nexus and should be understood within these paradigms.

Cultural events are products or activities ‘aimed at representing and communicating global differences’ and ‘brokers of specific and localised knowledge about foreign cultures’ (Favero, 2007, p.52). A growing sector of the tourism industry in terms of both number and impacts, these events can also be considered cultural spaces which are conducive to encouraging and facilitating intercultural exchange (Moufakkir and Kelly 2013; Davies et al. 2014, Pernecky and Moufakkir 2015). Indeed, they were noted by the European Union (EU) in relation to the 2008 European Year of Cultural Dialogue as ‘vital for promoting intercultural dialogue [...] offering a concentrated possibility of exchange and enrichment’ (European Commission, 2008).
‘Festival’ has become the umbrella term under which most cultural events fall (Quinn, 2013; Newbold et al. 2015; Negrier, 2015). According to recent authors such as Giorgio and Sassatelli (2011) and Newbold et al. (2015), there has been a growth in festivals in recent years, especially throughout Europe, due to the influence of many factors, including migration, cultural globalisation, the erosion of the distinction between high and low cultures and the changing nature of the audience and public. In the UK alone, the festivals sector rose by 45% between the years 2010 and 2015, with a rise in spending at these events from £1.5 billion to £2.1 billion (Mintel 2015 [online]). Concurrently to this proliferation in festivals, has been a recent focus on research into the role they play within the ‘public cultural sphere’, (Giorgi and Sassatelli 2011). Following this philosophy, they often have objectives that lean towards cultural diversity and the celebration of cultural differences and have therefore become central in the development of cultural policies and agendas at local, regional and national levels (Foley et al. 2012, Klaic, 2006 and 2014; Sassatelli 2015; Getz and Page 2016).

Several authors (see for example Quinn 2010; Foley et al. 2012; Szabo 2015; Moufakkir and Pernecky 2015; Baiett, 2015; Newbold et al. 2015) have tracked the evolution of festivals from early traditional community rituals through to the contemporary events that make up the global festival industry today. In doing so they have highlighted their changing nature from ‘purely organic, to the purposefully organic, to the organised, to the commercial organism’ (Baiett, 2015, p. 21). The growth and evolution of the festivals and cultural events sector has highlighted a need for further research into their political and social impacts. According to Klaic (2006. p. 55), festivals have ‘remapped Europe as an integrated and inclusive cultural realm, well beyond the borders of the EU, and become the backbone of international cultural co-operation’ and festival research is at the cutting edge of the cultural production and cultural policy research today in Europe (Klaic, 2014). However, the potential of international festivals to contribute to the enhancement of intercultural competence and development of an emerging global citizenship remains insufficiently
explored (Klaic, 2006). Pernecky and Moufakkir (2015, p. 2) also voice a strong concern that event studies to date seem to dismiss the need for research into the transformational role that events have to play as institutions which are capable of ‘facilitating ideological, social and cultural developments in a community and society at large’. Indeed, very few studies have looked at this area, one of the few was Lee et al. (2012) who did investigate the transformational benefits of attending multicultural festivals, some which were found to be attitudinal change and cognitive benefits through learning about other cultural traditions, beliefs and practices. Moufakkir and Kelly (2013) are two of the few researchers who have applied the concept of tourism for world peace to the event environment and in doing so have produced a SWOT analysis for the potential of events to promote world peace (see Chapter 2, section 2.5 for further discussion on this). These authors suggest that there is a further need to conduct research on ‘how the contribution of events to the peace objective might be optimised’ and in doing so ‘devise measures for evaluation of their effectiveness’ (p. 130). The apparent lack of research in this area may be due to the opinion that events and tourism only offer the visitor a snapshot of the cultures they are visiting due to the short-term nature of their visits and therefore do not provide opportunities for in-depth cultural understanding (Bruner, 1991; Steiner and Reisinger 2003; Selstad 2007). The potential of cultural events to contribute to the concept of global citizenship and world peace is clearly a contestable issue and one which requires further investigation.

1.2 The position of the researcher

The use of auto-ethnographic research, which is dominant throughout the study, places emphasis on the personal voice of the researcher, and can often bring to consciousness some of the complex political and ideological agendas that are hidden in our writing (Richardson, 1994). For this reason it is important to understand where these agendas have originated in order to better understand the stance of the researcher when collecting data, analysing and reporting results. My strong ideals in
relation to the potential role cultural events have to play in the development of positive intercultural relations and global citizenship as described in section 1.1 were initiated in my youth. I was exposed to a variety of different cultural groups within my home town of Bournemouth and became very interested in the ways in which different cultures behave and communicate. This interest was reignited in relation to the tourism industry when I discovered the movement of Tourism for World Peace during studying for my MSc degree and reinforced even further when working on a variety of multi-cultural events in Swansea. The ideological stance that I take is that all people in the world, no matter what their beliefs and values are, or which cultural group they belong to, should have respect for others as we are all ‘global citizens’ and should learn how to share the planet in peace. I believe that it is only through real understanding via communication and learning about others’ cultures that true global citizenship can occur and any movement towards peace be obtained. Cultural events frequently provide opportunities for a very diverse range of social groups to interact and therefore have the potential to encourage and facilitate intercultural understanding. However, in my experience as events attendee, organizer and teacher I am aware that the level and depth of interactions varies greatly depending on the nature and design of the event.

1.3 Intercultural communication and exchange (ICE) defined

Theory implies that intercultural communication has the potential to lead to better cross-cultural understanding, global citizenship and social justice, self-awareness and peace (Sorrells 2013; Martin and Nakayama 2014). Therefore it is the lens through which the potential for the encouragement and facilitation of intercultural understanding at the case study event was investigated. Intercultural communication is well researched as an academic field in its own right, however when applied to the tourism and event environments, the terminology is centred around phrases such as ‘host-guest relations’ and ‘cross-cultural behavior’ (Steiner and Reisinger, 2003), and attitude change through tourism (Pizam et al. 1991; Anastasopoulos 1992; Gomez-
Jacinto et al. 1999; Nyaupane et al. 2008). There have been no studies to date looking specifically at the role of intercultural communication in the cultural event environment.

In the literature on intercultural communication, there is a strong focus on both verbal communication and non-verbal communication, however, the latter category does not include a number of channels of communication that can and are used at cultural events. Therefore the term intercultural communication and exchange (ICE) was considered to be appropriate for this thesis as it suggests the exchange of knowledge and sharing of cultural values via a number of different channels, with a focus beyond the role of one to one communication. The term was extrapolated from a combination of the literature on intercultural communication (for example Gearing 1973; Brislin 2000; Jandt 2007; Ting-Toomey & Chung, 2012; Sorrells 2013; Martin and Nakayama 2014; Neuliep 2015), literature surrounding cross-cultural tourist behavior and discourse (Steiner and Reisinger 2003 and 2004, Jaworski and Pritchard 2005) as well as literature related specifically to communication and social interaction within the event context (Berridge 2007; Nordvall et al. 2014; Getz and Page, 2016).

For the purpose of this study within the cultural event setting, ICE is defined as:

*verbal and non-verbal forms of cross-cultural communication and interaction, including aesthetic and musical performances, signs and symbols and interpretation.*

Further analysis of the intercultural communication literature in relation to tourism and events can be found in Chapter 3, sections 3.7.3 and 3.7.4.

1.4 Contribution to knowledge

The development of event and festival studies as an academic discipline in its own right distinct from tourism or leisure studies has emerged due to the fact that events
have a variety of unique contributions to make in many policy domains. These include destination image and management (Robertson, 2008), social, cultural and economic policy objectives (Foley et al. 2012), education, urban revitalization and regeneration (Richards and Palmer, 2010), and community cohesion (Wood 2009; Jepson 2015). It has become clear that merely studying how to manage event projects is not sufficient, and that ‘not only should events be considered from a management perspective and a social science perspective [...] but also from a macro-level or policy perspective’ (Davies et al. 2014, p. 5). Getz (2008; 2010; 2012) has been a central figure in the development of events and festival studies, and distinguishes three broad areas into which research in this area fall – discourse on the roles, meanings and impacts of festivals in society and culture; discourse on festival and event tourism, and discourse on festival and event management. The current project focuses on the former remit.

It can also be seen from the literature on event studies that there are several prominent progressions in event research all of which the thesis will contribute to in some way. First, the industry is heavily reliant on a number of different types of organisation, public, private and nonprofit to deliver the product effectively and as a result there has been a research focus relating to the levels of involvement and influence and power of stakeholder groups during the event lifecycle (Getz et al. 2007; Andersson and Getz, 2008, Andersson and Getz, 2009; Getz and Andersson 2010; Carlsen and Andersson 2011; Bowdin et al. 2012; Bladen et al., 2012). The stakeholder networks that develop have been referred to as the ‘political market square’ (Larson and Wikstrom, 2001) and in-depth analysis of case study events in this regard allows for deeper understanding in areas such as politics, funding, marketing, future sustainable development and overall impacts. Investigative research from a variety of different stakeholders’ points of view lends to a mixed-method research approach as each will have their own characteristics demanding specific methods of inquiry. Stakeholder theories in relation to festivals and cultural events are discussed in detail in Chapter 2, section 2.2.2.
Impacts with regard to the various stakeholders identified above are best understood through the lens of event experiences. In recent years, Berridge (2007), Getz (2012), Brown and Hutton (2013), and Richards (2015a) have suggested a shift in event research from event management and event impacts to event design and event experiences. At the same time, there has been the recognition of the ‘experience economy’ as an accepted phenomenon, introduced by Pine and Gilmore (1999), and its significance to the events industry (Berridge 2007; Lugosi 2008; Morgan 2008; Getz 2012). Ayob et al. (2013, p. 179) confirm the current relevance of the experience-scape noting that ‘experience plays a central role in influencing consumers’ choices … in today’s modern society’. Event design is a management practice which facilitates and encourages positive event experiences in line with the event’s objectives (Berridge, 2007, Morgan, 2008, Nelson, 2009, Ayob et al, 2013). Recent studies have looked at events as sites for ‘bridging’ and ‘bonding’ (Wilks, 2011) and event design for social interaction (Nordvall et al., 2014). Both studies confirm that the subject areas of ‘event design’ and ‘event experience’ require the development of new research methodologies as differentiated from management and impact analyses. This study utilises event design theory as a framework to discuss which event elements facilitate and encourage ICE and in order to provide recommendations for LIME and other cultural events on how they can contribute to greater intercultural understanding.

Another prominent area of event research relates to the influence of the ‘triple bottom line’ approach to event evaluation. Originating from Elkington’s (1997) revolutionary approach to business management, this model was brought into the sphere of event studies and management by Hede (2007). Hede’s study highlighted a need to move away from the traditional quantitative empirical study which focused purely on economic outcomes, towards one which also takes into account social and environmental impacts and factors, which was achieved to a certain extent by researchers such as Fredeline et al. (2003) and Delamere et al. (2001), who’s focus
was solely on the impact of events on host communities. Only recently has research begun to explore the area of social impacts of events on their participants and audiences (see for example Jaimangal-Jones et al. 2010; Wilks, 2011; Quinn and Wilks 2013; Nordvall et al. 2014; Richards, 2015a; Deventer 2015; Jepson and Stadler 2017). Quinn (2013) identifies a further gap in the research into the social impacts of events, highlighting the need for more investigation into the processes that lead to these social impacts. This study goes some way to filling this gap in knowledge by exploring the specific phenomenon of ICE and its processes and mechanisms in order to understand the levels and types of intercultural understanding that can occur at events. Bowden et al. (2012), Quinn and Wilks (2013), Quinn (2013) and Richards (2015a), all note that events, in particular cultural events, frequently claim to have positive impacts in the areas of social integration and the expansion of cultural perspectives, but studies to date provide little evidence as to the long-term meaningful impacts they actually achieve. One reason for this could be attributed to the lack of festival specific research of a longitudinal nature (Quinn 2013; Maughan and Jordan, 2015), again a gap that will be filled to an extent with this research.

Leading on from the development of the study of impacts in broader terms, there has recently been a new focus of academic interest in what is being called ‘critical events studies’ (Spracklen & Lamond 2016; Lamond and Platt 2016). This wave of new research is based in the understanding that much more research is needed in the events studies domain because it is a newer discipline than tourism and hospitality and also that it needs to be more interdisciplinary. As discussed by Walters (2017 [online]) ‘...as a global community, [we are] starting to look beyond the obvious in our field of study and seeking to dig deeper and make a difference with our research’.

The above discussions demonstrate a clear rationale for the study. It brings intercultural communication literature together with event design and stakeholder theories to explore processes and mechanisms of ICE within the cultural event
setting. In doing so the research adds to and enhances the limited empirical research on cultural events as arenas through which to promote global citizenship and peace.

1.5 The case study

A suitable case study for the investigation of the processes and mechanisms used to facilitate and encourage ICE in the cultural event setting was identified. Many festivals and events worldwide hint at the objectives of intercultural understanding and peace but not many specifically state that as their raison d’etre (Moufakkir and Kelly, 2013). However, Llangollen International Musical Eisteddfod (LIME) does and was therefore deemed an appropriate event to at which to carry out the investigations.

1.5.1. Background and origins

LIME is one of three Eisteddfodae that take place in Wales annually. The other two are the National Eisteddfod (Eisteddfod Genedlaethol Cymru) and the Urdd Eisteddfod. These events are delivered in the medium of Welsh and celebrate music, performance, art and literature. They are steeped in the bardic tradition, with lavish ceremonial rituals involving mystical symbolism (BBC, 2016). The first National Eisteddfod recorded was as far back as 1176 when Lord Rhys hosted a gathering of bards, musicians and performers at his castle in Cardigan (BBC, 2016). The Urdd Eisteddod is a youth event aimed at people between the ages of 7 and 24 years of age. Eisteddfodae can be differentiated from other cultural events due to their competitive nature – all three involve an element of competition as a core activity.

LIME is hosted by the town of Llangollen; situated in the North of Wales Llangollen has a population of around 4,200 people. Over half the population are over 45 years of age, and an unusually high percentage of these are retired (Locum Consulting, 2011). 97% of the residents consider themselves to by ‘white British’ and the average
household size is relatively small at 2.2 people per household (Locum Consulting, 2011). The tourists to Llangollen, according to Locum Consulting’s market research (2011) are made up of 72% day visitors and of the 28% overnight stays, most originate from North West England and the West Midlands. The average age of the visitors is over 55 and they fall within the socio-economic groups ABC1 (Locum Consulting, 2011). LIME makes a strong contribution to Llangollen’s appeal as a tourist attraction and the ‘festival feel’ of the town.

The first edition of LIME took place in 1947 and was initiated by one Harold Tudor of Coedpoeth who came up with the original concept. It was based on three prominent factors:

1. The idea
2. A War Weary World consumed by hate and distrust
3. A group of men who seized the opportunity of executing the “Idea” in an ardent desire to promote international understanding through music (Bowen, 1971, p. 3).

The idea was of a third ‘Eisteddfod’ in Wales designed for overseas competitors, originally in the form of choral competitions alone. Following the war, it was felt by the government that a way to integrate and show people from overseas the British way of life would be take them around to festivals in Great Britain. The British Council asked Harold Tudor from Coedpoeth to take a group to the National Eisteddfod in Bangor in 1943. At this event, a ceremony was worked out whereby all of the overseas representatives were invited onto stage and greeted in their own language (Adams, 2005). Since this 1943 event Harold Tudor had been developing the concept that there should be an annual event that encouraged mutual understanding among the peoples of the world. Harold Tudor took his idea to the National Eisteddfod and requested that they include a day within the event for international competitors, but this idea was turned down due to the all-Welsh nature of this particular cultural event. It was not until 1946 that the idea was actually accepted, due to the involvement of a like-minded politician, Mr. Northing:
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a new member of the local council... was elected and he re-opened the discussions on the idea... A public meeting was called where the idea was explained and debated. The majority agreed and so the first International Eisteddfod was to be run in the early summer of 1947’ (Bowen, 1971, p. 4)

However, in the early years, this modelling of the event on one meant purely for the Welsh nationality caused some problems with design:

The problem before the founders of this festival... was how to combine all the qualities of the traditional Eisteddfod (so far as competition is concerned) with a musical Tower of Babel in which all the nations spoke different languages and had different values and different styles (Holland, 1954, p.2)

The dedicated individuals that made up the Executive Committee for the International Eisteddfod managed to overcome these difficulties and to this day the competitions remain the core activity for which the event is renowned.

LIME’s mission as set out in their document ‘A Llangollen Legacy’ (n.d.) is as follows:

to engage in excellence with the global community – bringing the world together to sing and dance in an unparalleled spirit of friendship and goodwill

and to be:

the foremost World Arts Festival of Hope, Friendship and Peace.

Within the same Llangollen Legacy document, the organisation states clearly its overall values: passion, diversity, openness, creativity and integrity. The mission and objectives demonstrate that LIME is an event that fits with the concept of cultural citizenship (Fabiani, 2011) and plays a pivotal role within the cultural public sphere (Giorgio and Sassatelli, 2011). The mission also highlights a strong vision from the
organisers, ‘hope, friendship and peace’ being both powerful and ambitious objectives.

1.5.2 Characteristics

LIME takes place annually over 6 days in early July and the main activities are competitions in the genres of choral singing and folk dancing. Approximately 4,000 competitors from all over the world and the UK take part in the event year on year. During the day, International musicians and dancers compete in over 20 high quality competitions. Each evening the best and most colourful competitors share the stage in concerts given by professional artists, many of whom started their careers in Llangollen (Arts Council for Wales (ACW), 2009). Event attendees are able to pay for tickets to watch the competitions in the daytime – these tickets also allow access to the additional activities that take place on the event site such as performances on the external stages, trade and exhibition stands, workshops and children’s activities. Alternatively they can purchase a ‘grounds ticket’ which gives access the event site but only allows restricted access to the Pavilion in the seats at the back of the auditorium. Separate tickets are available for the evening concerts which have featured well known acts such as Luciano Pavarotti, Jules Holland, Katherine Jenkins and Bryn Terfel. These evening concerts are a relatively recent addition to the event but they now go a long way to covering the costs of LIME. They take place in the purpose built pavilion and usually sell out (at a capacity of 4,200). Additional free events can be experienced in the town of Llangollen throughout the week, such as the traditional ‘Parade of Nations’ and the more recently introduced ‘Dancing in the Streets’ (ACW, 2009). There are also a number of outreach events that are delivered by the competitors within the wider community.

The total number of visitors to the event in recent years can reach up to approximately 50,000 over the six days (ACW, 2009). This includes those that attend only the evening concerts, tickets for which are purchased separately to the day time
tickets. The event is and always has been heavily reliant on a large number of volunteers from the host community and the town certainly has embraced the event since its inception in 1947.

The researcher was able to gain access to the event for three years running from 2012-2014 in order to conduct the longitudinal case study herewith.

1.6 Aim, research questions and objectives

1.6.1 Aim

The aim of this thesis is to explore the processes and mechanisms of intercultural communication and exchange (ICE) at the cultural event Llangollen International Musical Eisteddfod (LIME) in order to discover how the event facilitates and encourages intercultural understanding, global citizenship and peace.

1.6.2 Research questions

The following research questions have been developed in order to achieve the aims:

1. What are the processes and mechanism of ICE at LIME that are used to encourage and promote intercultural understanding, global citizenship and peace?

2. Do different stakeholders influence the facilitation and experiences of ICE at the case study event?

3. What different groups of people are involved in these exchanges and what is the nature of the exchanges?
4. Does the design of the event have an impact on opportunities for ICE?

1.6.3 Objectives

The following objectives were followed in order to answer the research questions:

1. To carry out a critical review of relevant literature to cover the following: the development of festivals and cultural events and the roles they play in modern society; interpretations of ‘culture’, the ‘cultural product’ and ‘authenticity’; the notions of ‘world peace’ and ICE, and the design and delivery of the cultural event experience.

2. To present a conceptual framework and a list of initial areas for primary research from the findings from the review of literature to aid the design of an appropriate methodology and to provide a structure for the analysis of the results.

3. To conduct ethnographic investigations into LIME’s history and development and make initial enquiries as to the processes and mechanisms of ICE at the event.

4. To carry out a longitudinal case study at LIME over a period of 3 years to investigate the processes and mechanisms of ICE at LIME from a number of perspectives (researcher, attendees, volunteers and competitors), to include interviews, the researcher’s own participant observations using photographic evidence and additional photographic evidence from research participants.

5. Conduct photo-elicitation interviews with research participants to discuss and explore the processes and mechanisms of ICE at LIME from different perspectives.

6. Through analysis of all primary data, identify the processes and mechanisms of ICE at LIME and evaluate how the event encourages and facilitates intercultural
understanding, drawing upon intercultural communication literature and event
design theory to frame the results.

7. Identify the most effective processes and mechanisms through which ICE takes
place and make recommendations for improvements that can be utilised at LIME
and other cultural events to encourage inter-cultural understanding and
contribute to global citizenship and peace.

1.7 Project structure

The layout of the PhD thesis is designed to reflect the longitudinal explorative and
inductive nature of the case study. The literature review is in two chapters following
the Introduction. In the first chapter the nature of festivals and cultural events and
their contribution to the notion of world peace is discussed. The second chapter
evaluates our understanding of ‘culture’ and its relation to the festival and cultural
events and tourism environments and discusses event experience and design. It also
critically analyses the intercultural communication literature with emphasis on its
application to the event environment.

Chapter 4 covers the methodology and describes how the primary research at the
longitudinal case study unfolded, each ‘study’ producing data that informed the
design of the next phase of data collection. The chapter provides justification for the
chosen methodological process and details on how each study was conducted.

The results from the primary research are presented in chapters 5, 6 and 7, and
follow the order in which the research took place as described in Chapter 4. The first
of these chapters, Chapter 5, is presented as an auto-ethnographic account based on
the researcher’s own initial participant observations. It records initial thoughts and
observations, including photographic evidence, regarding the nature of ICE at the event and leads to a revised set of research questions. The second of the results chapters (Chapter 6) analyses and discusses LIME in relation to its history, development, impacts, issues and stakeholders, drawing upon the management and stakeholder theory identified in Chapter 2. It also investigates the processes and mechanisms of ICE from interviews with the event organisers conducted in the first round of data collection and secondary data from archived publications, newspaper articles and published material from the event. Chapter 7 contains the results from studies 2 and 3 of the longitudinal case study. The results from the questionnaire with attendees are triangulated with comments made in the interviews with research participants to give an overall understanding of the attendee as stakeholder’s views. The interviews with the competitors are also covered in this chapter. The participant observations made by the researcher and by the research participants are then analysed in an auto-ethnographic style using various areas of the event design as a structure with which to report the findings. These findings are based on photographic evidence, researcher field notes and elicitation interviews with participants.

Conclusions and recommendations are made in Chapter 8. The overall aim and research questions are revisited with limitations acknowledged and suggestions made for future research directions in this area.
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2.1 Introduction

Cultural events and festivals are one aspect of the tourism product that have the potential to celebrate and highlight cultural differences and at the same time bring people together in a place of shared meanings and therefore encourage understanding between cultural groups. Increasingly, their challenge is to do so whilst maintaining cultural integrity and authenticity. The chapter covers the characteristics, history and development and stakeholders involved in the delivery of festivals and cultural events. It then critically assesses the political and social impacts of festivals and cultural events with an emphasis on the role they have to play within the ideologies of global citizenship and world peace.

2.2 Festivals and cultural events

In an era of growth in the creative industries, Giorgi and Sassatelli (2011) pose the question: are (contemporary or post-traditional) festivals a form of communicative action or are they determined and produced in the real world of industrial power relations, networks and scarce resources? The answer is that they are both, and should be understood thus; they are ‘polyvocal performances’ (as per Turner’s study of rituals (1969)) at the same time as being ‘unified signifiers of a consensual collective conscience’ (Sassatelli, 2011, p. 14) as per Durkheim’s theories from the sociology of religion. On the one hand, festivals can be seen as communicative practices that have an important role within the paradigm of Habermas’ (1962) ‘public cultural sphere’, which can be defined as:

\[\text{the articulation of politics, public and personal, as a contested terrain, through affective (aesthetic and emotional) forms of communication (McGuigan, 2004, p. 435).} \]

On the other, they can be seen as institutions that are structured in order to draw and reproduce distinctions in society. Giorgi and Sassatelli (2011) argue that actually
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festivals should be understood sociologically from both perspectives as this allows communicative action and analytical-descriptive analysis of these public and private phenomena.

2.2.1 Definitions

According to Lee et al. (2004) festivals vary according to size, influence of stakeholders, cultural authenticity, impacts and many other factors, and what the visitor gains from the event in terms of experience will depend on these factors. However, when researching planned event theory, it is clear to see that no definitive taxonomy has been developed to fully explain the varying nature of cultural events and festivals, although there have been many attempts to do so (see for example Getz, 2007; Bowdin et al., 2012; Bladen et al., 2012). Bladen et al. (2012) provide one of the most detailed evaluations to date and propose a definition which considers both elements of individual cultures and the expression of cultural groups. Cultural events are ‘those that either present a particular expression of culture or aim to represent the cultural expressions of specific groups’ (Bladen et al., 2012, p. 329). Within their classification, Bladen et al. (2012) further categorise the various types as ‘anthropological’ events or ‘aesthetic’ events. The anthropological category includes national cultural, religious, ethnicity, sexuality and community events, some examples being Diwali (the Hindu Festival of Lights), Gay Pride, and Notting Hill Carnival. Aesthetic events comprise of arts, music and heritage events such as Brighton Festival and the Scottish Highland Games.

The terms ‘festivals’ and ‘cultural events’ are often used interchangeably (Quinn, 2013) and whilst it is true that many cultural events can also be called festivals, many cannot, some examples being plays, performances and exhibitions. Definitions of the word ‘festival’ were originally introduced into the literature by Falassi (1987) who stated that a festival is often a recurring social occasion in which all members of a community have the opportunity to unite and share a worldview through ethnic,
Chapter 2 – Festivals and cultural events; characteristics and impacts

linguistic, religious, and historical bonds. This demonstrates that festivals have traditionally been associated with ritualistic behaviour and community involvement, beliefs and shared ideals. Within the tourism and events literature, however, festivals are often conceptualised as tourism products and tourism attractions. There has only recently been a re-emergence in the understanding of festivals not only as tourist attractions, but as engendering local continuity and celebrating identities (Quinn 2013).

Many cultural events are branded under the banner of ‘festival’ and consequently there have emerged a multitude of ‘festival’ models, some dating back to the post war period, some from the radical movements of the late 1960’s and early 1970’s. Calvo-Soraluze and San Salvador del Valle (2015) point out that to fully understand each model, knowledge of their mission and main objectives is needed to explore their main interests, be these orientation towards artistic, social, financial, prestige elements or satisfaction of the audience, or indeed, as is often the case, a combination of these. In the context of music festivals, Calvo-Soraluze and San Salvador del Valle provide the most comprehensive list of criteria with which to delimit the word ‘festival’ as follows:

- the event should have a distinct brand name to encompass all the artistic performances;
- the event should be annual or biannual;
- it should include a presentation of more than six different shows in single or multi-stage areas;
- it should last for more than two days
- it should include programming of primarily professional content.

This reasoning provides a workable framework as opposed to other vague and ill-defined discussions on the nature of festivals. However, it does have its limitations, for example some events that are labelled as festivals do not last for more than 2 days.
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and often their content is not primarily professional, especially in the early years of conception.

In an extensive literature review of event studies, Getz (2010) presented a wealth of research that had been conducted by others on a variety of different types of festival and cultural event. For example, Dawson’s paper (1991) on ethnic and multicultural festivals explored the political aspects of these events. Similarly, Lee et al. (2012, p. 334) stated that there was a need for further research into these types of events as ‘useful instruments for promoting social harmony and integration’. Their study used two multi-cultural festivals in South Korea, namely the ‘Global Village Multicultural Festival’ and the ‘Colourful Multicultural Festival’ to demonstrate what these events can do to contribute to the formation of a successful multi-cultural society in the age of globalisation. In their study, Lee et al., (2012, p. 336) defined multi-cultural events as follows:

> public, multicultural themed celebration at which people of a range of ethnicities, including members of both the ethnic minorities and dominant population, have extraordinary and significant experiences deemed in some way beneficial

In relation to these types of events Newbold et al. (2015) posed the question to what extent are some of these multicultural festivals now becoming ‘intercultural events’ as they start to incorporate hybrid and collaborative art forms and activities into their remits. Newbold et al. (2015) even go so far as to suggest that the more recently developed ‘intercultural events’ have the propensity to contribute to the counteraction of xenophobia and racism more than ‘multi-cultural’ festivals.

Another form of festival commonly researched in the literature is the community based festival, which has been be defined as ‘essentially small scale, bottom-up, and run by one or more volunteers for the benefit of the locality ... with the primary goal of providing cultural and entertainment benefits for locals and visitors’ (Huang et al., 2010, p. 254). Local cultural festivals fit within this category. According to McKercher
et al., 2006), they offer the tourist something authentically indigenous, they are short term in nature and are organized by and for the benefit of local communities, they are inclusive and provide opportunities to learn about other cultures and they celebrate important historical and religious commemorations including birth, marriage, death, the harvest. McKercher et al. (2006) questioned whether these types of festival should be considered tourist attractions and their findings suggest that they do inevitably attract tourists, despite the fact that they did not originate with this role in mind. Liang et al (2008) provided evidence for this in their study of one such rural festival – the Fair Grove Festival, where they concluded that the event mostly attracted visitors from outside the local community. These examples show a trend whereby community festivals may have originated as small scale events as described by Huang et al. (2010) but can grow into much larger events which are visited by not just locals but also cultural tourists. This is certainly true of many carnival style events such as the Notting Hill Carnival and New Orleans Mardi Gras which both originated in specific communities but have grown into what can be called hallmark events which are internationally recognised and attract cultural tourists from all over the world.

In the global community in which festivals now exist, the term ‘international’ also requires further definition. Ferdinand and Williams (2013) distinguished between two types of ‘internationalization’ with regard to the festival market from the international business management perspective. Firstly outward internationalization occurs where countries introduce new, innovative products at home which can then be exported to other international markets when they have reached a certain level of maturity, an example of this being the Hay Festivals where the festival model has been franchised to over 10 international locations. The second type is inward internationalization whereby ‘resources are brought from foreign markets or activities are performed by foreign providers in the home country’ (Ferdinand and Williams, 2013, p. 204), some examples being Manchester International Festival, Edinburgh International Festival and Llangollen International Musical Eisteddfod.
‘Hallmark’ events are just one type of international event. Some defining characteristics are that they receive a large amount of media exposure, are of international stature and bring huge economic benefits through tourism to the destination in which they are staged (Roche, 2000; Getz, 2008). As discussed by Getz and Andersson (2008, p. 3):

\[ \text{there are really two interpretations possible, the first being purely in the tourism discourse (i.e., the “hallmark” festival as major attraction and destination branding tool), and the other is the institutional perspective (i.e., an event of such importance that it is perceived to be a permanent, social institution).} \]

It is clear to see that characterising cultural events is a somewhat difficult task as there a multitude of models and characteristics and an individual event can fit into a number of different categories. In fact each event is unique and therefore should be understood as such. One way with which to do so is to explore the various stakeholders involved in their design and delivery.

### 2.2.2 Stakeholders

As pointed out by Andrews and Leopold, stakeholders are vital in the construction of events:

\[ \text{among other things, events are constructed through design and event objectives and, on the other hand, through socio-cultural dynamics such as power relationships between stakeholders} \]

(Andrews and Leopold, 2013 p. 49)

Theories and models surrounding stakeholder management have developed from the business management perspective (see for example Freeman 1984, Mitchell et al. 1997), and also more specifically to the planned events environment (Getz et al, 2007; Bowdin et al, 2011, O’Toole, 2011).
Getz et al. (2007, p. 104) suggested that through effective stakeholder relationships events can become ‘institutions’ in their own right:

*as festivals mature they begin to behave more and more like institutions, which… is a process of remaining united for a specific purpose, which in turn often leads to becoming a permanent, legitimate, and valued part of the society.*

Getz et al. (2007) produced a stakeholder network model to include internal and external stakeholders, suited to the festivals environment which is particularly useful in understanding the various roles played by different organisations and individuals within this sector:

**Figure 2.1:** Major stakeholder types and roles in festival networks (Getz et. al, 2007, p. 109)
The authors applied this model to a number of festivals in Sweden and Calgary and in doing so made sense of the roles played by both internal and external stakeholders. On further reflection of the model Getz (2012) suggested that each category is not mutually exclusive, i.e. some stakeholders may play multiple roles and in doing so wear different political hats in terms of the negotiation of goals and strategies. For example a local authority might concurrently play the role of venue supplier, facilitator (giving grants and resources), regulator, and co-producer (sharing staff). It is therefore essential not only to understand the roles of each stakeholder but also the relationships between them, an activity that has been referred to as the ‘political market square’ (Larson and Wikstrom 2001; Getz et al., 2010). The relative power of stakeholders refers to the extent to which they can impose their will on the relationship, their legitimacy is linked to the extent to which they are seen as desirable or appropriate within a socially constructed set of norms, values and beliefs, and their urgency is reflected in the degree to which they demand immediate attention. The salience of each individual stakeholder is the function of possessing the former three attributes (Mitchell et al. 1997). Defining these attributes enables critical analysis of the ways in which various stakeholders influence an event at any given time in its lifecycle.

The following section will discuss each area of Getz’s model to further understand and evaluate the importance of each stakeholder group and their influence in terms of impacts they can have on these events.

**2.2.2.1 The festival organisation**

There are three types of festival organisation, according to Andersson and Getz (2009) and Carlsen and Andersson (2011) – the public, the nonprofit and the private organisation. Each displays certain characteristics; broadly speaking a public organisation’s goal is to achieve legitimacy for the satisfaction of politicians and the organisation is sole provider and not dependent on direct revenue from customers. A
non-profit organisation shares common goals and interests among members on a certain issue and works to achieve these goals within a democratic environment for decision making, whereas the private firm maintains a business-like relation to customers and suppliers, with profit making as a primary goal to secure long-term survival. However, these distinctions are not necessarily as clear cut as described above. For example, these days non-profit festivals organisations display many of the characteristics of the private firm mainly due to a ‘need to change business activities in ways that may compromise their mission in order to gain market shares’ (Andersson and Getz, 2009, p. 252). What this means is that they are often criticised for not only commercialising public services but at the same time drawing on public resources to compete with private firms on the market, mirroring the nature of many cultural organisations where there are often pressures to be both artistic and market-oriented (Andersson and Getz, 2009). A case in point, as reported by Quinn (2005), is the Galway Arts Festival, a combined arts festival which was established to promote appreciation of the arts in 1978.

The festival’s growing popularity as a tourist attraction for both national and international audiences and its growing commercialism has created a series of dilemmas for the festival. Since the mid 1990s, it has been grappling with the tensions posed by trying to balance deep-rooted, socially aligned artistic goals on the one hand with often conflicting economic imperatives on the other (Quinn, 2005, p. 959).

It is sometimes the case that what may have started out as a non-profit festival ends up having to rely on a commercial firm to run it due to financial losses, as in the case of the Truck Festival in Oxfordshire. As reported by Hughes (2017), this started out as a social enterprise with a focus on raising money for various charities but over the years has become heavily commercialised due to the eventual hand-over of the event to the event organiser ‘Global Festivals’ who describe themselves as the country’s second largest festival organiser.
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The majority of events and festivals still fall within the non-for-profit or public sector and therefore the strategies for dealing with stakeholders tend to be collaborative. There is less risk in collaboration in terms of maintenance of the event’s core values, mostly due to the resource-dependency of the industry whereby different stakeholders may play more important roles depending on the stage in the event’s lifecycle (Getz and Andersson, 2008; Andersson and Getz, 2008); generally speaking collaborative activities increase with the age of the organisation, to reduce financial risks.

It can be said that festival organisations tend to be quite small and entrepreneurial and reliant on a central figure with strong visions to make the decisions (Jordan, 2015). In one sense this is a good thing but in another what it can mean is that they sometimes lack the time or willingness to engage with the wider policy-making process. However there are some events that are regarded as festivals which have a large and complex organisational core and are more needy of but also capable of engaging in wider policy contexts.

2.2.2.2 Co-producers

Co-producers include any organisation or individual that is tangibly involved in creating the event experience but on a voluntary basis (Getz et al., 2007). Events are highly reliant on volunteers as a major part of their workforce and as such always play a legitimate role, especially if sourced from the local community (Getz et al., 2007). Co-producers can also be performers if performing voluntarily. Co-producers can be directly involved with the event or completely detached from the experiences they are involved in creating (Getz and Page, 2016).
2.2.2.3 Allies and collaborators

Allies and collaborators are any organization that partners with the event to provide intangible help such as marketing. These can be other festivals, or groups and associations (Getz et al. 2007), but most often they take place in ‘policy domains’ such as tourism and culture (Getz and Page 2016). In an increasingly competitive market it is important for festivals to maintain links with as many organisations that can offer them help and resources as possible. True collaboration occurs when each partner gives up an element of control to work with the other in the achievement of common goals (Getz and Page 2016).

2.2.2.4 Facilitators

Facilitators are organisations or individuals whose resources make the festival possible but do not directly participate, for example funding bodies, patrons etc. Klaic (2014) highlighted the funding challenges to which festivals managers have to respond and considers festivals historically to be a vulnerable part of the cultural infrastructure (in the European context) – quick to collapse in new circumstances, be defunded and lose credibility. Jordan (2015) picked up on the second potential funding challenge in the political and economic climate of Europe today and discussed the need for festivals to be creative in where they source funding, primarily because there are few dedicated subsidy streams for festivals. Many festivals have turned to sponsorship, match funding and often, where audiences are more affluent philanthropic donations from their supporters. Jordan (2015) used the example of the Buxton Festival in the UK to illustrate this point, the main activity being Opera, where the ‘Friends’ of the festival can contribute as much as 10% of the overall turnover.
2.2.2.5 Regulators

Regulators are described by Getz and Page (2016, p. 246) as follows: ‘professional conduct and responsibility defines their involvement’. In keeping with the development of festivals (Anderton, 2011) (see section 2.2.3), these bodies play a major role in asserting the legal and health and safety elements of events and have contributed a great deal in terms of professionalisation of the industry in the last 20 years (Foley et al. 2012).

2.2.2.6 Venues and suppliers

Suppliers and venues often become sponsors, and include suppliers of infrastructure, staffing, catering etc., but can also include performers without whom the event would not be possible but who do not act as sponsors. Networking theory, which has been explored by authors such as Prebensen (2010) and Izzo et al. (2012) in relation to events, is critical in building up the right types of supplier to make the event possible and achieve positive social outcomes.

Due to their reliance on this large number of stakeholder groups as indicated above, festivals are very susceptible to changes in society and have increasingly been under pressure to survive within complex economic and political environments. Successful festivals are those that recognize the need for collaborative stakeholder involvement and have the ability work with external organisations from all sectors – public, private and nonprofit. Issues with this relate to discrepancies in the ways in which different organisations communicate and their varying objectives, highlighting the necessity for festivals to remain innovative. Carlsen et al. (2010, p. 121) saw this innovation in the festival sector as highly influenced by temporal cultural situations and stressed that it should include ‘product service innovation, organisational innovation, market innovation, funding innovation and festival participant innovation over the nominated life-cycle of the festival’. It could be argued that these days there is a need to add
‘technology innovation’ to this list as this is a common cause of the demise of festivals. According to Fill (2005), technological innovations can provide these types of organization with a number of benefits: communication costs can be considerably reduced; development of websites enables the collection of names and addresses; response to questions and immediate relationship marketing with consumers.

Carlsen and Andersson (2011) followed the SWOT model for strategic analysis of the stakeholder networks of a number of festivals in Sweden and from the results put forward a range of stakeholder management strategies appropriate to the events environment, many of which have been adopted by a number of festivals in order remain sustainable in what is now a highly competitive environment. These strategies include: developing a core set of values to be the basis of the festival branding; developing formal marketing partnership with another organisation; bringing a major sponsor onto the board of directors; establishing outreach programmes, and converting suppliers to sponsors.

2.2.3 The history and development of the festivals industry

A number of academics including Foley et al (2012), Quinn (2010 and 2013), Baeitt (2014), Newbold et al. (2015); Pernecky and Moufakkir (2015), and Szabo (2015) have tracked changes in ‘festivities’ and celebrations over time, from ancient Roman and Greek times, through the Middle Ages where they became part of the Christian calendar and then into the ‘cultural canon’ of the 16th century. After this cultural canon, the separation of man into ‘common’ and ‘elite’ took place and festivals began to lose their religious focus. It was not until 1876, when Wagner set up the ‘Bayreuther Festspiele’ to present his own music and operas, that Europe had its own ‘arts festival’. This was however only available to the elite of society and it was to be a long time until ‘arts festivals’, which Szabo (2015) distinguished as those that put programming at the centre of the event concept, were ‘routinely accessible to the general public’ (Szabo, 2015, p. 41).
As stated in the Introduction, it was in the period immediately following the Second World War that festivals started to be seen as vehicles for the promotion of political ideals and cultural values, what Newbold et al. (2015, p. xi) term the ‘age of reconstruction’. According to Quinn (2010, p. 268)

*in the post-war era, the flourishing of arts festivals in Europe... was heavily supported by national states which recognised in festivals an opportunity to re-affirm ‘appropriate’ cultural values, encourage social stability and boost morale.*

Following the Second World War, the hippy ‘counter-cultural revolution’ also occurred (Anderton, 2011), but again more strongly in the West than in the East of Europe (Szabo, 2015;) and following this, on the Western side of the Iron Curtain, investment in arts and culture started to focus on the instrumental political agendas of urban regeneration, tourism and the creative city. Szabo (2015) argued that arts festivals flourished at this time predominantly in Western European, pointing out that any ‘bottom-up’ activity in Eastern Europe during this period was controlled or postponed as much as possible. Newbold et al. (2015) suggested that it was also at this time that the professionalisation of the festivals industry began, when career paths for cultural professionals began to be made possible through the establishment of organisations such as the Arts Council for Great Britain. Since then the ways festivals are managed and attended have changed dramatically, Getz (2010, p.7) recognized that

*while primitive celebrations might have sprung up organically, in concert with agricultural and climatic cycles, modern festivals are mostly created and managed with multiple goals, stakeholders and meanings attached to them.*

Anderton (2011) further discussed the ways in which the festivals industry in the UK has changed, from its ‘counter-cultural’ roots in the 1970s to the ‘commercialised’ music festivals of today. In his analysis on the evolution of music festivals Anderton
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described how political restrictions by way of the Criminal Justice Bill and Public Order Act (1994) led to the publication by the Health and Safety Executive (HSE) of the ‘Purple Guide’ which in turn completely changed the ways in which festivals are managed and run, in contrast to their roots which were often anarchistic and involved organic co-creation from like-minded communities. At this time, during the 1980’s and 1990’s, local authorities started to become involved in the concept of festivals as vehicles of urban regeneration and economic restructuring (Newbold et al., 2015). This is demonstrated, for example, by the Glasgow bid for the European Capital of Culture 1990 which was specifically designed to promote urban renewal (Garcia, 2005).

Public involvement has led to rationalisation or standardisation of festivals much in the same way that many global companies now operate and during the twenty first century many have become heavily reliant on sponsorship for their survival. Since the economic crisis of 2007-8, festivals have had to further redefine their relationships with local authorities due to a fall in funding, and a trend has emerged where what Newbold et al. (2015) call the ‘cloned’ festival has emerged.

2.2.3.1 Festivalisation

‘Festivalisation’ is a term that has been coined by many authors (for example Richards, 2007; Getz, 2012, Quinn 2013; Negrier 2015) to describe and explain the commodification of culture in the form of festivals. Klaic (2006, p. 55) refers to a process whereby festivals are a microcosm for what is happening in the cultural industries at large, stating that they are

... emblematic for the entire cultural production and presentation, for the fragility of much of the institutional culture, squeezed between the growing indifference of the public authorities, commercial competition and moody consumers as an elusive potential public.
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According to Klaic (2014, p. 32), festivals epitomize the forces of globalization: ‘in the new millennium, festivals could be seen as a specific response to globalization and its ambiguous cultural impact’.

The idea of festivalisation is based in Ritzer’s (2015) concept of the McDonaldisation of society, where all major industries have become rationalized in line with the McDonalds model and are increasingly successful because they offer their customers and staff efficiency, calculability, predictability and control (Ritzer, 2015). It can be said that there has been a move towards the rationalization of the festivals industry in two ways. First a standardised outdoor music festival model has become more and more evident. Finkel (2009), in her study of combined arts festivals in the UK, suggested that there is a large similarity in programming content across the sector due to a number of factors including competition for public and private funding and the need to remain financially sustainable in the long term. This leads to a lack of creativity on the part of the event managers due to their perceived need to emulate the success of the larger more established festivals programming ‘safe’ content. Matheson (2008) also understood that there were tensions within festivals concerning commodification as a consequence of artistic programming, much like the views of Finkel (2009). Second, a situation is occurring whereby destinations are branding all their cultural events under one ‘banner’ which is marketable to the tourist consumer (Negrier, 2015) (see more on this topic in section 3.5.2). Negrier (2015, p. 19) suggests that due to the process of festivalisation, festivals are now:

expressions of larger developments that effect our relationship to culture… a crystallization of changes that have been identified by a variety of researchers in different fields of cultural analysis

Negrier presents what he sees as these changes as shown in figure 2.2:
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<table>
<thead>
<tr>
<th>Cultural permanence</th>
<th>Ephemeral ‘presentism’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asceticism</td>
<td>Hedonism</td>
</tr>
<tr>
<td>Classical individualism</td>
<td>Tribalism, new individualism</td>
</tr>
<tr>
<td>Cultural legitimacy</td>
<td>Eclecticism / diversity</td>
</tr>
<tr>
<td>Cultural specialization</td>
<td>Flexibility, tolerance, muddling</td>
</tr>
<tr>
<td>Cultural inheritance / legacy</td>
<td>Cultural path</td>
</tr>
</tbody>
</table>

**Figure 2.2:** Changing trends in society’s relationship to culture (Negrier, 2015, p. 20)

Critiquing Negrier’s perceived changes allows for the analysis of festivals and cultural events with regard to interpretations of culture over time. This discussion forms the basis of the first half of Chapter 3.

### 2.2.4 Festival and cultural event impacts

#### 2.2.4.1 Political impacts

Events have a role to play in many policy areas including destination management and image (Robertson, 2008), the attainment of social, cultural and economic policy objectives (Foley et al. 2012), education and revitalisation and urban regeneration (Richards & Palmer, 2010). Foley et al. (2012) consider the complexity of event studies and suggest that not only should events be considered from a management perspective and a social science perspective (see Andrews & Leopold, 2013), but also from a macro-level or policy perspective.

According to Giorgio and Sassatelli (2011) and Sassatelli (2015), traditional and ancient forms of festivals and cultural events have been understood as channels for expressing a sense of identity, but contemporary festivals, up until recently have had little attention from the social sciences. However, a proliferation of new research has arisen in the past five years that consider the role of festivals and events in society and their juxtaposition with culture, globalisation and citizenship (see for example
Giorgio and Sassatelli 2011; Quinn and Wilks 2013; Richards et al. 2013; Richards 2015a&b; Newbold et al 2015; Mouffakir and Pernecky 2015; Spracklen and Lamond 2016). Giorgio and Sassatelli (2011) are among the great advocates of this change in outlook as they believe that knowledge of communities equals knowledge of communication, which they break down into its various forms: the political arena, old and new media, and cultural exchanges and encounters. Politically festivals mirror the ideologies that are emerging within the public sphere – from the right the politicians are demanding increased accountability for public investment (in the arts) and from the left, communities believe that they should play a role in defining and developing the services that are available to them. They also have a role to play in the creation of a ‘post-national form of cultural citizenship’ (Fabiani, 2011, p. 93). Rojek (2014), however, contests the political roles that events have to play within society and the nature of their social impacts, describing these impacts as ideological outcomes that can and should be attributed to leisure per se. He argues that whilst events adopt a communitarian and market logic to achieve perceived objectives similar to other leisure pursuits, such as ‘escapism, integration and transcendence’ (Rojek, 2014, p. 32), they tend to represent themselves as ‘stateless solutions to global problems’ (Rojek, 2014, p. 45) as opposed to traditional leisure pursuits which are much more grounded in ‘welfarist intervention’ (Rojek, 2014, p. 33). Maughan and Jordan (2015) mirror Rojek’s view in stating that (European) festivals are in a marginal position in the cultural policy context, whilst Wilks (2011) asserted that there is a growing need for a published national and European strategy relating to festivals, maintaining that their worth in terms of the cultural public sphere has now been established.

Many countries around the world are increasingly realizing the potential offered by cultural events in terms of their political impacts on both a macro and a micro level. Korea, for example, has discovered the cultural and historical patterns of festivals to spur economic development through their propensity to attract both residents and tourists to economically neglected areas (Jeong and Almeida Santos, 2004).
and Almeida Santos (2004, p. 641) describe how the Korean government have realized the role that events have to play as mechanisms of social control by ‘supplying the masses with national celebrations that divert attention from real issues’. Their view is not one-sided however, as they then explore other influences of festivals as arenas where socially excluded groups can ‘advocate or contest certain notions of identity and ideology’ (Jeong and Santos, 2004, pg. 642). They believe that these festivals are very influential political tools both from a macro and a micro perspective, highlighting the Kangnung Dano Festival as an example. This festival is now controlled by the Korean government and seen as a tool for economic development, but it retains many of its original traditions and rituals that date back to the 10th century. It has won the ‘Intangible Cultural Properties award’ which has been designed by central government to preserve cultural traditions and sustain them for future generations. Another great example of the political power of festivals is in Australia where the country has adopted a comprehensive policy of ‘multiculturalism’ leading to an increase in Australians attending festivals that, until recently, were probably seen as the preserve of Australia’s ethnic populations (Arcodia and Whitford, 2006).

2.2.4.2 Social impacts

Many past studies have focused on event impacts in terms of their economic value, but due to the inception of the ‘Triple-Bottom-Line’ (TBL) approach to evaluation, impacts are now grouped into not just economic, but social and environmental as well. Fredeline et al. (2005) advanced a tool for assessing an event’s footprint using the TBL model and to directly compare measures of environmental, social and economic impacts. The main problem they found was that economic costs and benefits are easily quantifiable, but social and cultural require more qualitative measures. This perhaps explains why there has been a reluctance until recent years to undertake much research on social impacts. Presently, there is an increasing wave of theorists concerned with understanding event impacts in terms of their social
Chapter 2 – Festivals and cultural events; characteristics and impacts

‘worth’ (Getz, 2009; Raj and Musgrave 2009), including social and cultural change within society, attitude change, civic pride, social capital, quality of life, social cohesion, and health (Moufakkir and Kelly 2013, Pernecky and Moufakkir 2015). Getz (2010) further breaks the social impacts of events down into several areas, these include impacts on residents, the development of ‘social’ and ‘cultural capital’ for communities, effects on ‘place branding’, and also more personal impacts such as the effects of attendance at festivals on the individuals that attend and perform.

In terms of community impacts there have been a number of studies (see for example Derrett, 2003; Quinn 2005; Wood 2009, Jepson, 2015) that look into the role of events for increase of ‘civic pride’. Furthermore, Small’s research (2007) on the social impacts of community festivals distinguished between impacts felt by individuals (such as inconvenience, personal frustration if unable to attend, and the entertainment and socialising opportunities presented by events) versus impacts felt at the community level (including cohesion and identity, growth and development, and behavioural consequences such as increased crime). An excellent review of the literature in relation to community benefits that can be gained from festivals, was put forward by Liang et al (2008, p. 15) and is summarised here:

festivals ...have many social impacts on a community... They help to conserve cultures and revitalize traditions. Festivals also play a significant role in the lives of people in a community because they provide important activity outlets for both locals and visitors as leisure pursuits ... [and]... help build social cohesion by reinforcing ties within a community

Following on from the research by Liang et al.(2008), O’Brien and Chalip (2008) developed a model for the Social Leveraging of Events which shows how a planned event can be leveraged (or augmented) to increase social benefits, leading to a sense of community among participants and reaching a wider audience through the media, however this was related specifically to sporting events. Wood (2009, p. 175) argues that the higher the involvement of the public authority, working alongside the
community in setting out specific objectives, the better the impact in terms of ‘pride in the region, acceptance of cultures, community cohesion, a feeling of belonging, and more active citizenship’. Wood (2009) also produced a model distinctly for an evaluation framework for the impact of events on the local community specific to resources and event objectives, which considered a number of different impacts and the ways in which they should be measured. These ways in which festivals provide important activities and revitalise and conserve traditions have been referred to as ‘cultural capital’. Community cohesion and pride through festivals and events has always been a means through which communities build and reinforce their identities, but it is only now being seen as a tool for individual communities and local governments to harness as both celebrations of identity and as drivers for tourism.

### 2.2.4.3 Impacts on attendees

Despite an emerging set of research on festival impacts as indicated above, it is evident that there is still a need for more to be carried out in the area of the potential of events to positively influence the lives of their attendees and participants. A handful of studies looking specifically at impacts on audiences have included the investigation of educational goal-attainment at a University-based festival (Gitelson et. al, 1995), dance events as rites of passage (Jaimangal-Jones et al., 2010) and the health and wellbeing benefits associated with festivals in terms of mental health and quality of life for families (Jepson & Stadler, 2017). Wilks (2011) and Roberts and Strafford (2014) investigated relationships formed at festivals and events, building on the concepts put forward by Putnam (2000) in relation to social capital. According to Wilks, Putnam specifically suggested that ‘the arts can bring together diverse groups and thus promote well-being by allowing the production of mutually beneficial norms of reciprocity’ (Wilks, 2011 p. 285) and that it is through social organisations such as festivals that both ‘bridging’ social capital and ‘bonding’ social capital can be gained. Putnam’s theories explain that:
...bonding social capital is inward looking, reinforcing exclusive identities and promoting homogeneity; whereas bridging social capital is outward looking, promoting links between diverse individuals... He sees bonding social capital as increasing solidarity with people who are already similar, bolstering the narrower self and creating strong in-group loyalty. Bridging social capital, however, links people to others who move in different circles (Wilk, 2011, p. 286).

Wilk’s investigation of social interactions of event attendees at three different types of music festival highlighted that bonding activities amongst friends during the festivals was commonplace whereas bridging was less common. A further study by Quinn and Wilks (2013), exploring the development of social capital at two festivals revealed that acts of bonding took place primarily amongst family and friendship groups of attendees, whereas bridging took place between the various groups of ‘social actors’ (or stakeholders). Roberts and Strafford (2014) stressed the need for event managers to design their events with these two elements in mind.

Lee et al. (2012) investigated a multi-cultural festival in South Korea, looking at the benefits of attending and discovered that are four types of benefits an attendee can receive from going to such an event. Transformational benefits are described as discarding old ways of thinking and providing opportunities for individuals to invent knowledge, incurring changes in attitude and perception. Cognitive benefits (learning new things) were also found to be high in multi-cultural events, Lee et al. (2012, p. 338) stating that ‘visitors see a diverse range of cultural displays, eat traditional foods of other cultures, and participate in traditional games and performances’. Social benefits, in fitting with Wilk’s (2011) earlier research were also found to be of importance, family togetherness and in-group socializing being the most significant, but also the opportunities to interact with other cultural groups. Interestingly affective benefits, which are referred to as enjoyment, fun, relaxation and stress release, scored lowest on the benefits of attending.
Only very recently have festivals been considered places in which to educate people and within a policy context, this is only now really being seen as part of their ‘public role’ (Szabo, 2015; Deventer 2015; Comunian 2015). Szabo (2015) points out that educational activity as part of festivals has not been the subject of much systematic research but that this its analysis is important within the socialisation process in three distinct ways: in the development of cultural capital of the audiences, in the empowerment of artists through increased exposure, improved skills, benefits from competitions, positive public relations and networking, and through ‘arts education’. Szabo enlarged on the last function in describing how audiences can meet with artists during the festival but also how artists can visit schools or vice versa, or where the festivals themselves can run educational programmes to encourage participation in individual art forms. Deventer’s (2015) work compliments Szabo’s educational element of festival impacts, highlighting that artists work very intensely on social relations in different networks, and whilst there is an educative role to this process, they do so not as teachers but as ‘citizens’. In this sense Deventer (2015) sees that education within the festival context is a process to inspire and fertilise artistic talents and to develop a new form of ‘cultural citizenship’ in line with the views of Fabiani (2011). Festivals act as networks for artists and performers to disseminate values through several different art forms to audiences around the world. With reference specifically to the attainment of knowledge within the festival environment, Comunian (2015, p. 54) draws on theory from economic geography relating to knowledge communities, and distinguishes festivals as ‘shared spaces where learning and knowledge exchange can happen’. Some significant points are made by Comunian (2015), namely that individual knowledge acquisition includes both codified knowledge which is easily transferable (through language) but also sets of practice and knowledge that are hard to teach and transfer (tacit knowledge), which needs to be transferred via practice, observation, doing or sharing:

Time and space play a key role as they often imply a co-presence and co-location. The concept of ‘learning by doing’ highlights the need for demonstration and practice to be shared and the concept
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of ‘learning by interacting’ underlines the role played by exchange and feedback (Comunian, 2015, p. 55).

Participation in many of the activities that take place within the festival environment rely on tacit learning, a subject that has not received much attention in the academic sphere of event studies. Getz and Page (2016) are an unusual example of theorists that have explored general theories of learning and applied these to the event context, but they focus strongly on association conferences in their discussion of learning styles, with no application to the festivals environment.

It is clear to see that the research agenda is moving towards understanding the impacts of cultural events and festivals on both participants and attendees and attempting to understand the broader picture of the potential cultural and societal benefits these types of event can achieve. Learning and education through events and festivals seems to be creeping up the agenda, providing an opening for more in-depth analysis of this and other social impacts on audiences and performers alike.

2.3 Cultural tourism and event motivations

Many attendees at cultural events and festivals can be classed as ‘cultural tourists’, if they are visiting the event as part of a holiday or staying overnight. Cultural tourism is considered one of the growth sectors of the Western European tourism industry and the United Nations World Tourism Organisation (UNWTO) has estimated that it accounts for 40% of all tourism trips (Du Cos and McKercher, 2015). Until recently there has been no phrase that correctly defines the term and there was a need for a framework whereby the purpose for travel is taken into consideration, in place of mere attendance to cultural attractions. Consequently a variety of definitions have been subsequently offered, as discussed by Du Cros and McKercher (2015). The one that mostly clearly signifies what cultural tourism involves comes from the United Nations World Tourism Organisation (UNWTO):
cultural tourism represents movements of people motivated by cultural intents such as study tours, performing arts, festivals, cultural events, visits to sites and monuments, as well as travel for pilgrimages (Du Cros and McKercher, 2015, p. 5)

Two sub-sectors of cultural tourism have emerged – heritage tourism and arts tourism, the former covering consumption of cultural products of the past and the latter covering contemporary culture such as present day arts and crafts and cultural performances, including all types of cultural event.

There has been a shift in tourism motivations to the search for ‘authentic’ consumer experiences where the cultural tourist has an intention to gather both new information and new experiences to satisfy their cultural needs (Richards, 1996). This search for the authentic as major motivating factor was first mooted by MacCannell (1992) and is further described by Bruner (1991, p. 240):

...alienated Western persons, unable to find satisfaction and authenticity in their own society look for it elsewhere, in places thought to be more original and authentic

Gomez-Jacinto et al (1999) build on this when they consider the ‘push’ and ‘pull’ factors for the tourist – push factors include the psychosocial needs of the individual and pull factors will include such characteristics as cultural destination attraction or ‘place image’. Kozak (2002), on the other hand, considers both needs and motivations of the tourist which he says are interlinked. Ryan and Pike’s (2003) study into domestic tourists visiting Rotorua concluded that the indigenous nature of the people in the destination is a pull-factor for only a handful of visitors, in fact of all the items listed as most important when visiting the area ‘Maori cultural experiences’ scored lowest.

From a growing understanding of what motivates the cultural tourists, categorisations of the cultural tourist have emerged, one of the first being offered by Hughes (2002) who distinguished those who are interested in visiting monuments and sites of
historical interest, works of art, beautiful landscapes and ‘folkloric’ events as ‘arts core’—those whose primary motivation for travel consists of benefits derived from art (or culture). ‘Arts non-core’ tourists, on the other hand, experience accidental or incidental contact with arts and culture. Du Cros and McKercher (2015) have taken Hughes’ categories a step further and present five segments of cultural tourism based on trip motivation and depth of experience, established from earlier studies by McKercher (2002) and McKercher and Du Cros (2003). These segments are now recognized by many governmental and quasi-governmental agencies and are summarized in table 2.1.

<table>
<thead>
<tr>
<th>SEGMENT OF CULTURAL TOURISM</th>
<th>DESCRIPTION</th>
<th>DEPTH OF EXPERIENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Purposeful cultural tourist</strong></td>
<td>Cultural tourism is the primary motive for visiting a destination</td>
<td>Deep</td>
</tr>
<tr>
<td><strong>Sightseeing cultural tourist</strong></td>
<td>Cultural tourism is a primary or major reason for visiting a destination</td>
<td>More shallow</td>
</tr>
<tr>
<td><strong>Serendipitous cultural tourist</strong></td>
<td>Do not travel for cultural tourism reasons but participate in cultural tourism activities</td>
<td>End up having a deep cultural tourism experience</td>
</tr>
<tr>
<td><strong>Casual cultural tourist</strong></td>
<td>Cultural tourism is a weak motivation for visiting a destination</td>
<td>Shallow</td>
</tr>
<tr>
<td><strong>Incidental cultural tourist</strong></td>
<td>Does not travel for cultural tourism reasons but nonetheless participates</td>
<td>Shallow</td>
</tr>
</tbody>
</table>

*Table 2.1:* A cultural tourist typology, adapted from Du Cros and McKercher, 2015, p. 123

Whilst individual motivations are a key focus in Du Cros and McKercher’s segmentation of the market, the specific nature of the cultural tourist as an individual with the potential for an inclination towards world peace requires further investigation. Walle (1996) discussed the notion of the ‘bricoleur’ as cultural tourist.
A concept originally presented by Levi-Strauss, the bricoleur is one who ‘comes to conclusions by utilising available information which arrives in piece-meal fashion from chance observations’ (Walle, 1996, p. 879). Therefore, although his/her understanding or perception of the culture in question may be influenced by their own cultural background to a certain extent, the cultural tourists are ‘inductive’ in their knowledge-building due to having a more open mind, building their stories and understanding through ‘experience’. Building on this, the concept of ‘mindfulness’ in tourism was introduced by Moscardo (1996), where mindful behaviour is believed to result in more learning, high satisfaction, and greater understanding. Hollinshead (1999) subsequently introduced the notion of the ‘intelligent’ tourist which describes those that visit destinations in a more self-reflexive state of mind in order to achieve these outcomes.

However, in their discussion of tourist, traveler and ethnographer, Galani-Moutafi (2000, p. 204) describes their similarities and differences in terms of reflexive self-awareness, stating that:

all three journey beyond their geographical and cultural boundaries but the practices and images of tourists and travelers suggests that they do not [...] achieve the type of self-consciousness attained by anthropologists who work within a self-reflexive paradigm.

‘Event tourism’ was not a term that had been used until 1987 when the New Zealand Tourist and Publicity Department stated that ‘event tourism is an important and rapidly growing segment of international tourism’ (Getz, 2008, p. 405). Kay (2003) describes an event tourist as a sub-group of cultural tourist who are categorised by type of cultural activity attended. Iso-Ahola (1982) had previously referred to the motivations of event tourists as the ‘seeking and escape’ theory, suggesting that intrinsic motivation is the key to event attendance, the generic benefits being entertainment and diversion, socializing, learning and doing something new. In reviewing a number of case studies on event motivation, Li and Petrick (2006)
revealed that Iso-Ahola’s seeking and escape theory is largely confirmed, events being an intrinsically desired leisure pursuit.

Cultural ‘event tourism’ is one branch of cultural tourism where, by and large the tourist can be described as ‘culture-core’, as the event is usually the prime motivator for travel. Indeed, McKeercher et al. (2006), basing their categories of cultural tourist on that of McKeercher and Du Cros (2002) (see cultural tourist motivations section above) discovered in their study of short duration cultural festivals in Hong Kong, that a large proportion of the festival goers were ‘purposeful’ cultural tourists while casual and incidental tourists were underrepresented. Prentice and Anderson (2003) put into question the ‘drawing power’ of festivals as tourist attractions, and suggested that whilst some people travel to a destination with specific aim of attending a festival, for others it can represent an ancillary activity. To this end the visitor will have differing perceptions of the event and amount of prior knowledge of what it represents - if they are only peripherally aware of the existence of the event, they might not be as open to enhanced learning experiences of the visited culture or cultures that are displayed.

However, many cultural events have not been designed to specifically attract tourists, and indeed many people that attend are not tourists. Despite this, as pointed out by Quinn (2013), there have not been many studies that explore the motivations of attendees that are local to the event. Some have compared motivations of visitors from outside the area to those that were residents (Formica and Uysal 1988; McDowall 2010), but very few have investigated local residents alone. Other motivational studies that focus specifically on attendance at cultural events include Lee et.al (2004) who noted that the overriding motivation for attending the one festival in their study was ‘cultural exploration’, closely followed by family togetherness, escape, event attractions and socialization. Baker and Draper (2013) linked motivations to visitor satisfaction at a cultural event by testing the model of ‘importance-performance analysis’. They used the case study event ‘Festa Italiana’, a
cultural festival celebrating Italian culture based in Houston, Texas. Their findings indicated that many of the motivations to attend this festival focused around experiencing various aspects of authentic Italian culture including opportunities to try authentic Italian food, to purchase Italian food or products at a reasonable price, the chance to learn about Italian people, and participate in an authentic Italian experience.

As consumers become more discerning, similarly to the study of mindfulness in tourism, Van Winkle and Backman (2009) have stressed the need for event managers to understand how visitors act and react to certain elements of the events they visit. The authors provided a model of elements that can encourage mindful behavior and attitudes in the event setting which include: variety/change; multisensory media; novelty/surprise; use of questions; interactive exhibits; and connection to visitors.

There is a need within the events literature for more studies that look at motivation across a number of different festival models. In terms of cultural understanding, it can be concluded from an analysis of motivational studies to date that this may or may not be the primary motivator for festival attendance but it is definitely a prevalent theme (Davies et al. 2014). Socialisation, however, in a more generalized sense is a predominant motivator (Li and Petrick 2006; Quinn 2013; Nordvall et al 2014).

2.4 **Tourism for world peace**

The concept of ‘tourism for world peace’ was originally pioneered by authors such as D’Amore (1988) and Ap and Var (1990) and from there the International Institution for Peace Through Tourism (IIPT) was set up in the UN International Year of Peace, 1986. The vision of this organisation was for tourism to become the world’s leading peace industry, promoting the idea that each traveler is a potential ‘Ambassador for Peace’ (D’Amore, 2009, p. 566). Since the inception of this idea, academic writing in
this area has been somewhat sporadic, however. Moufakkir and Kelly’s (2010) edited book on Tourism, Progress and Peace is an unusual and unique collection of articles that cover the subject area, utilising conceptual extracts alongside a number of case studies. Haessly (2010) initiates the discussion with conceptualisation of the notion of ‘peace’, which he says should be defined not merely as an absence of conflict, war and violence with a focus on what people (or more specifically governments) should stop doing, but as a ‘presence’, with a focus on what people should start doing and how peace can be promoted as a process in its own right. In an evaluation of ‘peace as presence’ from a number of perspectives including a variety of different languages and religions, Haessly concludes that it involves the integration of both personal wellbeing (completeness) and societal wellbeing (justice). Terms that are often utilised in relation to each of these areas by different cultures and religious groups as presented in Haessly’s review of the literature have been summarised in table 2.2.

<table>
<thead>
<tr>
<th><strong>Peace as personal well-being</strong></th>
<th><strong>Peace as societal well-being</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Contentment</td>
<td>Diversity</td>
</tr>
<tr>
<td>Harmony</td>
<td>Integration</td>
</tr>
<tr>
<td>Wellbeing</td>
<td>Unity</td>
</tr>
<tr>
<td>Completeness</td>
<td>Justice</td>
</tr>
<tr>
<td>Spiritual contentment</td>
<td>Wholeness and fullness of life</td>
</tr>
<tr>
<td>Mindfulness</td>
<td>Equity</td>
</tr>
</tbody>
</table>

**Table 2.2:** Terminology in relation to peace as personal and societal well-being, adapted from Haessly (2010)

More recently Edgell (2014), a strong advocate of the peace through tourism perspective, built on the work of Moufakkir and Kelly to provide an overview of the development of the notion of tourism for world peace in his critically realist conceptual paper which looks at the historical and political contexts throughout the 20th century. As part of the in-depth discussion on these areas, Edgell (2014, p. 31) strongly states that:
the travel and tourism industry is poised to be a driving influence toward greater international people to people cultural exchanges that will lead to opportunities for friendlier global relations and world understanding, ultimately providing an environment for peace in the world

Edgell listed a number of reasons why tourism is good for world peace which include its ability to facilitate more authentic social relationships between individuals and its role as a stimulant for global improvement in the social, cultural, economic, political, and ecological dimensions of future lifestyles which may lead to the creation of cultural awareness. In tracking the concept’s development over time, Edgell stresses the importance of the United Nations World Tourism Organisation (UNWTO) in promoting the ideal in line with their ‘responsible tourism’ policies and codes of conduct, referring to a number of conferences which have been staged on Peace through Tourism in collaboration with this organisation. According to Edgell, global interest is continually growing in this area, especially with the recent publication of the ‘International Handbook on Tourism and Peace’ (2014), written by the Centre for Peace Research and Peace Education at the University of Klagenfurt, Austria in collaboration with the UNWTO. The IIPT also continue to do good work in this area with their annual Global Summit and recent partnership with the Global Peace Parks Project (International Institute for Peace Through Tourism, 2017 [online]).

Despite the growing interest, there are still very few studies that look specifically at tourism and peace. There have, however, been a number of papers looking at the role of tourism in contemporary society, in line with the peace through tourism ideals. Hollinshead (1999, p. 269), for example, describes tourism as:

an important but as yet largely latent channel of arrestive communication by which travelers... can... appreciate the special qualities of different peoples, different places and different pasts.

This appreciation of other people, places and pasts can lead to attitude change, which has been investigated in relation to tourism activities by a number of other authors
Interestingly these early studies found more evidence of negative potential to change attitudes. For example Anastasopoulos (1992) and Gomez-Jacinto et al. 1999 investigated what cultural changes in attitude may have occurred through touristic contacts and disputed any notion of tourism as a mediator for peace, even to the point of suggesting that tourism can produce a negative attitude change. Gomez-Jacinto et al. (1999, p. 1024) stated that

*only in some cases are the results positive. But in the majority of research, attitude change is negative, maybe because attitudes previous to traveling are negative and the format of organized trips does not contribute to contact between tourists and residents.*

It is also arguable that true relationships and deep cultural understanding cannot possibly take place within a couple of weeks. Bruner (1991, p.242) stated that tourists ‘only spend a few days or weeks in any one locality and then move so rapidly that there is little opportunity for sustained interaction with local people’. Attitude change in an inter-country setting is further discussed by Gomez-Jacinto et al. (1999) who suggest that influence in relation to attitude change is completely indirect and in fact always mediated by holiday satisfaction factors. In other words, only when the tourist is satisfied with their overall experience will their attitude towards hosts be changed.

It should be noted, however, that Gomez-Jacinto et al.’s (1999) study is an isolated one and therefore the results are not necessarily generalizable to all situations, it also does not make clear the exact nature of the change in ‘attitude’ or to whom this attitude is directed. More often than not, studies on attitude change in tourism have involved case study groups of students and have tended to focus upon enhancing the effectiveness of marketing techniques for the destination under investigation. One could argue that these studies are not wholly valid in addressing the true issue as
students are only one group in society and may have less varied preconception of the destination and cultures visited than a wider range of tourist types would.

The studies do, however, raise some interesting points, one of which is the relevance of the social psychological ‘contact theory’, originally put forward by Allport in 1954, which recognizes that:

\[ ... \text{inter-group contact will lead to a change in mutual attitudes... and... contact between individuals from diverse groups ... enhances understanding and acceptance} \quad (\text{Pizam et al. 1991, p.47}) \]

Pizam and Jeong (1996) conducted a study of the behaviours of three different nationalities as perceived by a Korean tour guide, concluding that it is national cultures as opposed to touristic cultures that determine behaviour towards other cultures. Nyaupane et al (2008) concluded that there are certain factors that influence the amount of attitude change that occurs from a visit to a different culture – first the country of origin and that being visited, and second prior motivations, expectations and perceptions of the visitor. This confirms the work of Lee et al. (2004) also stressed that perceptions and motivation are important preconditions for attitudinal and behavioural change. There are degrees to which this is relevant which largely rest on the quality of information on which these perceptions are based. If the visitor has been to the destination before then their perceptions are founded through first-hand experience rather than if the perceptions have arisen from written or photographic information in the form of marketing materials.

It can be concluded from this discussion that there are conflicting views and little empirical evidence on the potential of tourism to foster intercultural understanding and contribute to world peace, although the more recent papers and books suggest that there can be a more positive outlook. In the earlier studies there was a lack of academic rigour and a tendency to use small single case studies of participants on
In response to these issues, Tomljenovic (2010) presents a conceptual framework for the measurement of tourism as a potential activity for intercultural understanding, demonstrating that there are a number of factors that affect this relationship as follows:

- the type of travel arrangement including cultural difference;
- language familiarity;
- number of previous visits;
- motivations for travel;
- initial attitudes and socio-cultural attitudes (ethnocentrism, prejudice);
- number of contact opportunities;
- the quality of these contacts.

According to Tomljenovic (2010), it is only when the role of all these factors upon the tourist is known that intercultural understanding be fully understood.

### 2.5 Events for world peace

It could be argued that the participatory nature of events offer more opportunities for contact than standard tourism activities. Some examples of events that focus on the message of peace include ‘Peace One Day’, which includes music, interviews, debates and film content (Peace One Day, 2017), the IIPT Global Summit (IIPT, 2017) and a number of UK based events run by the Network for Peace (Network for Peace, 2017).

However, despite these examples of positive activity, there has been very little academic work specifically in the area of events and their potential to contribute to world peace. Klaic (2006 and 2014) is one of a handful of authors that have
Chapter 2 – Festivals and cultural events; characteristics and impacts

acknowledged the role that festivals have to play in achieving this ideology. Reflecting on the post World War II philosophy he commented that:

> after the end of the Cold War, festivals have remapped Europe as an integrated and inclusive cultural realm, well beyond the borders of the EU, and become the backbone of international cultural co-operation. (Klaic, 2006, p. 55)

Moufakkir and Kelly (2013) are also keen to investigate the role of events for world peace, but as a sector of the tourist industry rather than a discrete discipline or a backbone to cultural cooperation as suggested by Klaic. In conducting a SWOT analysis for world peace through events the authors present a critical overview of the issues and opportunities for events to contribute to peace, as displayed in figure 2.3.

<table>
<thead>
<tr>
<th>STRENGTHS</th>
<th>OPPORTUNITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Event attributes which bring people together in non-adversarial circumstances:</td>
<td>External development which can contribute to the desired event outcomes:</td>
</tr>
<tr>
<td>• Growth in numbers and variety</td>
<td>• Media support / publicity</td>
</tr>
<tr>
<td>• Cultural elements</td>
<td>• Globalisation</td>
</tr>
<tr>
<td>• Associated economic benefits</td>
<td>• Multiculturalism</td>
</tr>
<tr>
<td>• Locational and temporal flexibility</td>
<td>• Advances in technology</td>
</tr>
<tr>
<td>• Community involvement</td>
<td>• Growing sophistication of tourists</td>
</tr>
<tr>
<td>• Perception of authenticity</td>
<td>• Sustainability concerns</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WEAKNESSES</th>
<th>THREATS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attributes which hinder or restrict events in achieving the desired outcomes</td>
<td>Developments likely to increase hostility or contribute to a decline in event effectiveness:</td>
</tr>
<tr>
<td>• Controversial themes</td>
<td>• Terrorism</td>
</tr>
<tr>
<td>• Poor visitor behaviour</td>
<td>• Focus on war / atrocity themes</td>
</tr>
<tr>
<td>• Community disruption</td>
<td>• Tourist demands – volume and nature</td>
</tr>
<tr>
<td>• Ethnocentrism / competition</td>
<td>• Rejection of sustainability measures</td>
</tr>
<tr>
<td>• Limited time span</td>
<td>• Dismissal of peace objective</td>
</tr>
</tbody>
</table>

**Figure 2.3:** A peace through events SWOT analysis (Moufakkir and Kelly, 2013, p. 136)
A criticism of many SWOT analyses are that the points in the table lack substance and therefore require further explanation (O’Toole, 2011), and this is no exception. For example in the threats section ‘tourist demands – volume and nature’ does not indicate how exactly this could be a threat as the model does not allow the scope to go into further detail. Additionally, although most of the points are certainly worth considering, they can only be effectively analysed if strategic approaches to dealing with them (conversion strategies) are also considered. For example the limited time span of events is an obvious weakness in terms of building intercultural contacts, but the response to this might be to put a greater emphasis on learning and education for visitors whilst they are at the event and to increase the opportunities for intercultural engagement at a deeper level through creative event design. Outreach programmes and the use of modern technology to increase the virtual time span of the event in terms of its marketing and public relations is also an opportunity that could in some way alleviate this weakness. In terms of threats, many of these can be overcome through effective management, awareness of the external political, economic, technological and socio-cultural environment and through constant and effective communication with internal and external stakeholders. Overall Moufakkir and Kelly (2013) make some interesting conclusions, one being that the majority of events contribute nothing to the notion of peaceful relationships as an element of sustainability, especially if they are large scale, and in fact can be counterproductive in this area due to their abilities often to divide rather than unite communities. On the other hand, they point out that whilst there are not many events that have peace as an overall objective, events by their very nature bring people together in circumstances conducive to interactions and shared experiences, one of the pre-requisites being that those involved (both hosts and guests) are open-minded, free from prejudices and inclined toward goodwill. The growing multi-cultural character of modern societies also offers opportunities where individual groups can be both protected and displayed in a world which is moving towards standardisation and homogenisation. Amongst other recommendations Moufakkir and Kelly identified the need for events of any size to encourage participants to share knowledge and
skills, and to provide as much information as possible to both hosts and guests about each other.

In ‘Tourism, Progress and Peace’ (Moufakkir and Kelly, 2010), a chapter by Schulenkorf and Edwards (2010) explored the role of sporting events in world peace, some conclusions from which are useful for future studies in the events area. The authors highlight that the youth are a catalyst for peace due to the fact that ‘it is easier to influence young people who are not yet full of prejudices’ (Schulenkorf and Edwards, 2010, p. 107). Interestingly this is a topic that has been brought up by Skjellstad (2007), when explaining and describing several examples of how the performing arts have been incorporated into peace education. Skjellstad described how Norway and their State Concert Agency (NORCONCERT) initiated a project for 10-14 year olds – its aims were to spread knowledge and create understanding of the values of cultural immigrants through the presentation of live music and dance to children, and to ease the process of integration for immigrants through multicultural interaction. The ethical stance of the project was based on the notion that this age group of children are at their most impressionable in terms of stereotypes and that once prejudicial attitudes have been internalised they are very difficult to change. Therefore measures to counteract prejudices must be set before these attitudes are firmly established. The programme of performances was designed to encourage participation in interethnic musical activities and developments from the original initiative led to a number of additional projects including the development of a Norwegian Multi-cultural Music Centre and the creation of the Nordic World Music Festival (Skjellstad, 2007). The model of the Nordic festival then became the inspiration for the Multicultural Festival of Asian Music, held in Colombo, Sri Lanka (Skjellstad, 2007).

Schulenkorf and Edwards (2010) recommended, in line with Tomljenovic (2010) that more event-related social opportunities should be created, outside of the sporting environment, the greater number the better, giving the opportunity for participants
to mingle, chat and celebrate. They recognised the need to leverage events for peace and stressed the role of media management in this domain, suggesting the use of a number of media outlets to promote the peace message both before and after the event with positive news stories both nationally and internationally. Other recommendations included building business partnerships, encouraging community exchange programmes and working with schools and educational institutions.

As can be seen from figure 2.3, media support and the development of modern publicity are two of Moufakkir and Kelly’s (2013) opportunities for events to support world peace. However, much depends on the ways in which each event utilises the growing number of media channels available to them for broadcasting their message. Event organisers need to embrace the changing nature of ‘broadcasting’, a term that used to be applicable to just television and radio, but one that now includes a plethora of different channels of communication (Mundy and Schilte, 2011). In the modern technological age, according to Mundy and Schilte (2011), the future of public service broadcasting is in question, and for the arts in particular this could have devastating effects. Since the 1950s public radio and television broadcasting has been vital to the survival of the arts in the UK, especially but not exceptionally the BBC, with its connections to the Arts Councils of the UK, and without them regional arts centres would not have survived. However, channels such as the BBC, whose remit is to ‘inform, educate and entertain’ (BBC, 2015 [online]) have an unclear future ahead of them due to the introduction of many forms of ‘new media’ in the digital age. In fact, since Mundy and Schilte’s insights in 2011, there was a call by the DCMS to review the BBC’s delivery and charter, some of the main concerns being the scale and scope of its services, the way in which it is funded and its governance and accountability (DCMS 2015, [online]). The new Charter started on 1st January 2017 and places a strong emphasis on working with the creative sectors within the UK and a focus on representing the cultural diversity of the nation as it currently stands (DCMS 2016 [online]).
This charter review within the UK suggests that within the political sphere there is an increasing recognition of the need for the acceptance of cultural diversity within the UK and for the role of creative institutions in promoting knowledge and understanding. These creative institutions could include multi-cultural events. In fact within Europe, there have been some specific directives in recent years that have encouraged research projects into cultural events as a means to achieve understanding and diversity, one of which was the Year of Cultural Diversity, 2008. Additionally, the Euro-Festival project (2011) ‘Arts Festivals and the European Public Culture’ was supported by the Seventh Research Framework Programme of the European Union under the topic ‘Creativity, Culture and Democracy’. The aim of the project was to ‘examine the role of arts festivals as sites of trans-national identifications and democratic debate’ (European Union, 2011, p. 5). According to Chalcraft et al.(2011), who were participants in project, it is becoming increasingly more evident in the European context that through a process of ‘cosmopolitanism’, negative relationships and ethnocentric attitudes are being broken down. Cosmopolitanism has been defined as ‘an ensemble of dispositions characterised by openness to the diversity of the world and to ‘otherness’’ (Chalcraft et al. 2011 p. 26). The authors of the article even go so far as to suggest that cosmopolitanism in the festival context is a new kind of cultural politics which is potentially conducive to a stronger democratic world. In their discussion they consider especially the role of music as an international language in increasing cosmopolitanism:

This capacity of music festivals to foster, and arguably cultivate, a cosmopolitan disposition can be resumed in at least three elements: music as a universal form of art, as intensely participatory, and as a cultural broker translating the culturally specific into a shared experience (Chacraft et al. 2011 p. 26).

It is clear then that events are increasingly being seen as effective institutions with which to promote a plethora of political agendas, not least the notion of world peace. Multi-culturalism and intercultural understanding are becoming common themes and strategic foci of event objectives with intention of creating a new wave of global
cultural citizens. However, in line with this policy agenda it becomes obvious that there is a growing need for more real-life research in this area, especially in terms of the processes and mechanisms for intercultural communication and exchange that take place at these events.

2.6 Summary

This chapter has provided a background on the developments and challenges of festivals and cultural events in the 21st Century, in order to set the scene for more in-depth consideration of event impacts in relation to the notions of global citizenship and peace. Recent developments in festivals and cultural events have led to recognition of their potential as agents of social change, but have also highlighted that the industry is susceptible to the external forces of commercialization and globalisation. Analysis of their stakeholders and impacts has allowed for an understanding of the role they now have to play within the public cultural sphere and as avenues with which to promote global citizenship and peace.

Motivations to attend cultural events can be linked to their actual perceived benefits, and this study is mainly concerned with the motivation and benefits of these events for cultural exploration and increased intercultural understanding. There is a need for more research into the nature of the cultural event experience in terms of the processes and mechanisms of intercultural communication and exchange which can be facilitated and encouraged to promote intercultural understanding and contribute to global citizenship and peace.
Chapter 3 – Culture, intercultural communication and event design

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3.11 Summary, conceptual Framework and areas for research
3.1 Introduction

The first part of the chapter adds to the discussion in Chapter 2 by exploring interpretations of culture over time in relation to the festival and cultural event industry and the tourism industry. Following this, the chapter explores literature concerning intercultural communication in the tourism and event contexts as a means by which the message of peace and understanding can be facilitated. It then goes on to explore how intercultural communication and exchange (ICE) as a mechanism for intercultural understanding can be facilitated as an element of the event experience by looking at theories related to event design. Authenticity is a concept that is central to the debate on the ‘lived experience’ and therefore a discussion on this area with particular relation to performance theory is also presented in the chapter. The chapter summarises all critical evaluation of the literature by producing a conceptual framework and a number of areas for investigation in the primary research at the case study event of Llangollen International Musical Eisteddfod.

3.2 Culture as a site of shared meanings

In the beliefs of Tylor (1871), humankind emerged through the ability to transmit a number of factors, namely; knowledge, art, beliefs, law, morals and customs. Tylor was one of the first to specify that culture is learned and acquired as opposed to being a biological trait, and to discuss culture within the anthropological framework. Levi-Strauss (1963), however, started to question the application of anthropology in our understanding of culture, stressing that there has always been a ‘cultural bias’ within anthropology that brings it closer to geography whereas if anthropology is taken to be a sociological subject, then the links to history and psychology are made stronger. Levi-Strauss (1963, p. 358) also pointed out that ‘the system of interconnections between all aspects of social life plays a more important part in the transmission of culture than any one of those aspects considered separately’, these aspects of social life being technical, political, legal, aesthetic and religious factors.
These points were later re-iterated by Bruner (1986) who recognized that culture is normally placed within the spheres of art and ritual, but that actually it is radically plural and symbolic in all domains.

Geertz (1973) further commentated on the interpretation of cultures from the anthropological perspective. In line with Tylor’s beliefs, Geertz (1973, p. 5) suggested that ‘we are... incomplete or unfinished animals who complete or finish ourselves through culture’ and that humankind includes many levels – biological, psychological, social and cultural, and the latter of these is what distinguishes us from other animals. Geertz insists that humans are dependent upon the ‘control mechanisms’ that culture provides for ordering their biological, social and psychological behaviors, referring to these as ‘webs of significance’ (Geertz 1973, p.49). These webs of significance transmit cultural messages via various channels of communication and can be likened to Levi-Strauss’ aspects of social life.

The above points suggest that understanding of the knowledge, belief, law, morals and customs of a community of people in relation to their position within the economic, technical, political, legal, aesthetic and religious social structure will enable an essential understanding of that community’s culture. Therefore cultural events and festivals should also be understood and evaluated within these societal contexts.

These early anthropological interpretations of culture as sites of ‘shared meaning’ can be said to be sociologically functionalist in that they define culture as having a certain role to play in society. But by the 1980’s these definitions were not deemed broad enough to encompass the wider geographical, sociological, political, historical and psychological factors that impact on meanings of both culture and cultural identity.

3.3 Culture as a site of contested meanings
In contrast to the anthropological theories of culture, the cultural studies perspective saw culture as a ‘site of contested meaning’ (Sorrells, 2013, p. 6). Based in the work of theorists such as Richard Hoggart and Stuart Hall, the founders of the Birmingham Centre for Contemporary Cultural Studies, this view suggests that cultural practices should be interpreted within the broader historical and political contexts in which they are situated, and recognizes that people are not passive recipients of culture as inferred by the anthropological definition, but have a choice to make and decide on their own cultural identities.

3.3.1 Culture as Identity

According to Myerhoff (1979), group identities were traditionally formed through a sense of ‘belonging’, either to a religious group or to a community, but can also be reinforced through storytelling, narrative and performance. This is supported by Collier and Thomas (1988, p. 113), who saw cultural identity as ‘the identification with and perceived acceptance into a group that has a shared system of symbols and meanings as well as norms of conduct’. Identity is indeed central to both understanding the ways that cultures make sense of themselves and the ways in which individuals from outside that culture interpret them.

Hofstede’s (1980) views on cultural values suggested that different groups of people will display different values in terms of the ways in which they have formed their identities – either individualistically or collectively:

*Individualism pertains to societies in which the ties between individuals are loose: everyone is expected to look after himself or herself and his or her immediate family. Collectivism as its opposite pertains to societies in which from birth onwards are integrated into strong, cohesive groups which throughout people’s lifetime continue to protect them in exchange for unquestioning loyalty* (Hofstede, 1980, p. 51).
However, McIntosh and Prentice (1999) pointed out that, while identities are created through amassing insights into what is associated with the emergence of a culture, cultures are actually in constant flux. Therefore identities can and are constantly being redefined, a view that is supported by social psychologist Adams (2003, p. 221), who states that in these postmodern times ‘reflexive self-awareness provides the individual with the opportunity to construct self-identity without...shackles of tradition and culture’.

Cultural events and festivals have for a long time been recognized in the literature as sites for group identity formation, be this collective identities with particular groups or identity with place (Quinn, 2013). On one hand they can be very influential in maintaining cultural identity between geographically dispersed groups, as in the case of the Scottish Highland Games (Brewster 2009), but on the other they are also often sites of contestation and negotiation in terms of culture, indeed Cohen (1986) argued that festivals and cultural events often form boundaries through which people can declare their differences. For example identity struggles on grounds such as ethnicity and sexual orientation are often played out through festival sites as in the case of Australian Gay Pride parades (Markwell and Waite 2009).

3.3.2 Culture as power

The cultural studies paradigm, at the same time as challenging the ways in which identities are formed, also placed emphasis on the political element of social structure to explain culture. In doing so it ‘offers tools to analyse power relations, to understand the historical and political context of our intercultural relations and to see how we can act or intervene critically’ (Sorrells, 2013, p. 9). The notion is more Marxist in its outlook, maintaining that culture is ‘an apparatus of power within a larger system of domination’ (ibid) but also that people are able to fight against these apparatus in both the consumption and production of cultural meanings.
A theorist often sited within cultural studies texts, Bourdieu (1984), was one of the most influential writers of the Twentieth Century on culture as a ‘Distinction of Taste’. He introduced the notion of ‘cultural capital’ which can be defined as the extent to which different groups in society are exposed more or less to various cultural forms, where certain members of society become more advantaged and develop more this cultural capital through the educational system if they had prior knowledge of culture and art in their homes. According to Bourdieu (1984), those with exposure to mere ‘culture of necessity’ did not do as well as other children in the area of culture and art as they did not have the knowledge and understanding with which to decode art forms and were therefore unable to empathise with them. What was considered to be ‘high art’ was only understood through aesthetic contemplation by those with more cultivated tastes, and the lower forms of art (now traditionally termed ‘popular culture’) were merely for the masses.

However, Bennett and Silva (2006) provide a sound critique of Bourdieu’s work as they put his theories into perspective in postmodern society. First, the French educational system is very different to those of other countries, and therefore the theories cannot be effectively generalised – the UK for example, has historically concentrated far more on economic advancement and opportunity through science, and business and management skills than through art and culture. Second, Bennet and Silva (2006) suggested that the approach taken by Peterson (1992) and Peterson and Kern (1996) has a more realist outlook than that of Bourdieu – these authors identified that education made it more possible for members of all classes to ‘graze’ more freely across both high and more popular forms of cultural activity in a process they term ‘omnivorousness’. Similarly, Dicks (2004, p.7) had also recognised that culture is less hierarchical and potentially more accessible to larger numbers of the population where ‘cultural differences are seen in terms of ‘lifestyle’’ and culture has become more graspable as a concept.
Despite some criticisms of Bourdieu’s stance, Bennet and Silva’s (2006) study of cultural knowledge, taste and participation in cultural activities, and perceptions of barriers to broader cultural participation in the UK, concluded that cultural consumption was still strongly linked to social institutions and social connections which actually supports the ‘distinction of taste’ argument. They suggested that whilst culture was perceived as more accessible, there was at that time still a need within governmental policies to enhance on the aspects of social structure that encouraged engagement of individuals from all sectors of society. In this sense it can be argued that the capacity to enjoy cultural products and performances was still a skill belonging to what Favero (2007, p.56) refers to as a ‘globally emerging middle class armed with the economic resources and cultural capital necessary for interpreting and enjoying specific representational forms’. In challenge to this view, Chan and Goldthorpe (2007) were able to identify through their study that there was no significant correlation between any particular group of cultural consumer and confined interest in high cultural forms. Status, they said, which was defined by income as opposed to culture, was displayed through material goods (e.g. expensive cars and houses), not leisure time or cultural pursuits and people are ‘self-excluded’ rather than ‘socially excluded’ from culture. This has resulted in individuals now forming their identities around which activities they do not participate in as opposed to the ones they do (Chan and Goldthorpe, 2007).

On reflection of Negrier’s (2015) changing trends in society’s relationship to culture, where he gives credence to Peterson’s (1992) views, it can be argued that there has been a move away from ‘cultural legitimacy’, where there was seen to be a strong correlation with a person’s upbringing and their interest in ‘high art’, to ‘eclecticism’ where people’s cultural choices have become more diverse to include art that requires less cultural capital to understand and enjoy it. Whereas at the time Bordieu (1984) was writing, individuals may have inherited what Negrier (2015) refers to as a ‘cultural legacy’, it is evident that now people are much more able to define their own cultural paths which are influenced by a number of factors other than
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genetics including school, family, friends, neighbours and colleagues. Due to this a wider variety of taste profiles has developed where any individual can be interested in both higher and lower forms of art. In relation to festivals, whether their content is centred on high art or low art, they still have the power to foster social capital due to the fact, as pointed out by Szabo (2015, p. 48), that: ‘the more frequently an audience member attends an arts festival, the more developed their ‘decoding capacity’ becomes i.e. the greater their cultural capital’.

3.4 Organisations and culture

As our understanding of culture developed through the cultural studies movement, further interpretations had started to emerge, one of which was Hofstede’s (2004) classification of culture in relation to organisations. Hofstede (2004) introduced a model which he divided into four categories – symbols, rituals, values, and heroes. Although his research was based within organisations, these categories also provide a useful framework from which to discuss culture in contemporary society and in specific relation to cultural events.

3.4.1 Symbols can broadly be referred to as verbal and nonverbal language (Hofstede 2004). Baudrillard (1981) expressed that actually all commodities radiate with ‘sign value’ and the value of images, objects and practices is organised into a hierarchy of prestige, coded differences and associative chains and symbols. These sign values are drawn out by media images and discourse and often the modern consumer is more interested in the signs themselves and what they represent to them as individuals than any actual meaning or history behind them. Indeed, some argue that cultural imagery, symbols and motifs are the fundamental organising principles of society rather than class or capitalism, and that culture is a complex mix of signs which ‘meshes into codes of transmission of social values and meanings’ (Gotham, 2002, p.1738). Haldrup and Larsen (2006) enhance on this previous research into signs and symbols and propose that culture is in fact a relational achievement between humans.
and nonhumans which should include objects. We as a race choreograph together a number of objects, discourses, animals and places into ‘material cultures’ and that people engage with these cultures because they are useful, they have ‘use-values’ as well as ‘sign-values’. Berridge (2007) brings the discussion into the realm of planned events in suggesting that semiotics (the study of signs and symbols) is one lens through which event experiences can be evaluated and understood, and Ziakas and Boukas (2014) further enhance the discourse in this area, going so far as to say:

...events as expressive practices are intertwined with layers of social ordering and negotiation that imbue with significance their enactment... all social interaction is symbolic and meaning is derived from how these symbols are constructed and put to use. In this regard, events provide conduits for the production and expression of symbols that interpret and/or (re)construct social conditions (Ziakas and Boukas, 2014, p. 58).

Flags are just one form of symbol with which cultural and national groups throughout history have identified themselves and which play a part in (re)constructing social conditions as per Ziakas and Boukas’ quotation. They are community symbols with rich ‘symbolic and political connotations’ (Eriksen, 2007, p. 1) and can be used at events as symbols of either competitiveness or solidarity.

3.4.2 Rituals are the essential collective activities within a culture or within a cultural group (Hofstede, 2004) or those activities that take place at a regular and set time (Andrews and Leopold, 2013). They can and are often linked to religion (as an element of social structure), but should not necessarily be confined to this area as some rituals in today’s secular world are not linked to beliefs in mystical powers as per Turner’s (1969) definition of ritual, but are merely an expected form of behavior (Andrews and Leopold, 2013). Most forms of cultural representation involve some sort of ritual but also it should be noted that just as vital as the display itself is how people engage with it – for example many forms of cultural expression come from a naturalistic emotion which then become a ritual with which to make sense of that emotion. According to Quinn (2013, p.124), the importance of rituals lies in the fact that they ‘provide
important mechanisms through which society can be recreated, as members of a society collectively share experiences’. Festivals have often been likened to a religious pilgrimage and cultural events and festivals have often been recognized as sites of ritualistic behaviour (Bahktin 1984; Turner 1988; Jaimangal-Jones et al. 2010; Quinn 2013; Andrews and Leopold 2013; Richards, 2014).

### 3.4.3 Values

Values are feelings within a culture about what is good or bad, beautiful or ugly, normal or abnormal (Hofstede, 2004). Cultural values underpin the symbols and rituals within a culture, for without understanding these it is impossible to make sense of the others. These values can be directly linked to Levi-Strauss’ (1963) religious and political elements of social structure but more definitely to the beliefs, morals and customs that Tylor (1871) presented. They will ultimately help determine the ways in which individuals identify themselves and therefore the processes by which intercultural communication and understanding takes place between different cultures. Triandis (1994) further simplified our understanding of culture in defining it as ‘practices’ (the ways things are done) and ‘values’ (the ways things should be done). Furthermore Triandis (1994) suggested that older definitions of culture include only what is outside the person, whereas more modern definitions include both what is outside and what is inside the person, i.e. their psychology in relation to anthropology and sociology.

Values are also related to rules and norms (Steiner and Reisinger, 2003) and therefore prescribe the behaviors that members of a culture are expected to perform (Samovar et al 2009). Cultural events are spaces that have their own prescribed behaviours and where participants are assigned certain roles and therefore they contain values that relate to a specific community of people over a specified period of time (Jaimangal-Jones et al., 2010).

### 3.4.4 Heroes

Heroes are the real or imaginary people who act as role models within a culture (Hofstede, 2004). These can be political, religious, cultural or sporting idols or even
fictitious ones. Common in both the historical context and in popular culture, they are representations of what people aspire to in terms of identity and status and often cultural meanings and values are associated with that person. For example images of Che Guevara denote values of revolutionary spirit and justice. Events often use cultural heroes either as performers or ambassadors to promote their product and message to the public (Bowdin et al. 2012; Balden et al 2012). However, some iconic heroes are not necessarily always as heroic as portrayed. For example, Owain Glyndwr, who ‘burst forth in the 1770s as a national hero’ (Morgan 1983; 2013) and was subsequently given the accolade of the pioneer of modern nationalism in Wales, was actually thought to have been a misguided rebel and a traitor. His heroic title was apparently one that had been initiated and enhanced by a number of key individuals of both literary and artistic nature but which bore no relevance to his actual character (Morgan 1983; 2013). Welsh people see Owain Glyndwr as part of their national identity through a process as described by Myerhoff (1979) (see section 3.3.1) of telling a story about themselves. This story may well have changed over time leading to what Hobsbawm and Ranger (1983 and 2013) have termed ‘invented traditions’ (see more on this in section 3.6).

Figure 3.1 has been produced in order to draw together all the interpretations of culture explored thus far. It demonstrates that values play a central role in understanding cultures and that it is via rituals, heroes and symbols that these values are communicated within societal structures such as religion and politics in order that people can understand one another’s beliefs, morals, laws, art and customs and understand their own and others’ identities.
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3.5 Culture as Resource

The changes in our understanding of the word ‘culture’ that have been developing since the onset of the cultural studies movement can be attributed in some part to the forces of globalization, which according to Jandt (2010, p. 6) is the ‘unprecedented worldwide spread of markets and democracy’. In fact Foley et al (2006) suggested that globalization was the new paradigm by which the world could be understood in the 3rd millennium, replacing that of post-modernism. Others such as Favero (2007) and Yeoman et al. (2007) preferred to consider the term from an individualistic point of view and suggested that trends in consumption have changed the meaning of the term ‘culture’ due to factors such as the higher affluence of the modern consumer,
increasingly more educated consumers, a greater thrust of individualism, and information overload from a constant bombardment from advertising campaigns.

In the process of consumerism ‘culture’ has become seen as a ‘resource’- we now have ‘planetary consciousness’, through exposure to a constant flow of information through television, films, newspapers, advertisements, and the world wide web. Therefore, the complexity of consumerism (Yeoman et al., 2007) has meant that people are seeking new levels of consumption and their interests have become more ‘self-actualizing’ with a greater interest in wider issues such as the environment, animal rights and fair trade. Appadurai (1996) and Ritzer (2015) saw these trends in consumerism as being due to increased ‘global flows’ of information which enable the establishment of links between socially dispersed groups. In terms of tourism, this has a direct effect on the industry in that the mystique of cultures unvisited disappears to some extent. Local happenings are shaped by events occurring many miles away and vice versa (Giddens, 1990). A process of ‘hybridisation’ (Appadurai, 1996) has occurred where where a ‘complex collage of culture and context is emerging where no clear demarcation line identifies where one culture begins and another one ends’ (Douglas and Craig, 1997, p. 380). Foley et al. (2006) used the phrase ‘glocalisation’ to describe this phenomenon, arguing that the power of the ‘local’ should not be underestimated when considering the forces of globalisation as in fact they are not polar concepts but that globalisation is ‘a process of the global creation of the local and, moreover, the localization of the global’ (Foley et al., 2006, p.4). According to Foley et al. (2006), globalisation can break down meanings attached to nation-states and potentially encourage tolerance between peoples but also they recognise that there is a risk that during this process, communities become insular through resisting the perceived requirement of them to change their symbolic boundaries to fit in with everyone else and in turn this can exacerbate xenophobia and ethnocentrism. Sorrells (2013, p. 80) reflected these views in identifying three processes which she says arise from globalization of the cultural product. Firstly, ‘cultural corruption’ is ‘the perceived and experienced alteration of a culture in
negative or detrimental ways through the influence of other cultures’ (Sorrells, 2013, p. 131). ‘Cultural homogenization’, on the other hand, refers to the convergence toward common cultural values across localities as a result of global integration. Finally, ‘Cultural imperialism’ is the domination of one culture over others which is manifested through cultural forms, for example popular culture, media, and other cultural products. All three processes focus on the dominance of the U.S. popular culture globally and the ways in which this can cause ‘damage, loss, change and undermining of national and local cultural practices, values and identities’ (Sorrells, 2013, p. 131).

Alongside these forces of globalization, according to McGuigan (2004, p. 7) there had been a ‘policy turn in cultural studies’ starting in the late 1980’s and early 1990’s. In this policy turn, some commentators advocated that there was a need for cultural studies to be understood within a policy framework so that research in culture could be useful to policy makers. Objections to this view centred on the fear that research in cultural studies would take place exclusively from the policy agenda perspective and be used primarily for administrative usefulness, thereby detracting from its original state of critical engagement (McGuigan, 2004). Despite these objections, during this period local and national governments had increasingly started to recognise the role of the ‘cultural industries’, (later to be termed the ‘creative industries’) in economic regeneration, with some countries (for example Canada and Australia) developing more coherent approaches than others (Hesmondhalgh and Pratt, 2005).

Some have argued that the growth in policy agendas within the cultural industries has allowed for a ‘democratisation’ of culture where there is an erosion of the distinction between high and low culture (Hesmondhalgh and Pratt 2005, Giorgi and Sassatelli 2011) and where the commodification of culture as a resource has been harnessed and put to good use. Negrier’s (2015) points in relation to the festivals industry suggested that there has now been a move away from ‘cultural permanence’ where
there was seemingly an association between policy, funding and cultural forms, and where the audience brought a commitment to learning and developing their ‘cultural capital’, to ‘presentism’ which applies to contemporary forms of culture which live only in the moment and in random patterns. However, Negrier’s (2015) distinction here may not be as polarized as he presents, as there are still a number of festivals that are permanent institutions that reflect a congruence between policy and funding and cultural forms but that have also adapted to fit with the new ‘liquid culture’ of presentism by adapting their programmes to new audiences.

3.5.1  Tourism as consumer product

According to Canton and Santos, (2008, pg. 8), the process of commodification with specific regards to the tourism product has brought with it a ‘social construction of visited cultures as exotic, primitive, sensual, servile and [...] dependant on tourists for advancement and modernization’ and thus a large disparity arises between tourist-generating and tourist-receiving societies which in turn manifests in imbalances to global power. Dicks (2004) had already considered the role of the colonization of societies and processes of imperialism as having a major part to play in this process, where during the nineteenth century and the formation of national citizenry, everything from commodities to whole cities were institutionalized, thereby reinforcing the ideals of ‘racialized otherness’. Similarly, Connell and Gibson (2004), in their discussion of music as a cultural commodity, had claimed that authentic or unspoiled musical performances from less developed countries are ‘fetishised’ and labelled as exotic in order to perpetrate an aura of inferiority. Canton and Santos (2008) see tourism as an industry that reinforces the powers and forces of globalization and imperialism. During this process, perceptions are strongly affected by what has commonly been described as ‘tourism discourses’. The packaging of the tourist product brings with it a strong impact whereby ‘tourism discourse contributes to the formation and maintenance of Western discourse about the rest of the world’ (Canton and Santos 2008, p. 8) and exposure to these types of representations helps
to shape people’s perceptions of host cultures and destinations. This idea was originally put forward by Heidegger (1962) and subsequently Steiner and Reisinger (2004, p. 214) who refer to the aforementioned discourse as ‘idle talk’ which they say is actually the ‘lifeblood of the tourist industry’. The discourse that Canton and Santos refer to come in the form of promotional media, guidebooks, travel programmes, websites etc. Historical processes of post-colonialism which marginalizes ‘the other’ has led to a situation where the tourist, even before they start off on their journey, has preconceived ideas about the culture they are visiting, as expressed by Galani-Moutafi (2000, p.211):

Tourists embark on their journeys with already formed images,.... popular cultural representations ....; they also expect to be entertained and exposed to performances which ... are different from those of their familiar world. A place is transformed into a tourist site through a system of symbolic and structural processes

However, some emphasize that whilst for some communities the commodification of culture can be dis-empowering, for others it can be a positive political instrument in the construction of their identity. Power relations within tourism are ‘dynamic and constantly changing, they work in many directions and on many levels, and are interconnected with knowledge’ (Cole 2007, p. 946). There is therefore a need to understand how these relationships can be harnessed. Identities can be formed through evolution of cultures and therefore changes in culture are not necessarily a negative thing but a phenomenon that can be catalyzed positively through the tourist industry. In Shepherd’s words (2002) either ‘cultural erosion’ or ‘cultural involution’ can occur. Some examples of cultural erosion within the tourism literature are Lunenburg, Nova Scotia, Canada (George & Reid, 2005), Amboseli National Park, Kenya (Van der Duim et. al., 2005), Mayan communities (Medina, 2003) and Yakel Village, Tanna, Vanuatu (Connell, 2007). Cultural involution, on the other hand, has been described by Xie (2003, p. 6) as ‘the concept that tourism can inject new meanings into current cultures’. Xie uses the example of dance performances in Hainan, China and the ways in which these have, over the years, changed from being
borne out of mourning for the dead to being themed for tourists as reflection of a ‘new society’. Cultural involution has also been highlighted by Lacy and Douglas (2002, p. 17), in their study of Basque tourism, and Viken (2006) when writing about the Sami identity.

It is clear to see from the above discussions that the debate on the tourism as a cultural product and the forces of commodification and globalization is a complex one, with a number of varying views which are summarized in the following quotation by Gotham (2002, p.1736):

... some condemn tourism for promoting inauthentic cultural representations and distorting history ... while others celebrate tourism as a mechanism to combat ethnocentrism and to foster an appreciation of different and diverse cultures.

Much will depend on the motivations and extent of ‘self awareness’ of both the tourists and those that deliver the tourist product.

3.5.2 Cultural events as consumer product

Cultural events or festivals can be defined by what Dicks (2004) terms ‘culture on display’ as they embody all the characteristics that are mentioned as fitting with this term – they are visitable, they offer an experience of meaningfulness, they are global in nature, they often involve some form of technology, and some form of interactivity, they offer hybrid forms of bringing different kinds of visitor space together, and they allow people to spend money in a concentrated geographical area.

The processes of commodification can be applied not only to ‘festivals’, as discussed in section 2.2.3.1, but also to cultural events that have not been branded as festivals. New Orleans Mardi Gras has been used as a good example by Gotham (2002) who applied Debord’s (1967) theory of the ‘Spectacle’ and discussed how the event has a major influence on the politics of place as commodity, epitomising the emergence of
new forms of touristic consumption as a ‘commodified pleasure’. Gotham (2002) argued that events such as Mardi Gras are an expression of capitalist production, designed to pacify and seduce people through elaboration of the ‘spectacle’. The meaning of the actual festival is potentially lost throughout this process and is replaced by a product that has developed for pure pleasure-seeking activities, or hedonism. According to Gotham the festival space blurs distinctions between copy and original, past and present and therefore it becomes merely a site of consumption. Similarly, Favero (2007, p. 52) places ‘cultural events’ under ‘contemporary culture industries of otherness’; these he defines as ‘global industries that capitalize upon the elaboration, representation and display of cultures, places and the world’. In recognising that these events are more often than not centred around the logic of spectacle, entertainment and enjoyment, Favero puts into the question the cultural diversity that they produce. These views are symptomatic of Negrier’s (2015) suggestion of the move from asceticism to hedonism in terms of society’s relationship to culture, where the consumption of culture which was historically considered an activity undertaken by the self-disciplined, mature and calm individual has now become a social activity predicated on notions of entertainment and leisure.

According to Richards (2007), the ‘packaging’ of the cultural product in terms of its marketing is due to the interface between events and tourism. Richards (2007) proposes that cultural events have been altered by tourism (as a modern facet of culture) for two reasons – because tourism provides an avenue for modernization and because the cultural content of these events attempts to live up to the tourists’ quest for the truly authentic. The packaging of these events by the tourism industry places them into boxes and categories so that their marketing power becomes more significant:

*Traditional and popular culture is increasingly seen as a fruitful raw material for the development of events. Existing celebrations are extended and repackaged, and new “traditions” are created to develop tourism demand* (Richards, 2007, p. 33)
An example of this situation is the Carnival Dances of Tlaxcala (Valdez, 2007). These dances are cultural performances, steeped in symbolism and history, which are being considered as a cultural tourism product, easily marketable on the basis that they meet the specific desires of the typical cultural tourist; they maintain a stable level of demand, they are easily available to visit and they have the potential to generate a reasonable return on investment.

However, Smith (1995) had recognized that whereas festivals are increasingly being conceptualized as vehicles for commodification, notions of globalization and consumption have limited power to explain their existence and reoccurrence. Smith (1995) stated that most festivals are in fact primarily local in nature, and offer representations of specific localities, creating a powerful sense of place, but at the same time make an appeal to a global culture. He highlights that they can have many purposes beyond commodification, including consolidation of social control, resistance to it, or demonstration of community solidarity. Jeong and Almeida Santos (2004) also stressed that festivals were more often than not produced for political purposes, and that there is no indication that postmodernism has undermined their traditional rationale. Similarly, at the same time as recognizing that events are packaged by the tourism industry, Richards (2007, p. 35) is an advocate of what he terms the ‘livable cities camp’ which emphasizes the strong relationship between festivals and cultural events and the growth of group and community identities within towns and cities. In fact the perceived commodification and potentially pessimistic view of tourism and its effect on cultural events, is mostly unfounded according to Richards. His study of La Mercere, a festival that has taken place in Barcelona since 1868, shows that even from those early times, the festival was rife with aesthetic ‘spectacle’ and that its developments have basically mirrored the political agenda of the time, rather than be directly related to tourism per se. For example during the Franco era the festival was definitely toned down and only really came back to life post-Franco when festivals throughout Spain saw a revitalization. La Mercere was able to reclaim public space and celebrate the Catalan identity at the end of the
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Franquist repression and in doing so introduced additional traditional cultural elements to the festival. The festival therefore acted as a revitalization of culture and tradition and the case study shows that history and politics play a vital role in the development and characterization of these events.

3.6 Staged Authenticity

In the discussions above on theories of spectacle and commodification of the cultural product, ‘cultural authenticity’ is a central theme. It is therefore necessary to build up an understanding of its various applications within these contexts. It is a very complex term and one that has developed over time concurrently to our understanding of culture and of the forces of globalization and commodification in relation to the tourism and event products.

The application of the term ‘authenticity’ to tourism literature was initiated and further developed by MacCannell (1973; 1976; 1992) who, as discussed by Taylor (2001, p.12), and further supported by others (see for example Cohen 1988; Medina 2003; George and Reid 2005), placed an emphasis on the ‘...socioeconomic processes of commodification and globalization as primary factors in what is seen as the destruction of local authenticity’. MacCannell used the term ‘cannibalism’ to describe how capitalism in the form of tourism makes a metaphorical feast of the ‘ex-primitive other’ by creating a new form of primitive individual whose adaptation to modern existence is to learn how to ‘act primitive’ for others, through staging their particular cultures in institutionalized settings. In describing what he terms ‘staged authenticity’ MacCannell (1973) questions the motives behind these representations. This point of view was then applied to cultural events by Greenwood (1989) who analysed the Alarde festival in Spain and concluded that a performance originally meant for participants had been turned into a show for outsiders and doing so lost its true meanings. Taylor (2001) likened MacCannell’s destruction of cultures to the destruction of natural species – ‘like nature, culture too is under attack from the evils
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of late capitalism’ (Taylor 2001, p.13), the fundamental argument being that to remain natural or authentic, places and cultures should be untouched, or ‘naturally, culturally and spiritually unspoilt’ (Taylor, 2001, p.10). In line with MacCannell’s arguments, both Greenwood (1989) and Taylor (2001) suggest that one of the biggest dangers is tourism’s tendency to reproduce cultures in staged settings:

Wang (1999) explored various classifications of the term authenticity. The first of these was ‘objective authenticity’, a museum-linked usage of the authenticity of originals which are put ‘on display’. As per MacCannell’s opinion, this is where

the moment that culture is defined as an object of tourism, or segmented and detached from its indigenous sphere, its aura of authenticity is reduced (Taylor, 2001, p.15).

However, according to Wang, to understand authenticity requires more than to accept that it is purely objective. Indeed some suggest that the extent to which something is considered authentic will depend on both the ‘viewer’ and the presented interpretation of the displays (McIntosh and Prentice, 1999), whether these are museum displays or cultural performances. McIntosh and Prentice argue that in Western societies these representations are conveyed ‘formally’ as opposed to organically and they are conveyed by ‘professionals’ who thereby mix pastness and presentness in a process which Lowenthal (1985) referred to as ‘creative anachronism’ (changing the past to suit one’s own ends). This is what Wang (1999) considered to be ‘constructive authenticity’, whereby things are considered authentic not necessarily because they are actually authentic but due to influences such as beliefs, perspectives and, most importantly, powers – they are the ‘result of social construction’ (p. 351). In further discussing this notion, Wang argues that postmodernists tend to defy any notion of the ‘authenticity of the original’, preferring to claim that tourists are in search of an ‘aesthetic enjoyment of surfaces’ (Wang, 1999, p. 356). Urry’s (2002) renowned agenda setting concept of the ‘tourist gaze’ substantiates the opinion that tourists have preconceived ideas which influences the
ways they see things but also that these ways of seeing are not only individually constructed but also socially patterned. The social patterns are arranged so that ‘regular, meaningful and profitable ‘gazes’ can be generated and maintained’ (Urry and Larsen, 2011, p. 12), but tourists do not necessarily engage with them to a very deep level. More often than not a tourist’s seeking out of the authentic can end up relatively fickle and based purely on visual representations.

This social construction of authenticity also strongly reflects the ideas presented by Hobsbawm (1983) of the ‘invention of traditions’, which he defines as follows:

*a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seeks to inculcate certain values and norms of behavior by repetition, which automatically implies continuity with the past* (Hobsbawm, 1983, p. 1)

Hobsbawm and Ranger (1983 and 2013) collated a number of case studies to highlight how certain traditions are considered to be more historically grounded than they actually are due to the process of creative anachronism. One of these case studies, written by Morgan (1983) on the ‘National Costume’ of Wales, discusses how during the 18th century, Wales underwent a process of ‘romantic mythologizing’ where if any historical, literary or cultural traditions seemed inadequate, they recreated a past that never even existed. The invention of the national costume for Wales is a case in point where what we know as the iconic welsh costume worn by the ladies of Wales at many significant events today (for example St. David’s Day, or Dewi Sant), was actually designed for that purpose alone.

It is argued by Richards (2007 and 2014) that all modern events are in fact invented traditions in that they either create new ones or reinvent old ones. The extent to which cultural authenticity is ‘staged’ will depend on the people responsible for producing the event, the amount of sincerity with which it is designed and the delivery of the content from local cultural groups. Chhabra et al. (2003) also
recognized that products of tourism such as festivals, rituals, dress, and so on are usually described as authentic or inauthentic depending upon whether they are made or enacted by local people according to tradition. However, in considering that some or even most of these traditions were potentially ‘invented’ in the first place, this again puts into question the authenticity of any tourist product. This seems to suggest that actually nothing within the cultural production setting can remain true to its original form, as per the views of Hobsbawm (1983).

Considering the above debate, perhaps the term ‘perceived authenticity’ is more appropriate (Chabbra et al. 2003; Li et al., 2016). This takes into account the extent to which the viewer and producer perceive their experiences to be authentic. Using MacCannell’s (1976) assessment of the concept, Chabbra et al. (2003) stressed that there are essentially two functions of authenticity in the cultural production setting:

> to add to the weight of the modern civilization by sanctifying an original as being a model worthy of copy or to establish a new direction, break new grounds, or otherwise contribute to the progress of modernity by presenting new combinations of cultural elements. (MacCannell 1976, p. 81)

Modern day festivals, according to these authors mix a combination of these functions and actually the amount of authenticity that can be obtained is dependent on the sincerity with which it is delivered, as had been indicated by (Taylor, 2001, p. 25)

> by employing the notion of sincerity above authenticity, the operators [...] blur the boundary between who is on display and who is consuming the event (Taylor, 2001, p. 25).

It is questionable that anything can retain its authenticity in its true sense, but that does not mean that experiences cannot be perceived as authentic both by those delivering them and those receiving them. Culture is constantly changing in part due to forces of globalization and commodification, but these changes do not always
represent damage to the authenticity of an event or culture. What is also important to note here, is that it is possible, as suggested by Bruner (1999), that the average tourist is quite content with a reproduction of a culture, as long as it is an authentic reproduction as they are usually aware that native performances on their itinerary are constructions for a foreign audience.

3.7 Intercultural Communication and Exchange (ICE)

There are several reasons to study intercultural communication in today’s society, according to Martin and Nakayama (2014) including: peace, economic, technological, demographic, self-awareness and ethical reasons. It is interesting to note that the first on their list is ‘peace’. Indeed, the majority of the literature in this area has the overriding objective to overcome conflict between cultural groups. Sorrells (2013), for example, includes a chapter to conclude her book which covers notions such as ‘global citizenship’ and ‘social justice’, where she suggests that theories and knowledge, skills and attitudes of intercultural communication can be used to ‘create a more equitable, just and peaceful world’ (Sorrells, 2013, p. 228).

Intercultural communication occurs when ‘a person from one culture sends a message to be processed by a person from a different culture’ McDaniel et al. (2009, p.7). This requires an understanding of two concepts – culture (as discussed in sections 3.2 – 3.5) and communication. As per culture, there are many definitions of ‘communication’, some very basic and short, others long and rather abstract. The literature on intercultural communication tends to focus on succinct definitions, for example a ‘symbolic process whereby meaning is shared and negotiated’ (Martin and Nakayama, 2014, p. 38), or the management of messages with the objective of creating meaning (Griffin, 2005). Although at first glance these two definitions seem very similar, the ways in which ‘meaning’ comes about is very different, Griffin’s definition is more objective, whereas Martin and Nakayama (2014) appreciate that meanings are not created but shared and negotiated in a more subjective process.
When defining communication with the event and tourism environment, Pritchard and Jaworski (2005, p. 2) suggested the following definition: ‘the practices, processes and mediums by which meanings are provided and understood in a cultural context’. What this alternative definition allows and stresses the need for, is an analysis of the various channels through which communications can take place within the event and tourism environments.

Building on the two concepts of culture and communication, Martin and Nakayama (2014) propose that there are four building blocks to understanding intercultural communication – culture, communication, context and power. They perceive there to be a complex relationship between culture and communication; culture influences communication and is enacted and reinforced through communication, but at the same time communication can also be a way of contesting and resisting dominant cultures. Martin and Nakayama (2014, p. 52) present the notion of ‘context’ as ‘the physical or social setting in which communication occurs’. The last building block is power, which is said to be pervasive in all other areas. When referring back to the interpretations of culture per se as presented in sections 3.2 – 3.5, these theories can be said to strongly reflect those of the cultural studies approach to culture as a ‘site of contested meanings’.

### 3.7.1 Verbal and non-verbal communication

Ting-Toomey and Chung (2012 p. 24) defined intercultural communication in a much more complex analysis as:

> the symbolic exchange process whereby individuals from two (or more) different cultural communities attempt to negotiate shared meanings in an interactive situation within an embedded societal system.

Breaking this quotation down allows us to understand more fully what the exchange process involves. ‘Symbolic exchange’ refers to the use of verbal and non-verbal
forms of exchange between a minimum of two people. Verbal forms of communication are expressed via language (indeed Hooker (2009, p. 61) argued that cultures are in fact ‘extended languages’ and stresses that to learn about a culture is similar to learning a language) – it is best done with a combination of immersion and intellectual preparation. It has also been noted, however, that many less obvious messages about a culture are transmitted via non-verbal forms of communication. These non-verbal forms of inter-cultural communication are listed by many theorists (for example Brislin 2000; McDaniel et al., 2009; Jandt 2010; Martin and Nakayama 2014; Nueliep, 2015) as follows:

- kinesics (body language),
- proxemics (use of personal space),
- chronemics (use of time),
- paralanguage (sobs, whistles, ums and ahs),
- olfactics (use of smell),
- haptics (use of touch),
- clothing and physical appearance
- silence.

The process of both verbal and non-verbal communication can be said to constitute the ‘symbolic exchange process’ of any one interaction, used to accomplish shared meanings. Reflecting upon anthropologists’ interpretations of the term ‘shared meanings’ within culture (see section 3.2), within the context of intercultural communication it seems that these shared meanings are up for ‘negotiation’. The shared meanings to which Ting-Toomey and Chung refer could relate to symbols, rituals, values and heroes as per Hofstede’s theories (see Section 3.4), but ultimately the nature of the negotiation will depend on a variety of factors depending on both the ‘interactive situation’ and the ‘embedded societal system’ in which it takes place. Other authors in intercultural communication refer to this interactive situation as the ‘contextual environment’ (McDaniel et al. 2009), or the ‘environmental context’
(Neuliep, 2015) which includes not just the geographical location but also takes into account the historical, political and social contexts in which the communication occurs. These approaches to understanding intercultural communications date back to the 1970s when Gearing (1973), who preferred the term ‘cultural transmission’ to cultural communication, broke down the elements of these transmissions and those involved within them into four areas; the setting (where the transaction takes place); the individual’s sense of the nature of the world (cognitive anthropology); categories of ‘social identity’ (through the study of social structure); and lastly the perceived ‘agenda’ of the cultural transmission (what each individual expects of the encounter). Figure 3.2 combines Ting-Toomey and Chung’s (2012) theories and Gearing’s (1973) terminology to produce a model that demonstrates the nature and influences of individual intercultural exchanges:

**Figure 3.2:** Intercultural Communication: A Process Model, adapted from Ting-Toomey and Chung (2012, p.25) and Gearing (1973)
As per Ting-Toomey and Chung’s ‘process’, Gearing’s (1973) work not only considered the intercultural communication or exchange as a pure moment of knowledge exchange, but considered each member of the transmission and where they were placed within the wider context or environment. The theories of cultural transmission as described also bring into play the role of cognitive mapping which focuses on the ‘positioning’ of one person in relation to another. This positioning, argues Gearing (1973), affects the ways cultural signals are transmitted and is determined by many factors, including the form of communication, the kinds of cognitive changes that take place and the direction of these changes. In fact, Gearing concentrates strongly on cognitive change as an outcome of cultural transactions, whilst still recognising as per other theorists on intercultural communication, that there are several forms of communication, not just the verbal form. The amount and direction of cognitive change, is hugely dependent on the agendas of the individuals who are involved in the transaction and the degrees of similarities and differences (degrees of equivalence) between these agendas.

In Triandis’ (1977) anthropological study, attraction is determined by rules of social behaviour and perceived similarity in attitudes – the greater the similarity the more likely they are to agree with each other’s views and the more likely they to interact and learn from each other. Steiner and Reisinger (2003) confirmed this propensity in their text on cross cultural behaviour in tourism, noting that:

*the potential for social interaction and effectiveness of communication ... depend on the cultural knowledge they have of each other. The more cultural knowledge people have, the more they know about other cultural groups, the better they can predict their behaviour* (Steiner and Reisinger, 2003, p.51)

The cultural frame of reference of each person taking part in the exchange will depend highly on a number of factors, not least the cultural background of the person.
3.7.2 Dimensions of cultural variability

According to Andersen and Wang (2009), there are many different factors or dimensions that impact on cultural differences in both verbal and nonverbal communications. These factors are based primarily upon Hofstede’s (1980) original study and subsequent research (Hofstede 1997; Hofstede & Hofstede 2005) on cultural value orientations in organisational cultures, which has since been applied to a number of different organisations by other researchers, and has more recently been used within intercultural communication literature per se. Andersen and Wang (2009) listed their dimensions as displayed in table 3.1.

<table>
<thead>
<tr>
<th>Dimension</th>
<th>One extreme</th>
<th>Example cultures</th>
<th>The other extreme</th>
<th>Example cultures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Context</td>
<td>Low context</td>
<td>Swiss, German, North American</td>
<td>High context</td>
<td>China, Japan, Korea</td>
</tr>
<tr>
<td>Identity</td>
<td>Individualism</td>
<td>United States, Australia, Great Britain, Canada, Italy, Belgium</td>
<td>Collectivism</td>
<td>Venezuela, Columbia, Pakistan, Indonesia</td>
</tr>
<tr>
<td>Power distance</td>
<td>Low power distance</td>
<td>Austria, Israel, Denmark, New Zealand, Ireland, UK</td>
<td>High power distance</td>
<td>Philippines, Mexico, India, Indonesia</td>
</tr>
<tr>
<td>Gender</td>
<td>Femininity</td>
<td>Sweden, Norway, the Netherlands, Costa Rica, Chile</td>
<td>Masculinity</td>
<td>Japan, Austria, Venezuela, Italy, Ireland, Mexico</td>
</tr>
<tr>
<td>Uncertainty</td>
<td>Uncertainty avoidance</td>
<td>Greece, Portugal, Belgium, Japan, Peru, Spain</td>
<td>Uncertainty tolerance</td>
<td>Singapore, Sweden, Hong Kong, India, South Africa</td>
</tr>
<tr>
<td>Immediacy</td>
<td>Low contact</td>
<td>Japan, China, Korea</td>
<td>High contact</td>
<td>North Africa, France, Brazil</td>
</tr>
</tbody>
</table>

Table 3.1: Dimensions of cultural variability, adapted from Hofstede (1980, 1997) and Andersen and Wang, 2009, pp. 267-277.
3.7.2.1 Context and identity

‘Context’ relates to the degree to which communication is explicit and verbal (low context) or implicit and non-verbal (high context) and originated from theories first identified by Hall (1976) who was one of the first to divide cultures according to their ways of communicating. Brislin (2000) refers to these concepts as ‘cultural-level variables’ which are helpful when giving guidance about what to expect when moving across cultural boundaries. It has been noted that Western cultures are predominantly ‘individualistic’ where people set and work towards their own goals (Brislin, 2000), whereas Eastern societies tend to take on the characteristics of the ‘collectivistic’ values where goals are attributed to those of a valued group set, more often than not the extended family, but also organizational or religious groups (Brislin, 2000; Hofstede, 1980). Building on the work of Hofstede (1980) and Triandis (1994) (see section 3.4.3), Yuki (2003 p. 167) showed, from a cross-cultural psychology perspective, that some societies display predominantly collectivistic values and others more individualistic, the difference being the ‘level of in-group loyalty and identity’. According to Andersen and Wang (2009), the nonverbal traits of people from individualist societies are that they are proximally distant with strong expression of emotions, whereas the collectivist groups are close proximally with coordinated facial expressions and body movements. However, as Neulip (2015) points out, the degree of collectivism or individualism that a person displays at any one time may be triggered by the social context or social relations, not just where they are from.

3.7.2.2 Power distance

Power Distance is the degree of equality (low power distance) or inequality (high power distance) between people in the society (Andersen and Wang, 2009) – cultures with high power distance have power concentrated in the hands of the few and therefore there is greater inequality. In high power distance societies, people are
expected to act a certain way to people depending on whether they are higher up or lower down the class system and people are not equal. This possibly explains why many Asians are always smiling – ‘to appease superiors and smooth social relations’ (Andersen and Wang, 2009, p. 273). In low power distance cultures, however, independence, personality and consultancy is valued and there is a strong ethic of competition (Steiner and Reisinger 2003).

3.7.2.3 Gender

Gender in relation to culture refers to how rigidly traditional gender roles are adhered to. For example in predominantly masculine cultures traits such as assertiveness, ambition, strength and competition are valued and displayed, whereas in feminine cultures, compassion, affection, and nurturance are featured more strongly. Scandinavian countries, with their long history of equal rights for women score highly on the list of feminine countries (Andersen and Wang, 2009).

3.7.2.4 Uncertainty avoidance

Uncertainty avoidance can be understood as meaning how open or willing an individual is to risk and ambiguity (Andersen and Wang, 2009). Broad trajectories in terms of intercultural communication have been suggested one being that people from cultures that embrace uncertainty (e.g. Singapore, Denmark, Sweden, Hong Kong, Ireland, Great Britain, India, the US, Canada and New Zealand (Hofstede, 1980)) are much more likely to treat strangers with positive nonverbal behaviours such as smiles and other indicators of warmth and immediacy.

Immediacy is the last of the six dimensions and relates to the actions that signal closeness, intimacy and availability for communication, for example smiling, touching, eye contact, closer distances (proxemics). Generalisations are made that suggest that warmer countries have higher immediacy and even within countries themselves
people that live in the North are less ‘warm’ than those that live in the South. Other observations are that Asian cultures are extremely non-contact.

An additional dimension that Andersen and Wang (2009) do not include in their discussion is that of long-term / short-term orientation, which according to Martin and Nakayama (2014), relates strongly to religious belief systems where short-term orientation is concerned with ‘possessing’ the truth (as per religions such as Christianity, Judaism and Islam) and long-term orientation is more concerned with virtue (reflected in religions such as Confucianism, Hinduism and Buddhism).

It is useful to use these cultural variables to explain the characteristics of a number of cultural groups and to analyse the ways in which different cultural groups communicate. However, there are some criticisms that can be made of this approach. First of all, the application of each of the dimensions to individual cultures is not so clear cut, for example a culture can change to some extent from high context to low context culture, as in the case of India (Nishimura et al., 2008), due to changes society in terms of technology, trade, travel and television. Secondly, and perhaps more importantly, as mentioned by Fretheim (2013, [online]):

...awareness of globalization and cultural pluralism within the nation state, as well as cultural communities across national borders..., challenges this understanding of intercultural communication.

And so although the six or seven dimensions do provide a theoretical framework for understanding verbal and nonverbal communications across cultures, they should be applied with caution to any given situation. Analysis of intercultural communication should be broad reaching and include not only the seven dimensions but also, as mentioned previously, the context, agendas, expectations and perceptions of all of those individuals involved.
3.7.3  *ICE within the tourism context*

Tourism and events are two contexts in which intercultural communication inevitably occurs. However, there are only a handful of studies that discuss tourism specifically in relation to cross-cultural communication and understanding. Steiner and Reisinger (2003) also discuss social interaction and cross-cultural behaviour, but from the host-guest point of view. In an in-depth critique, they come to the conclusion that there are four factors that influence guest-host contacts: temporal factors (time); spatial and social factors (i.e. physical space and social rules that each party has to conform to); communication (verbal and non-verbal) and cultural factors (values, perceptions and attitudes). Steiner and Reisinger (2003) also distinguish between two levels of social interaction – ‘co-presence’, a minimal level of interaction which occurs when two or more individuals signal their awareness of each other’s presence via bodily and facial movements and the use of space (non-verbal communication), and ‘focused interaction’. Focused interaction occurs when ‘people gather together and co-operate to sustain a single focus of attention as in conversation, games and transaction in shops’ (Steiner and Reisinger, 2003, p.36). Co-presence can or may not lead to focused interaction.

According to Steiner and Reisinger (2003), there are a number of factors that impact on the nature and levels of cross-cultural interaction in tourism. In the typical host-guest scenario of tourism, they point out that many encounters are not necessarily positive in the fact that they are brief, temporary and non-repetitive, open to deceit and exploitation, superficial, not intensive, lacking spontaneity, often commercial in nature, formal and ambiguous. The asymmetry of these interactions is due to a number of factors including: different roles and goals, different situation status, different motivations and behaviour, different access to wealth and information, different commitment and responsibilities, and different socio-cultural position and cultural identities. In fact MacCannell (1984) had argued that the unequal nature of host-guest interactions can lead to mistrust, dishonesty and stereotype formation.
Selstad (2007, p. 29) concurs with these views when describing the role of the tourist as a ‘middle role’ which is explained thus – ‘the tourists occupies such a role not from being a central actor but because the role is temporary and hence transitory in a social sense’. Selstad (2007) goes on to point out that whilst the role of a tourist is communicative there is a certain ‘detachment’ of these individuals. This questions the potential depth of any intercultural communications (Steiner and Reisinger, 2003) which also backs up the views of Hofstede (1997) who stated that contact between hosts and guests of different cultural backgrounds are one of the most superficial relationships as their perceptions are often based purely on symbols such as clothing or music or from the outcomes of commercial exchange.

This reflects the findings of Laxson (1991) in his case study of visitors to New Mexican Pueblos. The Native Americans that dwelt in the Pueblos were very protective of their culture which meant that they did ‘not appreciate the dehumanizing aspects of being tourist attractions’ (Laxson 1991, p. 370). The research discovered that the Native Americans recognized that most tourists thought that events held at these Pueblos were staged just for their benefit, a behavior that seemed predicated on ethnocentrism. Only a handful of tourists made annual ritualized sacred journeys to the pueblo corn dances, and formulated life-long friendships with the Native Americans. These tourists were able to move from the front regions of what the tourist is able to see, to the private regions of real pueblo life. These are the tourists that are open to natural discourse with the hosts, a factor that is apparently missing in most ‘tourists’ but one which it could be argued should be instilled in the traveler in order to attain greater respect and therefore better inter-cultural understanding. The Native American culture is based on respect and this is where the development of tension between tourist and host arises. Many tourists have such impatience that they are often ‘frustrated by the lack of strict scheduling at feast day events...Many of them wait restlessly for long periods of time for something to happen and then impatiently leave’ (Laxson, 1991, p. 372). Laxson’s study would suggest that tourists as individuals on the whole are not open-minded to truly learning and understanding
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another’s culture due to their impatience and a desire to gain knowledge and understanding in a very short amount of time. Steiner and Reisinger’s (2004) later study supported the views of Laxson (1991) in expressing the view that opposes the traditional theory of communication’s role as the achievement of common ground, conformity and consensus between cultures, and reflect upon the Heideggerian theory that ‘communication’ should be interpreted more as an acceptance of cultural differences.

Steiner and Reisinger (2003) conclude that social contact will only develop when a certain number of attributes are present: contact participants have equal status; there is a favourable social climate that promotes interaction; contact is intimate rather than casual or superficial; contact is mutually rewarding, not stressful; contact participants share common activities, interests and goals and have the same philosophies.

3.7.4 ICE in the events context

A lot of the theory developed by Steiner and Reisinger (2003 and 2004) and Selstad (2007) and Tomljenovic (2010) for improved intercultural understanding in the tourism setting can be applied to the event environment. These factors help to categorise and understand the types of interaction that can and may occur in the cultural event setting. The existential nature of events means that they can offer more potential than many other tourist settings for positive intercultural relations.

There are certain distinguishing factors that set the event environment apart from any other tourist experience. Cultural events create what Sorrells (2013, p.76) refers to as ‘hybridised cultural spaces’ with their own sets of rules, norms and behaviours. They often act as an intensified means of transmitting messages to their audiences, not only via verbal communication and the use of kinesics, proxemics, chronemics and haptics through performance and physical appearance, but also through other
means not covered in the traditional intercultural communication literature, such as images, signs and symbols including those produced in marketing materials, information in printed programmes, announcements and through the use of modern technology and the media. Depending on the nature of the event, there are many opportunities for ‘focused interactions’ to occur between different groups, for example between performers, between the audience and the performer and between staff and audience or performer. According to Morgan (2008), the event becomes a cultural site in its own right and therefore, as long as the event encourages cultural exchange and transaction through effective design, it has the potential to lead to deeper understanding between people from different cultures. Chalcraft et al. (2011, p. 27) further support this view in their study of WOMAD Festival, stating:

*music festivals are classic examples of participatory experiences that unite aesthetic and social ideals and imaginaries in discrete but temporary spaces*

In terms of the asymmetrical nature of host-guest interactions as described by Steiner and Resinger (2003), cultural events have the potential to alleviate some of the issues, through shared motivations, behaviours and activities, common interests and goals and sharing of information about individual cultures. The assigned roles of hosts and guests within the cultural event environment can vary greatly different to those within other host-guest scenarios due to the creation of a cultural space with its own sets of rules and norms of behavior.

If designed effectively, events are favourable environments which can provide opportunities for mutually rewarding and intimate relations as per Steiner and Reisinger’s (2003) suggestions, where contact participants can feel as though they have equal status, where they share common activities and where there is a favourable social climate that promotes interaction.
3.7.4.1 Performance as ICE

Rituals, aesthetics, dance and music are all elements of cultural events which can be said to transmit messages of different cultures in the most powerful of ways. However, as pointed out by Andersen and Wang (2009, p. 267), music and singing, as ‘universal forms of aesthetic communication’ have been almost entirely overlooked in intercultural research’, although accepted in anthropology. Stockman (1985, p.17), for example, believed that ritual activity (out of which most authentic cultural events have grown) are a means of communication and that human beings have developed a sense of ‘aesthetic competency’ which she defined as ‘an ability or disposition for emotive acquisition of the aesthetic value systems of a group or society’.

Several examples can be cited of celebrations in the form of events that initiate this aesthetic competency and which are open to interpretation by those who are watching them. Valdez (2007, p.198), for example, writes on the Carnival Dances of Tlaxcala, highlighting that those who are performing these dances see them as a way of self-recognition ‘allowing them to mix the main mythical and symbolic elements of their cultural identity with the tangible and intangible artefacts integrating their immediate reality’ whereas for those watching, these same symbolic elements act as an escape from their day-to-day routines and a possibility for discovering exciting and undiscovered worlds.

The idea of ‘existential authenticity’ (Wang, 1999) now becomes relevant, which refers to the extent to which the viewer feels as though they have participated in or felt a part of a certain experience. Wang (1999) discussed what is termed ‘touristic communitas’, where the tourist is likened to the pilgrim, in that they are ‘looking for the centre that is endowed with most sacred values and charged with high emotions’ (Wang, 1999, p. 364) and where they are not concerned with the obligatory tasks of everyday life. In this situation, structures fall apart, roles and status disappear and it is relatively easy to make new friends, which also, it could be said, paves the way to
greater inter-cultural understanding and greater ‘perceived authenticity’. The concept of communitas was originally introduced by Turner (1969) in his discussion of ritual where ‘everyone becomes the same’ (Getz, 2008, p.414). It can be further described as ‘a feeling of camaraderie between those who are the focus of the ritual’ (Andrews and Leopold, 2013, p. 69). It is a term that is often used not only in experience theory and in relation to authenticity, but also in understanding the philosophy of ‘performance’. In fact, the study of performance theory highlights a number of additional points in relation to the notion of existential authenticity.

In her discussion of dance performances, Daniel (1996) also used the term ‘existential authenticity’ to describe authentic reproductions whereby events recreate the past as much as possible in order to give the tourist the perceived authentic experience that they desire. She points out that many dance forms have been ‘commoditized for an international arts market’ (Daniel 1996, p.780), but goes on to say that actually, despite this process, they do not seem to have lost (unlike other forms of arts tourism) their authenticity and creativity. Daniel (1996, p. 783) states that

> ideally, both from the performer’s and viewer’s (emit and etic) perspectives of dance performance in the tourism setting, ‘authenticity’ aims for historical, geographical, and cultural accuracy.

This example of dance performances and their nature can be used as a metaphor for the cultural events industry as a whole – dance performances retain their authenticity by retaining the key features of the traditional dance form but in the tourism setting they accommodate some variation and some elements of change within the contemporary performance. It is the tourist stage that causes the evolution of the dance and, whereas some would say these dances then lack authenticity, there is an equally strong argument that focuses on creativity of the dances – the dance forms evolve due to this contemporary setting but this evolution is accepted both by the wider community and the performers. Haitian dance performances illustrate this point well – they are performed for tourists at the major hotels on a regular basis and
one particular dance performance (the Vodun), which originated when the American marines occupied the area in 1915, is traditionally performed to capture the tourist through shock and sensual stimulation. They are very much staged performances which focus upon the ‘Haitian other’ (Daniel, 1996) and therefore their authenticity comes immediately into question. However, it is often the case that, similar to the original ritual dances, there have been incidences of spirit procession within the tourist setting, where the spirits have appeared in the form of performers, which suggests that experiential authenticity is taking place. According to Daniel (1996), dance performances offer a means by which tourists can go beyond ‘shallow’ experiences to more meaningful cultural exchange. She describes the ways in which both tourist and performers in Cuban settings experience a sense of liminality or communitas:–

Tourists and performers are immersed in a complex of multiple, simultaneous sensory stimulations in Cuban touristic performances..... Many tourists are drawn into participation by the amiable feelings, sociability, and the musical and kinesthetic elements of dance performance.... They explore their rhythmic, harmonic, and physical potential and arrive at sensations of well-being, pleasure, joy, or fun, and at times, frustration as well... As performing dancers, tourists access the magical world of liminality which offers spiritual and aesthetic nourishment (Daniel, 1996 p. 789).

The situation being described can be seen as an example of an experience that is giving the tourist a real, deep understanding of this particular aspect of Cuban culture, and therefore in turn encouraging intercultural understanding. Although the performers recognize that they are acting to a certain extent in the interests of the tourist, they do not let this determine the mood of the dance and, as per in the traditional dance, everybody who is present is a part of the performance –

social interconnectedness grows within the actual sequences and movements of communal dance; diversity diminishes and degrees of stratification temporarily blur in a world that has eliminated everyday realities and tensions (Daniel, 1996, p.789).
Different events will produce this feeling of communitas to varying degrees – for example music events can be found to be particularly successful in this area. According to Matheson (2008), for example, the music festival audience retains its beliefs in the authenticity of the music due to their emotional attachments to it. Many authors, including Morgan (2008) liken this feeling to a religious experience.

3.8 Performance theory and events

The development of theory on ‘event experience’ originates from the philosophies of both performance and of experience which developed in tandem with each other during the 1980s. They have both become well documented within event studies and event design literature (see for example Berridge, 2007, Getz, 2012; Richards 2014) and the following section explores these philosophies in order to understand how event managers can design their events to enhance the overall event experience and to meet their objectives, one of which might be to encourage and facilitate ICE.

Kapferer (1986) emphasized that performances either:

create the possibility for mutual involvement of participants in the one experience, or else distance them and lead to their reflection on experience ... outside the immediacy of the experience
(Kapferer, 1986, p. 193)

The first part of Kapferer’s quote describes communitas as discussed above, but the latter part stresses the importance of reflection. Whether they be social dramas or staged performances, it is these reflections that sometimes become more important than the performances themselves as they are recorded and made sense of though a set of structured methods which allow for comparison and comprehension. As indicated in the study by Daniel (1996), the study of performance allows events theorists to understand how authenticity, sincerity of delivery and the development of communitas impact on the overall experience of both performers and attendees. Building on this, it can be seen that theories surrounding the philosophy of
performance can be assimilated to motivations to attend cultural events as discussed in section 2.3. For example, the seven interlocking spheres of performance presented by Schechner (2003) suggest that performances play a number of roles in human development as follows:

- to entertain;
- to make or change identity
- to foster community
- to create beauty
- to teach or persuade
- to deal with the divine or the demonic

Whilst often the main priority of a performance is to entertain, Schechner (2003) showed that there are many other outcomes, and many of these mirror the outcomes or impacts of events. This is perhaps because events are in essence a series of different performances.

Morgan (2008, p. 85) pointed out that events act as performances in and of themselves whereby ‘objects (props and sets) and people (actors, audience) are assigned symbolic values and roles, and all attending observe rules and conventions that are different from those of everyday life’. Nelson (2009) furthered this approach and investigated the design of the event experience through an analysis of ‘servicescapes’, a term which was first introduced by Booms and Bitner (1981). The paper looks through the lens of Goffman’s (1959) dramaturgical theories at how event design can influence the event experience, via ‘atmospherics’. Using Goffman’s theatrical metaphor, Nelson described all the people at the event as actors (designers, providers of experience, audience and staff) and considered how they feature in the event experience. Jaimangal-Jones et al.’s (2010) study further investigated the performance metaphor in relation to the presentation of identity in
dance music events as commodified places and described how various participants negotiate their roles within this environment.

According to Andrews and Leopold (2013), to fully understand how theories of performance relate to the event context we need to ask a number of questions, including:

- Who are the performers at events?
- What role do the audience play in an event performance and are spectators part of the event performance?
- What role does consumption play in an event performance?
- What role do narratives play within the construction of event performances?

In asking these questions, Andrews and Leopold (2013) began to investigate events from a wider sociological perspective and considered notions of consumer behaviour and the commodification of the cultural product. They understand that the audience are not passive consumers and that they have a role to play within the event experience. This in turn leads to an understanding of how each person in the performance perceives its authenticity and the extent to which they feel as though they are having an ‘authentic experience’. It is increasingly important for event managers to ask these questions and consider the concept of authenticity in the design and development of their events.

3.9 Experience theory and events

Originating in the work of Dewey (1934) and later Dilthey (1976) as cited by Turner, the philosophy of experience focuses on meanings of experiences and the various ways in which they are interpreted in our day to day lives. Whereas Dewey’s work centred on the aesthetic aspects, Dilthey maintained that the forces of culture and psychology were more significant, whilst both recognized that meanings derived from
experiences are formulated through a mixture of the emotions of past experiences and what we feel, think and wish in the present. As a phenomenon experiences are inherently difficult to measure as each person will experience an event differently depending on prior perceptions, expectations and awareness.

Experiences Bruner, can consist of both pure play and ludic activities, the latter involving ‘self-conscious attention to stylistic expression’ (Bruner 1986, p. 67), the former a heightening of reality by quickening our senses. They can, of course, and often are a combination of the two, and ultimately then become ‘any activity that calls for us to act and react together at a high pitch’ (Bruner 1986, p. 67). Indeed, in his discussion of Rio Carnival, Turner (1988) accentuates this point – he starts his essay by suggesting that carnival is where the city becomes a reverse of its usual self and people enter into a ‘playful’ experience that is not structured by religion or ritual in its traditional sense. Pure play is embodied in the childish free improvisation and carefree gaiety, the ‘epitome of antistructure’ (Turner, 1988, p. 130). However, in the Carnival context play also contains additional elements described by Caillois (1979) as ‘ludus’, which are the polar opposite of play in its purest form, namely the structures and rules that restrict and direct the play into schematized formats. By the end of the essay, Turner has come to the conclusion that, despite its overall nature as a world oblivious of original sin and a creative anti-structure of modernity,

\[ \text{the spontaneity and freedom of carnival can only reach their uninhibited height in the four days before Lent if there has been a full year of organizing, plotting and planning behind the scenes} \] (Turner, 1988, p. 130).

This insight forms the basis of the discussion of the need for event design and event experiences to be seen as intertwined.

Since these insights from Turner, theories surrounding the ‘consumer experience’ have emerged (Pine and Gilmore 1999, 2011). Originating in the world of service industries and more specifically the hospitality sector (list authors), Pine and Gilmore
suggested that a consumer can participate in any one experience to a varying degree; actively (where there is mutual involvement of participants) or passively (where the participant distances themselves), so that they are absorbed (again to varying degrees) or immersed (via feelings of communitas and liminality). This is demonstrated in their model of the ‘realms of consumer experience’ (figure 3.3).

When applying this to the events environment, it can be seen that events that offer opportunities for full immersion into the experience by offering entertaining, educational, aesthetic and escapist elements would have more transformative potentials than those that offer only passive participation by focusing on just one or two of these elements.

![Figure 3.3: Pine and Gilmore’s Realms of Experience (2011, p. 46)](image)

Following on from Pine and Gilmore’s generalized theories of consumer experiences, Berridge (2007) was one of the first to evaluate specifically what is involved in the event experience. This he says includes participation and involvement in the event’s consumption as per Pine and Gilmore’s model, but also involves being physically, mentally, socially, emotionally or spiritually engaged; and a change in knowledge or emotion or skill. Getz (2008, p. 415), in relation to events and tourism, further suggested that ‘experiences should be conceptualized and studied in terms of three inter-related dimensions:’ people’s behaviour (conative), their emotions, moods or...
attitudes (affective), and their awareness, perception and understanding (cognitive). Getz’s dimensions mirror Berridge’s elements to a certain extent, as displayed in table 3.2

<table>
<thead>
<tr>
<th>Dimension of the event experience (Getz, 2008)</th>
<th>Berridge, 2007</th>
<th>Getz, 2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conative</td>
<td>Participation and involvement in the event’s consumption</td>
<td>Behaviour</td>
</tr>
<tr>
<td>Affective</td>
<td>Being physically, mentally, socially or spiritually engaged</td>
<td>Emotions, moods and attitudes</td>
</tr>
<tr>
<td>Cognitive</td>
<td>Change in knowledge, emotion or skill</td>
<td>Awareness, perception and understanding</td>
</tr>
</tbody>
</table>

**Table 3.2:** The three dimensions of the event experience (adapted from Berridge 2007 and Getz, 2008)

If we take the elements presented in table 3.2 as a cyclical process, it can be seen that behavior of the event participants, i.e. how involved they are in the event’s consumption has an effect on their moods, emotions and attitudes which in turn can cause a change in awareness, perception, understanding and knowledge, and so on. This is presented in figure 3.4:
More recently authors such as Ayob et al. (2013) and Baett (2015) have put forward the notion that there should be a fifth realm added to Pine and Gilmore’s model when applied to the festivals environment, that of ‘festivity’, a characteristic of festivals, that distinguishes them from other service orientated products and affects the behavior of those involved in their consumption.

3.10 Event design

The development of academic literature on performance, authenticity and experience and the emergence of modern theories surrounding the ‘experience economy’ have all played a vital role in the ways in which planned events are designed, managed and conceptualized, and consequently there has been a new wave of event specific literature that focuses on the ‘event experience’ with relation to event design (see for example Richards 2015a; Beard 2014; Tatersall and Cooper2014; Getz and Page 2016).
Whilst Getz (2010) states that ‘event experience’ is both art and science due to the fact that, although there have been attempts to manufacture experience through event design, ultimately it cannot be engineered, only facilitated and suggested, he later goes on to say that there are four categories that are the realm of the event designer – the theme and programme (scripted activities), the site (venue, atmosphere), services (service quality, volunteers/staff) and consumables (gastronomy, gifts). Getz suggests that if an event is designed in terms of these categories around the achievement of its objectives and in terms of the customers’ experience, than it will be successful (Getz, 2012). Using the example of ‘consumables’, which can include merchandise and catering, Hall and Sharples (2008) suggest that food is a good way for people to experience cultures, create an emotional response and develop a sense of identity with place and Sharples (2014) further comments on the use of food for authenticating an event, discussing how the notion of authenticity can be used to create distinct and memorable experiences in line with the event’s objectives.

However, it could be argued that Getz’s (2012) dimensions are too limited in that they do not take into consideration the recently emerging social impact of events on participants and attendees, and should include an additional dimension of ‘interactions’. Other theorists have come up with alternative models for event design in light of recent developments in the event literature. For example Tattersall and Cooper (2014) have suggested that strategic event design can not only meet but exceed the event’s objectives. Based in the works of Booms and Bitner (1981) and Kotler (1973) who looked at the concepts of atmospherics and the ‘servicescape’ respectively in relation to the customer experience of purchasing goods and services, Tattersall and Cooper (2014) introduce the term ‘eventscapes’ which they define as:

* _a combination of the tangible elements which shape the event environment and therefore influence the emotional responses and experience of attendees, event staff, and other involved stakeholders_ (Tattersall and Cooper, 2014, p. 142).*
The ‘eventscape variables’ that should be taken into consideration are broadly categorized as external variables (for example exterior signs and displays, entrances, disabled access, parking), internal variables (for example staging, seating, catering and consumables, walkways, lighting, cleanliness), human variables (employee characteristics, attendee characteristics, meeting points, attendee-attendee interactions, language and communication), layout and design variables (for example space design and allocation, flow of people and service, placement of equipment, service information points), and event specific design element (for example signage and information/interpretation, programme design and content, usage instructions, interactive technology). It can be seen that all of Getz’s dimensions are incorporated into the model and in many ways this model is far more comprehensive due to the fact that it makes reference to interactions and interpretation. However, the model can also be said to be somewhat over complicated with a number of variables and elements being placed in more than one category.

Although there is a growing amount of literature on event design and creation, to date not many actual case study events have been analysed using either Getz’s or more recent models of strategic design elements. There is therefore a need for more analysis of individual events on how these event design processes and can be enhanced to achieve event objectives. One recent study by Nordvall et al. (2014) stressed the importance of effective event design to encourage social interaction. They recognize along with Getz that the experience itself cannot be designed, but it can be facilitated and suggested and utilize his areas of event design to show where and how social interactions occur. In their review of literature, the authors discovered some recommendations put forward by others, for example Nicholson and Pearce (2001) stressed the need to identify the types of socialization wanted by the targeted visitors in order to guide the design of the event, whilst McMorland and Mactaggart (2007.p. 67) gave examples of how organisers of traditional Scottish music events could facilitate social interaction by ‘having breaks between a band playing, spaces for people to network, and the chance to meet the performers’.
Similarly Morgan (2008) identified places to meet, socialize, and wind down before and after the main performances as an overlooked element that should be provided by the event’s management team. Nordvall et al.’s study, however, focuses on consumer to consumer interaction alone and therefore does not consider other groups where interaction can occur and whilst they do provide a useful framework for the design of events for social interaction in this sense, it is rather narrow if the multi-stakeholder approach to case study analysis is taken. The authors produced a model to show where interactions can occur (see figure 3.5).

<table>
<thead>
<tr>
<th>Aspects of event design</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theme and programme</strong></td>
</tr>
<tr>
<td>Social activities</td>
</tr>
<tr>
<td>Programme planning</td>
</tr>
<tr>
<td>Communicate opportunities for social interaction</td>
</tr>
<tr>
<td><strong>Setting</strong></td>
</tr>
<tr>
<td>Area planning</td>
</tr>
<tr>
<td>Social spaces</td>
</tr>
<tr>
<td>Social spots</td>
</tr>
<tr>
<td>Watch points</td>
</tr>
<tr>
<td>Atmospherics</td>
</tr>
<tr>
<td><strong>Consumables</strong></td>
</tr>
<tr>
<td>Food / beverage, social eating environments</td>
</tr>
<tr>
<td>Merchandise, giveaways</td>
</tr>
<tr>
<td><strong>Services</strong></td>
</tr>
<tr>
<td>Communicate code of behaviour</td>
</tr>
<tr>
<td>Meeting points</td>
</tr>
<tr>
<td>Waiting times</td>
</tr>
<tr>
<td>Sound levels</td>
</tr>
<tr>
<td>Smart phone applications</td>
</tr>
</tbody>
</table>

**Figure 3.5:** Designing events for social interaction, adapted from Nordvall et al., 2014, p. 138

Known group socialization in the model refers to talking within friendship or family groups, that which Wilks (2011) and Quinn and Wilks (2013) refer to as ‘bonding’ and was found to be the most common form of socialization. External socialization would
be with those outside of the immediate group (bridging), whilst ‘audience socialization’ is described in the study as feelings of communitas. The model has been adapted to include artist socialization. This is important as in any event interaction can occur between audience members and the performers, in fact, depending on the nature and objectives of the event, interaction between these two groups is vital in terms of understanding and learning. This is especially true at multicultural events where transformative potentials and attitude change is common, as intimated by Lee et al. (2012).

Although social interaction is one way in which changes in perception, knowledge and attitude can occur as part of an event experience, there are other aspects of the design of the event programme that could also help encourage these changes, in a more fundamental way through deeper learning and understanding. The concept of learning is incorporated into many models of event design and experience (Berridge 2007; Getz 2012; Beard 2014; Tattersall and Cooper 2014), and yet few theorists have investigated this element in any detail in terms of how it can be facilitated and encouraged through event design. Getz and Page (2016), discuss the four styles of learning, all of which can be applied to the event context and then analyse the role of ‘interpretation techniques’ within the design process to discuss how this learning can be maximized. Originally introduced in the museum scenario, interpretation is ‘forms of education or other communications designed to reveal meanings’ (Getz and Page, 2016, p. 199) and can be used in a variety of ways as follows:

- ‘Guide who interprets the setting, performances, food and beverages, as to their cultural significance;
- Signage: not just directional but explanatory; expressive entry statements;
- Printed information – programmes and souvenir material;
- Websites; informing and preparing potential visitors before, during and after augmentation of the event experience;
Chapter 3 – Culture, intercultural communication and event design

- **School orientated programmes; integrating the event with the academic curriculum;**
- **Audio-visual presentations (slide shows, videos, sound);**
- **Interactive exhibits; hands-on exhibits, computer stimulations, talking robots;**
- **Live interpretations’ including performances and storytelling’** (Getz and Page 2016, p. 201)

It could be argued that overuse of interpretation techniques ‘museumise’ an experience. This in turn can create an engineered environment as opposed to an ‘imagineered’ one where festivity as an element of the event experience is quashed and where what Baett (2015) refers to as ‘organic festivity’ diminishes. However, the counter argument to this should be based in the earlier literature on ‘mindfulness’ in tourism and events context. It is clear that there is a need to design the event space and programme in such a way as to find a balance between an overly structured ‘museumised’ set of experiences and an event where the extent of learning is limited to feelings of communitas and liminality with no focus on long-term cognitive or attitudinal change.

### 3.10.1 Co-creation

In order to achieve balance it has been argued that ‘co-creation’ of the experience including all stakeholders is desirable. Indeed, there is a growing body of event studies literature that advocates the concept of the ‘co-creation’ of experiences, whereby this cyclical process can be more easily achieved at an individual level. The notion is closely connected to theories surrounding audience development, and the basic ideal is described in the following quotation:

*both the co-creation and audience development approaches enable audience members to decide how they want to experience the cultural product on their own terms. and the creation of opportunities to allow audiences to control their depth of*
**engagement in the cultural experience** (Walmsley & Franks, 2011, p. 8)

Co-creation allows for far more positive experiences for all event participants, creating events that are more customer focused (Tatersall and Cooper 2014; Deventer, 2015) through giving some of the control and decision making to the participants (audiences and performers alike). Richards (2015a) considers this central to the design process of events in order to increase what he refers to as their ‘output of emotional energy’ (Richards 2015a, p.22). Richards sees events as ‘interaction ritual chains’ in that they contain ritual entertainment qualities which, if managed effectively, can have a number of outcomes – feelings of solidarity, an infusion of emotional energy which induces initiative, and the redefinition and reinforcement of collective symbols. Richards (2015b, p. 252) later goes so far as to suggest that it is this co-creative environment that makes each event authentic:

*The authenticity of festivals and events ... depends as much on the audience, and their ability to co-create festivals as a social happening, as it does on the artistic programming. It is the fact of being there that makes the event real or authentic, rather than just the content presented.*

Whereas other studies are based more around the practical design of the event, Richards is focused on the social context in which the events occur. Basing his work in the theories of Collins (2004) he argues that all events involve ‘co-presence’ and can do more than merely entertain and provide satisfying experiences for consumers – they can be agents of change:

*events should help to move not just audiences but also other stakeholders from chronos into Kairos, providing the potential for change. The event designers ... need to consider what changes the event is trying to achieve. Is this simply a change in state of mind or emotion, or a longer term change in attitudes or even in actions? (Richards, 2015a, p. 23)*
Richards’ (2015a) quotation is indicative of a new wave of theory that sees event design not only from the point of view of satisfying and entertaining customers, but of making a long term difference to their’s and others’ lives. Design of the event space to encourage social interaction, especially within multi-cultural or intercultural events where one of the main objectives is to enhance understanding between different cultural groups, is therefore vitally important and an aspect that requires further investigation.

3.11 Summary, Conceptual Framework and areas for research

It is clear to see from the above discussion that there is an underlying message - all cultural events and festivals should be understood and evaluated within their own social, historical and political contexts as per the cultural studies perspective, but also within the paradigms of globalization, commodification and festivalisation. The anthropological views on culture should also not be forgotten as cultural events have a role to play in the preservation of old and creation of new traditions and identities. Perhaps a more holistic view can be taken of festivals and cultural events which can be seen to offer both spaces where existing cultural forms can be contested and new ones created as well as providing spaces that allow for knowledge exchange between cultures and enhancement of cultural competency.

The review of the literature has allowed for the production of a Conceptual Framework (see figure 3.6), from which to design an appropriate methodology for the achievement of the project objectives and to help frame the results.
Figure 3.6: The conceptual framework

The model draws together the main foci of the last two chapters by demonstrating the various processes and mechanisms of ICE that take place at cultural events which can be facilitated and encouraged in order to promote intercultural knowledge and understanding, global citizenship and peace. It also shows the various event design elements and stakeholders that influence these communications.

The Literature Review chapters have highlighted a number of areas that require further investigation. First of all it is crucial to understand the various meanings and perceptions associated with the terms ICE and authenticity in the context of the case study event environment, as these are complex concepts that can be interpreted in a number of ways depending on motivation, attitudes and frames of reference.
Therefore the primary research should explore the terms ICE and authenticity from a number of stakeholder’s perspectives and consider these when analyzing the results.

Second it is evident that there are a number of different forms of ICE that take place within the cultural event environment. These processes and mechanisms need investigating further to establish where and when they occur and between which groups of people.

Third, it is widely accepted that effective event design can lead to better event experiences in line with the event’s objectives and therefore it is useful to frame the investigations into ICE using design theory. Getz’s (2012) framework has been adopted for this purpose as, although simple in comparison to some other event design models, it covers the most significant areas.

Fourthly, the analysis of ICE as a phenomenon is challenging in terms of measurement, but certain theoretical models such as the one in figure 3.2 (page 86) and the cultural level variables presented in table 3.1 (page 88) help to understand processes and mechanisms and levels and depth of interactions between different cultural groups. These shall be utilized when analyzing the results of the primary research.

Finally the investigation of the processes and mechanisms of ICE within the cultural event setting is a means to discussing the potential of cultural events to contribute to the notions of global citizenship and peace. Mouffakir and Kelly’s (2013) SWOT analysis (figure 2.3, page 54) can be applied to the case study event in light of the investigations to provide recommendations for improvement.
Chapter 4 - Methodology

4.1 Introduction

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   4.2.1 Constructionism

4.3 Theoretical perspectives
   4.3.1 Cultural Studies theoretical perspective
   4.3.2 Critical Realist paradigm

4.4 Methodologies
   4.4.1 Ethnography and symbolic Interactionism
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4.5 Research methods
   4.5.1 Quantitative, qualitative and mixed methods
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   4.5.3 Case study research
   4.5.4 Study 1
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      4.5.6.4 Elicitation of photographs in an interview setting

4.6 Research ethics

4.7 Summary and reflections
4.1 Introduction

A robust but flexible and pragmatic methodology for investigating the processes and mechanisms for ICE at the case study event of Llangollen International Musical Eisteddfod is described and justified in this chapter.

The flexible (Robson, 2002) or ‘loose’ (Miles et al., 2014) approach to research design relies on reflexivity, whereby the researcher is given the opportunity to give thought to issues such as power relations and social context, as well as difficulties and issues relating to each phase of the data collection and the best ways in which to act on the data collected thus far (Robson, 2002). Pragmatism, in terms of research design, emphasizes that ‘all aspects of research inherently involve decisions about which goals are most meaningful and which methods most appropriate’ (Morgan, 2014, p. 1050). Following the pragmatic but flexible approach resulted in a longitudinal case study that took place over a period of three years where appropriate data collection processes were utilised at each stage of the research.

The case study of Llangollen International Musical Eisteddfod (LIME) was selected to investigate the phenomenon of ICE. The longitudinal case study was conducted over three years and consists of three ‘studies’, or sets of data collection, as demonstrated in figure 4.1. The case study was designed to gain opinions from as many points of view from prominent stakeholder groups of the event on the phenomenon of ICE at LIME. The first study looked to gain an in-depth understanding of the organisational structure, aims and objectives, number of visitors, history, politics and development of the event over time as well as to ascertain from the organisers’ perspective what they considered to be the main processes and mechanisms for ICE within the event. Study 1 also involved initial participant observations by the researcher including the use of photographic images. The second study involved additional participant observations by the researcher, interviews with competitors and a questionnaire survey with attendees, and the third study consisted of researcher participant observation
again, interviews with attendees and volunteers prior to participant-led photography at the event, the images from which were then elicited alongside the researcher’s own photographs in an interview setting.

Figure 4.1: The three studies of the longitudinal case study to investigate processes and mechanisms for ICE at LIME.

Research in event studies is an emerging academic discipline and as such the methodologies adopted in their study are often similar to those utilised in tourism research. Therefore trends in research methods in the field of tourism are reflected upon when considering epistemologies, theoretical perspectives and methodologies. For example, quantitative techniques in tourism have governed until the recent ‘critical turn’ (Ateljevic et al, 2007) which has recognised the need
for a more ‘qualitative’ and ‘critical realist’ approach to research with an emphasis on the ‘situated voice’ (Botterril, 2007) and ‘audiencing’ techniques (Harris et. al, 2007), both of which centre on the importance of reflexivity in the research process. Inductive research has become more popular where ‘data is collected from which generalisations are made using ‘inductive’ logic to develop a theory or model’ (Fox et al., 2014, p.21). The similarities in nature between event and tourism research can be attributed to the fact that both are cross-disciplinary in their nature, i.e. they can be approached from the point of view of sociological, anthropological, geographical and cultural studies, as well as other areas such as management theory and policy.

It is also useful to note the subtle differences between events and tourism products, and what implications these might have on the paradigms, epistemologies, theoretical perspectives and methodologies adopted. Whereas both event and tourism products are perishable by nature, meaning that they ‘occur[s] outside normal productive life in a time and space set aside for a special purpose’ (Morgan, 2008, p. 83), events are much more time-constrained, making the collection of data potentially more challenging, with a need to revisit the temporal setting more than once but at restricted times. The additional characteristic that arises from this subtle difference relate to both Schechner’s performance theory (2003), and Pine and Gilmore’s ‘Experience Economy’ (2011), in that the success of both the tourism and event product depends on the ways in which it ‘performs’ in front of its consumers. However the intensification of experience at an event can lead to extremes of emotional or physical experience leading to potentially greater integration and interaction with others and creating a temporary consolidation of cultural values. In terms of research methods, there is therefore an even greater need in event studies to adopt a qualitative, verstehen approach that is ‘differentially empathetic to the lived experience’ (Hollinshead, 2004, p.68).

This research takes a critical realist view within the cultural studies framework, adopting a constructionist approach to epistemology using both ethnographic and
phenomenological methodologies. This overall approach, based on a model by Crotty (1998) is demonstrated in figure 4.2, and was deemed appropriate to both fully understand the phenomenon of ICE within the cultural event setting from a variety of stakeholder’s points of view and in doing so investigating the processes and mechanisms through which it takes place.

**Epistemology**

Constructionism

---

**Theoretical perspectives**

Cultural studies

Critical realism

---

**Methodologies**

(Auto) Ethnography

Phenomenology

---

**Methods**

Case study:

Interviews

Participant observations

Questionnaires

Visual methods

**Figure 4.2:** The overall research approach, adapted from Crotty (1998, p.5)

The chapter discusses the epistemological, theoretical approaches and methodologies informing the research design. It then justifies the methods of inquiry that were adopted, taking into account their validity, reliability, credibility and trustworthiness as well as other relevant quality criteria. Other options that were available to the researcher are considered, and the advantages and benefits of the selected methods discussed. Each study as per figure 4.1 is described in full with reflections on the selection and justification of the methods of inquiry.
utilised, and a discussion on the methods of data analysis adopted at each stage. Finally ethical considerations are discussed as are techniques utilised in the analysis and validation of the data. Limitations to the overall methodological approach are evaluated throughout the chapter.

4.2 Epistemologies

This section considers and discusses the epistemological stances available to social science researchers and confirms why a constructionist approach was taken. According to Crotty (1998, p. 3) epistemology is ‘a way of understanding and explaining how we know what we know’ and is directly linked to the theoretical perspective and methodologies utilised within a study. Primarily inductive and interpretivist philosophies underpin the methodologies adopted throughout the study. Crotty (1988) likens interpretivism to Weber’s ‘vestehen’ theory where the study of society is measured in the context of humans acting and interacting; this is in line with the constructionist debate as discussed below.

4.2.1 Constructionism

As opposed to positivist forms of inquiry which take an objective view of reality or the purely subjectivist view that seeks out culturally derived interpretations of a life-world (Crotty, 1998), social constructionism claims that ‘reality is not objective and exterior, but it is socially constructed and given meaning by people’ (Easterby-Smith et al., 2012, p.23). In critiquing the social origins of knowledge, it can be concluded that what we take to be our knowledge of the world and our self originates in human relationships, as per the views of Foucault (Gergen and Gergen, 2007). Constructionists replace traditional methodological issues of truth and objectivity with concerns on what the research brings forth; there is therefore more emphasis on consequence and value of the research than on collection of facts (Gergen and Gergen, 2007).
From a constructionist point of view meaning cannot be said to be simply objective or simply subjective, and therefore the focus should be on what individuals are thinking and feeling and attention paid to how they communicate with one another. Constructionism favours methodologies that are from multiple perspectives using a variety of qualitative and qualitative approaches to gather the views of diverse individuals and observers (Easterby-Smith et al., 2012). Triangulation then occurs in the data analysis phase based on the outcomes of the range of observers and individuals. The case study is constructionist in that it uses multiple methods to build up an understanding of a phenomenon within a particular case study. It studies how ‘reality’ is assembled, examines narrative construction, studies everyday procedures and is open to the data collection process potentially revealing unexpected outcomes (Silverman, 2011). It seeks out respondents with wide-ranging perspectives on a given matter and includes these varying views without pressing them into coherence (Gergen and Gergen, 2007).

There are various forms of constructionist research design including action research, grounded theory and case research. This research utilises the latter to include ethnography and phenomenology. Each research design has its own advantages and disadvantages but in general the validity and quality of any constructionist design can be determined by three criteria as put forward by Golden-Biddle and Locke (1993): authenticity, plausibility and criticality. The authenticity of the study depends on how well the researcher convinces the reader that they have a deep understanding of what is taking place in the organisation. This was achieved using case research that recruited a wide variety of stakeholders and various forms of data collection in a longitudinal format. ‘Plausibility’ requires the research to link to some other area or areas of concern put forward by other researchers; these areas of concern were identified in the review of literature and can be summarised as the need to explore the role of cultural events as arenas for social interaction which can potentially lead to an increase in understanding between cultures. ‘Criticality’ relates to the genuine novelty of the study which should, according to Easterby-Smith et al. (2012), take
the side of less powerful members of society and maintain a moral-sacred philosophy. The thesis takes a critical realist theoretical perspective and doing so aims to critique, via the case study in question, the role cultural events have to play in breaking down cultural barriers, thereby taking a moral-sacred philosophical stance to events studies, event management and event design.

It should be stressed that specific methodologies and methods can have individual epistemological grounding and therefore a study that contains many forms of data collection may well have many influences. In this particular case, constructionism applies to the longitudinal case study as a whole but individual methods within the case study have different epistemological underpinnings. For example the ethnological processes adopted in the form of participant observation come from a constructivist perspective (rather than constructionist) where strategies such as reflexivity and auto-ethnography are applied in order that the researcher becomes ‘explicitly persuasive and presentation-orientated in one’s relation to the audience’ (Turner, 2007, p. 459).

4.3 Theoretical perspectives

A theoretical perspective is the ‘philosophical stance lying behind a methodology’ (Crotty, 1998, p. 66) and all research methods have underlying assumptions that can be explained through these theoretical perspectives or ways of looking at the world.

4.3.1 The Cultural Studies Perspective

Following secondary research on culture and ICE as presented in Chapters 2 and 3, it was decided that the thesis be investigated from a ‘cultural studies’ perspective, where culture is seen as a site for contested meaning (Sorrells, 2013). The rationale for this theoretical approach can be summarised in the following quotation by Pickering (2008, p. 18); cultural studies...
...focus on the subjective dimension of social relations, on how particular social arrangements and configurations are lived and made sense of, so highlighting the complex interactions between public culture and private subjectivity and the transformative potentials that may arise there.

Intercultural exchanges form part of what Pickering refers to as ‘complex interactions’ and cultural events are the ‘particular social arrangement’ which are part of ‘public culture’. The ‘transformative potentials’ of these exchanges, could be considered anything from a sense of ‘communitas’ at the event to forming strong bonds and long-term friendships with people from different cultures. The event space as cultural site offers potentially greater opportunities for ICE than other tourism activities and also a ‘controlled’ site in which to investigate this phenomenon. The ways in which people make sense of social arrangements and configurations is particularly interesting in studying elements of the event experience as a cultural environment, as the event often intensifies emotions, thereby arguably increasing the ‘transformative’ potentials to which Pickering (2008) refers. Cultural studies and its assumptions underpin much of the methodological design, including in particular the use of visual material. Rose (2012) provides a detailed critique of visual methods and their use in postmodern society and suggests that the use of the visual in social sciences originated with cultural studies theorists such as Stuart Hall and the appreciation that ‘culture’ depends on participants interpreting meanings of the world around them and making sense of it in similar ways. Rose goes on to point out that the construction of scientific knowledge about the world has become more and more based on images than on text, and citing the works of Urry, Foucault and Debord she introduces the term ‘visual culture’ as ‘the plethora of ways in which the visual is part of social life’ (Rose, 2012, p.4).

Whilst cultural studies is not usually cited as a theoretical perspective in research methods texts, much of the discussion surrounding methodological stances grounds itself in cultural theory (see for example Crotty, 1998; Outhwaite and Turner, 2007). It should be noted here that this perspective does form a strong basis for the phenomenon under investigation as described above and also fits
with the constructionist mode of attaining knowledge. Due to the multi-disciplinary nature of events and tourism studies, it was concluded that this research lies somewhere in between pure anthropological research and management studies per se as it looks at a particular element of culture in a temporary cultural setting (ICE at cultural events) but from an overarching critical perspective based in political ideals (tourism and events for global citizenship and peace).

4.3.2 The Critical Realist Paradigm

Discussions on ontology, epistemology and methodologies in relation to the realist paradigm are presented by Healy and Perry (2000). They conclude that realism should be considered as a paradigm distinct from positivism and pure interpretivism, where the overall approach is neither value-free as per positivism nor value-laden as per interpretivism, but ‘value-aware’. – it involves ‘looking behind appearances to discover laws or mechanisms that explain human behaviour’ (Travers, 2001, p. 11). Healy and Perry (2000, p.123) suggest that realists accept that there is a ‘real world to discover even if it is only imperfectly and probabilistically apprehensible’, whereby any one participant's perception is a window to reality which can be triangulated with other’s perceptions. That is, the realist approach relies on multiple perceptions about a single reality and can involve both qualitative and quantitative forms of inquiry.

The critical realist paradigm is characterised by its challenge of dominant ideologies, an interest in power relations, emancipatory outcomes and the importance of independence and equality between researched and researcher (Tribe, 2007) and uses theory to describe societal structures and mechanisms which cannot be directly observed or measured from the positivist position (Fox et al. 2014). What a critical realist does is to build a picture of the world-views of the research subjects to create as much of an understanding as possible of that reality (Botterill, 2007). Critical realists believe that more emphasis should be placed on the researched and researcher’s place in the world and their relationships with
Qualitative or interpretivist forms of enquiry which encourage reflexivity should certainly feature in order that an equal relationship can be struck between researched and researcher. Hollinshead (2004, p. 68) summarises these points as follows: ‘it is essential to match contours of the ‘worldviews’ of each significant population … [in a] … critically aware, action-oriented, reflexive sense of engagement’. Ontologically speaking, a critical realist takes a structured approach but distinguishes between the empirical, actual and real domains (Easterby-Smith et al., 2012). This thesis follows the pattern of critical realism in that it does indeed challenge dominant ideologies by investigating, via stakeholder analysis, the power relations that have developed into what is a highly politicized event (LIME) and it places emphasis on the situated voice through researcher as participant observer and research participants also as observers. It also encourages reflexivity in the research process due to the longitudinal nature of the study (an option favoured by critical realists) – each set of primary research was conducted per year, allowing time for reflection and appropriate action. The role of the ‘transformative intellectual’ is another aspect of the critical realist paradigm where action-orientated design is applauded. Although specific transformative objectives had not been set with the organisers from inception of the research, there is still potential to offer the results to LIME so that they can utilise the recommendations. On reflection, a more action orientated approach may have been the most appropriate for emancipatory outcomes for the event organisers.

4.4 Methodologies

Methods are the techniques used in collecting data. Methodology, on the other hand, refers to the assumptions you have as a researcher which can be epistemological or political in character or mean that you support the view of the world promoted by a particular theoretical position (Travers, 2001, p. vi).

The following section will discuss the methodologies adopted throughout this thesis which are substantiated by the epistemological and theoretical perspectives as discussed above.
4.4.1 Ethnography and symbolic interactionism

Ethnography formed the basis for study 1 of the research by way of participant observation including photographic evidence, in-depth interviews with organisers and archived material and also the subsequent observations in studies 2 and 3. Ethnography is a methodology typically adopted by anthropologists where the researcher immerses themselves in the cultural group being studied and involves longitudinal research (Travers, 2001; Robson, 2002; Fox et al., 2012). Due to the nature of planned events as short-term and time-constrained, ethnographic techniques may be deemed inappropriate in this setting. However, recent authors on event research methodologies (Holloway et al. 2010; MacKellar 2013; Getz 2012; Jaimangal-Jones 2014; Fox et al., 2014) favour its use; firstly it ‘prioritises the perspective of the members of the social group being studied’ (Holloway et al., 2010, p. 76), which is vital in terms of analysing the event experience from the multi-stakeholder perspective. Secondly, ethnography requires the researcher to be ‘immersed’ in the field and stay in the field for the duration of the event, maximising opportunities for observation and reflexivity, which in turn permits greater spontaneity and flexibility in terms of the timing and types of data collected. Thirdly, ethnography allows inductive research to take place – where researcher begins with an open mind and no set idea of how the research process will unfold in its entirety at the outset. This gives the potential for more unexpected and original findings as the methods applied are adjusted in time.

Richards (2010), writing on research methods for cultural tourism, also advocates the use of ethnography due to its power to describe a culture and understand a way of life from the perspective of its participants. He goes on to suggest that these descriptions of a group or culture involve both an artistic and a scientific approach, which supports the use of a structured approach to data collection as described in section 4.5.5.1 (participant observation with photographic evidence, study 2). Ethnographic studies, according to Silverman (2011), usually involve four distinctive features as follows: exploring the nature of a particular phenomenon (in this case ICE), a tendency to work with un-structured data (as per the flexible
and pragmatic approach to research design), the investigation of a small number of cases or just one case in detail (LIME) and analysis that involves interpretations of the meanings of human actions. Ethnography can involve many forms of data collection including diaries, participant observation, interviews, and visual methods (Fox et al., 2014). The latter three were identified as the most likely to achieve the objectives of the research. Diaries were considered as a choice which could involve the research participants in a co-created research process; indeed there are many advantages of this technique and the participant-led photographic evidence utilised can be likened to what Nezlek (2012) terms Experience Sampling (diary) Method (ESM) where repeated measures provide an accurate description of everyday experiences over (often) lengthy periods of time. The diary approach also enables the researcher to investigate phenomena or experiences in their real-life situations as opposed to in the laboratory setting. However, the chosen method bypasses many of the criticisms of diary methods, most importantly the long time between an event and the reporting of that experience, where there becomes greater opportunity for intervening events to influence the report (Nezlek, 2012). In addition, the act of physically writing a diary whilst attending or working at an event is much more intrusive than snapping a photo and so likely to deter potential participants. The photograph is a quick, instant capturing of the experience as opposed to a retrospective devise such as the diary recording, and therefore records exactly what is happening at the time, enabling more credible analysis.

In line with constructionism, ethnography involves an interpretivist, inductive form of ontological process and methods of data collection, and the term ethnography is often interchanged with ‘symbolic interactionism’. Indeed, as with social constructionism, symbolic interactionism purports that social phenomena are:

> the outcome of practical activities by skilled actors engaged in a taken-for-granted world and that any valid inquiry in social science must begin with an effort to grasp the meaning of an action actually held by them (Manicas, 2007, p. 12).
Symbolic interactionist studies are concerned with getting close to human beings and describing how they understand their own social worlds and activities and originated in the works of Blumer, Goffman and Becker (Travers, 2001). Individual sociological theorists have developed their own epistemological stance within the symbolic interactionism framework, from the positivist grounded theory developed by Strauss to the postmodern version adopted by Denzin, but the sub-tradition that can most effectively be applied to this study is the work of Goffman (1959) and his ‘dramaturgical analysis’ which looks specifically at ways in which people interact with each other face to face and assigns people various ‘roles’ (Travers, 2001). An approach that has been utilised in previous event studies (see Nelson 2009, for example), it provides a useful framework from which to work from and enabled a greater understanding of the participant observations where the researcher was acting as an attendee within the event setting.

The inherent dangers associated with any form of ethnographic research are its lack of reliability. There is therefore a need to be reflective as a researcher and to understand the positioning of oneself in the field and in relation to the research subjects.

4.4.2 Auto-ethnography

‘Auto-ethnography’ benefits research; when the researcher becomes ‘explicitly persuasive and presentation-orientated in one’s relation to the audience’ (Turner, 2007, p. 459). Auto-ethnographic techniques recognise that there will always be an element of researcher bias but place emphasis on the researcher’s voice both during the research process and in the reporting. Ellis and Bochner (2000, p. 733) defined the term autoethnography as ‘an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural’. In this sense this approach is both a process and a product- the researcher’s personal emotions and thoughts in relation to the topic under investigation will influence both of these simultaneously (Ellis et al., 2011).
A major element of the auto-ethnographic approach is that of reflexivity on the part of the researcher, as emphasised by Humphreys (2005, p. 18):

‘Reflexivity in research and practice offers more than a checking process; it is a process which in itself proffers new understandings and actions—transformation. Therefore, as a vehicle for reflexivity, autoethnography is one way to improve the rigor of the process of generating critical consciousness within researchers and practitioners’.

The critical consciousness to which Humphreys refers sits within the critical realist paradigm as mentioned in Section 4.3.2. The longitudinal aspect to the case study research (i.e. 3 sets of data collection over 3 years) allowed for a good depth of critical reflection in between each stage of the research process and this in turn contributed greatly to the narrative produced within the results. According to Humphreys (2005, p. 15), the defining feature of auto-ethnography is that it entails the practitioner ‘performing narrative analysis pertaining to himself or herself as intimately related to a particular phenomenon’. It therefore also fits well within phenomenological research (see section 4.4.3) as it allows the researcher to express their own world-views (and changes to this) within their writing.

An auto-ethnographic approach was used throughout the study both because of the researcher’s own viewpoint, their political and cultural stance, inevitably influencing reflection with regard to the results and the evolution of the study (see more information in section 1.2) and because it was the constant perspective against which the diverse views of other participants in this longitudinal study were bound.

### 4.4.3 Phenomenology

Following the flexible approach to the research design, it was decided on reflection that in order for the phenomenon of ICE to be fully investigated and understood from all points of view, a phenomenological approach with various
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stakeholders (attendees, volunteers and competitors) in a co-created research environment should follow on from the ethnographic analysis made during study 1 and the researcher’s participant observations.

Phenomenology has its philosophical roots in the works of Husserl (Crotty 1998; Griffin and May 2012; Creswell 2014; Fox et al. 2014) and as such focuses on our ‘being in the world’ and our understanding of the experiences associated with this sense of being. For phenomenologists, experience is everything and our construction of the world is based on our interpretation of these experiences. Cresswell (2014, p. 76) describes a phenomenological study as one which ‘describes the common meaning for several individuals of their lived experiences of a concept or phenomenon’. He goes on to note the main characteristics of a phenomenological study which he says should focus not only on ‘what’ the individual participants have experienced but also ‘how’, suggesting that these caveats should form the basis of any questioning in relation to the phenomenon under investigation.

In his discussion of research approaches, Crotty (1998) places great emphasis on the meanings of culture and when discussing phenomenological methodologies he recognises that one should treat culture with a certain degree of caution and suspicion, which he says is in direct contrast to theories of symbolic interactionism which explores culture as the ‘meaningful matrix that guides our lives’ (Crotty, 1998, p. 71). This is in line with the critical realist paradigm and fits with the view that culture is a term that can never be fully explained or understood as demonstrated in the literature. Culture is a site of ‘contested meanings’ and therefore any specific phenomenon that is investigated within a particular culture or cultural space should be considered from several individuals’ points of view to produce an overall representative picture. To put this into context of this thesis, before a true understanding could be obtained of the processes and mechanisms for ICE in the case study event, the phenomenon needed to be considered from a variety of different individuals as each would perceive it in different ways.
depending on their ‘personal, existential, ontological and socio-cultural dimensions’ (Ziakas and Boukas, 2014 p.58).

Phenomenology for events research has been very limited, although in the only dedicated text to event research, Fox et al. (2014) do make mention of its appropriateness. Ziakas and Boukas define some research questions for the phenomenological analysis of event experience that bear many similarities to the conceptual framework and research questions for this particular case study. These have been adapted and are presented in table 4.1 below:

<table>
<thead>
<tr>
<th>Issue areas</th>
<th>Research questions</th>
</tr>
</thead>
</table>
| Processes and mechanisms | How do event experiences render meanings to people and stakeholders?  
What meanings do hold the most importance and how do they differ among stakeholders?  
Research question 1: What are the processes and mechanism of ICE at LIME that are used to encourage and promote intercultural understanding, global citizenship and peace?  
Research question 2: Do different stakeholders influence the facilitation and experiences of intercultural communication and exchange at the case study event? |
| Personal impacts  | What roles do event experiences have within the lifeworld of attendees?  
How do the assigned meanings influence the lives of people?  
Research question 3: What different groups of people are involved in these exchanges and what is the nature of the exchanges? |
| Authenticity      | What does make event experiences authentic or inauthentic in the perceptions of people and stakeholders?  
Research question 2: Do different stakeholders influence the facilitation and experiences of intercultural communication and exchange at the case study event? |
| Event Design      | How can elements of event design be best synthesized to optimize intended experiences and meanings?  
Research question 4: Does the design of the event have an impact on opportunities for ICE? |

| Table 4.1: Phenomenological research questions in relation to event experiences, adapted from Ziakas and Boukas, 2014, p. 67. |
Ziakas and Boukas (2014, p. 57) go on to summarise exactly why a phenomenological approach should be taken in events research:

From a phenomenological perspective, the starting question for uncovering, analysing and understanding the lived event experiences and meanings attached to them, is: how do people perceive their experience of an event and assign associated meanings? This matter, however, is further complicated as people may perceive the same experiences in different ways subsequently assigning different meanings to their lived event experiences. Consequently, this makes it essential to understand the ways that meaning is shaped as a result of the event attendee’s interaction with the intended experience being offered by an event. In doing so, the characteristics that make an experience meaningful for event participants and audiences can be better understood so that event elements and activities are effectively designed and leveraged to magnify the impact of an event experience.

With regard to ICE as an element of cross-cultural behaviour, Steiner and Reisinger (2003) also offer a rationale for use of phenomenology – they say that there may be discrepancies between what people say, what they say they do and what they actually do; and so it is important to give the opportunity for the research participants to reflect on the meanings of a phenomenon and their actions in relation to that phenomenon.

There are two approaches to phenomenological methodologies – the hermeneutical and the empirical (Griffin and May, 2012). The interpretative phenomenological analysis (IPA) system stresses that phenomenology is based on an attempt to understand lived experiences from an hermeneutical viewpoint which is based on individuals’ prejudices and perceptions and the use of dialogue (Oberg and Bell, 2012; Creswell 2014). Within the IPA process a huge amount of reflection on the part of the researcher is required, both when collecting the data and when analysing it. Utilising hermeneutical phenomenology applies more focus on jointly constructed interpretations of the ‘life-world’ of participants and data is interpreted using the researcher’s valuable expert knowledge (Mayoh and Onwuegbuzie, 2015). This is supported by Rodham et al. (2015), who highlight the importance of a dual role for the researcher in applying their ‘sense-making’ skills.
in a more structured and objective fashion than that of the participant, and in doing so using their ‘interpretative resources’ to the full. The other approach, ‘empirical’ or ‘descriptive’ phenomenology, relies on the researcher ‘bracketing’ out their own perspective on the phenomenon to ensure construct validity (Crotty, 1998; Creswell 2014). I found that ‘bracketing’ out my own perspectives on the phenomenon which had been gained through secondary research and the primary data collected in studies 1 and 2 was unachievable. Indeed, in line with the auto-ethnographic perspective, it can be argued that a researcher can never fully ‘bracket out’ their perceptions and should not do so in order that ‘analytical trustworthiness’ is achieved (Rodham et al. 2015).

The dangers of hermeneutical phenomenological research methods lie in their greater need to reduce researcher bias (Robson, 2002). Due to the typically close relationship between the researcher and those being studied, extra care is required to minimise the effects of researcher assumptions through a more reflexive approach. Researchers also need to take care when identifying themes at the analysis stage to ‘ensure that each theme is actually represented in the transcripts being analysed, and not a product of the researcher’s over interpretation of the phenomenon itself’ (Rodham et al., 2015, p. 60).

The phenomenological approach applies to the interviews with competitors, the questionnaire, the interviews with attendees and with volunteers prior to them taking photographs, and the elicitation interviews (see figure 4.2). Although phenomenological inquiry does not automatically lend itself to a mixed-methods approach as it is based in ‘verstehen’ and interpretivist principles (Crotty 1998), recent advocates point out that phenomenology is malleable and flexible and therefore can incorporate emerging movements in research methods, including mixed method approaches (Rodham et al., 2015, Mayoh and Onwuegbuzie, 2015). A strong argument for utilising a survey prior to phenomenological methods (QUAN-phen) lies in the need to orientate the particular phenomenon under investigation, whereby the researcher focuses on ‘the question of what possible human experience is to be made topical for phenomenological research’ (Mayoh
and Onwuegbuzie, 2015, p. 97). This was seen as a particular advantage to this study as the phenomenon of ICE from the attendees’ perspective was gauged more clearly following analysis of the questionnaire results and this in turn informed the design of subsequent phenomenological interviews with this particular stakeholder group.

4.5 Research methods

There were certain definite methodological techniques that were to be utilised from the beginning such as the use of researcher’s photographs as part of a participant observational approach, and interviews with a number of stakeholders from the case study event (organisers, volunteers, competitors and attendees), but the subsequent methodological techniques adopted evolved from the research for a variety of reasons as follows:

- the ‘position’ of the researcher and researched and their relationships;
- the nature of the event setting in which the phenomenon was being investigated;
- the findings from each of the previous phases of research;
- constraints and limitations experienced during each phase and researcher’s reflection on these.

The following section will firstly present the quantitative versus qualitative debate and subsequently the use of mixed methods approaches, it will consider elements of research quality, followed by a detailed account of the research methods adopted during each study.

4.5.1 Quantitative, qualitative and mixed methods

Crotty (1998) argues for the distinction between qualitative and quantitative research at the research methods level, rather than a distinction at the epistemological or theoretical perspective levels. The distinction of techniques at
this level means that they are considered in relation to the research questions rather than purely the philosophical stance informing the epistemology and theoretical perspectives, an opinion which is seconded by the pragmatists of social science research methods (Morgan, 2014). Also in support of this opinion, Veal (2006) suggests the ‘horses for courses’ approach arguing that techniques are not intrinsically good or bad but appropriate or inappropriate for the task at hand. Crotty (1998) also brings into question the traditional view that objectivist research is associated with quantitative methods countered against subjectivist research associated with qualitative methods: ‘our research can be qualitative or quantitative, or both qualitative and quantitative, without this being in any way problematic’ (Crotty, 1998, p.15).

From the cultural studies perspective, ‘we should be alive to the creative possibilities of mixed method approaches’ (Deacon, 2008, p. 92) due to the fact that, among other reasons, purely qualitative studies are often too specific to the case under scrutiny, disengaging these studies from wider policy debates. Although the case study as a whole involves predominantly qualitative data collection in many different forms, the use of a questionnaire survey with attendees makes the research not only a ‘multiple methods’ study but also a ‘mixed-methods’ one. The main reasoning behind using a mixed methods approach was the fact that a number of different stakeholders were involved in the research process and therefore an appropriate method was required for each. Whilst in-depth interviews were suitable for the organisers, the questionnaire survey was deemed to be a more appropriate, practical, instrument for collecting more general information from a larger number of participants from the attendee stakeholder. The data provided could be triangulated to provide richer results.

Terrell (2011) indicates that there are 6 different strategies for mixed methods investigation - sequential explanatory, sequential exploratory, sequential transformative, concurrent triangulation, concurrent nested and concurrent transformative. The choice for each strategy depends on a variety of factors including the theoretical perspective of the researcher, the priority of the strategy,
the sequence of data collection implementation and the point at which the data is integrated (Terrell, 2011). Taking all Terrell’s factors into consideration it can be said that the research in question uses a ‘concurrent nested strategy’ (2011, p. 270) where there are two methods of data collection and one is embedded (i.e. nested) within the other, priority is given to the primary data collection approach with less emphasis placed on the nested approach (see figure 4.3). In this case the quantitative survey is nested within the overall constructionist qualitative approach. According to Terrell, the primary purpose for this strategy is to gain a broader perspective than could be gained from using only the predominant method of data collection. The secondary purpose, and one which bears more relevance in this particular case, is the garnering of information from different ‘groups or levels within an organisation’ (Terrell, 2011 p.270). In this case, the group from which the nested data was gathered was the event attendees.

Strengths of the concurrent nested strategy include the ability to collect two types of data simultaneously (qualitative and quantitative) allowing for perspectives from each to inform results. Weaknesses can be assigned to the ways on which the data is analysed. The data needs to be mixed and therefore transformed to allow integration during the analysis stage which may lead to issues in discrepancies that can occur between different data types. This can be in part due to differing priorities assigned to research design results. Care was therefore necessary at analysis stage to ensure that the validation of all data was effective in order that it could be triangulated with the results from the other studies.

Figure 4.3: The Concurrent Nested Strategy for Mixed Methods Research, Terrell (2011, p. 269)
4.5.2. Research quality

Bryman et al. (2008) place an emphasis on the quality of research, whether it is of a qualitative or quantitative nature or a mixture of the two. Traditionally, reliability, validity, replicability and generalisability have been measures of quality in quantitative research (Bryman et al. 2008) whereas credibility (how believable the findings are), transferability (whether findings are relevant to other settings), dependability (whether findings are likely to occur at other times) and confirmability (whether personal biases have been kept in check) are deemed more applicable to qualitative research (Lincoln and Guba, 1985). However, Bryman et al. (2008), with their study of research quality in the social policy arena, suggest that other features of both qualitative, and quantitative research require consideration. In quantitative research, transparency and explicitness were cited as equally as important as replicability and generalizability; transparency can be measured in terms of how valuable the research is from the data produced, and explicitness refers to clarity on the statistical methods used and their inherent benefits or limitations. Furthermore, Bryman et al’s study highlighted that quantitative research should be understandable in layman’s terms. This is often a problem associated with findings from quantitative studies, as many people do not understand complex statistics; this was taken into account when analysing the questionnaire data. In qualitative research, according to Bryman et al. (2008), emphasis should be taken away from transferability and dependability and placed upon reflexivity, transparency and again explicitness as well as the level of involvement of participants. Easterby-Smith et al. (2012) provide some basic questions relating to measuring the validity, reliability and generalizability of this type of study. In answering all of these questions with consideration of Bryman et al’s (2008) findings, further justification can be made for the overall research design. Appendix A summarises the answers to these questions.

When conducting research from a variety of different positions as in this case, explicitness refers to level of involvement and appropriateness of methods chosen
for that particular group of people. Table 4.2 shows each stakeholder group, the method(s) adopted for each one and in which study the method was conducted.

<table>
<thead>
<tr>
<th>Stakeholder group</th>
<th>Research method(s) adopted</th>
<th>Study number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organisers and long-term volunteers</td>
<td>In-depth interviews</td>
<td>Study 1</td>
</tr>
<tr>
<td>Competitors</td>
<td>Semi-structured interviews</td>
<td>Study 2</td>
</tr>
<tr>
<td>Event volunteers</td>
<td>Semi-structured interviews, Participant-led photographic evidence, Elicitation Interview</td>
<td>Study 3, Study 3</td>
</tr>
<tr>
<td>Attendees</td>
<td>Questionnaire, Semi-structured interviews, Participant-led photographic evidence, Elicitation interviews</td>
<td>Study 2, Study 3, Study 3</td>
</tr>
</tbody>
</table>

Table 4.2: Stakeholder groups and research methods adopted

It is also important to understand that one should apply different quality criteria to each component of mixed methods research, but that there should be another set of criteria relating to the use of mixed methods as a whole, not just the separate methodological aspects (Terrell, 2011). The most effective measurement of quality in mixed method research is to assess the relevance and appropriateness of individual methods to the research questions (Bryman et al. 2008, Bhatt, 2012); and therefore each method has been considered in this respect in table 4.3:
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### Research question

| 1. What are the processes and mechanism of ICE at LIME that are used to encourage and promote intercultural understanding, global citizenship and peace? | • Interviews with organisers to gain an understanding of the processes and mechanisms of ICE at LIME  
• Participant observation using field notes and researcher-led photographs to capture incidences of ICE  
• Survey with event attendees to gain their views on when, where and how incidences of ICE take place  
• Participant observation using participant-led photographs to keep a record of participants’ experiences of ICE in the event setting  
• Elicitation of photographs in the interview setting to analyse processes and mechanisms that the participants recorded |
|---|---|
| 2. Do different stakeholders influence the facilitation and experiences of intercultural communication and exchange at the case study event? | • Interviews with organisers to understand their role in facilitating ICE  
• Interviews with competitors to understand their views on how ICE takes place in the case study setting  
• Interviews with volunteers to understand how different stakeholders influence ICE  
• Interviews and elicitation of photographs with attendees and volunteers to further understand the role of different stakeholders |
| 3. What different groups of people are involved in these exchanges and what is the nature of the exchanges? | • Participant observation with researcher-led photography to record which groups are involved  
• Participant observation with participant-led photography to further record the types of different groups involved  
• Elicitation of photographs in interview setting to discuss the results  
• Interviews with attendees, volunteers and competitors to understand the nature of the exchanges |
| 4. Does the design of the | • Survey with event attendees on |
event have an impact on opportunities for intercultural exchange?

where and when ICE takes place
- Participant observation with researcher-led photography over 3 years to gain a good understanding from the researcher’s point of view
- Participant observation with participant-led photography for research participants to capture incidences and triangulate these results with the questionnaire survey and researcher’s observations
- Elicitation of photographs in interview setting to discuss where and when incidences of ICE were recorded

Table 4.3: An assessment of the relevance and appropriateness of individual methods to the research questions

4.5.3 Case study research

A case study is ‘an empirical enquiry that investigates a contemporary phenomenon within its real life context’ (Yinn 2009, p. 18). The contemporary phenomenon in this particular investigation is ‘intercultural communication and exchange’, and the real life context is the annual event, the Llangollen International Musical Eisteddfod.

Stake (1995) draws a distinction between intrinsic and instrumental case study research; when using an intrinsic case study, the case itself is the focus, whereas in an instrumental case study, the case is being used to understand something else. The case study in question is instrumental, in that it is being used to understand the processes and mechanisms by which ICE takes place at cultural events per se and presents a methodology that can be transferred to other similar events. However, it is also ‘intrinsic’ due to the fact that each event by their very nature is unique and therefore can only truly be intrinsic in that the results can only truly apply to that one event. LIME’s overriding objective of promoting peace amongst nations makes it very distinct and relevant to the topic under investigation. In terms of instrumentality, it should be recognised that a big challenge of case study
the research is to generalise the findings to the wider event context (Yinn 2009; Rutterford 2012). One way of making results more generalizable is to take care and be structured with the case study data collection, through systematic methodological design. In order to achieve this, the longitudinal case study was conducted in 3 studies (see figure 4.1) with specific objectives to attain in each.

Additionally, ‘transferability of results from a particular case study to another is often problematic’ (Fox et al., 2014, p.115) and one way to overcome this is to provide a very full account of what the case is like by ‘immersing’ oneself and writing in such a way that the reader feels a sense of ‘being there’ (Seale, 2012, p. 147). By providing this type of thick description, the researcher is then in a better position to make reasonable judgements about whether what happens in the case is likely to happen elsewhere (Silverman, 2011). In reporting the results of the case study, this view was considered strongly.

The choice of case study setting is vitally important in relation to how effectively it can be used to investigate a particular phenomenon (Yinn, 2009). The review of literature (see section 2.5.1) revealed that a ‘cultural event’ can be anything from a community-run arts exhibition to an internationally recognised festival – each has their own specific characteristics, aims and objectives. Each type of cultural event, due to their uniqueness will manifest the phenomenon of ICE in different ways depending on a variety of factors. Several cases were considered including WOMAD (World Music and Dance), Cambridge Folk Festival and Sidmouth Folk Festival, but it was felt that LIME best fitted the requirements of the research due to its international stature, multi-cultural nature and overall objectives. It also allowed easy accessibility and flexibility due to the fact that it is held over a 6 day period.

Spradley (1980) recommends the following criteria in choice of ethnographic setting (case study): simplicity, accessibility, unobtrusiveness and permissibility, all of which were taken into consideration when selecting the case study. Its simplicity relates to the fact that it is a time constrained event which takes place in
the summer, enabling the researcher easy access in terms of her teaching commitments, it takes place over a 6-day period allowing for lengthy research activities in comparison to some other events which can be of only 1 day or a two days duration. The accessibility did not present a problem as the location in North Wales was not very far to travel. Accessibility in terms of respondents and participants in the first instance was not an issue but presented some problems further down the line, especially with the competitors (see section 4.5.5.2 for further reflection). ‘Unobtrusiveness’ refers to how easy it is to collect the relevant data from research participants without disruption to their normal activities and this was potentially the most difficult to achieve due to the co-created nature of the phenomenological processes in study 3. ‘Permissibleness’ of the overall design was enabled through a good rapport with the event organising staff who were kind enough to allow the researcher to access certain areas of the event that were inaccessible to a normal attendee. Permission was also required and subsequently granted, following some discussion, for the use of visual images in the project. Adherence to parameters set by Cardiff Metropolitan University ethics procedures was a pre-requisite to this permission (see section 4.6).

Case study research lends to event studies for many reasons, firstly that events are in general unique, they usually contain distinct sets of characteristics which are different every time. In this sense experimental methods of empirical research are difficult, particularly if carried out in solidarity. Holloway et al. (2010) summarise effectively why case studies and ethnography are the most appropriate for event studies: events are themselves by their very time-constrained nature a case study, bound in time and space, with a sample population that is already determined, eradicating the difficulties associated with sampling techniques. However, case study approaches should not be confused with ethnography and participant observation as a definition (Yinn, 2009), as although many case studies’ focus involves ethnographic research, many can involve a variety of other methodological techniques. A mixed-method approach to case study research is in fact key as it allows multiple measurements of a particular phenomenon (Yinn, 2009). This was another fact that influenced the
use of the survey within the study. Also, from the perspective of the stakeholder approach, it could be said that case studies can only be fully understood if each stakeholder group and the power relations between them are considered in the research process. Inevitably each will require a different methodological technique, depending on factors such as time, availability, levels of involvement, knowledge and understanding.

Originally a comparative study was deemed the most appropriate as it was felt that without comparing the results from one event to another, the thesis would lack credibility. However, as the first data collection instruments were developed, it became apparent that more meaningful data would be likely to be collected over a period of time, 3 years in this case, rather than a comparative study of two festivals in a single time frame (as was originally considered) and therefore a longitudinal case study was developed, where the same case is investigated at two or more different points in time (Yinn, 2009). Longitudinal case studies are suited to studying a particular phenomenon at an event especially when taking an ethnographic approach, as it enables the researcher to determine their ‘situated voice’ and immerse themselves appropriately (Holloway, 2010). Also, due to the time-constrained nature of planned events, the longitudinal approach was desirable in order to fully understand the phenomenon under investigation from the point of view of the researcher as one visit or even two would not have allowed for enough time to observe to all areas of the event.

The longitudinal case study design unfolded based predominantly on the outcomes of each phase of the research, as per De Certeau’s (1986) model which has been adapted in figure 4.4; ‘each loop represents construction of knowledge and as each loop progresses so a stockpile of knowledge is built up until saturation point is reached or more generally a sufficient depth of data has been gathered for that particular study’ (Davies et al., 2014, p. 10). The model demonstrates the importance of reflexivity in the research process, identifying any difficulties and issues relating to each phase of the data collection and therefore designing the next phase more effectively, as per the flexible approach to research design as
advocated by Robson (2002). Robson (2002, p. 173) suggests some questions that the researcher should ask themselves during this process, for example: ‘is there another group of people who could shed light on this phenomenon?’ and ‘would another form of data collection...give greater insight?’. Answers to these types of questions informed the development of each stage of the longitudinal case study.

![Diagram of data collection process](image)

**Figure 4.4** The data collection process, adapted from de Certeau, (1986, p. 146).

### 4.5.4 Study 1

Initial participant observations at the event were made in July 2012. Following this in June 2013, the researcher conducted a visit to the LIME offices where the in-depth interviews were conducted, and following these, a meeting with the event archive volunteer team were carried out. The data from all three sources was used to inform the design of Study 2.
4.5.4.1 Researcher observations using photographic evidence

Researcher participant observation utilising photographic evidence was one of the only fixed elements of the research design and was intended to add reliability to the auto-ethnographic field study research, therefore this was carried out in all three studies. The researcher’s perspective on the processes and mechanisms of ICE in the event required some ‘real world research’ (Robson 2002) and recording thereof in order that this perspective could be triangulated with other data further down the line. The various processes and mechanisms that the researcher was to observe were based on understanding of the theory in relation to ICE collated during the review of literature – namely verbal and non-verbal forms of communication that could take place within the cultural event setting. Additional factors such as the depth of the exchanges, where they took place, and between which people were also taken into consideration.

As discussed in section 4.3.2, the critical realist approach to investigation at events and festivals is considered the most appropriate, but relies heavily on understanding power relations and where the researcher sits in terms of their ‘situated voice’. Spradley (1980) one of the earliest writers on participant observation suggested that there is a continuum of involvement in terms of this method of data collection as follows: complete, active, moderate, passive, and non-participation. The researcher should decide within which category they fall which will then determine their ‘situated voice’. During study 1, the researcher was passive in that they were an attendee at the event but essentially a ‘covert researcher’. As each subsequent study progressed, the researcher was moderately– to actively involved, for they attended the event to conduct research with permission from the organisers and therefore had access to certain areas of the event that other attendees did not, giving more opportunities for observation from an ‘insider’s’ perspective. The in-depth interviews with the organisers enabled the researcher to establish trust to gain more of a situated voice, which Walsh (2012) refers to as one of the learning roles of ethnography. One can also apply directly Spradley’s (1980) 3 phases of participant observation; descriptive
observation, where non-specific descriptions are used to understand the complexity and to develop more focused research questions (study 1); focused observations which narrow the perspectives on the processes most relevant to the research questions (study 2), and selective observation which seeks further evidence of examples that are identified in step 2 (study 3). During study 1, the researcher was observing from a ‘naturalistic’ point of view i.e. entering inside the social reality, understanding meanings and asking ‘what is going on?’, taking snapshots of the field (Silverman, 2011), but as the studies of the research unfolded and with each visit to the site, the observation became more constructionist, concentrating on how the reality is produced, assembled and maintained (Holstein and Gubrium, 2008).

MacKellar (2013) points out that participant observation in the event setting can do the jobs that quantitative surveys invariably cannot - where surveys can assess the levels of return customers for example, they cannot discover the reasons behind these. MacKellar goes on to say that the greatest potential for participant observation in event settings is in examining the social dynamics of audiences and the reasons for their behaviour (MacKellar, 2013). Also in favour of participant observation at events is Jaimangal-Jones (2014, p.40) who states that ‘if we are to truly understand cultural groups and the activities they engage in we must learn from them, by studying their behaviour and questioning the significance and meaning behind their actions and words’.

Participant observation as an ethnographic method is often used in case study material and can be very reflexive in its nature, as per the critical realist paradigm. However, as with most methodologies, there are issues that should be considered, based in its reliability and validity: the most prominent of these is its generalizability due to the fact that the results are very specific to the cultural setting in which they take place (Yinn, 2009). This formed part of the rationale for a short survey with event attendees in study 2 alongside observations within the event setting at LIME. A further criticism of the participant observation approach is the potential for researcher bias, especially when the researcher is collecting the
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data. This is somewhat unavoidable in most situations but can be overcome to a certain extent by recognising the auto-ethnographical nature of the research itself and by proactively seeking other’s observations. This was achieved through the use of visual methodologies by the research participants as they are considered a more ‘valid’ capturing of data than mere interviews in a naturalistic setting (Silverman, 2011). A structured approach to participant observation can also lead to a more transferable approach to data collection.

Some of the observational techniques which can help formulate a more structured approach are suggested below:

- Checklists
- Structured observations with a schedule
- Time sampling
- Mapping
- Target observations
- Video and photographic records
- Unstructured observations
- One-way mirror observations (Clough and Nutbrown, 2012, p. 55)

From this list the researcher utilised predominantly photographic records but also adopted mapping techniques in terms of where the incidences of ICE took place within the event environment which were useful in further analysis and triangulation of results. The use of the visual in the project’s methodological design seeks to be innovative and projective and hopes to encourage the future use of visual methodologies in event research. It is important that this approach is reflexive on the part of the researcher and researched, in line with critical theory and auto-ethnography. Reflexive ethnography has been described by Davies (1999, pp.18-19) as the material of rich description which recognises that ‘human agents are neither passive products of social structures (as per empiricism) nor entirely their creators (as per interpretivism) but are placed in an iterative and naturally reflexive feedback relationship to them’. Davies (1999, p. 118) goes on
to support the use of the visual in reflexive ethnographic studies as ‘visual representations... are granted a greater degree of trust, thus confidence in their validity is ... attained more readily than in the ... written word’. Pink (2007, p. 1) also recognises their increased use in postmodern sociological research:

photography, video and hypermedia are becoming increasingly incorporated into the work of ethnographers – as cultural texts, as representations of ethnographic knowledge, and as sites of cultural production, social interaction and individual experience.

Writing on visual methods originates in anthropology (Rose, 2012) but has more recently entered the realms of sociology (Banks, 2001) cultural studies (Garlick 2002; Pink 2007 and 2008), and tourism studies (Haldrup and Larsen 2006; Scarles 2010; Rakic and Chambers 2012). Considering the amount of literature on visual methods in tourism per se, there seems to be only a limited number of studies and even fewer within event studies, a surprising observation since writing on visual methodology refers very often to the capturing of ‘experience’. One of the few studies that can be cited from event studies was conducted by Park et al. (2010). They used photographic documentation as part of participant observation at the National Cherry Blossom Festival to understand the design of the festival in terms of facilities and services meeting the needs of customers but did not investigate the event experience or any aspect of it. Consequently there is not much information within the literature on how to effectively design an event case study using visual methods, and therefore the researcher largely formulated her own techniques.

During all three studies images were taken and field notes made of incidences, experiences, thoughts and ideas. Field notes and visual representations were utilised by the researcher in a reflexive process by recording not only the field notes themselves and the visual images, but also by recording what Walsh (2012, p.256) refers to as ‘analytical memos’. These analytical memos provided a reflexive monitoring of how ideas were generated and how these then informed other areas of research design.
Analysis of the photographs was based on the literature surrounding ICE. Each photograph was analysed in terms of the setting, the nature of the transaction, the parties involved and their potential agendas. Also analysis looked at whether the communication was verbal or non-verbal in nature and a feel as to the depth of communication taking place. In study 1 this was cursory and centred more on which groups of people took part in the exchanges. The photographs were displayed within an auto-ethnographic account of the researcher’s personal observations.

### 4.5.4.2. In-depth interviews with organisers

As part of the constructionist, ethnographic and critical realist approach it was felt that as much information as possible should be gathered about the case study event and its political and organisational characteristics. Therefore interviews were conducted with a number of key personnel of the LIME organisation. These interviews also provided the grounding for gaining access to the case study environment to conduct participant observation during studies 1, 2 and 3 and to conduct the questionnaire survey with attendees during study 2 (see section 4.5.5.3).

There are 3 forms of interview, the structured, the semi-structured and the in-depth, the first being quantitative and the latter two qualitative (Fox et al., 2014). Each form is more appropriate depending on what is being investigated, at which stage of the research process and who the respondents are and their relationship with the researcher (Silverman, 2011). Advantages of the in-depth technique used at this stage of data collection was that the data that emerged was very detailed and comprehensive, rich and often narrative in nature, telling a story from each of the organiser’s point of view. Other advantages, as highlighted by Silverman (2011) are that there are no special skills required of the researcher for this type of data collection, the interview is collaboratively produced where interviewees are active participants meaning that no particular style of
interviewing is best, indeed this can change throughout the process and depending on who the respondents are. This was definitely applicable in this situation as each interviewee maintained a very different position within the organisation, some having been involved with the event for many years and others being relative newcomers, some also were paid staff and others long-term volunteers. These aspects were taken into consideration when analysing the data.

Snowball sampling was applied when recruiting the participants; this involves ‘obtained respondents through referrals among people who share the same characteristic and who know of each other’ (Seale, 2012, p. 144). Advantages to this method applicable to the scenario were that it allowed the researcher to get to know who the important people to interview were regarding the topic (Seale, 2012). However, it can be said that snowballing techniques limit the type of respondent to people that may have too similar views (Seale, 2012). This disadvantage did not apply as each respondent played a different role within the organisation. The range of interviewees provided sufficient perspectives on the case study event from which to carry out the future research. During these interviews, the researcher gained a good rapport with the organisers, enabling the further elements of the longitudinal case study design.

A total of 7 members of the organisation were interviewed to collect detailed information and narrative regarding the history, political make-up, and development of the event and of the phenomenon of ICE within the event. Focus groups are usually conducted with between 6 and 8 people (Silverman, 2011) but in this situation, due to time constraints on the part of those being interviewed, in 3 cases, 2 people were interviewed at the same time, which meant that some elements of focus group research applied. The researcher became slightly more of a facilitator than a ‘questioner’ in these situations (Silverman, 2011), standing back a bit more from the discussion so that group dynamics could emerge (Noaks and Wincup, 2004). An example transcript of these interviews is available in Appendix B. Each interview lasted between approximately 40 minutes.
Ethnographic analysis of interviews should focus on the context in which the interview occurred (Walsh, 2012). These particular interviews were designed predominantly to inform the researcher of the historical and political context in which she was to conduct her further investigations as well as to ascertain from the organisers their perspectives on the phenomenon under investigation and were therefore analysed in 2 ways. Firstly, comments were drawn out regarding the actual nature of the event in terms of organisation, numbers of attendees and competitors, how it has changed over time. Themes were developed and coding used. The results of this process are presented in Chapter 6. Secondly more narrative ‘stories’ regarding incidences of intercultural communication and when and where these occurred were drawn out for triangulation with other groups that were to be interviewed at a later stage.

4.5.4.3 Archived material

Whilst conducting the interviews as described in 4.5.4.2 a key facilitator was identified which enabled the researcher to have access to the archived records of the event. This had not been anticipated but the volunteers responsible for archiving these records were available and willing on the day of one interview to go through historic documents and media reporting of the event dating back to its original edition in 1947. Robson highlights the possibilities of unexpected access to data occurring in ‘real world’ research (2002) and suggests that this type of document analysis can be used not only for triangulation purposes but to add a longitudinal dimension to a study. He goes on to say that archived material can add explanatory depth to ethnographic description and retrieve hidden histories that have long been forgotten or repressed.

As suggested by Robson (2002), the archived material gave the researcher more historical and political insight with which to report the case study, and gave more substance to the information provided in the in-depth interviews. Content analysis has been described as a research technique for making replicable and valid inferences from data to their context (Krippendorff, 1980), and is the most
usual method when analysing documents. The context to which Krippendorff refers includes the purpose of the documents as well as their social and cultural contexts. The documents that were analysed in this particular case study were newspaper and magazine articles, and publicity material produced by LIME and the ‘Friends of LIME’. It should be noted here that the archived documents were written for another purpose than the research itself and due to their journalistic nature contain a strong element of bias towards the ‘feel-good’ stories surrounding the event. Walsh (2012, p. 255) suggest because of this bias, documents, especially media productions can only really be used to ‘sensitise the ethnographer and open up potential worlds for scrutiny’. In dealing with this type of issue, Melkert and Vos (2010, p. 38) suggest a ‘historic-critical’ method whereby the source is placed ‘as precisely as possible into its historic context’ and is interpreted in terms of how it would have been understood in its own time. Another disadvantage to archived documents is the limitations on the number of articles that can be obtained in a short time period. In this particular case, the archived documents were quite plentiful and played a big role in providing additional background knowledge which added richness to subsequent data collection sets by suggesting some new themes and adding depth to others. Details of the archived material can be found in Appendix C.

The results from the in-depth interviews and archived materials were eventually analysed together as the themes created were similar enough to provide a rich analysis of the case study. The themes were as follows:

<table>
<thead>
<tr>
<th>Theme</th>
<th>Subthemes</th>
</tr>
</thead>
<tbody>
<tr>
<td>History and development</td>
<td>Origins</td>
</tr>
<tr>
<td></td>
<td>Activities and programme</td>
</tr>
<tr>
<td></td>
<td>Numbers of attendees and competitors</td>
</tr>
<tr>
<td></td>
<td>Stakeholders</td>
</tr>
<tr>
<td>Objectives</td>
<td>Mission</td>
</tr>
<tr>
<td></td>
<td>Peace objective</td>
</tr>
<tr>
<td>Funding</td>
<td>Problems</td>
</tr>
</tbody>
</table>
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4.5.5 Study 2

Study 2 was conducted in July 2013 and consisted of the second wave of participant observations by the researcher with photographic evidence, semi-structured interviews with competitors and a questionnaire survey with attendees.

4.5.5.1 Researcher observations using photographic evidence

During study 2, the observations became more structured as the researcher was more aware of the organisation as a whole following analysis of the data collected during study 1. As per Spradley’s (1980) levels of immersion, the researcher was moderately to actively involved, having gained access to certain areas of the event where normal attendees would not be allowed e.g. the Competitor’s Club and backstage areas. From the analysis of study 1 it became more obvious where the incidences of ICE occurred and also what types of exchanges may take place in each area of the event. The areas that were targeted for photographic evidence were as follows:

<table>
<thead>
<tr>
<th>Role of stakeholders and partners</th>
<th>Role of organisers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marketing</td>
<td>Changing nature</td>
</tr>
<tr>
<td>Name of event</td>
<td>Role in terms of ICE</td>
</tr>
<tr>
<td>Marketing techniques</td>
<td></td>
</tr>
<tr>
<td>Hospitality</td>
<td></td>
</tr>
<tr>
<td>Changing nature</td>
<td></td>
</tr>
<tr>
<td>Role in terms of ICE</td>
<td></td>
</tr>
<tr>
<td>ICE</td>
<td></td>
</tr>
<tr>
<td>Role of organisers</td>
<td></td>
</tr>
<tr>
<td>Role of the media</td>
<td></td>
</tr>
<tr>
<td>Internal and external forms</td>
<td></td>
</tr>
<tr>
<td>Verbal and non-verbal forms</td>
<td></td>
</tr>
<tr>
<td>Groups involved</td>
<td></td>
</tr>
<tr>
<td>Authenticity</td>
<td></td>
</tr>
<tr>
<td>Traditional costumes</td>
<td></td>
</tr>
<tr>
<td>Performances</td>
<td></td>
</tr>
<tr>
<td>Perceptions</td>
<td></td>
</tr>
</tbody>
</table>

Table 4.4: Themes developed from in-depth interviews and archived material
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- General walkways within the main site
- External stages
- Main pavilion
- Trade stands, exhibitions and catering stalls
- The town of Llangollen
- The Competitors Club
- The Parade of Nations

4.5.5.2 Semi-structured interviews with competitors

Some thought was needed on which method of inquiry to use on this stakeholder group due to issues such as language barriers and difficulties in making contact with the individuals. Permission was required from the organisers and this had been obtained in study 1. Ideally a list of competitors would have been provided by the organisers so that the researcher could set up interviews with them prior to the start of the event, but due to issues of data protection this was not possible. Another avenue that was considered was to send a generic set of questions to the organisers to send them to the competitors. However, busy schedules did not allow for this and on reflection, this may not have been the ideal solution as it was felt that a face-to-face setting would be more effective in dealing with language barriers, the researcher being able to explain any difficult terms. Having conducted in-depth interviews with organisers and participant observation in study 1, some knowledge and understanding of the phenomenon of ICE at the case study event had been gleaned by the researcher which then formed the basis of the semi-structured questions designed for this study (see Appendix D for interview questions).

Reflection on the researcher’s position in relation to their interviewees was a major factor when conducting these interviews and indeed it has been argued that there should ideally be ‘race’, class and gender matching between the respondent and interviewers in these situations (Byrne, 2012). It is very rarely possible to match all these characteristics, however and therefore a greater
awareness of the relationship between researcher and respondent is necessary. In this particular study the recruitment of an interpreter alongside the foreign competitor respondents may have allowed for a deeper understanding and potentially more in-depth responses but it was not practicable.

The intention was to conduct interviews with people from as many nationalities as possible to give a global view of the phenomenon under investigation where a ‘representative relationship sampling’ method was to have been used (Byrne, 2012). However, due to the difficulties in obtaining a list of contacts from the organisers, a more pragmatic approach was taken and as many respondents that were prepared to take part in the timescale available interviewed. 3 interviews took place with each respondent from a different country as detailed in table 4.5.

<table>
<thead>
<tr>
<th>Interview number</th>
<th>Nationality</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Indonesian</td>
</tr>
<tr>
<td>2</td>
<td>Indian</td>
</tr>
<tr>
<td>3</td>
<td>South African</td>
</tr>
</tbody>
</table>

Table 4.5: Details of semi-structured interviews with competitors

It was important to consider where and when these interviews should take place and it was felt that in the Competitor’s Club marquee would be the most appropriate, as this was a familiar environment for the respondents and would therefore put them at ease. Timing depended on the schedules of the competitor and so when each respondent was initially approached, a time that day was arranged that fitted with them.

It was originally intended for the competitors to take part in participant-led photography and elicitation exercises as described in study 3. However, as previously mentioned, access to this particular sample proved very difficult in the event setting and there was an unwillingness from those who had participated in the interviews to take part in this element of the research. The difficulties were in the main due to time constraints on the part of the competitors at the event itself.
who were more often than not in between performances or competitions when interviewed and had very busy time schedules to keep to. Analysis of these interviews was based on the themes already established from study 1, but was open minded in term of the development of new themes.

4.5.5.3 Quantitative survey with attendees

It was originally thought that informal in-depth interviews with attendees would form the basis of phenomenological inquiry with this stakeholder group. However, following observations during study 1 and reflections thereof, it was felt that people may not be immediately willing to participate in these discussions due to their desire to experience the event to its fullest. However, without some generic knowledge regarding the attendees and their motivations, perceptions and experiences relating to the event and the concept of ICE, it was felt that potentially more productive post-event interviews with this group might be relatively meaningless. In line with Veal’s ‘horses for courses’ approach (2006) and Terrell’s (2011) concurrent nested strategy, and given that the attendees were a significantly larger stakeholder group than any of the others a different form of inquiry was developed. One of the advantages of using questionnaires and surveys is that they can capture data from a larger set of people (Oppenheim 1992; Bradburn et al. 2004; Brace 2008). Pragmatically the use of questionnaires also reflected the reluctance of the event attendees to give up interview time during the event as noted in study 1. This point is noted by Pol and Pak (1994) who provide justification for the use of a survey as part of a multi-stage approach to research within the event setting, arguing that due to the time-constrained nature of events, interviews are not usually possible in this environment. Additionally the questionnaires provided a means to establishing a contact number or email address for attendee participants who were interested in taking part in the next stage of research.

As stated earlier, a disadvantage to using participant observation alone, especially within the event setting, is that the results are too generalised and one way of
overcoming this, according to MacKellar (2013, p. 59), is to carry out participant observation alongside a survey, leading to a situation whereby more information can be captured ‘...about the precise context of the event, and the social setting, to deepen the understanding of the phenomena’. The questionnaires fulfilled the role, as expressed by Mayoh et al. (2015), of orientating the phenomenon under investigation by gaining initial perceptions of the event attendees that could be analysed. This stockpiled knowledge (De Certeau, 1986) was then used as the basis for themes developed in the phenomenological interviews in study 3.

The aim of the questionnaire was to undertake initial consideration of the research questions from the point of view of the attendee. The information collected was not designed to answer the questions outright, but to provide further information from the attendees to be triangulated with other forms of data collection. The survey was also designed to measure motivations of the event attendee, and to discover length of visit, number of previous visits, and whether they lived in the local area or had come from outside of Llangollen (i.e. were they a cultural tourist?).

Careful design of the questionnaire was essential. The challenge was to ensure that the questions were simple enough to understand whilst enabling a significant amount of data collection to work with (the final questionnaire is available in Appendix E). Many factors informed the design of the questionnaire, as follows:

- the concepts derived from the review of literature (chapters 2 and 3)
- recommendations from the ATLAS project on cultural tourism as conducted by Richards (2010),
- results from the preliminary interviews with event organisers,
- participant observation field notes and visual material collated by the researcher in study 1

Prior to distribution it is always necessary to conduct a pilot study, or ‘pre-test’ (Robson, 2002, Fox et al., 2014). A full pilot was carried out with two people, both
of whom had previously attended cultural events such as WOMAD or the Edinburgh International Festival. Additional feedback from informed colleagues was sought and the questionnaire redesigned accordingly (these colleagues were those who had run, worked at or participated in festivals).

The sampling method adopted was ‘convenience sampling’ where the researcher ‘asks anyone who happens to be within their arm’s reach’ (Fox et al, 2014, p. 98) and a sample size of 126 was achieved. Although this sampling method is seen as being less satisfactory than most other forms of sampling (Robson, 2002), and the results are not deemed generalizable due to its non-probability (Fox et. al, 2014), there are several positive advantages to this approach, one of which is getting a feeling for the issues involved (Robson, 2002). This was the primary objective of the survey as part of the nested mixed-methods approach to the case study and therefore of the sample size was deemed sufficient.

In terms of implementation of the survey, it was originally designed to be a ‘self-completion’ questionnaire, meaning that aspects such as the wording, layout and length were even more important (Robson, 2002). However, from feedback from the pilot study, the researcher felt that she should be at hand to answer any questions that might arise during the completion. This limited some common issues associated with self-completion questionnaires such as non-completion of individual questions and low-response rates (Easterby-Smith et. al, 2012), but concurrently was more time consuming for the researcher.

Based on participant observation the previous year, it was decided that the area of the event site in which the questionnaire could be distributed for the highest response rates was the area surrounding the ‘Amphitheatre Stage’. This was an external stage area that offered the opportunity for attendees to sit down and relax and therefore it was felt that they would be most amenable to filling out a questionnaire survey. Due to the confined nature of this space it also enabled the researcher to answer any questions the participants had. As Richards (2010) points out, there are various factors that influence visitor flows, such as time of
day, day of the week and the weather. Taking the first two into account, it was decided that a certain number be distributed each day of the event (approximately 20) at around early to mid-afternoon, allowing for maximum numbers of attendees.

Analysis of the 126 completed questionnaires was carried out using the SPSS package. Considering Bryman et al’s (2008) findings that questionnaire data should be presented so that it is easily understandable, alongside the fact that the quantitative data collection process was nested in an overall qualitative approach, statistical testing on the data was kept relatively simple, focusing largely on those areas that could be triangulated with past and future studies and inform design of the phenomenological interviews with attendee participants. In the event, the theory that the questionnaire would aid the recruitment of participants in the next phase of the research did not really work due to the fact that there were too many variables, namely: whether they going back to the event the next year, and if so would they be willing to take part in the participant-led photography. As a result most participants for the final study 3 had to be recruited specifically.

The main issue in designing the questionnaire was that a balance needed to be struck as to how much understanding the respondents would have of what was meant by concepts such as ICE and authenticity and how much the researcher could potentially prejudice this understanding. The phenomenological nature of study 2 meant that further questioning regarding perceptions and understanding of these terms in a qualitative environment would ascertain individual stances on these subjects and therefore the questionnaire merely provided a guide to patterns within the attendee group that could be utilised in further investigations and triangulation.

4.5.6 Study 3

Study 3 was conducted during 2014 and consisted of more researcher participant observations with photographic evidence and phenomenological interviews with
attendees and one volunteer prior to their collection of photographic evidence. Following the event, elicitation interviews were conducted with all those participants that had taken photographs. Table 4.6 indicates which attendees, volunteers and competitors were able to complete each part of the research process and during which study.

<table>
<thead>
<tr>
<th>Participant</th>
<th>Questionnaire completed? (Study 2)</th>
<th>Semi-structured interview completed? Study number</th>
<th>Photographic evidence completed? (Study 3)</th>
<th>Photo elicitation interview completed? (Study 3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendee 1</td>
<td>Yes</td>
<td>Yes</td>
<td>Study 3</td>
<td>Yes</td>
</tr>
<tr>
<td>Attendee 2</td>
<td>No</td>
<td>Yes</td>
<td>Study 3</td>
<td>Yes</td>
</tr>
<tr>
<td>Attendee 3</td>
<td>Yes</td>
<td>Yes</td>
<td>Study 3</td>
<td>No</td>
</tr>
<tr>
<td>Volunteer 1</td>
<td>N/A</td>
<td>No</td>
<td>Study 3</td>
<td>Yes</td>
</tr>
<tr>
<td>Volunteer 2</td>
<td>N/A</td>
<td>Yes</td>
<td>Study 3</td>
<td>Yes</td>
</tr>
<tr>
<td>Competitor 1</td>
<td>N/A</td>
<td>Yes</td>
<td>Study 2</td>
<td>No</td>
</tr>
<tr>
<td>Competitor 2</td>
<td>N/A</td>
<td>Yes</td>
<td>Study 2</td>
<td>No</td>
</tr>
<tr>
<td>Competitor 3</td>
<td>N/A</td>
<td>Yes</td>
<td>Study 2</td>
<td>No</td>
</tr>
</tbody>
</table>

Table 4.6: Participants in the research process during studies 2 and 3

It can be seen from the table that not all participants were able to complete all aspects of the research, in fact only one took part in the whole process. Whilst this was disappointing, the data that was collected from the various participants allowed for enough information to produce effective results and therefore this was not considered to be detrimental to the overall data collection. A number of constraints had led to this situation which, as Robson (2002) amongst others points out are common in empirical social science research. For example, Volunteer 1 was unavailable for interview before and after the photographic evidence collection due to time constraints and other artistic commitments, but the photographs that were taken by this volunteer (within the Competitor’s Club marquee) were extremely useful when analysed alongside the researcher’s own photographs and provided evidence of a part of the event where attendees were
not allowed. Attendee 2 completed the questionnaire and interview but was unable to take part in the photographic evidence collection as she was not attending the event that year, but the comments made within her interview were extremely insightful and provided an additional perspective on ICE at the event from an attendee who had been visiting the event for many years. Although it would have been beneficial to the research to have included the competitor perspective pragmatically the author had to accept that they were unwilling or unable to take part in the photographic evidence collection due to their busy schedules as well as the issues presented by language barriers.

4.5.6.1 Semi-structured interviews with volunteer and attendees

The semi-structures phenomenological interviews prior to participants taking their own photographs were deemed necessary and achievable following data analysis of the questionnaire results. Generalisations regarding the nature of attendees in particular in terms of their motivations and views on ICE at the event were drawn upon in order to draft up a list of questions to be explored further from this group of people (see Appendix F for example transcript). These interviews were conducted either just prior to or at the start of the event during study 3. Some of these interviews were conducted with respondents from the questionnaire survey who had provided their contact details in study 2. The original intention was that those who were willing to do take part in these interviews would also then take part in the participant-led photography following on from their phenomenological interview. The interview would then act as a prompt for each respondent to establish a clear understanding of what they considered to be ICE and would therefore enable them to record via photography specific incidences. Only one of the attendees was able to complete the whole process in this way (attendee 1) and so participate in both study 2 and 3. One of the other interviewees (attendee 3) was not returning to the event in 2014 and was therefore unable to complete the final part of the research. Attendee number 2 was recruited through a colleague whose sister was known to attend the event regularly and had not taken part in the questionnaire survey but did complete a semi-structured interview,
participant-led photography and follow-up elicitation interview. Despite the fact that only 1 attendee that completed the whole process was recruited via the questionnaire survey, the pre-event phenomenological interviews with attendees 2 and 3 were insightful enough to be used in the analysis of data and helped inform the design of the elicitation interviews.

Volunteers were also recruited to undertake phenomenological interviews and participant-led photography but this proved to be more difficult as they were not as accessible as a sample due to their time constraints whilst working on the event. Luckily one volunteer (volunteer 1) who had been recruited via a contact as per attendee number 2, was able to complete the whole process – phenomenological interview, participant photography and elicitation interview. This particular volunteer was working on the event for the first time. The other (volunteer 2) was a long-term volunteer with the organisation who had originally been recruited in study 1 but only completed the participant-led photography.

Phenomenological interviews are invariably open-ended and unstructured, asking questions relating to not just what the participant has experienced but also how (Robson, 2002), but in this instance semi-structured interviews were considered best as some specific questions regarding views and opinions on the phenomenon were necessary in order to allow participants to get a full understanding of their own views in readiness for the collection of photographic evidence. The questions for attendees were based upon results from the questionnaire survey.

Large numbers of interviews when conducting phenomenological research are not normally necessary due to the extremely rich material that they produce (Creswell, 2014), indeed Dukes (1984) recommends using 3-10 individuals in this type of study. As can be seen in table 4.7, a total of 7 interviews were conducted – 3 by competitors during study 2 and 4 more by attendees and one volunteer during study 3. More importantly, as stated by Creswell (2014, p. 157), ‘one general guideline for sample size in qualitative research is not only to study a few
sites or individuals but also to collect extensive detail about each site or individual studied’.

The analysis of the semi-structured interviews in study 3 used similar themes to those identified by the participant observations in study 1 and 2, interviews and archival research conducted in study 1 and any additional themes developed from the findings from the questionnaire survey and interviews with competitors in study 2. These themes were then triangulated with photographs taken and responses made in the elicitation exercise as described in section 4.5.6.4.

4.5.6.2. Participant-led photographic evidence

Pink (2008, p. 135) approaches the concept of ‘experience’ from the cultural studies perspective and concludes that emphasis on sensory experience presents a methodological question: ‘how can we ever hope to understand other people’s [sensory embodied] experiences?’ In answer to this question, Pink supports the use of the visual and especially the use of participants’ own photographs, as a way of the participants to ‘reflect on and thus define their experiences to us as researchers’ (Pink, 2008, p.136). Westwood (2007, p.294-5) makes a similar point in suggesting that social researchers’ aim is to ‘… make sense of human behaviour in the context of the social world’ by utilising ‘projective techniques’ such as participant –led photography and thereby aiding the understanding of experiences by encouraging ‘respondents to open up and freely express themselves’.

The use of participant-led photography in organisational studies has firm foundations in health and social care studies where Wang and Burris (1997) introduced the concept of ‘photovoice’. Vince and Warren (2012) go on to highlight the advantages of using participant-led-photography – it prioritises the participants’ subjective perspectives, and limits reliance on words. The latter is especially relevant when subjects have learning difficulties or where ‘perceived power differentials preclude respondents from feeling like they can express themselves freely’ (Vince and Warren, 2012, p. 7). In the case of respondents in
this research, it became obvious from the results of the questionnaire survey and the post-event interviews, that, whilst participants were able to go some way to expressing their views on the phenomenon of ICE, it was a difficult topic to fully comprehend in its entirety. ‘Photovoice’ was seen as a lens through which participants could more fully express their understanding and perspectives of this phenomenon.

There are a few researchers from tourism studies who have utilised visual methodologies. Canton and Santos (2008, p. 16) used critical discourse analysis to understand how a student year book containing their own photographs sought to understand ‘power dynamics embedded in social and cultural texts’. A criticism of this study is that the researchers did not ask the participants why they had utilised the images they had picked, as it could be argued that no depth of understanding can be created without knowing why the image was taken in the first place. From a sociological perspective, this is backed up by Adams (2003) who writes on the need for self-reflection in cultural identity; interviews with participant-led image elicitation can be seen to be ‘self-reflexive biographies’ as they challenge the imbedding and socialization of the individual’s experience and in doing so authenticate and liberate those experiences.

The use of participant-led photography alongside researcher-led photography was seen as an essential element of understanding the phenomenon of ICE in the case study in question, for a number of reasons. Firstly, whilst the semi-structured interviews were crucial in providing some understanding of what each participant felt was meant by the terms ‘intercultural communication’ and ‘intercultural exchange’ and in drawing out particular incidences they may have experienced in the past, the photographic element and elicitation of these allowed the participant to consider on a much deeper level their ideas of this phenomenon (Vince and Warren, 2012). Co-created research such as this leads to more robust case study analysis. More credibility can be attributed to researcher-led participant observation and researcher bias reduced by allowing research
participants to utilise the same techniques as the researcher to analyse the phenomenon being researched (Pink, 2008; Scarles, 2010).

The success of this technique was, however, dependent on many factors. First and foremost the participants had to agree to take photographs and in doing so become ethnographers in the field. It takes some effort on the part of the participants to commit to this process and this was the reason that the recruitment of participants, particularly competitors, was such a difficult task. Those that did agree to participate were predominantly people that were known by colleagues of the primary researcher. 2 attendees and 2 volunteers were recruited to take photographs at the event. Success also depends on the need for very clear instructions, in order that each photographic observer fully understands what is required of them (Rose, 2012). In putting together these instructions, the ethical issues related to use of visual material in primary research needed careful consideration (see section 4.6), and further guidelines from the event organisers on their policies with regard to this matter were also required. The Participant Information Sheet and Consent Form as part of the ethics approval for phase 3 contained specific information regarding what the participant could and could not do and guidelines as to where the photographs should be taken. Once they had signed the consent form, each of the 4 participants (2 attendees and 2 volunteers) were provided with a disposable camera which would take up to 27 photographs. The benefits of this was that, in ethical terms, the photographs could only be utilised by the researcher, as the participants were asked to post their cameras back to the researcher in a pre-paid envelope, having ticked a box on the consent form to say that they would do so without developing the images. The cameras were distributed on the first day of the event to enable maximum exposure to the event experience by participants. Further benefits and limitations are discussed in the next section.

4.5.6.3 Researcher observations using photographic evidence
Following analysis of the questionnaire results and reflection on the interviews conducted with competitors, volunteers and attendees, the researcher had an in-depth understanding of the phenomenon under investigation and quite deliberately positioned herself in areas that she could conduct detailed observations and fully experience real-life examples of what had previously consisted predominantly of superficially observed potential ICE occasions. The researcher felt at this stage as though she was almost fully immersed in the case study environment and was conducting ‘selective observation’ (Spradley, 1980), seeking further evidence of examples that had been identified in studies 1 and 2.

### 4.5.6.4 Elicitation of photographs in the interview setting.

It has been established that photo-elicitation in the interview setting is a very effective way to ‘get close to the participants and to discover the subject’s own categorisations and definitions of his/her life-world’ (Cederholm, 2012, p. 92) through a process of individual reflexivity which is achievable through and the generation of comfortable spaces and establishing of trust between researcher and participant (Scarles, 2010). There are other advantages to this technique which are more centred on its use in events studies. Firstly the fact, as presented by Selstad (2007 p. 28), that ‘the tourist... is in a constant state of transition, both through movement and experience...[and therefore].. learning is accomplished once the experience has been completed’. This suggests that what the visitor has experienced should be ascertained following, not during, their visit and can be applied to the event attendee and in line with Pol and Pak’s (1994) multi-stage approach to event methodologies.

Secondly, as Haldrup and Larsen (2006, p. 282) point out, ‘in much literature, the camerawork of tourists is too easily and too quickly seen as passive, superficial and disembodied, a discursively prefigured activity of ‘quotation’’ and therefore the photographer is not seen as an active element in the relation of experience. The truth is that the event attendee as photographer becomes an ethnologist, especially through the use of their own photographs in an elicitation interview.
where they are encouraged to be ‘in the driver’s seat’ and take part ownership of the research (Westwood, 2007). The problem of objectivity versus subjectivity in the use of photography was explored by Garlick (2002) – he saw it as a dichotomy because, whereas in some senses, the photographer in the event setting can be seen as an actor or participant in the situation, at the same time the camera puts a distance between the participant and the actual lived experience. At the same time as the camera being a ‘universal communicator’ (Yeh, 2009, p.200), it also becomes a barrier to communication. Photo-elicitation in an interview setting can be said to overcome this problem by reviving memories of the experiences the participants had and why they can be considered significant.

A number of decisions had to be made in relation to the elicitation exercise, firstly which photographs to include – only the participants’ or both the researcher’s and the participants’? Matteucci’s (2013) article on photo elicitation in the interview setting was fundamental in making this decision as was a depth of understanding of the processes of IPA (see section 4.4.2). Matteucci (2013, p. 198) states:

> Researcher found images may introduce some positive bias into how informants recollect and present their experiences ... Although limitations are found in other versions of photo elicitation too, respondents’ gathered or produced images may unveil experiences which are more deeply rooted in the respondents’ realities.

Although positive bias is deemed to be an issue from Matteucci’s (2013) point of view, an understanding of the hermeneutical approach to phenomenological research recognises that it is never possible to completely ‘bracket out’ researcher bias, and therefore a decision was made to utilise both researcher and participant photographs.

The second decision was the number and types of images to be discussed. The participants’ photographs were limited to 27 as this was the number that each of the disposable cameras contained. In line with previous studies that utilised elicitation of visual material (Fairweather and Swaffield, 2001; Wilson and McIntosh, 2010;), the number of photographs selected for discussion was limited to 50 – up to 27 from each participant and the remainder from the researcher’s
collection. The photographs chosen from the researcher’s collection were selected from a total of 185 that had been taken during studies 1, 2 and 3. They were chosen to reflect a variety of locations, within and outside the event grounds as well as a number of different types of ICE including verbal and non-verbal forms between a range of different groups of people (for example attendees, competitors, staff, volunteers, local community) (e.g. signs and symbols). A number of the photographs were also selected due to the fact that they reflected the researcher’s version of a similar event that had also been taken by one or more of the participants.

The third and final decision was the interview technique to be used – should the elicitation interviews be conducted face-to-face, or would conducting them online be more effective? ‘Real-time’ online interviewing using visual data was an option via SKYPE (Salmons, 2010). However, there are many constraints and difficulties associated with real-time online interviews, especially those involving visual material, for example the distraction of participants, difficulties with use of language and most importantly the lack or diminishment of physical cues (Robson, 2002). They are also difficult to set up and rely heavily on participant motivation and technological competence (Chen and Hinton, 1999). It was felt that, due to the interpretivist hermeneutical approach to phenomenology that had been adopted, only face-to-face interviews would work effectively as both the researcher and the participant’s photographs could be analysed and discussed at the same time.

In line with the objectives of the research, the elicitation interviews were designed to investigate the processes and mechanisms for ICE at the case study event. Throughout the research process it had been noted that there were different types of ICE (verbal and non-verbal) and these could occur to varying depths (for example from a form of body language / dress code, to an in-depth conversation), and therefore the interview was structured in order to discuss all of these aspects. At first the participant was asked to comment on why and where they took each
individual photograph as per the phenomenological approach and then further exercises in relation to each of the above factors were carried out as follows:

a) Each participant photograph to be discussed – why and where did they take it, how does it represent ICE?

b) Participant to place their photographs on a grid denoting level of interaction (high to low) and type of exchange (verbal or non-verbal) and in doing so describe why they put them there.

c) A photograph is taken by the researcher of participant’s grid

d) Participant to place researcher’s photographs on the same grid and describe why they put them where they did.

e) A photograph is taken of researcher’s photograph grid

f) Researcher and participant discuss the similarities and differences between the two grids and their reasons for taking the photographs, their depth of interaction and type of communication.

An example photograph of a participant’s grid can be found in Appendix G.
Vince and Warren (2012, p. 290) state that ‘the relationship between words and images is incredibly complex’ and therefore analysis of elicitation interviews should include both text and images in a ‘hybrid’ format. For this reason it was decided that the elicitation interviews be video recorded in order that speech and its relation to the images could be analysed post interview, utilising what Mitchell (1994) terms the ‘image-text’ approach. This was especially important due to the gridding exercise of the visual material as described above as it showed the thought processes of the participant when placing the photographs in the grid.

4.6. Research ethics

The Economic and Social Research Council (ESRC) (2010) puts forward six basic principles for ethical research:

1. The research should be designed and undertaken as well as reviewed to ensure quality, transparency and integrity;
2. The participants should be informed fully of the purpose, methods and processes as well as any intended use of the research, what their participation entails and what risks there are, if any.
3. Respect should be made for the confidentiality of information and anonymity of respondents;
4. Research participants must be allowed to take part voluntarily;
5. Harm to research participants must be avoided;
6. Any conflicts of interest must be explicit allowing for independence of research.

Meeting the ESRC’s principles was made possible by the research ethics procedures of Cardiff Metropolitan University. Each study of research was approved by an ethics committee to ensure the principles were adhered to. Research participants were fully informed of the nature and purposes of each study via the Participant Information Sheet which also detailed the confidentiality and anonymity of the respondents. Each participant was allowed to take part
voluntarily and there were no conflicts of interest – a point established with event organisers at initial interview stage.

Rose (2012) points out that in the first few pages of the ESRC guidance on research ethics, visual methods are depicted as one of the types of research that may involve ‘more than minimal’ risk. This is due predominantly to the issues with confidentiality and anonymity as the use of photographs and video footage is more likely to create material where individuals can be identified, as further identified by Holloway et al. (2010, p. 81)

Holloway et al. (2010) also note that the only truly acceptable visual ethnography in terms of ethics involves informants as active participants in the research.

These suggestions were taken on board when conducting the research. Ongoing discussions prior to, during and after the collection of visual primary data regarding the nature and usage of the images led to what can be considered, as far as is possible, an ethically sound investigation. Use of the visual material, in published documents required great care. As previously mentioned the photo elicitation participants had agreed in advance that they would not develop the photographs they took on their disposable cameras. This meant that they would not be able to put any photographs taken on behalf of the research project into the public domain and that control and copyright would belong to the researcher. Therefore the researcher retained ethical responsibility for minimising any potential harms arising from the publication of any of the photographs. One method of achieving this has been to ‘black out’ the faces of people who could be recognised in any of the photographs so that they became anonymised. Another method adopted, as suggested by Vince and Warren (2012), was to post disclaimers in areas where a lot of photographs might be taken, such as in the
Competitor’s Tent detailing the research project and providing a contact number for anyone who did not wish to be photographed. In all, great care has been taken in the selection and use of photographs used in this thesis.

4.7 Summary and Reflections

The methodology has been evaluated as the chapter has progressed, with limitations highlighted throughout. The nature of the research process as flexible and longitudinal meant that reflection on the processes utilised in each study were evaluated and the next phase designed to effectively add to the stockpile of knowledge acquired thus far, and adjustments made to the methods as necessary. Ethnographic and constructionist case study studies often involve this type of approach and if the methodology were to be taken to other events to investigate the same phenomenon, there would inevitably be a need to revise and reconstruct to some extent the processes used here, as each cultural event has unique characteristics and real world research in this environment relies on the availability and willingness of participants in the research process. The one element of the methodology that requires particular attention is the interviewing of performers from other countries where the language barrier can present a problem, and where the use of an interpreter would be most efficient, especially as some of the terminology being used (ICE for example) is relatively technical. Overall the use of photographic evidence to investigate the phenomenon was relatively successful and allowed the participants to reflect on experiences to some depth.
Chapter 5 – Study 1 - Initial observations

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5.1 Introduction

Figure 5.1: The methodological process for Study 1

This chapter focuses specifically on my initial observations of the phenomenon of ICE at the case study event. This is presented as an auto-ethnographic account on which to a base future analysis of the phenomenon of ICE through the lens of intercultural communication theory. Chapter 3 indicated that along with the traditional forms of verbal and non-verbal communication, signs and symbols, performance and written materials are all means by which ICE can take place in the event setting. The factors for consideration in each exchange are temporal factors (time), spatial and social factors (i.e. physical space and social rules that each party has to conform to), communication (verbal and non-verbal) and cultural factors (values, perceptions and attitudes) (Steiner and Reisinger, 2003). The nature and depth of each exchange will also depend on factors, such as the context or environment, the agendas, perceptions and cultural frames of reference of each person involved and their degree of understanding of one another’s culture (Geering, 1973; Steiner and Reisinger, 2003; Andersen and Wang, 2009; Ting-Toomey and Chung 2012). With these in mind, the following chapter will present initial observations with regard to the processes and mechanisms use for the facilitation and encouragement of ICE at LIME.

5.2 Signs and Symbols

The literature revealed that signs and symbols are a form of cultural communication and events provide conduits for the production and expression of
these symbols that can then be interpreted to (re)construct social conditions (Geertz 1973; Hofestede 2004; Ziakas and Boukas, 2014). Signs and symbols come in the form of verbal and non-verbal forms of communication between individuals or groups of people and also consist of images and messages that are transmitted via forms such as marketing materials, branding, event programmes and signage – referred to in the literature as ‘interpretation techniques’ (Getz and Page, 2016), as well media communications via the television, radio and the internet. This first section looks at the signs and symbols I observed during my first visit.

As I drove into Llangollen for the first time, I saw a promotional sign for the festival on the roadside, approximately 4 miles away from the town. It contained the event logo which I was familiar with having conducted some secondary research on the event via the internet, see figure 5.2.

![Figure 5.2: The LIME logo](image)

The symbolism within the logo struck me as representing Wales as a nation very prominently through the imagery of the Welsh Dragon and the colour red being that of the Welsh flag. Hofstede’s (2004) cultural dimension of symbols is clearly reflected here as the symbolism of Welsh dragon plays a big role in communicating LIME’s brand image and reputation worldwide. The musical nature of the event is also represented by the harp. However, not being a Welsh speaker, I was unaware of what the wording meant in the logo. I noted down that this could and would present an issue for anyone who was not a Welsh speaker. The words actually read ‘Blessed is a World that Sings, Gentle are it’s Songs’ which is LIME’s motto and strongly represents the mission and values of the event. It
could be argued that the message of the brand is twofold – it represents LIME as an event that encourages peace and diversity through song through the wording of its motto, and it also places a strong emphasis on the host country of Wales. Developing a core set of values to be the basis of branding is one of Carlsen and Andersson’s (2011) stakeholder strategies and it seemed to me that LIME’s core values (see Chapter 1, section 1.5.1) were being used to create a strong brand identity.

The promotional sign also displayed images representing people from a variety of ethnicities dressed in what I assumed to be traditional dress. This kind of image could potentially be seen as reinforcing imperialist westernised society’s power over other nations as put forward by authors such as Galani-Moutafi (2000), Dicks (2004) and Canton and Santos (2008). There were no images of British people on the sign, only people from other countries, which raised some questions as noted in my field notes:

*is this event purely about putting people’s cultures ‘on display’ for British people to enjoy, or is it to encourage people from different cultures to understand and appreciate each other?* (Field note 1, day 1)

I also considered that the sign could be seen to represent the overall values of the event – inclusivity and diversity of other cultures. In this sense the views of Ziakas and Boukas (2014, p. 58) could ring true – that LIME is an example of how events ‘provide conduits for the production and expression of symbols that interpret and/or (re)construct social conditions’. Further exploration of this issue was required.

On entering Llangollen, symbolic representations of each of the participating nations in the form of flags or banners were displayed on the bridge over the river Dee (see figure 5.3). From this I learnt that a vast number of different countries participated, and also experienced a definite feeling that the whole of the community embraced the event. Tattersall and Roberts (2014) suggest that an important element of the ‘eventscape’ is the external signage and entrance to the
event and it was clear that this had been well thought out for those first entering Llangollen. Personally, I was emotionally affected by this image, and it immediately changed my perceptions and understanding of the event through a (albeit subconscious) cognitive process (Getz, 2008). This demonstrates the strength and significance of symbols, as per Geertz’s theories on cultural interpretations (1973), Hofstede’s (2004) elements of organisational culture, Gotham’s (2002) organising principles of society and Ziakas and Boukas’ (2014) views on events as expressive practices. I felt that the flags were undoubtedly displayed by the organisers in order to achieve an immediate impact to any visitors to the town, as well as to communicate to visitors the number of nations represented at the event.

![Researcher images – Study 1 - Flags over the River Dee.](image)

On entering the event site itself, I noticed a sign which welcomed all participants to Wales in a number of different languages (see figure 5.4). Signs like this that are classified as interpretation techniques which can be used to educate visitors, according to Getz and Page (2016). The sign led me to think that anyone from
those nations represented on the sign would feel welcome at the event, but also that unless you were extremely versed in a number of languages you would not know which countries were actually being welcomed. Whilst on the one hand this non-verbal form of ICE depicts Wales as a welcoming nation, I later discovered that it was somewhat out of date in terms of the people that visited the event and therefore excluded a number of nationalities from that welcoming. This demonstrated to me the impact that a lack of information can have in terms of getting a message across. However, it also highlighted that LIME embraced the fact that language is a major element of a group’s culture and that signs can be an effective method of intercultural exchange, especially in the event setting (Ziakas and Boukas 2014; Getz and Page, 2016).

Figure 5.4: Researcher images – Study 1 - sign on the entrance to the event welcoming people in a number of languages

On further exploration of the site, I came across a similar sign, displaying the word ‘peace’ in a number of languages (see figure 5.5). This sign was placed inside the entrance of the trade stand that also contained information on ‘Llangollen TV’, an
online television programme that broadcasts the event to a world-wide audience. Helpfully to the observer, this time the countries and regions were named. Another example of a interpretative sign, visitors could potentially use the information displayed on this sign to communicate with one another to a somewhat basic but at the same time influential level, encouraging shared values and equal status between individuals, which according to Steiner and Reisinger (2003) is a situation conducive to intercultural understanding. It also goes some way to meeting the recommendations put forward by Moufakkir and Kelly (2013) that events should provide as much information to different cultures about each other as possible in order to meet the peace objective.
As my observations progressed, I started to notice that there were several similar signs and symbols that reflected different aspects of the event. The notion of peace was displayed again via a ‘tree of peace’ (figure 5.6) situated just outside of the open-fronted Fundraising Marquee, around the perimeter of the site.

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This was an interactive hands on exhibit (Getz and Page, 2016) and form of symbolic communication where people could write a message of peace and hang it on the tree, at the same time as making a monetary donation if they so wished. This installation had the potential to make the audience feel involved in the values and ethos of the event and the wider ideology of world peace in their own small way, the symbol of the tree representing peace and harmony. There was evidence of quite a few messages on the tree indicating its popularity.

5.3 Site layout

The main event site (the Penddol site) is structured around the purpose built pavilion at its centre, with two smaller external stages and a variety of larger marquees hosting organisations such as the Welsh Government, the Friends of the Eisteddfod, the Competitors Club and the Information Tent. Around the perimeter were a number of trade and information stands and catering outlets. The site map was provided within the programme (see figure 5.7).
At first impressions I felt that there were a number of stands that gave an international flavour to the event – for example the International Rotary
Organisation, the International Soroptomists, and an organisation named ‘Europe Direct’, a branch of the European Union (see figure 5.8).

The latter was particularly useful in gaining information on working and living in the EU with a number of brochures, leaflets and books available to pick up and take away, again a form of interpretation technique, as per Getz and Page’s (2016).
model. When looking specifically at catering stands, however, I noticed that the number of establishments available was limited in terms of choice from an international perspective. Food of course forms a major part of any culture in terms of rituals, aesthetics and customs and can contribute to non-verbal communication and overall event atmosphere by appealing to the sense of smell, through ‘olfactics’ (Brislin 2000; McDaniel et al., 2009; Jandt 2010; Martin and Nakayama 2014; Nueliep, 2015). It is an important aspect within the consumables element of event design (Getz, 2012) as it can help participants experience new cultures and develop a sense of place (Hall and Sharples, 2008) and in doing so increase their knowledge of cultural groups (Lee et al. 2012; Baker and Draper 2013), thereby adding to the authentic experience for the visitor (Sharples, 2014). Therefore the correct choice of catering outlets at a multi-cultural event is vital. There was an Indian cuisine catering outlet and a stall that sold a number of different flavoured sausages, but other than this international cuisine was not in abundance, including anything Welsh. Instead the standard fish and chips, burgers, sandwiches and jacket potatoes as well as ice cream vans, hot drinks outlets and a multitude of fruit stalls were present.

In some of the larger marquees, such as the Welsh Government tent, there were a variety of activities taking place throughout the day. This area was geared predominantly towards children and delivered in the medium of Welsh, which may exclude children of other cultural backgrounds due to the language barrier. The tent was pink, iconic of the big pink tent erected each year at the National Eisteddfod. In my field notes I questioned this:

*This looks very much like the National Eisteddfod marquee – is the event trying to replicate some of the design aspects of the National Esiteddfod?* (Field note 5, day 2)

Wales being the host destination, the Welsh language is obviously an important element to promote at the event and doing so contributes to the cultural capital and national identity of the region, however I did feel that this large domed marquee dominated the event site somewhat, being placed adjacent to the main
pavilion, with no similar structure dedicated to any of the other nations that were represented in the competitions. In terms of the event’s overall objectives I questioned whether there should be some other public areas dedicated to overseas competitors and/or visitors. The only dedicated areas that I could notice was a trade stand called ‘Shop Around the World’ (see figure 5.9) where different nations could take it in turns on a day to day basis to sell cultural items and keepsakes, and the Competitors Club which was exclusive to competitors only (see figure 5.10).

![Figure 5.9: Researcher images – Study 1 – the ‘Shop Around the World’ stand](image)

This ‘Competitors Club’ was situated behind the ‘Amphitheatre Stage’ (one of the external stages) and next to the ‘Friends of LIME’ tent on one side and an open sided catering marquee on the other (see figure 5.10).
My initial thoughts on this area were recorded as a field note as follows:

This seems like a great idea, an opportunity for competitors to engage with each other in a friendly and relaxing environment. Seems to be organised and run by volunteers and young people. Must try to gain permission to access this area on my next visit in order to explore the potential for ICE between competitors. ...But, does a ‘Competitors Club’ in itself segregate in some way the competitors from the attendees? (Field note 6, day 2)

I made a mental note to ask questions regarding this particular area in the interviews with organisers and to ask for access to take photographs at my next visit.

5.4. The programme of performances

Performances can be seen a form of ICE, through the aesthetic communication of the arts of music and dance (Stockman, 1985, Anderson and Wang, 2009). Music as an international language has often been highlighted in the events and festivals studies literature (for example Skyllstad 2007; Matheson, 2008; Chalcraft et al.)
2011) but performance as a form of communication has rarely been identified within intercultural communication research (Andersen and Wang, 2009). According to authors such as Daniel (1996) and Richards (2014), authenticity in the event setting is influenced by the views of both performers and audiences (see sections 3.6 and 3.7.4.1). From my own personal perspective, when observing the performances in my first visit, I felt that some performances seemed more likely to be ‘authentic’ than others, as shall be discussed in the following section.

As I meandered around the site on day 3, I purchased a programme. On studying this programme, as a critical observer, I noticed similar representations of people from overseas in their traditional dress as were on the promotional board just outside the town, an image that again reflected theories of capitalist and imperialist Western societies’ dominations over others and the reinforcement of stereotypes that are so common in tourism discourse (Galani-Moutafi 2000; Dicks, 2004; Canton and Santos 2008). I was expecting to see inside the programme some sections detailing who the choral and dancing groups were, their culture and characteristics (perhaps written by the groups themselves), such as where they had come from and a bit about their performances, in line with Getz and Page’s (2016) interpretation techniques, but these were not included. This would have helped in developing my intercultural understanding and perceptions on the authenticity of the performances. It would also have met one of the recommendations put forward by Mouffakir and Kelly (2013) for the promotion of world peace through events - the provision of as much information as possible to hosts and guests about each other.

The performances within the programme were presented in two formats. The choral and dancing competitions that took place in the Main Pavilion were listed so that attendees could note down the scores given to each group, in a ‘score-card’ type format. An additional programme of events that took place in a variety of locations was also provided (see figure 5.11 for a snapshot).
My initial observations with regard to the programming of events were that there were many spaces throughout the event site and the town of Llangollen where performances would take place. I made a note that I should try to include areas of the town within my observations in future studies.
When purchasing the programme I entered into a conversation with one of the programme sellers who had worked on the event for many years. The conversation led to some very interesting pieces of information with regard to the programme that I wished to follow up in later studies. He mentioned that the performers had very tight schedules, due to the fact that they no longer stayed for the whole week of the event but just for a few days. This was in part due to their making a European tour to include other events and is indicative of the growing competition in this sector and professionalism of the performers where they are at the event to do a job and then move onto the next one. What this meant was that the competitors (performers) were not as free to walk around the event site and converse with people as they did in the early years. The flow of the programme is an element of event design that is highlighted by theorists such as Getz (2010), Beard (2014), Tattersall and Roberts (2014) as being vitally important to the overall event experience. In relation to opportunities for interaction, McMorland and Mactaggart (2007), Morgan 2008 and Norvall et al. (2014) stress the need for breaks in the programme, meeting spaces and areas where performers and audience can relax. These comments by the programme seller and initial observations led me to believe that that specific designated areas for this type of activity were not immediately obvious and that competitors had limited time with which to partake in these sorts of activities.

There were several different types of performance within the event and each seemed to offer a very different type of experience to the consumer. In line with Kapferer’s performance theories (1986), some would offer the immersive, liminal experience and a sense of ‘communitas’ and others would place a distance between performer and audience which would lead to a reflection of the experience outside of its immediacy. The competitions, for example, which took place inside the Main Pavilion seemed to fall into the latter category. I had taken a photograph (figure 5.12) and recorded a field note in relation to this performance space:

*The audience are seated and the only interaction is via a staged performance. How much meaningful exchange takes place in this*
space? There is some branding and imagery. How authentic are the pieces performed in the competitions? (Field note 2, day 3)

It can be seen from figure 5.12 that ‘proxemics’ or the use of space in this type of performance means that the audience are quite far away from the performances, potentially decreasing the level of engagement possible. Branding and imagery on the stage send out symbolic messages, and the introduction by the stage presenter of the performances offered some additional information to the audience but there did not seem to be much more opportunity for meaningful exchange between audience and performer. This particular performance space seemed to have its own set of strict rules and norms of behaviour as per Steiner and Reisinger’s (2003) analysis of cultural spaces— it is clear that the audience are expected to behave in a certain way during the competitions, thereby fulfilling their role as actors within the event (Nelson 2009; Jaimangal-Jones et al. 2010). This area seemed to restrict any spontaneity from either performers or audience.

Figure 5.12: Researcher images - Study 1 - Inside the Pavilion, a staged performance

In contrast to the Main Pavilion, the external stages are laid out to provide a much more intimate setting where the audience were closer to the performers and
where it looked as though there may have been more opportunities for the
audience to feel ‘immersed’ in the performance (Kapferer 1986; Berridge, 2007;
Pine and Gilmore, 1999 and 2011), potentially leading to a transformative
experience and feelings of communitas and liminality (Daniel, 1996). Figure 5.13
shows an example of a performance at the ‘Wrexham Lager Stage’. I also noticed
from the programme that there were a number of workshops being run at these
stages throughout the daytime, a really effective form of interpretation technique
(Getz and Page, 2016) that encourages intercultural understanding on many
levels.

Figure 5.13: Researcher images - Study 1 - The ‘Wrexham Lager’ Stage

When revisiting Andrews and Leopold’s (2013) rhetoric on ‘performativity’ in the
event environment, this area seemed to me to offer the audience an opportunity
for a high level of participation and therefore both the audience and the
performers’ experiences were more likely to be existentially authentic (Daniels
1996; Wang, 1999). According to modern theories of event design and audience
development (Walmsley and Franks 2011; Tatersall and Cooper 2014; Deventer
2015; and Richards 2015a), the audience should have the potential to be involved
in a process of ‘co-creation’ whereby they can control their depth of engagement in the cultural experience, and it seemed as though this space offered possibilities to do so.

In the hope that I may have an immersive experience similar to those described above, I attended the ‘Parade of Nations’, a ritualistic activity that always took place on the Tuesday afternoon. Figure 5.14 shows the route that Parade took through the town.

Figure 5.14: The Parade of Nations route through the town of Llangollen

The carnival style parade can be considered a spectacle as per Dubord’s (1967) theories and a form of ritualistic communication (Kapferer, 1986, Andrews and Leopold 2013; Richards 2015a). Although predominantly spectators, the audience can feel that they are a part of the performance through interacting with those in the parade. In reality it looked to me more likely that deeper ICE took place between those groups of participants in the parade itself, both as they congregate at the start and as they disperse at the end. My field notes from visit 1 indicated
that there was some such activity prior to the parade leaving the main site, but photographic evidence revealed that the audience did not involve themselves much in this type of activity, but were passively awaiting the parade in order to take photographs (see figure 5.15).

Figure 5.15: Researcher images - Study 1 - At the beginning of the Parade of Nations

I was unable to follow the parade to its conclusion in my visit in year 1, but made a note that further photographic evidence was required at a later point in time and focus on this particular aspect of the event as I felt it would offer a number of opportunities for audience and participant engagement on a number of levels.

5.5 Verbal and non-verbal communications

As I walked around the LIME site with my family, browsing the various trade stands and information stands, an occasion arose on day 4 when we were approached by a group of Indian ladies in their traditional costumes. The
performers were handing out bracelets with the word ‘friend’ inscribed on them, and after giving some to my daughters we had a conversation about children and the differences in the ways they are brought up in our respective cultures.

This conversation was what Steiner and Reisinger (2003) term ‘focused interaction’, although it did not lead to a long-term friendship, it was of sufficient depth to allow learning. Initiated at first by our attraction to the vibrant dress of the performers; this fits with the theories that physical appearance is a form of non-verbal communication (Brislin 2000; McDaniel et al., 2009; Jandt 2010; Martin and Nakayama 2014; Nueliep, 2015). When analysing this exchange through the lens of intercultural communication theory the intercultural perceptions, expectations and perceived agendas of each individual should be considered, as well as their cultural frame of reference and cultural identities (Ting-Toomey and Chung, 2012). The perceptions of the Indian ladies are of course unknown but their expectations seemed to be that we were prepared to engage with them on a mutual level of cultural appreciation. In terms of Hofstede’s (1984) individualist / collectivist theories, India has been noted in further studies as a society that is changing from a collectivist to a more individualist one (Nishimura et al., 2008) and therefore the perceptions and expectations of the Indian ladies could actually have been more similar to mine than originally assumed.

As Neulip (2015) points out, the social context of the communication is also important and perceptions and expectations from both sides can vary greatly depending on this factor. The agendas of the transaction seemed to be equal from both sides despite differences in cultural identity - we were both motivated to know about each other’s culture in relation to a common area of interest and therefore there was a similarity in attitude which Triandis (1977) and Steiner and Reisinger (2003) pinpoint as conducive to learning. The exchange developed into a conversation due to a number of factors – the breaking down of barriers to verbal communication through physical appearance, the offering of a ‘material’ element of culture (Haldrup and Larson, 2006), and a common point of interest. My children has also acted as an icebreaker in this situation. The context or
environment in which the exchange took place, broadly the event of LIME, also facilitated the exchange, and in terms of Steiner and Reisinger’s spatial factors, the rules and norms of behaviour of LIME enabled this type of exchange to take place. More specifically it took place on one of the walkways around the event site where the group of Indian ladies were between performances or competitions and were walking around the site looking for opportunities to engage with attendees, a temporal factor in that the competitors had a certain amount of time available to them to engage in such activities. India appears in Andersen and Wang’s (2009) list of countries that are low in ‘uncertainty avoidance’, which would seem to ring true here, as the group were willing to seek new experiences with strangers, and treat them with positive and warm behaviours. The exchange can be said to be a good example of an act of ‘bridging’ in terms of cultural capital (Wilks, 2011), in that it was outward looking and involved contact with people outside of my immediate group. The whole experience described led to a change in emotion, perception and attitude and as well as an increase of knowledge (Berridge, 2007; Getz, 2008). Overall it made me feel as though the event was focused on mutual understanding between cultures and encouraged me to search for more similar incidences.

There was one area within the main site that seemed to be attracting more of this type of ICE than others, and that was the Shop Around the World Trade stand - as mentioned in Section 5.3 this was allocated to competitor groups on different days for them to sell items from their countries. This supports the views of Steiner and Reisinger (2003) when discussing host-guest interactions where common activities provide the opportunity for focused interaction. Interestingly, similar to my exchange with the group of Indian ladies, there is a material aspect of culture (Haldrup and Larsen, 2006) that serves to break down barriers to communication and encourage interaction. While this may or may not lead to in-depth conversations and relationship building, it is definitely more likely that people will strike up a conversation if there is an object of common interest to talk about. In contrast to this point, however, Steiner and Reisinger (2003) also point out that commercial activities between hosts and guests are often imbalanced and so the
nature of the interactions may not be wholly positive. In this scenario the hosts were the people running the stall, who had actually come to the event as guests to the Welsh culture, and the event attendees were their guest. This demonstrates that in the event environment individuals are often assigned different roles to a standard tourist encounter. This was an area that required further analysis in future studies.

Costume and dress was often a form of non-verbal communication that made the nationalities of the competitors recognisable to some extent. As previously discussed, these costumes also acted to break down barriers to verbal communication in some instances. More often than not, however, they would provide attendees with the opportunity to take photographs. Indeed many people were taking photographs, similar to the one in figure 5.16. The competitors were happy to pose, but as Yeh (2009) points out, the camera can be a barrier to communication and may discourage any form of deeper communication. In line with view, I did often get the feeling that once the photograph had been taken, that was seen as the extent to which the exchange would take place.

Figure 5.16: Researcher images - Study 1 - A photograph opportunity of a group of competitors
This supports the views that cultures are often ‘on display’ in tourism and events environments (Dicks, 2004; Urry 2002, Urry and Larsen 2011), and that even ‘arts-core’ cultural tourists (Hughes 2002; DuCros and McKercher 2015) only see and experience the surface of a culture they are visiting. My initial observations were that visitors to LIME did not seem necessarily to wish to delve into a deeper understanding of the cultural aspects of the groups that compete which would support Wang’s (1999, p. 356) idea that tourists are in search of the ‘aesthetic enjoyment of surfaces’. This may be due to the fact that, as per the views of Bruner (1991), is questionable as to what level this is truly possible at an event such as LIME as cultural groups in this environment may only have small amounts of time to present the very specific aesthetic facets of their culture, in this case music and dance. As a mindful (Moscardo, 1996) and purposeful cultural tourist (DuCros and McKercher, 2015), I felt it important that a visitor should have the opportunity to know as much as possible about the cultures present at the event through whatever means possible. Further investigation of the creation of these opportunities by event organisers was necessary.

5.6 The media

The media is an avenue of communication that had the potential to spread the message of peace represented at the event to a wider audience. Observations of media activity in my first visit were limited as I had focused more on internal processes and mechanisms for ICE as discussed above.

I did notice the promotion of an online television programme, ‘Llangollen TV’ where videos were being shown of previous editions of the event within one of the open-fronted marquees on the main site. This demonstrated to me that LIME was keeping up with technological advances in line with the forces of globalisation (Appadurai 1996; Ritzer, 2015). Technology and the internet provide new channels for communication and can be utilised by events in many positive ways to help get a message across (Fill, 2005; Mundy and Schilte, 2011) and LIME looked to be making efforts in this area. Over the week I also noticed that there
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were many television camera crews around and that activities on the S4C stage were being broadcast regularly. This initiated some initial thoughts but further investigation was required on these processes and mechanisms in future studies.

5.7 Reflections and summary

A stockpile of knowledge was built up from undertaking the first part of Study 1, as per the model by De Certeau (1986) from my own personal perspective as participant observer. On reflection of the results and analysis of the processes and mechanisms of ICE at LIME I identified the groups involved in a number of different types of exchanges throughout the event and its environs - the paying attendees, the competitors, the staff and volunteers working on the event, and the media. I also identified a number of different processes and mechanisms through which ICE takes place at the event, in line with the conceptual framework (see figure 3.6, page 113), namely signs and symbols, some interpretation techniques, performances, verbal communications and the media. The level and depth of each of these forms of ICE was a theme that required further investigation as were the perceptions of different groups on the authenticity of both performances and costumes.
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6.1 Introduction

The results in this chapter contain the analysis of the second two parts of Study 1 (see figure 6.1); the interviews with organisers and long-term volunteers of the event and the archived material. Whilst the in-depth interviews brought up many relevant issues, the archived material, especially those publications produced by the organisation itself, also provided rich data regarding the nature and values, history, development and issues relating to the LIME, adding more of an historical and longitudinal dimension to the case study. The data set is extremely rich and is utilised to understand the setting (Gearing, 1973), environmental context (Samovar et al., 2009) and embedded societal system (Ting-Toomey and Chung 2012) in which the phenomenon of ICE is to be investigated.

The first part of the chapter contextualises LIME and evaluates its stakeholders, the ways in which the message of peace is communicated externally and the issues and challenges facing the event. The second part of the chapter discusses the various processes and mechanisms of ICE within the event itself from the point of view of the organisers and as reported within the archived material.

6.2 Contextualising LIME as a cultural space

According to Getz et al. (2007) events, if managed effectively, can over time become institutions that become part of and play an important role in society. LIME is a good example of such an event, as signified by the Swedish Ambassador in 1954:
The Llangollen International Musical Eisteddfod has become a most remarkable institution, known all over Europe... It shows what initiative and energy associated with artistic sense can put into a small nation, and even a small town, on the cultural map of Europe (Hagglof, 1954, p. 1)

LIME has become synonymous with the name of the town, and therefore can be termed a ‘hallmark event’ (Roche, 2002; Getz, 2008). It receives a large amount of media exposure, is of international stature and brings huge economic benefits through tourism to the town – in the region of £700 million is generated within the town of Llangollen each year (Interviewee 1b). The event is also a ‘cultural event’; as per Bladen et al’s (2012) definition, but more specifically it can be regarded as an ‘arts festival’, as it puts it programming at the centre of the event concept (Szabo, 2015).

LIME is a community festival due to the fact that it originated as a small-scale bottom-up organisation run predominantly by volunteers, but it is also a perfect example of how a community event can become larger and even international in nature. Many of the interviewees had in fact started out as volunteers for the event and are still highly involved to this day. For example the participant from the Hospitality Committee was a competitor in a choir in the first ever International Eisteddfod and has ended up working for the event in a voluntary capacity ever since 1965 when they first started hosting the competitors in their own homes. Nowadays there are over 800 volunteers predominantly from the local community that work for and on the event each year (Welsh News Extra, 2015 [online]). The community aspect of the festival and the enthusiastic support of the local people was emotively discussed in the publicity material surrounding the event in its celebration of 25 years (Bowen, 1971). The volunteers are also lauded many times during the interviews with organisers, for example in the following quotation:

Well it is a core activity, it is the local community that runs it... there are 500 members of the company, most of whom are...
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Llangollen or local in the county sense and they are the ones who are the bottom rung of the institution (Interviewee number 1a)

As per many non-profit festival organisations, LIME is highly reliant on volunteers from the local community and they are often represented on the Board.

LIME is a ‘multi-cultural event’, in keeping with Lee et al’s (2012) interpretation, in that competitors come from all over the world to take part. The question posed by Newbold et al. (2015) as to whether LIME should now be distinguished as an ‘intercultural event’ depends on the extent to which the event has embraced the hybridised forms of culture initiated by the forces of globalisation and multiculturalism within society. This issue will be revisited when discussing the various programmed activities that LIME encourages in section 6.5.2.2.

The event’s title contains the word ‘international’, but this term can be interpreted in a number of ways. Much of the literature takes ‘international’ or ‘global’ as meaning events that move location and take place periodically in different parts of the world (Ferdinand and Williams 2013; Rojek, 2014), but whereas there have been similar events modelled on the Llangollen Eisteddfod (in South Africa and Greece for example), the original version of the event takes place in the same location each year. Taking the meanings of ‘international event’ as presented by Ferdinand and Williams (2013) (see Chapter 2, section 2.2.1), LIME is an ‘inward’ international event. Publicity produced by LIME in 2005 presents a robust explanation for its international stature:

We call ourselves International Eisteddfod, but there can be many meanings to this word ‘International’. If you have a Welsh conductor performing with an English orchestra playing works by Austrian, Italian and Russian composers, with Bulgarian and Japanese soloists, you do indeed have an ‘international’ experience.....But the music already belongs to the world at an international level....: it is perhaps better described as ‘cosmopolitan’ (Anon, 2005a).

The latter discussion in the quotation of the term ‘cosmopolitan’ in relation to the event ties into the findings from the recent EU project discussed in Chapter 2,
section 2.5 ‘Arts Festivals and the European Public Culture’, which investigated music festivals in Europe, and concludes that festivals are cosmopolitan spaces where art, culture and ideals come together through shared experiences.

6.2.1 High or low art

As previously discussed in Section 2.2.3, there were a number of festivals in Europe that were initiated immediately following the Second World War that emerged in order to encourage social stability and boost morale (Klaic 2006 and 2014; Quinn 2010; Szabo 2015; Moufakkir and Kelly 2013; Newbold et al. 2015) and started to offer the potential to be vehicles for the promotion of political ideals and cultural values. LIME and Edinburgh International Festival (EIF) are just two examples of these festivals in the UK. Both events aimed to make a difference to society, but in what turned out to be very different ways. Early published newspaper articles of the time compare and contrast their natures:

... each the product of bold imagination, had literally nothing in common... For Edinburgh is a Celebrity Festival. It gathers unto itself the pick of the world’s musical artists... Llangollen ... appeals to Mr Everyman rather than to an elite of purse or knowledge (Holland, 1954, p. 2)

A clear distinction is made in the quotation between EIF and LIME which reflects theories surrounding of high and low art, the distinction of taste and cultural capital (Bourdieu, 1984; Peterson 1992; Peterson and Kern, 1996; Bennett and Silva, 2010; Szabo 2015). It has been argued that people from educated backgrounds have a better ability to participate in, decode and understand certain cultural activities, the high arts, and it would seem that Edinburgh Festival’s audience and performer profiles were deliberately developed to be very different to LIME’s in this sense. The Eisteddfod was designed to appeal to the art of the common people, being based in folk traditions (albeit international ones) and competition rather than newly created non participative high art.


6.2.2 Festival or Eisteddfod?

LIME has often been referred to as a ‘festival’. Within the media articles of the 1950s, in defining it as thus, its nature is compared to other similar festivals and reference made to the nature of its performances:

*I call the Llangollen International Musical Eisteddfod a Festival because I want to make certain comparisons... Edinburgh in Scotland, and Cheltenham in England, and Salzburg in Austria, and other places too* (Jones, 1954, p. 2)

*When one says that it is a folk festival,...it is the constitution of its participants and in the nature of their performances that one must consider... an expression of the ordinary plain man’s instinct for self-expression in music and the dance.* (Holland, 1954, p. 2)

The quotations reflect very different views on the nature of festivals, one makes comparisons to other similar festival models that were deliberately created and contain music of a classical nature which include international artistes, and the other places emphasis on the folk element and expression through music and dance. This highlights the point made by authors such as Quinn (2013) and Negrier (2015) that is difficult to categorise cultural events on their individual characteristics, and therefore ‘festival’ has become an umbrella term to define a multitude of models and definitions. In fact, when referring to the specific criteria that constitute a music festival as presented by Calvo-Soraluze and San Salvador del Valle (2015), LIME meets most. The only criterion that is not fully met is that of primarily professional content. Although the recently developed evening concerts at LIME involve professional performers, the original performers were all amateurs. These days there are groups competing at the event who are professionals within their own countries, but they do not get paid to go to LIME, only funded. Ultimately it is the competitive element of the event that distinguishes LIME from the other festival models such as Edinburgh, Cheltenham and Salzburg.
It is interesting to note that interviewee 2a still referred to the event as a ‘festival’ but in doing so questions whether the label ‘Eisteddfod’ is appropriate:

*We are an Eisteddfod, there are 3 major Eisteddfods in Wales and we are the International one. So as an International one we should be looking out of Wales and not inwards and there are some members that see us more of a Welsh event…. In a way I think we should be calling ourselves a festival, not Eisteddfod because it is too Welsh* (Interview number 2a).

There is a difficulty here in that on the one hand LIME needs to retain the label of Eisteddfod in order to exemplify its competitive nature as distinct from other festival models, on the other hand, this word has connotations connected to the National Eisteddfod of Wales which is an event that celebrates Welsh culture and whose brand identity does not necessarily portray notions of inclusiveness to global communities, but rather focuses on Wales and the Welsh language. On analysis of the archived material, this is apparently an on-going debate, with strong advocates of the use of the word ‘eisteddfod’ for reasons such as its increasing use at overseas locations, as demonstrated in the following quotation:

*…for the benefit of anyone who feels a bit ill-at-ease about our Festival having the Welsh word ‘eisteddfod’ as its label, we can note with some pride that this is something that Wales has given to the rest of the world. It was at the ‘Eisteddfodae’ in South Africa that Pro Cantu... [a group of competitors]... gained some of its first competitive experience...* (Davies, 2005, p. 25)

The quotation highlights is that LIME has a strong brand image which is recognised world-wide, in fact it has led to the word ‘Eisteddfod’ being integrated into international currency (Anon, 2005a).

It is clear from the discussion above that LIME has established itself as a reputable event with strong values and is an important institution for world music globally. It is very distinct from other festivals in the nature of its competitions, mirroring to some extent the National Eisteddfod but on an international level.
6.3 The peace objective

As detailed in the introduction chapter, the catalyst for the inception of LIME was the end of the Second World War, the idea being that there should be some reconciliation between nations in times of peace following the years of conflict, which was similar to a number of European festivals of that time (Quinn 2013; Newbold et al., 2015). Over the years the UK, alongside many other countries has developed into a multi-cultural society with growing numbers of ethnic populations but despite this, conflicts still occur across the globe. The question as to whether true intercultural understanding is possible in this world remains. What is definitely true, however, is that institutions that support the message of world peace such as LIME are arguably even more important now than they were just following the Second World War.

During the in-depth interviews, when asked about the objectives of the event, in terms of the original ‘idea’ as presented in Chapter 1, the responses were interestingly varied depending on the length of service and role played within the organisation. For example, interviewee 2a who had only been working for the event for approximately six months stated:

*the organisers have to have shared vision – what is the objective?*  
*It is about having a multi-cultural, international festival based in Wales* (Interviewee 2a)

Whilst this observation is true, it does not quite signify the deeper values and ethos behind why the event take originally took place. Interviewee 4, however, had worked for the event since it’s conception and had more empathy with the founding concept and of its raison d’etre:

*The original idea was this friendship between countries* (Interviewee 4)
Interviewee 1a, who had also worked on the event in various guises for many years, confirmed a similar view:

*to bring people together in times of peace to share their culture, build up friendships and provide reconciliation* (Interviewee 1a)

It could be said that interviewee 2a’s ideas for the objective of the festival in comparison to the original objectives are significantly diluted, as there are now many festivals that could be classified as ‘multi-cultural’ and ‘international’ in the UK. As discussed in section 2.2.3.1, this is reflective in many ways of the development of the event in line with many festivals in Europe; the original intention can become diluted through processes of commercialisation and globalisation where the cultural space of the festival becomes standardised due to reliance on additional income from programming and sponsorship (Finkel 2009; Maughan & Jordan 2015). Although this may have occurred with LIME to some extent, the question as to whether LIME has lost its original ethos requires further investigation.

The theme of peace was mentioned many times within the archived material and has been analysed in relation to the event’s development over time, a table of this analysis can be found in Appendix H. As highlighted in the quotations within this table, the ethos and values surrounding the event are strongly focused around peace and were integral to its character right from the beginning. Peace is a very dominant theme and shows that LIME can be considered an institution that fosters cultural integration and can be said to play a part in D’Amore’s (2009) and Edgell’s (2014) ideology of the tourism industry as a leading light in the promotion of world peace. Analysis of the quotations show that words such as ‘idealism’, ‘co-operation’ and ‘understanding’ come up regularly in the archived material in relation to the peace objective. Reflecting the notion of peace as put forward by Moufakkir and Kelly (2010) and Heasly (2010), this terminology fits with the more holistic view of peace that involves both personal and societal well-being above a mere absence of conflict. The event promotes the ideals of peace as ‘participatory’ where it starts with ordinary people as world citizens.
With such a strong ideology, one might think that the event would gain much interest from politicians in order to help them achieve their objectives. However, whilst LIME is supported by a number of empathetic stakeholders as discussed in section 6.4, the organisers interviewed displayed disappointment at the lack of commitment from politicians:

_The irony is we have politicians coming here who are astounded and want more of this type of thing…. politicians are always very good with words but that does not translate into money._ (Interview number 1, Competitor Liaison Officer)

On considering this statement, it could be said that LIME is a good example of the perception that events have historically had within politics - they tend to represent themselves as ‘stateless solutions to global problems’ (Rojek, 2014, p. 45). The question is whether this should change – clearly events such as LIME play a role in dealing with global issues, and therefore welfarist intervention and support would be welcomed with open arms. On the other hand, reflecting upon the views of Moufakkir and Kelly (2010) that peace is too important to leave to politics alone, there is something to be said for the lack of political intervention and sustaining the power of communities and ordinary people to initiate the presence of peace through their own participatory actions.

### 6.3.1 LIME, peace and religion

Heassly’s (2010) discussion on the meanings of peace draw on many religious definitions prior to providing an holistic definition of the term (see table 2.2, page 49) and so the notion of peace can be said to have some religious connotations. In an article written for Limelight magazine (produced by the Friends of LIME), Bishop John Davies (2006b) actually questions LIME’s claim to being a peace-making environment due to the fact that its values are rooted in a culture that is predominantly Judaeo-Christian. The article, which focuses on Islam and the Eisteddfod, highlights that, whilst LIME claims to be International, it does not fully
represent all groups in society and, in the wake of the bombing events in London the previous year and a growing suspicion of the Islamic faith in society at large, questions whether Muslims as a cultural group in society really feel welcome at the event. Davies (2006b) points out that Muslims come from far away to compete, but questions whether British Muslims come as part of the audience. He also commented that whereas groups of people from a Christian background who go to the event, whether they be from Malaysia, Nigeria or Britain have traditionally had their religious as well as their national identities reaffirmed, those who are from different religions have not necessarily received the same hospitality.

Perhaps this attitude from the organisers is due in part to the historical context in which LIME was first initiated. The early literature surrounding the event often refers to the Christian religion:

...they set up a tent half-way up the mountain. Or rather, not so much a tent, as a cathedral in canvas, complete with nave, apse and transepts. (Holland, 1954, p. 2)

...brought into being by a thousand years of Christian effort to unite the peoples of the different nations in song (Williams, 1969, p.2)

Whilst it is not surprising that the event is predominantly Judaeo Christian considering that the dominant religion of the UK is Christianity, the article in Limelight shows that a different approach and view on religion is required in modern society, if other religions are not to feel excluded. This is in line with Newbold et al’s (2015) suggestion that for events such as LIME to be considered truly ‘intercultural’ they should embrace the changing nature and hybridisation of society.

Further investigation of the issue of religion within the archived material and interview transcripts, shows that people associated with the event have always strongly felt that both religion and politics should actually be discouraged in the
festival, in the hope that barriers would be broken down and all people would feel equally welcomed and included:

There is no place for politics, for snobbery, class distinction or position…. On the Eisteddfod field they are just people (Moss, 1968, p. 2)

Politics and religion is something that we discourage, shall we say, and it is just about people, that’s what we do (Interviewee 3a)

Interviewee 3a’s comments were in fact made as an addendum to an incident that they related where both politics and religion were suspended as a result of the event during one of the competitions:

Although the communication is fairly limited in time, there are many demonstrative episodes where the groups overcome political barriers. The best example is when the Northern and Southern Irish were on stage one after the other – as the Southern Irish finished their song and came offstage the Northern Irish choir was applauding and shaking their hands. This was at the height of the political problems over there and shows how the Festival can really bring people together in peace, where people forget their day-to-day troubles and people are all the same (Interviewee 3a).

This powerful story is just one of many that are cited where politics and religion as elements of social structure are temporarily forgotten and all people are valued equally, a distinct example of the role of LIIME in promoting intercultural understanding.

6.3.2 LIIME, peace and politics

It is undeniable that events are by their very nature political (Richards 2007; Pernecky and Moufakkir 2015) and often produced for political purposes (Jeong and Almeida Santos, 2004). Supporting this view are the many stories that highlight LIIME’s involvement with various political agendas over the years, for example, an issue of ‘Limelight’ recounts the story of when the organisers were forced to make a decision in 1986 on whether to allow South African groups to
participate in the festival on the grounds that the apartheid regime was still in existence. The chairman of the Eisteddfod at the time had been moved by Desmond Tutu’s plea to strengthen economic and cultural sanctions on the country in the hope that this would bring the apartheid system to an end. On reflection of this issue, Davies (2006a) stated that ‘it was impossible to get away from politics’ and that

*after much heart-searching the Eisteddfod leadership decided that, while the apartheid system ruled, South African groups would not be invited to come to the Eisteddfod* (Davies, 2006a, p. 1)

Fourteen years later in the year 2000, South African groups, referred to then as the ‘Rainbow Nation’ were represented at the event with their group the Pretoria Youth Choir, the first truly inclusive choir in South Africa’s capital city. The next two years saw additional groups on the field and in the Pavilion, displaying ‘a new community, inclusive of all the cultural groups of that varied land’ (Davies, 2006a, p. 1). In retelling the story within the publication ‘A World in Harmony’ Davies (2005, p. 21) stated: ‘in a very small way, the Eisteddfod can take some credit for helping this change come about’. In this sense it is clear to see that LIME involves itself with politics as an ongoing affirmation of the event’s overall purpose and mission statement despite the desire of some that politics be left out of the event completely.

### 6.4 Stakeholders

Getz et al’s (2007) stakeholder model (Figure 2.1, page 26) has been adapted and applied to LIME as an aide to further analyse the event’s development, issues and challenges (see figure 6.2), as well as the contribution various stakeholders have had in communicating the message of peace to a wider audience.
6.4.1 Committees and organisation

The event’s core values as laid out in the Llangollen Legacy document stress the importance of the organisation under the banner of ‘Passion’:

*We believe that all involved in the organisation share, and display, real desire at all times for the festival and the organisation to be the very best* (A Llangollen Legacy, n.d.)

Following its inception in 1947, 5 committees were established to oversee the various elements of event production – Finance, Grounds, Publicity, Music and Hospitality. The governance of the organisation is laid out by its Articles of Association, because it is a company limited by guarantee. The governing body is known as the Standing Board, a board of Directors, and also the charitable trustees. Each committee has 6 people in the nucleus and a member of the board
who acts as the convenor who meets with the committee to discuss who they are going to appoint to work with them the following year (ACW, 2009). Over the years, another two further committees have been added, the Floral Committee and the Ticketing Committee.

The roles and responsibilities of the four major committees (Hospitality, Finance, Music and Staging and Publicity) are detailed in Appendix I. The remainder of the following section will explore various the issues arising for the event that these committees would have had to deal with.

6.3.3.1 Issues with finance

LIME has always been heavily reliant on funding beyond mere ticket sales for its survival, as reported in newspaper articles of the 1960s:

> But for the grants of £4,500 from the Arts Council and £500 from the Catherine and Lady Grace James Foundation, Eisteddfod finances would have been in the red... The Lord Mayor of Cardiff’s Appeal brought in £13,436, county council donations about £3,000 and local authority rate contributions £5,000 (Anon, 1969, p. 4)

In 2009, the Arts Council of Wales (ACW) (2009, p. 8) indicated that LIME was still under pressure financially, with a projected £40,000 deficit that year. Their annual report highlights what the ACW considered to be the main contributing factors, including, the economic climate of the time, reduction of grants, the increase of core costs and the absence of high profile performers.

It has been recognised since the 1960s that ‘one of the big items is the cost of the transport, hospitality and catering for overseas competitors’ (Roberts, 1969, p. 4). This is still a problem nowadays and was discussed by (Interview 1b) who said that when the event had made a healthy profit in the past all expenses were paid for every overseas group. This had changed and these days subsidies of up to £2,000 are offered only to those groups who would not be able to attend without it. Most groups actually pay a fee for their transport and accommodation but this
does not usually cover the real costs and therefore they are subsidised by the income from the evening concerts. In fact, according to Interviewee 2a, these days ‘the evening concerts actually pay for the event’. Adams (2005b, p. 57), in the Friends of LIME publication ‘A World in Harmony’, states that this was part of a decision that was taken by Chief Executive Gwyn L Williams in his strategy of ‘financial safety first’ - by engaging safe, well-known performers and alternating them with concerts by professional overseas troupes, ticket sales for the evening concerts were more guaranteed as a form of income. This raises the question of how (in marketing terms) the event should differentiate itself from others and illustrates a common issue relating to the processes of commercialisation and globalisation of festivals and cultural products. According to a number of authors (see for example Greenwood 1989; Gotham 2002; Richards 2007; Anderton 2011; Getz 2012, Quinn 2013; Negrier 2015) events are nowadays being seen as a ‘cultural resource’ to be exploited and packaged as part of the tourism industry and in this process can often lose their original meanings. Arguably LIME, along with a number of other festivals, has now become part of a process of ‘festivalisation’ (Quinn, 2013; Negrier 2015) and cannot avoid these forces of commercialisation.

It is evident that finance has always been a significant element that needs considering and, in line with many festivals and events in the UK and Europe as expressed by authors such as Carlsen et al. (2010), Anderton (2011) and Jordan (2015), other forms of funding have had to be been introduced to ensure the event’s survival. For example, LIME is now heavily reliant on both sponsors and the donations made by the ‘Friends of LIME’ (FLIME). In this sense it could be questioned whether LIME is going the same way as many non-profit organisations in having to take the values of their sponsors into consideration (Andersson and Getz, 2009). The difficulty in maintaining funding has meant that the event is increasingly reliant on corporate sponsors, usually to fund the evening performances, as per the changing landscape of festivals (Anderton, 2011). LIME has not, however, adopted the strategies as suggested by Carlsen and Andersson
(2011) of inviting a sponsor onto the Board of Governors or to take on a percentage of the financial risk of the event.

6.3.3.2 Issues with hospitality

The benefits that can be felt by a community from being involved in a festival are discussed by authors such as Liang et al. (2008), O’Brien and Chalip (2008), Wood (2009), and Jepson (2015) and, alongside economic benefits, include shared values, and the development of social and cultural capital. A growth in cultural capital for the town and surrounding areas of Llangollen is definitely apparent in the role of the Hospitality Committee volunteers, due to the involvement of local people in hosting the competitors:

> when they are in the area, they are all allocated a host guide who very often organise community events for them where they stay. There are 20 plus volunteers who have been doing it for years who are responsible co-ordinate activities between the homes and ensuring that they get here on time (Interview 1b)

However, whereas in the first years of the event, most competitors and their families and friends stayed in houses within the local community, this activity has diminished. Nowadays only one quarter of the competitors stay in local homes and more competitors are staying in commercial accommodation such as hotels, local schools and college halls of residence (Interviewee 1; Interviewee 4). It could be argued that these changes in hospitality have lessened the overall impact of the event in terms of the development of cultural capital through intercultural exchange. When questioned on why these changes had occurred, the Interviewee 1b provided the following response:

> rising expectations from people of where they are staying and ... hard legal facts – it is difficult to put children into private homes. We would have to ask every single family to do a CRB check which is a bit much to ask. (Interview number 1b)

The necessity of producing a CRB (Criminal Records Bureau) certificate (what is now known as the Disclosure and Barring Service (DBS)), seems to deter host
families from accommodating the competitors which is reflective of changes in society since the event was first established. Health and safety laws have changed and people have also become time poor and therefore residents in Llangollen may no longer have the time to host competitors as they do not spend as much time at home. We also live in a more multi-cultural society and so perhaps foreigners do not seem so exotic and interesting as they did in the years immediately following the Second World War. Additional reasons could be attributed to the cost and time it takes the LIME organisers to host competitors within the community. The stated rise in expectations of the competitors could be attributed to a growth in the number of commercial establishments offering accommodation, as well as a more professionalised events industry and a growing number of professional groups attending the event as competitors. Either way, it is a shame, as this activity is one that has led to greater numbers of real friendships developing over the course of the event’s existence, as discussed further in section 6.5.3.1.

6.4.2 The venue and site

In the first decade of the event, when the attendance was relatively low, the venue for LIME was fairly small, but the festival grew each year and by 1958 the Ground had become dangerously full so the organisers started to look for a new site (Jones, 1996). The event moved to its new site, the ‘Penddol site’, enabling the event to expand. Until 1992 the International Eisteddfod was staged in a giant tented structure raised especially for the Eisteddfod week, but by the early 1980s Llangollen’s success brought problems:

> Not only were the huge increases in the number of competitors and visitors creating strains upon the Eisteddfod’s primitive facilities, but other music festivals, boasting modern highly sophisticated facilities, began to be established in competition (Evans, 1996, p. 34)

The quote identifies how the development of arts festivals in Europe during the 1970s and ‘80s, as described by Foley et al (2012), Pernecky and Mouffakir (2015) and Szabo (2015) were creating more competition in this sector, due to the fact
that more countries and cities had started to focus on the instrumental political agendas of art and culture for urban regeneration, tourism and the creative city (McGuigan 2004; Quinn, 2010, Wilks, 2011). LIME had to keep abreast of these developments and this led to a massive fundraising initiative in the mid 1980’s by the partners of the Llangollen Eisteddfod to provide up-to-date facilities in order to enhance Llangollen’s already great importance as a tourist destination (Evans, 1996). The project gained political credibility and in the summer of 1989 Llangollen was awarded ‘LEAD resort’ status by the Wales Tourist Board. As part of the ensuing report, proposals were made for a purpose built facility that was to be for the exclusive use of the Eisteddfod for 4 weeks of the year; ‘for the other 48 weeks, the complex and its facilities would be available for regional use’ (Evans, 1996, p. 34).

Some years later, despite the updated facilities, the Arts Council Annual Report (2009, p. 5) made reference to the need for some changes to the site:

One of the most distinctive aspects of the Eisteddfod are the wide variety of trade stands around the Eisteddfod and the ‘carnival’ atmosphere that these create... However, we could not help feeling that the trade stands surrounding the field are a missed opportunity to display high quality produce, especially visual arts and crafts. Most of the merchandise on sale is a far cry from the quality of what is seen in the Pavilion.

The quality of the arts and crafts is mentioned as not being as high quality as the performances in the Pavilion; similarly I had found in my initial observations that there was a lack of international feel to the trade stands, with only one allocated to arts and artefacts from overseas, this did strike me as not upholding the true values throughout the whole of the festival.

6.4.3 Facilitators, collaborators and co-producers

The voluntary organisations which help produce the event include the Women’s Institute, the Welsh Council for Voluntary Action (WCVA), and local schools and community groups, and all can be referred to as ‘co-producers’ (Getz et al. 2007).
Alongside the host community, LIME has, as indicated in figure 6.2, received support from a number of quasi-autonomous governmental organisations as allies and collaborators over the years, such as the Arts Council of Wales (ACW), the British Council (BC) and the United Nations Educational Scientific and Cultural Organisation (UNESCO), all of whom are instrumental in its success. The British Council is the most longstanding and arguably the most legitimate stakeholder - established in 1934, its job is to ‘create a friendly knowledge and understanding between the people of the UK and the wider world’ (British Council 2015 [online]), and therefore has very similar objectives to LIME, making it what Mitchell et al. (1987) would refer to as both a desirable and an appropriate stakeholder. UNESCO had followed the development of the festival since its inception and in 1952 the International Music Council – an organisation created and encouraged by UNESCO became involved, sharing the event’s basic values - the significance of music as a bond between nations contributing to the peaceful understanding which unite them (Anon, 1954). The Music Council’s philosophy is in line with the opinions of authors such as Skyllstad (2007), Matheson (2008) and Chlacraft et al. (2011) that the language of music transcends any kind of political or religious conflict and can contribute to understanding between cultural groups.

Another long standing stakeholder has been the ACW. This funding body can be considered both collaborator and facilitator (Getz et al. 2007) and sits alongside sponsors, patrons and friends. The ACW has financed the Opening Ceremony since the 1960s but in later years started giving a full grant to the event. However, there have been times when their support has wavered, one of which is reported by Robinson, (2010, p. 13) in the Denbighshire Free Post:

*a week ago, the Arts Council dropped the bombshell news that the Llangollen event would not be receiving the £50,000 it had bid for from next April*

This situation was made even worse for LIME in light of the fact that only a week later, the Welsh Assembly Government, through their newly established Major Events Unit, awarded the Faenol Festival of Welsh Opera in Bangor a sum of
£240,000 (Robinson, 2010; Bagnall, 2010). This reflects how the power and salience of stakeholders can have a huge impact on the sustainability and future of any event. Whereas the LIME organisers at the time recognised that the two events had ‘very different objectives’ (Robinson, 2010, p. 13) and therefore were forced to accept the Major Events Unit’s strategy, this move highlighted that the Major Events Unit were prepared to support a number of events only as a ‘time-limited strategic sponsor’ as opposed to a recurring grant giving body which does not benefit well established institutions such as LIME.

6.4.3.1 Public relations and outreach work

Another major facilitator of the festival is the ‘Friends of LIME’ (FLIME), a membership group of people who contribute to the event, not only in terms of financial support, but also through collaborative design, co-creation and outreach exercises. The establishment of this group mirrors the example of the Buxton Festival as discussed by Jordan (2015), where the friends of the festival have become an important stakeholder. It is also reflective of the emerging trend in co-creation and audience collaboration in terms of event design (Walmsley and Franks 2011; Richards 2015a) where the audience can decide on how they want to experience the cultural product on their own terms. In this sense the Friends could also be considered ‘Co-producers’. FLIME produce a quarterly publication, ‘Limelight’, which includes a section on the ‘Members Forum’, where members are able to voice their opinion on any elements of the event they feel could be improved, an activity that can be said to uphold one of the core values of the event organisers – ‘Openness’.

In terms of public relations, a distinct moment in the event’s history and one that has enabled the message of peace to be well communicated and documented was the nomination of the event for the Nobel Peace Prize. This process was initiated by the ACW and the event was nominated by a major ambassador of the event and cultural hero (Hofstede, 2004) Terry Waite OBE (Williams, 2005). LIME did not win the prize, but a lot of publicity and awareness was built around the
nomination process. The publication ‘A World in Harmony’ was produced by the Friends of LIME especially for this occasion and as indicated in the previous and ensuing discussion contains many stories as to how LIME contributes to a harmonious and peaceful world through the celebration of song and dance and the development of friendships.

The event also publicises their message of peace via their outreach programmes. As discussed in Chapter 2, this is one of Carlsen and Andersson’s (2011) stakeholder strategies for festivals to help fulfil their objectives. The outreach work was described by Interviewee 1a:

One element of that is some of the outreach work we do, whereby seminars are held in schools, in Dynas Bran school here in particular. Dancing for instance, and they work with the children directly, so the children mix. For the last few years the Folk Dance duo competition has been held in the school and selected pupils are invited to meet with the dancers. (Interviewee 1a)

Working with young people seems to be a strong focus of LIME, which re-iterates again the views of Skyllstad (2007) and Schuilenkorf and Edwards (2010). This type of work also fits into Getz and Page’s (2016) various forms of interpretation techniques that can be used by events and are extremely effective in educating the local community and building social and cultural capital.

As Interviewee 1a continued on this subject, he intimated that the outreach work plays a small part in publicising the event, but also that it can encourage more intimate forms of intercultural communication:

Outreach is an essential part of the Eisteddfod – we also go to Wrexham and Oswestry and we have been to Ruthin and actually a lot more mixing goes on there because people walk around the streets afterwards. (Interview 1a)

This walking around the streets is more conducive to the potential for more intimate interaction between the performers and the community and raises the
question as to whether events like LIME are becoming more reliant on their outreach programmes and fringe events to fulfil their initial objectives, whilst the main event is taken over by new media, technology and processes of commercialisation.

6.4.3.2 The media and broadcasting

One of the significant stakeholders of the event is the broadcasting company ‘S4C’. In line with the festival stakeholder conversion strategies put forward by Carlsen and Andersson (2011), S4C are now a media partner, and in this sense they could also be considered co-producers of the event, as they enable the activities to be available to a wider audience (albeit a Welsh speaking one). However, this partnership is not necessarily a good fit and therefore the legitimacy of S4C as a stakeholder – i.e. to what extent they are seen to be desirable or appropriate (Mitchell et al., 1997) can be questioned. First of all, as expressed in Interview 1a, S4C broadcasts in Welsh only and, although there are subtitles, this significantly reduces its viewing audience as a large number of people are put off tuning in. Interviewee 1a stated that ‘every stage performance is televised and is constantly on S4C. Of course now that can be accessed worldwide’ but more negatively that the target audience ‘is out of our control really, it is up to S4C’. This suggests that there may be little or no value to this publicity except locally within Wales and to the Welsh Assembly.

The BBC also covers some of the event on television and radio with a small number of documentaries surrounding the festival, but that is the limit of its involvement in recent years. According to Adams (2006a), writing for ‘Limelight’, early relationships with the BBC were initially very difficult. In the 1940s, what was known as the ‘Light Programme’ at the BBC, prompted by the European Office, had wanted a number of programmes to be broadcast abroad. They had expressed an interest in filming the event during time slots such as Children’s Hour and Women’s Hour, but as a detailed programme of the event was required months in advance to facilitate this was impossible. The event organisers did not
have exact content of the programme due to the late arrival of competitor groups during the embryonic years. As a result LIME’s contact with the BBC had unfortunately been seen as unaccommodating. Whilst Adams does recognise that some of the fault lies with LIME for the lack of prior programming, he goes on to say that ‘the Llangollen schedule could have been rearranged to provide a unique broadcasting opportunity’ (Adams, 2006a, p. 8).

There certainly seems to be some controversy surrounding the early relationship between LIME and the BBC. Divergent to the report from Adams above, Interviewee 1a made out that it was LIME’s decision to sever ties with the BBC:

*Unfortunately we had to sever our association with the BBC some years ago because we did not agree with the types of programmes they were putting out, we felt that they were not worthy of the event* (Interview number 1a)

The archived materials do not reveal much more information, other than a small article in ‘Fifty Glorious Weeks’ (the publication from the event’s 50th anniversary celebrations) which actually indicates contrary to Adams’ comments that the BBC were highly supportive during the early years.

More recently, S4C has been largely funded by BBC Wales since 2014 (BBC, 2013 [online]) and it commissions BBC Wales to provide many of its programmes, which BBC Wales does for free as part of its public service agreement. The problem still remains, however, that the BBC only broadcast a very few small documentary programmes about LIME to the wider United Kingdom, a fact that is largely out of the organisers’ hands. This reflects the views of Klaic (2006) that often events are often over-reliant on the media. However, as suggested by Schulenkorf and Edwards (2010) and Moufakkir and Kelly (2013), there is a strong need to leverage events for peace via effective media management both before and after the event with positive news stories both nationally and internationally. In light of the recent Charter Review of the BBC, there may be opportunities for LIME to work more closely with the BBC as one of their objectives, to represent the cultural diversity of the nation (DCMS 2016 [online]), is very much in line with LIME’s.
In its attempts at keeping abreast of new technological developments in order to
spread its message of peace across to a world-wide audience, LIME has
formulated a media partnership with Rondo Media who are responsible for
producing the content on ‘Llangollen TV’, an online programme that shows
highlights of the festival via the event website and Facebook sites. This is a
technique that Getz and Page (2016) include in their methods of interpretation as
it is utilised both prior to and following the event to raise awareness. There are a
number of advantages of this type of media – not only is it accessible world-wide,
and inexpensive (Fill, 2005), but it is measurable (through the number of hits) and
therefore the event would have some indication of its wider reach.

6.4.4 Attendees

As noted in the literature review, in relation to the consumption of the cultural
product, the world has changed significantly since the end of the Second World
War; consumers of culture now have an increased amount of ‘planetary
consciousness’ due to the constant flow of information provided by television,
films, newspapers, advertisements and the world wide web (Faverro, 2007).
During this process, culture has been subject to the forces of globalisation (Foley
et al. 2006; Sorrells 2013). Adams (2005b, p. 57), in an article written for the
FLIME publication ‘A World in Harmony’ clearly states the main difficulties that
LIME has had to face over the years, reinforcing the views of Faverro (2007),
Sorrells (2013) and Foley et al. (2012):

Sixty years ago in was much easier... access to high quality music
was rare; travel was difficult; there were three British radio
channels; festivals were rare; gramophones and records were
relatively expensive

Adams goes on to mention that, due to these factors, audiences were at that time
hungry for a cultural experience which meant that attendance figures in those
days were very good. In fact a figure of nearly 100,000 attendees was quoted by
one early newspaper article from the 1950s (Anon, 1953). Adams (2005b) further
points out that these days
...music is everywhere: we have the choice of hundreds of channels of music available on TV and radio at the click of a mouse...there is a festival on somewhere in the UK nearly every day; and it is not difficult to travel to London or Frankfurt or New York for a special concert (Adams, 2005b, p. 57)

Interviewee 3a, also mentioned that:

Of course in the 50s and early 60s people didn’t go abroad. The only chance of seeing a foreign person was in Llangollen... With the advent of cheap air travel it’s all changed hasn’t it? (Interviewee 3a)

The number of attendees to the event has steadily decreased from the 1950s and early ‘60s, with a peak in the late 1960s where it again attracted in the region of 100,000 visitors (Interviewee2b). One of the major factors contributing to this trend, as indicated by Adams and Interviewee 3a is the onset of cheap air travel, which has meant that people are more able to travel abroad. Another factor, supported in the literature by authors such as Carlsen et al. (2010) and Klaic (2014), is the increasing amount of competition from other cultural events and the availability of a wide range of alternative leisure pursuits available to cultural consumers. What this means is that the festival, as with all events, is increasingly under pressure to remain innovative and offer something unique to its audiences. The influence of changes in technology is also noted within the quote by Adams as a major factor affecting the event. This was also mentioned during the interviews, but whereas Adams was referring to the availability of music via a number of different channels, interviewee 4 focused more on the ways in which we communicate with each other in this respect:

There’s so much technology, and you can contact anybody these days – they’ve all got their ‘pads’ and their phones. They were not so plentiful back then it was more difficult (Interviewee 4).

Both views indicate that there is potentially less of a need for people to travel in order to communicate with each other or listen to music leading to a decrease in visitor numbers. However, the counter side to this argument is that through the
onset of modern technology, events, not least LIME, have the ability via the world-
wide-web to reach a wider ranging audience across the globe. Technology has not
necessarily diminished the number of people that engage with the event, but has
changed the nature of this engagement (Fill, 2005). What is definitely true is that
LIME’s evolution in these areas are symptomatic of the majority of contemporary
events where technology, especially in the form of the internet, offers many
additional opportunities for businesses in relation to ticket sales, marketing and
communications and publicity (Fill, 2005).

When looking at the characteristics of the audience in light of the issue of
inclusivity, Interviewee 2a estimated the following:

75% of those buying tickets are people that come every year....it is
a very established market, a very elderly market. And we all know
that unless you bring in the new blood, within 20 years it’s not
gonna be here (Interviewee 2a)

This raises questions surrounding inclusivity in terms of both audiences and also to
the event’s sustainability and survival into the future. If the same people go to the
event as paying attendees year after year this shows loyalty and is reflective of
theories surrounding festivals as ritualistic behaviour (Turner 1969; Bakhtin 1985;
Richards 2014), but it also demonstrates that the event does not necessarily
appeal to a wider audience, and, as Interviewee 2a points out, this could be
detrimental to its long term survival. The festivals industry in Britain and Europe
has contributed to a situation where cultural identity is perceived not in relation
to educational background, class or ethnicity but to participation in cultural
activities (Peterson 1992; Peterson and Kern 1996; Dicks 2004). However, this
greater choice means that there is an increasing amount of competition in the
festivals sector leading to issues with survival, which, according to Klaic (2014),
can be attributed to the organisation’s politics, programming, audience
development and governance. What this means is that organisations such as LIME
need to find innovative ways to attract new audiences to their events.
Interviewee 2a, new to their role when interviewed, had a few suggestions on
how LIME could remain innovative through what Carlsen et al. (2010) refer to as ‘market innovation’, and in doing so alleviate some of Klaic’s issues:

_I want to launch the next Eisteddfod in somewhere like Liverpool and basically work with Liverpool to get them to use this event for their different nationalities ... And then you do Manchester one year, and then you do year Birmingham one year_ (Interview 2a)

Whilst these were sound ideas for the development of the event, it may be a struggle to enforce them due to the traditional governance and politics of the organisation. This is often a problem within cultural institutions that have been around for a long time, as highlighted by Andersson and Getz (2009). Non-profit organisations, although not as resistant to change as those in the public sector, are more so than a commercial enterprise might be. Conflicts of interest, especially in large organisations are also often apparent, indeed a problem that was highlighted by quite a few of the organisers when interviewed was that each of them were not fully aware of what the others did or were doing during the organisation and running of the event. There is potential here for the founding values and meanings to get obscured lost, without the use of effective communication.

Interview 2a went on to voice their concerns that there is a severe lack of attendees to the event in the younger age categories. They were passionate about the idea that younger attendees and competitors would aid in the future survival of the Eisteddfod, and again suggested some new promotional initiatives aimed at this group:

> ...schools – _I am really going for the celebrating your GCSEs to get as many 16 year olds in as possible ... Facebook page – come in of you have only just done your GCSEs_ (Interviewee 2a)

In attempting to attract a younger audience to the event, LIME is supporting the views of Skyllstad (2007) and Schulenkorf & Edwards (2010) that these are the people that would benefit most from building intercultural understanding and
breaking down stereotypes. The additional benefit to LIME of involving local schools is that it keeps the festival young and in doing so potentially appeals to a wider audience.

Another problem in terms of inclusivity is related to the number of international and ethnic minorities as visitors to the event. As indicated by Interviewee 2b, these are very low:

*international visitors to the event as attendees only make up approximately 0.2% of the total visitor numbers* (Interviewee 2b).

Further analysis of the interviews revealed that this is quite different to how it was in the first years of the event. At that time, most of the competitors brought their families and sometimes their whole villages with them to stay with host families in the local area, increasing the overall footfall of the event (Interviewee 2b), but the rising costs of travelling to the event and the difficulties in gaining funds for this purpose has limited the ‘entourage’ each group of competitors now brings with them, which in turn impacts not only on the overall attendance figures but also the diversity of the audience.

Despite the difficulties in retaining audiences at the event, LIME seems to be doing all it can to remain inclusive on a wider level and encourage people from various backgrounds. For example in 2009 the event launched an educational programme called ‘All the World, One Smile’ which was one of the first initiatives to win the London 2012 Olympic Inspire Mark. Reportage on this initiative in both the Shropshire Star and the ACWs’ Annual Report, suggest that it improved audience numbers significantly:

*The new outreach and educational project in association with Disability Wales, All the World, One Smile was very successful.... It contributed enormously to the success of the Friday’s daytime activities and to the general audience numbers on the field.* (ACW 2009, p. 7)
The implementation of this programme was just one way in which LIME has tried to implement product service innovation’ (Carlsen et al., 2010) in order retain current audiences and attract new ones.

6.4.5 Competitors

The competitors, when referring to Getz et al.’s (2007) stakeholder model fit into the area of ‘co-producers’ as they take part on a voluntary basis and without them the event could not take place. One might even say they are the most salient and legitimate stakeholders as without them the event could not take place (Mitchell, 1997). The groups arrive from all over the world, making the festival truly ‘multi-cultural’ and continue to want to compete in the event due to its reputation and stature, and particularly due to the high standards set by the organization.

40 groups representing 14 countries, including France, Spain, Hungary, Holland Denmark and Sweden, arrived to the first event in 1947 (Bowen, 1971). According to an article in A World in Harmony, by the year 2004, 65 different countries or regions were represented at the event (Anon, 2005a). Despite this overall rise in the number of nations represented, in terms of actual competitor numbers, since a peak in the late 1960s, where approximately 10,000 competitors were present (Moss, 1969), there has been a steady decline. In 2012 when the interviews with organisers took place, the number of competitors was discussed as follows:

*We have approximately 2,000 – 2,300 overseas competitors and 2,000 UK competitors* (Interviewee 1b)

A further change is that at the peak time people stayed for the whole week, arriving a couple of days before the competition (Interviewee 4). Interviewee 4 went on to suggest why this may not be the case these days, referring to rising cost of visas making it too expensive for some groups to go to the event in the first place, alongside the additional costs of subsistence when they get there. An article written for Limelight and included in the publication ‘A World in Harmony’ voices the views of one of the regular competitor groups on this issue. Led by
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Professor Rajpal Singh, ‘Heritage’ is an organization that develops the languages of art and sculpture and dance, based in Punjab. They had been attending the event for eight years by the year 2001 when the article was written. In response to the refusal of visa applications for five artistes the previous year, Professor Singh stated that he felt

...very grieved that such a noble enterprise as the Eisteddfod should be obstructed by British administration, especially as the members of the groups are now fellow-members of the British Commonwealth. (Anon, 2005c, p. 38)

The problem of difficulties with visas quite often means that the organisers do not know if groups are coming to the event right up to the last minute which leads to problems with programming and subsequently marketing and hospitality (Interviewee 1b). LIME does all it can to help with finance for groups and also works with organisations such as the British Council and the Welsh Assembly Government to attempt to alleviate some of the issues relating to VISAs (Interview 1b; ACW; 2009), but there is an admission by the organisers that some additional political involvement in terms of financial investment would certainly be welcome in this area:

What would be brilliant for us is if we could guarantee overseas entries a substantial contribution to their expenses (Interview number 1a)

Another issue impacting on the number of competitors attending LIME is the number of alternative festivals now available to overseas groups to perform. Even as early as 1968 this was seen as an issue:

Since our first Eisteddfod in 1947, other countries have adopted the idea of international festival on much the same lines as ours. Today there is a much wider choice for any choir or dance group wishing to make an excursion beyond their own country .... Another significant fact is that more choirs are now moving between countries (Williams, 1969, p. 2)
It is clear to see that LIME is feeling the effects of competition within the festivals sector and this will continue to be a problem moving into the future. The organisation needs to work hard to retain not only its audiences but also its competitor numbers.

6.5 Intercultural communication and exchange at LIME

It had become clear to me during my initial observations (see chapter 5) and through development of the conceptual framework that there were a number of channels of communication as well as a number of different groups of people and organisations involved with communications within LIME. Findings so far have demonstrated that the message of peace is projected by the event externally to the wider audience via the media, public relations and outreach work. ICE also occurs internally within the event setting via verbal and non-verbal intercultural communications (Brislin 2000; McDaniel et al., 2009; Jandt 2010; Martin and Nakayama 2014; Nueliep, 2015) and performances (Schechner, 2003; Andrews and Leopold, 2013) as well as various interpretation techniques (Getz and Page 2016). The following section will explore the internal processes and mechanisms of ICE from the organisers’ perspectives with use of archived material to further validate the findings.

6.5.1 Rituals

The ‘Message of Peace and Goodwill’ which was described a number of times within the archived materials. As indicated in Appendix H, since 1952, the young people of Llangollen have presented their message from the stage of the Eisteddfod. The message – different each year but always with the same theme – was originally given by individual school children of the town but in the 1960s a new policy of involving a whole school, and subsequently groups of schools was introduced, which proved effective and rewarding for both the participants and the audience (Roberts, 2009). The messages have always been very moving as demonstrated here:
Through the medium of this language we, today, send our Message of Goodwill. And though our languages may differ, we invite you, our fellow youth, to join us in proclaiming with one voice, that we insist on speaking the language of love, of justice and of reconciliation (Moss, 1969, p. 1)

In 2009 the format of the peace message was changed to involve not only primary school children but those of secondary school age to take part. This fits with the views of Skyllstad (2007) and Schulenkorf and Edwards (2010) who insist that through the aesthetic arts of music and dance youngsters can become mindful global citizens.

The theme of peace is also represented at the event through certain rituals as described below.

People at the show from all different countries joined together as one and link hands to form a circle of life...to show the whole World were in some way united and all the same...Also a minute of silence was held with a prayer to remember those who are less fortunate in the world and to give a message of peace (Emery, 2010, p. 14).
Figure 6.3: ‘Visitors joined hands around the Pavilion to mark a minute’s silence’ (Denbigh FreePress, 2010, p.14)

This ritualistic behaviour is common to events, as discussed in Chapter 2 (Bhaktin, 1984, Andrews and Leopold 2013; Quinn 2013; Richards 2015a), and these particular activities encourage moments of ‘communitas’, which bring about strong emotions as part of the overall event experience (Daniel, 1996; Wang 1999; Berridge, 2007; Getz 2012), offering transformative potential to audiences and
participants alike which, as suggested by Lee et al. (2012), can be a positive outcome of attending multi-cultural events.

6.5.2. Performances

A wide variety of different types of performance take place at LIME, each of which is discussed in the following section. Some performances are competitive and these take place predominantly within the Main Pavilion, others are non-competitive but programmed and some are impromptu. Performances are central to the event as they are a form of aesthetic intercultural communication (Stockman, 1985). Performance theorists Kapferer (1986) and Schechner (2003) suggest that there are many potential influences from performances (see Chapter 3, section 3.8) some of which shall be discussed in the following section.

The key to understanding how music and dance can be an effective form of intercultural communication is grounded in the philosophy of music as an international language. There are certain authors who strongly adhere to this philosophy in relation to the music festival environment (for example Skyllstad 2007; Matheson 2008; Chalcraft et al., 2011), and this view is also supported in the early newspaper articles covering the event:

*For eight years up to the present the lovely little town of Llangollen has been dedicated to the holy cause of peace on earth though the art that knows no frontiers, the art of music* (Jones, 1954, p.2)

*...the significance of music as a bond between nations contributing to the peaceful understanding which always unite them* (Anon, 1954a, p. 3)

It is clear that at the time the event was initiated, the need to re-unite people through aesthetic art forms music was paramount to the philosophy of LIME. It was often a theme that was brought up in direct relation to the nature of the singing and dancing competitions as the years progressed:
In the folk singing and dancing, the competitors are maintaining their own regional and national traditions. In the classical choral singing they are furthering that wonderful means of international understanding... to unite the peoples of the different nations in song... If there is a moral to this it is that music has the power to unite the people of different countries. In the choral competitions at Llangollen we see not so much their national differences but rather their unity in effort. (Williams, 1968, p. 2)

By the time this quote was written in 1968 the Second World War was well and truly history but nevertheless the objectives of the event remained the same. It could be argued that it is becoming vitally important again nowadays to promote this message of peace and understanding following the September 11th attacks and the recent wave of terrorist activity throughout the world, and therefore the event should retain this original ethos as much as it can, whilst still changing appropriately within its political and historical contexts in a process that Richards (2015a) calls the ‘interactive ritual chain’.

6.5.2.1 Authenticity of performances

Williams’ quote highlights the role of music and dance as a means of promoting intercultural understanding, but it also discusses something much deeper - the notion of authenticity. Williams indicates a difference in character between the folk singing and dancing and the choral competitions in terms of how they manifest intercultural understanding. The folk competitions are focused on maintaining regional and national traditions and could therefore be said to be ‘authentic’ in Taylor’s (2001) definition of the term – they are as much as possible naturally, culturally and spiritually unspoilt. When questioned about authenticity, Interviewee 3a stressed its importance within the folk competitions:

Yes it is very important to us – it is definitely in the rules. The traditional folk, either singing or dancing, has got to be traditional, and our adjudicators are picked to know what is
traditional and what is not, and the groups are judges purely on that. It is very, very important. And we do have sections for example in dance where we have choreographed folk dance and that is a separate competition and that can be choreographed so that’s fine. But the traditional folk has got to be traditional. It is really nice that we can assist in keeping the cultures of other countries alive (Interviewee 3a).

Interviewee 3a highlights that not all competitions put emphasis on authenticity as a prerequisite, in line with the statement made by Williams in the previous quotation. In fact there is quite a difference between the choral competitions and the dance competitions. Within the choral competitions, Williams states that it is the ‘unity of effort’ as opposed to national differences that encourages international and intercultural understanding and therefore they communicate cultural differences to the audiences in very different ways to the folk dancing. The emphasis within the choral competitions is the strengthening of connections between competitors through the sharing of classical musical pieces across nations, as expressed again by Williams (1971, p. 29):

> By offering alternative literary texts, carefully constructed to maintain as far as possible the true flow and meaning of the original, these works and many others can be sung in two, three or four languages, including English and Welsh. ... The system of making the works available in different languages ... has made it possible for choirs from different countries to sing the same songs in the same competitions, and to understand what they are singing.

When revisiting theory on the meanings and interpretations of authenticity, the differences between the folk singing and dancing competitions as described by Interviewee 3a can be said to reflect MacCannell’s (1976) roles of authenticity. One of these was to sanctify an original as being a model worthy of a copying, as in the case of the folk dance competitions. The other fits more with the choral competitions as they establish new direction and contribute to the progress of modernity by presenting new combinations of cultural elements. Neither is more
valid than the other but each represent different perspectives on authenticity in the cultural production setting and it is clear to see that the different types of competitions encourage intercultural understanding in very different ways. According to Taylor (2001), it is often the sincerity with which the product is delivered that matters more than the actual authenticity itself. The evidence from the archived material suggests that there is no doubt that the organisers are very aware of the notion of authenticity and sincere in its relation to the event product, as further demonstrated in the following quotation by one of the adjudicators at the event:

The art forms which our ancestors left us should be understood and preserved. That is what we are trying to do at this unique festival. New art forms can only be evolved by modern man if the old art forms are correctly performed and their origin and meaning are properly understood. Without this understanding new art forms will have neither roots nor purpose. (Kotiyan, 1996, p. 37)

The choral and dancing competitions take place within the Main Pavilion, a photograph of which can be seen in Chapter 5. Initial observations of this setting had suggested that the use of proxemics in this performance space could lessen opportunities for any in-depth meaningful ICE. However in analysis of the archived materials and interviews, this observation was deemed a little hasty. According to interviewee 3a, there is often a strong emotional element to the performances in this space:

There is a strong emotional element to the event – tears are often shed. The German choir for example – they were backstage very nervous and when they were introduced there was uproar and the Eisteddfod had to come to a stop for 20 minutes whilst the audience recovered. In 1953 a choir came from Germany and sang a song called the Happy Wanderer and it became number 1. They took the place by storm. The audience wanted an encore and the adjudicator said you can’t have an encore this is a competition. (Interviewee 3a).
This relates to Berridge’s (2007) and Getz’s (2008) dimensions of the event experience as detailed in table 3.2 (page 104), in that the audience are mentally, socially and potentially spiritually engaged (the affective dimension) and experience a change in emotion and potentially knowledge (the cognitive dimension). In fact, further analysis of the archived material shows that right from the first event, strong changes in emotion have always been initiated both for the audience and the competitors:

> On occasion people were electrified by what they saw and heard and the mood bordered on the hysterical. Mostly competitors and audience alike laughed and smiled but there were also times where they became thoughtful and serious. (Bowen, 1971, p. 7)

In terms of Schechner’s (2003) model, the performances entertain but also foster community (albeit temporarily) as well as teach and persuade. In answering the question posed by Andrews and Leopold (2013); what role do the audience play in an event performance and are spectators part of the event performance?, it is clear to see that the audience played a big part in the situation described by interviewee 3a, as due to their emotional response, the competitors’ performances were delayed. Kapferer (1986) segregates the effects of performances into two categories - those that create the possibility for mutual involvement in the experience and those that lead to reflection by the audience outside the immediacy of the experience. The situation described by the Stage Manager can be considered as falling into both of these categories – the emotional responses added to the atmosphere within the performance space leading to a feeling of communitas amongst audience and performers, but also the audience are able to reflect on the incident following the event. Both are equally important aspects of performance and experience.

Referring back to the observations made in Chapter 5, it is clear that there are unspoken rules and norms that the audience are expected to adhere to within this performance space, as indicated by the disallowed encore described by Interviewee 3a. However the rest of the quote demonstrates that powerful messages of peace and reconciliation can be communicated with the audiences.
here, and given how close this was to the end of the war it shows how effective LIME could be at creating an atmosphere of harmony and friendship in such troubled times.

6.5.2.2 Creativity and innovation

The strong changes in emotion described above are not only brought about by the competitions, but during the wide variety of additional performances that take place throughout the event, including those on the external stages and within the town of Llangollen. In line with Hofestede’s (2004) ‘rituals’, LIME is like many cultural events in that a certain number of ritual aesthetic activities have helped define its character and ethos. With constant reflections on and additions to these additional activities, LIME seems to be following the advice of Carlsen et al. (2010) by remaining innovative in terms of product services. It also demonstrates that LIME is living up to another of their core values, ‘Creativity’:

*We reaffirm our commitment to creativity and to innovation and we recognise that this is crucial to the future development of the festival* (A Llangollen Legacy, n.d.)

Some of the ways in which LIME was being innovative in terms of their programme were mentioned by the ACW in their annual report of the event in 2009/10. One of what they call the ‘creative and contemporary developments’ was the Street Dance Competition in Llangollen town. Introduced to the event in 2007, this displays what Williams (2006, p. 3) describes as ‘the authentic folk music and dress of the 21st century’, recognising that ‘it is in the urban landscape and not around the haywain that 21st century culture is made’. The quotes demonstrate that Williams (CEO of the event at the time of writing) understood the changing nature of culture and the need to involve contemporary art forms within the programme, which in turn is reflective of the changing nature of global society where hybridised forms of culture are now emerging and where what used to be called multicultural events could be better termed ‘intercultural events’ (Newbold et al, 2015).
Although these days many of the street performances are programmed by the organisers, the archived materials and interviews revealed that impromptu performances were common in the early years:

..never did audiences have better value for money than the audiences get at Llangollen, the streets of the town itself being free shows where one can meet with people of many countries in national costume, people ready to talk, dance or sing at the drop of a hat (Jones, 1954, p. 2)

In the early days, you’d see a group just get up and play and do their stuff, and people would join in way into the night. That doesn’t happen anymore – it is all programmed nowadays (Interview 3a)

Figure 6.4 shows an example of one such impromptu performance.
Some might suggest that impromptu performances can be likened to what Baett (2015) refers to as organic festivity where people can learn through experiencing and doing (Getz and Page 2016) and via tacit learning (Comunian, 2015). Transformative potential and attitude change through a sense of liminality and communitas is potentially more possible in these situations (Daniel 1996, Lee et
There is no single obvious reason as to why these ad hoc performances are less common these days, although the Interviewee 2b did make some suggestions:

*I’m trying to think when all this health and safety stuff kicked in, because that really affected us. There was loads of stuff going on down town and all the community were involved, and as soon as the kids weren’t allowed to do anything and the families and everything else that’s when it went down – approximately 15 years ago?* (Interviewee 2b).

The interviewee is referring to what Ritzer (2015) and Finkel (2009) would suggest is the standardisation of the festival product, whereby the ‘facilitators’ of the event (Getz et al., 2007) being the local authority, place a number of restrictions in terms of health and safety, thereby leading to a situation where creativity and spontaneity are stifled. In contrast to this perspective however, Davies, editor of ‘A World in Harmony’, suggests that impromptu performances were still fairly common around the years of 2004/5:

*The pavilion stage is not the only place for performance. Groups perform spontaneously in locations all over the place on the Eisteddfod Field for the sheer joy of doing so and often,...they get together in song and dance, not to compete but to create new experiences. This is what the Eisteddfod environment can generate* (Davies 2005, p.7)

This would seem to go against the views of interviewee 3 and 2b and was to be further investigated during Studies 2 and 3 of the project.

Other scheduled performances include the Parade of Nations and the performances on the external stages. Information on these was limited within the archived material and interviews and therefore further observations were required in future studies.
6.5.3 Verbal and non-verbal communications

ICE can be interpreted in a number of different ways and within the cultural event environment it manifests in various forms, as discussed in the Literature Review. The following section will draw on both traditional theory surrounding ICE and also cross-cultural behaviour in tourism to contextualise the findings. When analysing the interviews and archived materials, both verbal and non-verbal forms of ICE are investigated as well as the depth, nature and environment of the exchanges along with the perceptions and agendas of those involved. Figure 3.2, page 86 was used as a reference point for these analyses.

6.5.3.1 Competitor and host community ICE

In the archived material there were many references to the event’s overall mission of ‘peace, friendship and goodwill’ in relation to ICE, friendship being a topic that came up many times in the early newspaper articles:

*Friendships made at Llangollen led to an exchange of music between a Czech teacher’s choir and the male choir of Froncysyllte, near Llangollen (Moss, 1969, p. 2)*

*Over the years, the people of Llangollen and district have made many friends from other countries. Every year I hear of families from this area going to stay abroad at the homes of Eisteddfod competitors who had stayed with them’ (Roberts, 1969, p. 4)*

Many stories were recounted by interviewee 4 and in the publication ‘A World in Harmony' highlighting deep friendships and bonds that have occurred as a direct result of the event, more so in the early years. One such example that recounted in interview number 4 was the story of a German prisoner of war befriending one of the local choirs. Another example appears in ‘A World in Harmony’ (2005), and describes when in 1948 or 49, a family put up both a German volunteer and a Russian folk instrumentalist. The German volunteer had been very wary of the
Russian due to the fact that her grandfather had been captured by the Russians during the Second World War. However by the end of the week, they had become friends:

*The week went by very quickly. We quickly became as one family...On the Friday, Sergei’s last evening, we had a Welsh lamb dinner with some wine followed by vodka and chocolates from Russia ... Sergei played every musical instrument in the house... He gave her a painted Russian doll and carved wooden spoon. She was very touched and obviously lost her fear of the Russians* (Adams, 2005a, p. 18)

When revisiting the intercultural communication literature and figure 3.2 (page 86), it can be seen from this extract that the German and the Russian initially had strong perceptions and very different cultural frames of reference and that their expectations of their stay in Wales may have been very different. However, the context of their various exchanges throughout the week meant that meaning negotiation was made easier and the agendas of the two people became the same – to understand and enjoy each other’s cultural differences. Referring back to Steiner and Reisinger (2003), it can be concluded that social contact developed here because a number of attributes were present: the contact participants had equal status due to the fact that they were both taking part in the Eisteddfod in some form meaning that they both had common interests, and there was a hospitable social climate that promoted interaction – the host family’s home. This meant that the contact was intimate rather than casual or superficial, and was mutually rewarding, not stressful. Whereas the German and Russian may not have had the same philosophies and goals at the beginning of the week, by the end of the week they had moved closer in cultural understanding and acceptance.

Due to the nature of society in the late 1940s and early 1950s, immediately following the Second World War, the local community was often fascinated by some of the international competitor groups that attended the event. Interviewee 4 recounts the community’s reaction to the Zulus’ first appearance:
One year when we had the Zulus. .... Well when the Zulus came here, ... the welcome, and the people that were looking at them and followed them around, to Coedpoeth and then to Llangollen,... you know it was the highlight of people’s day to see the Zulus practising on the bowling green in Coedpoeth, [laughs], to hear the drums etc. etc., and the whole village turned out to have a look. Well we were expecting folk dancers but we hadn’t expected anything like that! But I have got a letter here from the Zulus thanking us. (Interviewee 4)

This extract shows that the group of Zulus that stayed in Coedpoeth (a village just to the North of Llangollen) were very grateful for the hospitality and made an effort to keep in touch. What the quote also highlights is the reaction of the people of North Wales to a group of Zulu ‘folk dancers’. When they first took part it seemed outrageousness that this group of people would even be considered ‘folk dancers’. Considering these comments within the historical and political context of the event at that time, the question becomes whether the local community’s reaction to the Zulus is symptomatic of what Connell and Gibson (2004) see as an outcome of music as a cultural commodity. It might have been that the authentic or unspoiled musical performances from less developed countries were fetishised and labelled as exotic? Conversely and more reflectively the regular appearance of the Zulu drummers may well have influenced peoples’ perceptions of what constitutes the genre of ‘folk dance’ on an international level over the years by exposing different cultures.

The events described show real life examples of where social and cultural capital development through bridging (Wilks, 2011) have occurred as a direct result of the event between members of the community and competitors. There were also many examples of similar types of friendships between different groups of competitors. One such story is recounted in a World in Harmony where a group from Tobago befriended the South African group. Appendix J shows the full story. The question is whether these relationships still develop due to the decreased involvement of host families in recent years, as discussed earlier.
With regard to competitor relationships, observations made and recorded in Chapter 5 suggested that the ‘Competitors Club’ may be an area of the event where intimate exchanges between competitors might be initiated. This area was mentioned only once during the interviews, although its survival and sustainability was stressed as vitally important to the event:

As long as areas like the Competitors Club are allowed to continue as they do at present and are not interfered with then the 'spirit of Llangollen' will live on (Interviewee 3b).

This is a curious comment, since as an exclusive space it excludes some participants at the event and so could be said to contradict the spirit of Llangollen. This area was investigated further during Study 3 (see Chapter 7).

It is clear that there are historical accounts of relationships and friendships through ICE between the competitors and with the local community. Less is known about ICE and the audiences at LIME. The verbal communications that I had with the group of Indian competitors as described in Chapter 5 were not uncommon especially in the early years of the event, according to analysis of the archived materials and on questioning the organisers. Early newspaper articles often displayed photographs of incidences where competitors would converse with a member of the public, for example those shown in figures 6.5 and 6.6. However, care must be taken and the motives behind the publication of these pictures understood. Those displayed in figures 6.5 and 6.6 were published within a supplement specifically dedicated to the event and therefore were designed to promote positive images of the event.
Figure 6.5: ‘French competitors make friends with a travelling onion seller’
(The Liverpool Echo, 1953, p. 5)

Figure 6.6: ‘Members of the Oslo Teachers’ Training School choir greet six-year-old Hilary Brown of Liverpool on the rocky banks of the Dee’
(The Liverpool Echo, 1953. p. 5)
Interestingly, when looking at the exchange taking place in figure 6.6, with reference to the various dimensions of non-verbal intercultural communication, as presented by Andersen and Wang (2009), Norway was highlighted in table 3.1 (page 88) as a culture where there is high ‘femininity’ with an affectionate and nurturing approach to communication. This is strongly supported by the photograph; the woman seems to be expressing these qualities with the little girl. Although this could also be considered as staged for the media, it does show obvious signs of intercultural communication in a setting within the environs of Llangollen. Many of these types of photograph found in the earlier newspaper articles were not taken within the main Eisteddfod site – this was taken on the banks of the River Dee that runs through the town. In fact the town of Llangollen itself might have been as much a venue for these events as the Penddol site. It may have been in the town environs that incidences of ICE took place more frequently, where people are more relaxed and the situation is not as ‘staged’.

6.5.3.2 Costume and dress as ICE

The photographs above show the competitors in what is assumed to be their traditional dress. As per the observations in Chapter 5, this is often not only a form of non-verbal communication, but also a way of breaking down barriers to verbal communication. According to interviewee 4, it is these ‘costumes’ that immediately present an opportunity to interact, both verbally and non-verbally:

*On the field if you admire their costumes, and so many of them now can speak in more than one language, the conversation can be easier. But it’s great fun too using hands and tone of voice – you get to know so much about each other* (Interviewee 4)

Not only does this quote highlight the role of physical appearance as a form of non-verbal communication, but also the use of body language or ‘kinesics’ which is also referred to in the literature on intercultural communication as an effective form of interaction (Brislin 2000; McDaniel et al., 2009; Jandt 2010; Martin and Nakayama 2014; Nueliep, 2015). Further reference to the traditional dress was
made by interviewee 3a who compared what happens in more recent years to how things used to be:

“Years ago of course, competitors, particularly those taking part in the folk dancing and folk song competitions would wear their national dress and wear it around the field. Some still do but not as many because their costumes are so expensive that they only put their costume on to go on stage. We do encourage them to stay in their costume but not all of them do.” (Interviewee 3a)

Within this quotation, the terms ‘national dress’ and ‘costumes’ are used interchangeably. Relating this to Goffman’s dramaturgical theory (1959), the competitors can be seen as actors within the event as a theatrical setting (Nelson, 2009) and in this sense the word ‘costumes’ is appropriate, although it raised the question of whether these costumes were part of a process of ‘staged authenticity’ (MacCannell, 1973; Taylor 2001). Visitors to cultural events are often motivated by a search for authentic representations of cultural performances (MacCannell, 1992; Richards, 1996; Bruner 1999;) and therefore it seemed important that the ‘costumes’ they wore as part of these performances and as a non-verbal form of communication were of an authentic nature, although Hobsbawm and Ranger (2013) would suggest that they were never authentic in the sense that they were never worn as everyday attire. One of the interviewees remarked with reference to the authenticity of the costumes:

“The costumes when we started were all homemade, nobody had any material to make costumes, you had coupons to buy the material. It wasn’t the original Welsh folk costume... – it would be blackout material for skirts and flour sacks for aprons for the Welsh costume. I remember a group from Iceland – they were very smartly dressed – one showed me their buttons on their jacket – they were made of real gold. An organisation had sponsored them so if they were to show themselves to the rest of the world they had to make sure they were as authentic as possible” (Interviewee 4).

The early Welsh costumes at the event mentioned here were based on the design as discussed in Chapter 3 that was in fact an ‘invented tradition’ anyway (Morgan, 1983), but the fact that they were hand made from whatever material could be
sourced almost makes them seem more authentic. This is reflective of the opinion that authenticity is something that is both ‘perceived’ (Chhabra et al., 2003 more references) and ‘constructed’ (Wang, 1999), especially within the event setting. Chhabra et al. (2003) recognize that products of tourism such as festivals, rituals, dress, and so on are usually described as authentic or inauthentic depending upon whether they are made or enacted by local people according to tradition. The Icelandic group may have been wearing something that was close to their authentic national dress in order to impress their sponsors. According to the CEO of the event in a publication of ‘Limelight’ in 2006, it is actually doubtful that any of the costumes are truly authentic:

It is my suspicion that what sometimes passes for regional dress is about as authentic as the so-called traditional Welsh black hat (Williams, 2006, p. 2)

Williams puts this down to the forces of globalisation as suggested by authors such as Galani-Moutafi (2000) and Sorrells (2013), whereby cultures around the world have been commodified and their authenticity lost. However, later in the same article, Williams also mentions that many Middle Eastern countries still come to the event wearing a regional dress which does truly identify their own culture. This shows that there are many factors to take into consideration when analysing the authenticity of the performers’ attire and some cultural groups may place more emphasis on their traditional dress than others. It is very possible that ‘power distance’ (Hofstede, 1980, Andersen and Wang, 2009) is the determining factor where members of different cultures and class systems wear different dress to demonstrate their position in society. According to Andersen and Wang (2009), this is potentially more prominent in high power distance cultures. However, whilst these theories provide some insight into the potential level of authenticity in terms of the competitor’s costumes, the average attendee at the event would unlikely be educated in such areas of intercultural communication. They would therefore require some sort of written interpretation or guide for the attainment of this knowledge if they wished for it (Getz and Page, 2016).
6.5.3.3 Competitor and attendee ICE

When interviewing the event organisers regarding ICE between attendees and competitors, there were a number of different responses which questioned their depth. Interviewee 1a noted:

*Insofar as the competitors are walking around the field, you do get an opportunity to talk to them – kids potentially more than adults – getting autographs. The opportunity is there, how many of them use that opportunity it is difficult to say. The choir might come onto the Field, their competition is not on for another couple of hours, so they stroll around the field and if anybody wants to talk to them they can, but of course the ‘British reserve’ often means they don’t.* (Interview 1a)

The two most important points from this quotation are that it is considered more of a children’s activity to ‘collect autographs’ from the competitors. Whilst this activity can be seen as a way of breaking down any inhibitions or barriers to communication, it also implies that the interactions are very short-term and sporadic and therefore imbalanced and unlikely to lead to any deep level of understanding as per theories from the tourism literature on the nature of host-guest interactions (Steiner and Reisinger, 2003; Mouffakir and Kelly, 2013). The collection of autographs in some way puts the competitors on a pedestal and, as opposed to embracing and accepting cultural differences, these differences are accentuated, potentially reinforcing stereotypes – the status of the individuals involved in the exchanges are consequently very different, much like a standard tourist host-guest interaction. What Interviewee 1a also infers in his statement is that adult event attendees of British origin are unlikely to initiate a conversation with competitors without an object to converse about, due to cultural characteristics of their national identity – the great British reserve. If true this would be ironic considering that intercultural understanding and acceptance is one of the objectives behind the event.

Interviewee 4 made direct reference to the stalls as areas conducive to interaction:
anybody can be attracted by stalls and go in and look around, and the people that are selling their own wares are so friendly and kind and it’s much easier to get into conversation with them, having something in common to talk about, even if it is only the object from the stall. You’ve got something between you to start the conversation, and it’s surprising where these conversations can lead. (Interviewee 4).

The initial depth of conversation between competitors and attendees described here may not be particularly strong or deep and implies ‘co-presence’ (Steiner and Reisinger). But the quote highlights that through discussion of objects that Haldrup and Larsen (2006) refer to as material aspects of culture, more focused interactions can be made possible (Steiner and Reisinger, 2003). The quote could be said to support the theory that tourism interactions are negative in that they are often a commercial activity (Steiner and Reisinger, 2003), but the situation at LIME is different to a standard commercial interaction in that it takes place in a temporary hybrid cultural space (Sorrells, 2013), the event setting, with its own set of rules, norms and behaviours. According to Steiner and Reisinger (2003) attraction is determined by perceived similarity in attitudes – the greater the similarity the more likely they are to agree with each other’s views and the more likely they to interact and learn from each other. The question is whether the situation that is being described could lead to the harmonising of attitudes and raised understanding of cultural difference. Initial observations made in Chapter 5 suggest that this was a possibility - the ‘frames of reference’ (Ting-Toomey and Chung, 2012) of the individuals taking part in the exchange will initially be very different, buyer and seller being from different cultural backgrounds, but discussion of the item for sale can lead to a change in the perceived agendas leading to meaningful negotiation and shared knowledge. Additional investigation of these types of trade stands was undertaken in Studies 2 and 3 (see Chapter 7).

As pointed out in Chapter 2, section 2.3, motivations of attendees at cultural events may imply a desire for social interaction and cultural exploration (Lee et al. 2004; Lee and Petrick 2006; McKercher et al. 2006; Lee et al., 2012). However this does not necessarily translate to wanting to formulate long friendships or
relationships with people from different cultures, a point which was reiterated in another of the interviews with organisers:

... people who just go to the Eisteddfod they go for the spectacle and there are some possibly who want to know a bit more, but they are there to spectate. And to go to any festival you go with your pals and you go for a good time and you go to see things but you don’t always get the opportunity to get any closer, and not everybody wants to. (Interviewee 4,)

This especially reflects the finding made by Wilks (2011) in her study of bridging and bonding and the development of social capital at festivals. Interviewee 4 confirms that attendees go to festivals with their own social group with whom they may bond significantly during the event, but the likelihood of bridging or forming any deep relationships with people they have never met before is low. It was also pointed out that there is not always the opportunity to ‘get any closer’. This factor was investigated in further field study visits, and a significant finding in relation to aspects of event design (Berridge, 2007; Getz, 2012; Richards 2014; Nordval et al., 2014). Interviewee 4 referred to the motivations of attendees as seeing a ‘spectacle’, which reflects the work of Dubord (1967) and Gotham (2002). They went on to make an additional comment in relation to the capturing of this spectacle:

in the competitions and on the field that you see people photographing them. And then they’ve done what they’ve come to Llangollen to do – to take photos of these dancers and singers. And today it’s all on camera and on telly (Interviewee 4)

It seems as though the interviewee considered the attendees to be spectators who want no more contact with the competitors than to photograph them, an opinion that is reflective of Bruner’s theories in relation to the transformation of self through tourism (1991) and to those of the ‘tourist gaze’ as presented by Urry (2002) and Urry and Larsen (2011).
6.6 Reflections and summary

A stockpile of knowledge as per De Certeau’s (1986) model was collected, analysed and reflected upon during Study 1. This helped inform the design the next stage of the longitudinal research.

It is clear through analysis of the case study that LIME has deep seated values and traditions that aim to promote peace and understanding between cultures and nationalities and also that it can be likened to many other arts festivals or cultural events in terms of its history, development, impacts and issues. There have been many challenges to the long term survival of the event, including ongoing financial problems, competition from similar events, reliance on the media, issues with visas and other legislation, and trends in modern technology, but through collaboration with a number of stakeholders, determination and commitment from a few significant individuals and a very supportive host community, the event has survived and become an institution in its own right.

Study 1 showed from the organisers perspective, both historical (archival) and current (interviewees) as well as my initial observations, that LIME communicates the message of peace in a number of ways; externally via the media and public relations and through the establishment of a strong brand, and internally via processes and mechanisms of ICE. The nature of these processes and mechanisms has been explored to an elementary level at this stage of the research. The effectiveness of these methods of communication and the nature and depth of ICE within the event setting between different groups required validating through further investigation. It was decided that further participant observation by the researcher would take place over another 2 years, but also that competitors, attendees and ‘hands-on’ volunteers (i.e. those working on the event that do not sit on any of the organisational committees) would be questioned and recruited to make observations of their own so that their perspectives could be added to and tested against those of the organisation to add validity to the study.
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7.1 Introduction

Figure 7.1: Studies 2 and 3 of the longitudinal case study

The results contained in this chapter are those from both Studies 2 and 3 of the longitudinal case study (see figure 7.1). The structure of the chapter is as follows: first the results from the interviews with competitors are presented, then the results of the questionnaire survey are analysed to include additional qualitative statements from the semi-structured interviews with research participants prior to their photographic observations. Finally, photographic evidence from both researcher and research participants is analysed using different areas of the site and its environs to provide a structure to the observations as per Spradley’s (1980) levels of immersion (see Chapter 4, section 4.5.4.1).

Many of the results from studies 2 and 3 are analysed using the categories presented by Tomljenovic (2010) in his conceptual framework for the measurement of tourism as a potential activity for intercultural understanding. The quality of contact can be understood by assessing the depth of exchange as
presented by Steiner and Reisinger (2003). The number and types of contact can be related to event design and experience (Berridge 2007; Morgan 2008; Getz 2008, 2010 and 2012; Pine and Gilmore 2011; Nordval et al. 2014). The results also focus on different types of performance and performativity (Kapferer, 1986; Schechner 2003; Andrews and Leopold, 2013), and the notion of authenticity (MacCannell 1973 and 1992; Daniel 1996; Wang, 1999; Taylor, 2001; Chabbra et al. 2003; Richards 2014). More specialised intercultural communication theory is also drawn upon throughout the chapter to discuss specific incidences of ICE in order that meaningful conclusions and recommendations can be drawn. For example the diagram in figure 3.2 (page 86), is used to analyse exchanges in terms of perceived agendas, social identities and social and cultural frames of reference of those involved (Geering 1973; Ting-Toomey and Chung 2012). The model of dimensions of cultural variability (Hofstede 1980 and 1997; Andersson and Wang 2009) is also utilised to understand how different cultural groups might act in different ways within the cultural event environment.

7.1 Semi-structured interviews with Competitors

Only 3 competitors were willing to take part (see details in table 4.5, p. 155). Those who were approached and did not want to take part gave interesting reasons as to why. An Estonian group of competitors, for example, refused on the basis that they were ‘too focused on their competitions and performances’ and were ‘not the most communicative’. The former comment supports initial findings in Chapter 5 that there did not seem to be much time for competitors to relax within their programme. The latter comment, however, is difficult to analyse as no reasons can be attributed as to why they may feel as though they were ‘not the most communicative’ other than the potential language barrier.

All competitors interviewed were staying in the surrounding towns and villages of Llangollen, either in University campuses or in hotels, up to 60km away from the site. This supports earlier findings that not as many groups stay within the host town of Llangollen as used to which reduces the number of opportunities
available for ICE. ICE within the accommodation was limited as most groups are either on their own or have little time to converse with other groups in this environment.

The South African competitor was at the event for the first time and had had conversations with at least four people, mostly Welsh, and also one person from London. He referred to these as ‘general conversation’ and when asked if he had learnt about other cultures, he hesitated but then said:

*not about culture, about situations going on here, more political*  
(South African competitor)

Politics is actually a strong element of culture (Levi-Strauss, 1963), but the South African did not immediately see that he had learnt a lot about the culture of Wales or the UK through these conversations. This suggests that perceptions of what constitutes ‘culture’ varies between individuals. One of the conversations took place with the gentleman on the ‘Rotary Club International’ exhibition stand and it was relatively deep and somewhat challenging, as described here:

*...why go all the way to Africa, why not doing the good work here?* I told him that he must remember that we are waiting for government change all over Africa and then we can start financially thinking of the future again, investing again. It is a nice country here, a good country, but you need to put your efforts into the needs here also. (South African competitor).

If Ting-Toomey and Chung’s (2012) and Geering’s (1973) models of intercultural transactions are applied to this scenario, it could be said that there is a large disparity in perceived agendas and frames of reference here. The South African, whilst recognising that Wales is a ‘nice country’, seems to resent to some extent the work that the charity does in South Africa. It would seem that he feels a little patronised that the Rotary International charity would prioritise work in South Africa over their home country. The event environment (or context) allowed for this opinionated exchange to take place and the volunteer would have gained
some insight into how South Africans might feel about their charity work and also about the financial and governmental situation over there. The nature of the exchange could be attributed to the high uncertainty tolerance and relatively high masculinity scores that South Africa receives on the dimensions of cultural variability put forward by Hofstede (1980; 1997) and Andersen and Wang (2009). The fact that the competitor had felt relaxed enough to be able to engage in these types of conversations does suggest that LIME as a cultural space creates some opportunities for people from different cultures to communicate at this level.

The South African seemed to engage a lot with Welsh people but not so much with other competitors, although he did describe a couple of moments where competitor groups felt a sense of communitas, especially within the hospitality tent at meal times. When asked a final question as to whether the event is good at encouraging ICE, he mentioned that it is more important for children, ‘because they will remember’. This supports the views of Skyllstad (2007) and Schulenkorf and Edwards (2010) that this is when people are at their most receptive and open to new experiences.

The Indian competitor came from the region of Punjab. In contrast to the South African, he had attended the event for over 20 years. When asked if he had formulated any long-term friendships with other competitors, he said that he had ‘to a certain extent’ but that he mostly caught up with them at the event each year as opposed to keeping in touch at other times. In terms of areas that were conducive to ICE, the town of Llangollen was seen as low, the interviewee expressing that they had to return to the accommodation in the evenings as so they could not spend much time there. However, the accommodation itself was seen as highly conducive to this activity; the Indians were staying with three other groups within their accommodation. Despite this positive response, the competitor saw some problems in relation to accommodation which supports findings from Study 1:

*accommodation and hospitality is a big cost. That is the reason comparatively less teams come* (Indian competitor).
The Indian competitor’s response to the question as to how much he entered into conversations on the event site was ‘an average amount’. He was, however very vociferous about the event’s contribution to the notion of world peace:

This is the best thing – it is a festival for harmony and peace, we enjoy it a lot and we learn many things from it (Indian competitor)

In terms of dimensions of cultural variability, India is seen as a country that is changing with the onset of globalisation and is moving from a high power distance culture to a low one (Nishimura et al. 2008), but also has a high tolerance for uncertainty (Andersen and Wang 2009). This was apparent to me when interviewing the competitor in that he was willing to engage with others to a large extent but was not so challenging in his views as the South African.

The Indonesian, who had attended just once before had made friendships with Spanish and South African competitors, but in contrast to the Indian competitor she had made more friends on the event site than in her accommodation due to the different schedules of the groups she was staying with. Indonesia is a culture where, according to Hofstede (1980 and 1997) and Andersen and Wang (2009), there is low uncertainty tolerance and high power distance. This may explain why the Indonesian lady was very friendly to me with lots of smiles and nods but had entered into fairly superficial exchanges with attendees, which she described as short conversations such as ‘hello…Hi’. When asked to what extent she had learnt about others’ cultures she said that she had done so, could offer no actual examples, but said the event was ‘very helpful’.

When asked about the costumes they were wearing, the competitors stated that theirs were from a particular region (Punjab and Jakarta) as opposed to being national costumes. This suggests that the costumes may be authentic to their regions, but it would be very difficult to distinguish the nationality of any competitor groups based on their costumes alone.
7.3 Results of the survey and initial interviews with research participants

For the purpose of this discussion, each research participant has been given a pseudonym as follows:

**Volunteer 1**, who shall be named Mary had worked for the event for over 20 years as a volunteer and had for last few years been running the Competitor’s Club marquee. She took part in the in-depth interviews during study 1 but was not able to carry out the elicitation interview due to the fact that it was not only her that took the photographic evidence, but also a number of volunteers that worked alongside her in the Competitor’s Club.

**Volunteer 2**, who shall be named Judith had grown up in Wrexham and attended the event when she was a youth. The year she was interviewed was her first year volunteering on the event and she was working predominantly in the Visitor Information marquee and Fundraising tent.

**Attendee 1**, who shall be named Michael, had attended the event for the last 2 years and so this was his third time. He attended with his wife and children.

**Attendee 2** who shall be named Pat was a regular attendee at the festival having attended for the last 10 years, has always done so with a group of friends who stay with her in local accommodation.

**Attendee 3**, who shall be named Sarah, had attended the event for several years on and off with her husband. She was able to do an interview but was not attending the event in the 3rd year of the longitudinal study and therefore could not take part in the visual aspects of the study.

A total of 126 attendees completed the questionnaire. The main findings are detailed and further validated through interview responses below:
Chapter 7 – Studies 2 and 3

7.3.1 Background information and demographics

The results from the questionnaire reflect the findings from Locum Consulting’s (2011) market research on Llangollen (see Chapter 1, section 1.5.1), with the majority of respondents (63.5%) falling into the top 2 age categories, 56-65 and over 65. 40% of the respondents were from the local area and 60% were from the rest of the UK with 42% of visitors to LIME staying overnight. This is higher than the average overnight stays of tourists to Llangollen which is 28% (Locum Consulting 2011) and supports the concept that the event is economically very good for the town and a major contributor to the tourism industry.

In terms of educational achievement of visitors, the results indicate that most respondents had a bachelor degree or above. Revisiting Bourdieu’s (1984) theories on the distinction of taste and cultural capital, it would seem that the higher educated the individual the better they may be able to appreciate the musical art forms presented at LIME and the questionnaire results would certainly suggest this. However, as discussed in Chapter 3, section 3.3.2, the ways in which people understand and appreciate art and cultural forms in today’s society has changed significantly since the writings of Bourdieu. If LIME was reflective of wider involvement in the arts, one might expect a wider spread of educational achievement amongst attendees. However, the age of those attending may have an impact again here. Were there a greater number of attendees from younger age bands, the spread of educational achievement may be quite different. This highlights the need for the organisers to make the event more attractive to younger people.

Most people (32.5%) attended the event with friends, with slightly less attending in family groups (21.4%) or with a partner (19%). Attending with friends and family groups seems to support previous studies on festival attendance where it is often reported that family togetherness and socialising are major influences on attendance (Isola-Ahola 1982; Lee et al. 2004; Li and Petrick 2006). It could also support the findings by Wilks (2011) and Quinn and Wilks (2013) in relation to
bridging and bonding at festivals – attendance within family and friendship groups mirrors their opinion that it is mostly bonding activities that occur with people that are already known (known-group socialisation (Nordvall et al. 2014)). However, for ICE to occur acts of bridging are also necessary. In terms of ICE, the longer visitors stay, the more potential there is for ICE to occur. However, despite a good number staying overnight, the vast majority of visitors (53%) were only visiting the event itself for one day, with only 4% staying for the whole event (see graph 1 in Appendix K).

This puts into question the amount of ICE that attendees are exposed to or take part in at the event. If only visiting for one day, exposure and opportunities for ICE would be limited, as per Bruner’s (1991), Steiner and Reisinger (2003) and Selstad’s (2007) criticism of cross-cultural interaction in tourist settings. One of Tomljenovic’s (2010) prerequisites for effective intercultural understanding through tourism is the provision of quality contact opportunities. This of course is very difficult if visitors are only at the event for a limited time period. When commenting on the ability of the event to encourage learning, Sarah also pointed out that this is often difficult to achieve in a tourist or event setting:

... culturally we need to teach people about other nations, about how to get along with each other, but it is difficult to do that in such a short amount of time and in such a small space – it’s just a week in Wales isn’t it? (Sarah, semi-structured interview).

With these thoughts in mind, when looking at the number of times that attendees had been to the event previously, it is encouraging to see that the vast percentage (77.5%) had been at least once before, with 42% having been four or more times and 21.4% having been over ten times. This repeat visitation suggests greater opportunities for ICE as well as the potential for the development of decoding abilities of cultural performances leading to increased cultural capital (Szabo, 2015). Interviewee 2a from Study 1 (see Chapter 6) had stated that approximately 75% were repeat visitors to the event, commenting that it is an event with a very established and elderly market. However, a number of attendees at the event are school groups. For ethical reasons, the researcher was unable to issue the
questionnaire to anyone under the age of 18 therefore the results do not fully reflect the audience demographic. The challenge is to attract groups of both adults and children from a wider area to ensure a spread of ages. Sarah, in her initial interview had also made some comments relating to the limited spread of people that attend and the need for better advertising:

Only the people who go there know about it. ...because Llangollen themselves don’t advertise the actual Llangollen thing... The people who regularly go there and know about it, yes they communicate but they don’t communicate outside that circle of the people they already know. There’s no National advertisement... I would like them to do more advertising in general, long before the competition so that you have a different selection of people coming. (Sarah, semi-structured interview).

Following this discussion, Sarah also expressed a worry that the event may become over commercialised. This is the balance that the event needs to maintain – to attract new audiences whilst not diluting the original objectives and authenticity, a common theme in relation to nonprofit organisations who are under pressure to be both artistic and market-oriented (Andersson and Getz, 2009).

7.3.2 Motivations to attend

Motivations to attend cultural events are broad and diverse, ranging from family togetherness to a desire to learn and understand other cultures. Respondents were asked which factors were influential in their decision to attend LIIME, and the results are presented in figure 7.2 (see Appendix L for an explanation of box plot graphs). The factors that were highly influential were ‘to experience the musical performances’, ‘to experience a variety of music and dance’ and ‘the overall event experience and atmosphere’, which are similar to studies on general event motivations detailed in Chapter 2, section 2.3 where these type of generic reasons for attending music festivals are common. The motivation to meet new people
did not seem to be very influential, suggesting that acts of bridging by attendees as per Wilk’s study (2011) are not necessarily important to most of the attendees.

<table>
<thead>
<tr>
<th>Attendee motivations</th>
<th>Not Influential</th>
<th>Influential</th>
<th>Very Influential</th>
</tr>
</thead>
<tbody>
<tr>
<td>It is a tradition - I regularly visit this event</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>I am visiting the event as part of a holiday</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>To meet with new people</td>
<td></td>
<td></td>
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<tr>
<td>To learn about other cultures</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>The overall event experience and atmosphere</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A family or friend is performing</td>
<td></td>
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<tr>
<td>I am part of a group that are performing</td>
<td></td>
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</tr>
<tr>
<td>To experience a variety of music and dance</td>
<td></td>
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<tr>
<td>To follow one or more of the dance competitions</td>
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<tr>
<td>To follow one or more of the choral competitions</td>
<td></td>
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<tr>
<td>To experience a specific dance act</td>
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<tr>
<td>To experience a specific musical act</td>
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<tr>
<td>To experience the dance performances</td>
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<tr>
<td>To experience musical performances</td>
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</tbody>
</table>

Figure 7.2: Attendee motivations

It is notable that the motivation of attendees to LIME ‘to learn about other cultures’ has an equally spread number of responses, with the mean response being ‘influential’ but not ‘very influential’. The results from the survey seem to reflect the views of Davies et al. (2014) who state that whilst cultural exploration is often included as a motivation to attend cultural events, it is not always the main one. This indicates that those that attend the festival are not necessarily purposeful or ‘arts-core’ cultural tourists according to DuCros and McKercher’s (2015) categorisations but more ‘sightseeing’ ones. This could suggest a shallower cultural experience than if their primary purpose was cultural exploration. The growing sophistication of the cultural tourist is considered an opportunity for events to contribute towards world peace (Moufakkir and Kelly, 2013), but the
questionnaire results suggest that the event needs to attract more of this type of visitor in order to reinforce this objective.

It is quite surprising, considering the competitive nature of the event that very few attendees saw following a specific competition as a major motivation, rather they were at the event to experience a variety of music and dance, much like many other festivals. This suggests that the competitive element is almost secondary in this cultural event setting for the audience. This could be in part attributed to the fact that there are now fewer numbers of attendees that attend the event as part of the competitor’s entourage, due to costs of visas and travel, or that most festivals do not contain a competitive element and so audience members are not used to the concept.

7.3.3 World peace, engagement, learning and understanding

In order to gain a deeper understanding of the motivations as detailed above, a number of questions were asked of the respondents in relation to how they felt about the event in terms of their experiences, the amount they learnt and understood about other cultures due to attendance at the event, and the number of opportunities there were to learn and engage with people from other cultures at the event. Whether the message of world peace is strongly represented at the event was also explored. The results from these questions are presented in graph 2, appendix K.

7.3.3.1 World peace

The attendees felt that the message of world peace was well represented at the event. This is perhaps to do with the rituals that take place such as the peace message as detailed in Chapter 6, section 6.5.1, but may also be attributed to the general atmosphere, theme and some of the signage and interactive displays. When questioned in her interview on this, Judith stated:
Yes, I do feel that this is a strong element in the identity of the Eisteddfod, although I'm not sure how much of it percolates down to younger participants. I spent one day working in the Fundraising tent which gave the opportunity for kids to add a peace message to the 'tree of peace' in exchange for a small donation. Most young visitors were completely mystified by this opportunity (although apparently it had been an easier sell in earlier years). (Judith, semi-structured interview).

Judith makes reference here to the Tree of Peace that I had taken a photograph of in my first visit to the event (see figure 5.6, page 181).

7.3.3.2 Opportunities for engagement

Respondents neither agreed nor disagreed to the following statements: ‘there are lots of opportunities to learn about other cultures at the event’, and ‘there are lots of opportunities to engage with people from different cultures at the event’. This initiates a number of debates. As stated by Tomljenovic (2010), the number of opportunities for interaction are vital when promoting intercultural understanding in the tourism setting. Therefore it was necessary to discover whether there was a correlation between the number of times the attendees had visited the event and their opinions on the statements above (see figure 7.3).
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Figure 7.3: The relationship between the number of times visited and opinions on the number of opportunities for engagement with people from different cultures

The graph shows that the mean response from those that have attended the event over 10 times is that they agree that there are a lot of opportunities to engage with people from different cultures, whereas anyone who had attended less than 10 times had a mean response of neither agreeing nor disagreeing with the statement. This in itself does go some way to suggest that the more times people attend, the more they perceive there to be opportunities for engagement. Sarah, who had attended the event several times over a number of years had had conversations with people but to no great depth:

*I might have short conversations like ‘oh I like your costume’ or ‘are you enjoying your stay in Wales?’ with 2 or 3 people.* (Sarah, semi-structured interview)
On the other hand, Judith, who had attended as a child but was volunteering for the first time stated:

> Oh I don’t think there are opportunities, no. I think you would really have to go out and look for them wouldn’t you? Because there aren’t really meeting places as such. (Judith, semi-structured interview).

These findings would suggest that although there may be opportunities to engage, these engagements are not always at a very deep level and do not seem to be facilitated very well through the event’s design. In Tomljenovic’s (2010) view, it is not only the amount of contact but also the quality of contact that matters for intercultural understanding. A short conversation such as the one described by Sarah is relatively superficial and therefore probably not ‘quality’ in these terms. Judith further commented that there seemed to be more opportunities to engage in earlier years:

> I think there were more opportunities when it was just a tent in the middle of a field … everyone was walking around in costumes so it was sort of simpler and it was much more about international communication, I would have said. But now it’s so much money making attached to it there isn’t the space to do that (Judith, semi-structured interview)

As Judith points out, meeting spaces would further encourage more quality contacts, and she also has the opinion that commercialisation is taking away from the ability to encourage and facilitate ICE.

### 7.3.3 Learning and understanding

Graph 2, Appendix K shows that there are a number of questions to which the mean response was that the attendees neither agreed nor disagreed with the statements with regard to their learning and understanding of cultures. One of these areas was in relation to learning about other cultures following their visit. This indicates that some attendees would partake in this activity and others would not. Both Pat and Michael had expressed in their interviews that they did take
part in this activity and Pat specifically stated that she would further investigate cultural groups on the internet following her visit to discover more about them. This reflects the views of Moufakkir and Kelly (2013) that growth in technology is an opportunity for events to contribute to world peace, but also raises the question as to whether attendees feel the need to make an effort to learn about other cultures whilst at the event as they can now discover all they need to via the internet and via easier international travel. In this sense, advances in technology can be seen as both an advantage and a disadvantage — on the one hand they provide different ways of communicating, on the other they can act as a barrier to verbal communications.

A graph was produced to indicate the correlation between the number of times visited and the statement ‘I have learnt about other cultures whilst visiting the Eisteddfod’, but again it was only those that had attended more than 10 times that mainly agreed with the statement. These findings may be due to the fact that each individual attendee can perceive both ‘learning’ and ‘engagement’ differently. Learning, as discussed in Chapter 3 can come in many different forms — visually, verbally, by processing text (codified, easily transferable knowledge (Comunian, 2015)) and experientially (Getz and Page 2016) through tacit knowledge exchange (Comunian, 2015). For a greater insight on this issue with regard to the attendees, respondents were asked how much they had learnt about different aspects of culture whilst at the event (see figure 7.4).
Figure 7.4 The amount learnt about different aspects of other cultures whilst at the event

Figure 7.4 shows that visitors to the event learnt most about costume and dress and music and dance, the more aesthetic aspects of culture. Unlike music and dance, which is largely omitted from the literature on intercultural communication (Andersen and Wang, 2009), physical appearance is considered by intercultural communication theorists to be an important non-verbal form of intercultural communication (Brislin 2000; McDaniel et al., 2009; Jandt 2010; Martin and Nakayama 2014; Nueliep, 2015). The topic of costume and dress was mentioned with some consistency by the organisers and within the archived material (see the discussion in Chapter 6), and similarly to my initial observations the interviewees during Study 3 suggested that they were a means to breaking down barriers to verbal communication:
it is easy to stop and chat to people and they seem to be very keen to talk to you. Usually if people are in their National costume it seems a good starting point. (Michael, semi-structured interview)

...if they are not in costume, there could be a gang of girls coming towards you, you have no idea who they so you don’t automatically go ‘oh, you look nice!’ or ‘oh, I like your costume’, you just don’t say anything (Sarah, semi-structured interview).

However, Sarah also indicated that the number of competitors that wear costumes has diminished over the years:

In 1957 I would have gone with my mother and they were all in national costumes then. I remember going with my husband 15, 16 years ago they got less. When I took my friends last year I was saying to them, ‘you’ll see all the costumes’, but we didn’t see a lot of that I must admit. The field used to be full of it, but there were a few but not many last year in comparison (Sarah, semi-structured interview).

This supports the findings from Chapter 6, suggesting that people did not wear their costumes as much nowadays due to the fact that they are expensive, and because the competitors are required to stick to tight schedules and no longer stay in local accommodation which limits the time they spend on the event site itself.

Music and dance were the next aspect that the attendees said they had learnt most about, and therefore it could be said that these aesthetic cultural art forms should actually be considered as means of intercultural communication, an international language as per the literature (see Stockman 1985; Chalcraft et al. 2011). It had become clear to me throughout the longitudinal study that LIME attempts to achieve intercultural understanding predominantly through these aesthetic processes. Learning about other languages, on the other hand, received a low score. During my visit in 2012 (see Chapter 5, section 5.2) I had noted that there were a number of signs around the event site that welcomed people from different nations in their language. However, Hooker (2009) would suggest that these were obviously not necessarily having the desired effect as learning
languages requires a combination of immersion and intellectual preparation and therefore a good amount of time and exposure is necessary. It would be very difficult in a temporary environment such as a cultural event to learn any substantial amount about a language. In this regard, much again relies on motivation and attitude, Michael for example was very open to this facet of learning and had some ideas on how the event could promote this element:

*I like languages and I like to know how to greet people...I find that very fascinating ... if there was a tent you could go into and you could listen to a shortish, lightweight lecture about the culture, I would find that very interesting.* (Michael, semi-structured interview)

From the organisers’ perspective, as expressed in Chapters 1 and 6, the number of different languages at the event has always presented a problem as far as the translation of songs is concerned, but the event had always worked hard at producing choral music in a number of languages so that cultures can learn each other’s. It occurred to me that perhaps it is the competitors more than the attendees that might be more exposed to learning at this level.

Politics and religion were the aspects of culture that people had learnt the least about. When revisiting the comments made by Interviewee 3a in Study 1, this is not surprising considering that the event tries to keep religion and politics out of it. However, Pat made some interesting comments on this topic:

*I suppose it depends what the Eisteddfod thinks its remit is which is music isn’t it? I mean it does engage through Terry Waite in politics. He is the ambassador, and he doesn’t give political speeches but he does talk about his experiences as a prisoner, and he’s a very moving speaker, and people really respond to him.* (Pat, semi-structured interview)

Pat brings up the fact that what Hofstede (2004) would term a cultural hero acts as the face of politics for the event, but rather than giving political speeches he moves people emotionally with his anecdotal stories. As discussed in Chapter 1, (see section 1.5.1), the event’s missions is to be the foremost world arts festival of
hope, friendship and peace, which, whilst not political in the sense of communicating party politics, is based on a political ideology which originated in the need for reconciliation following the aftermath of the Second World War. Pat sees the remit of the event to be focused on music, but from the information gleaned in Study 1, the results suggest that alongside this aesthetic cultural art form, there are many stories and incidences where politics and religion become involved with the event at a number of levels, both internally and externally via the media.

In order to make the most of the data presented in figure 7.4, the scores for each of the aspects of culture were added up to give each individual respondent a ‘learn culture’ score, the highest possible score being 25. The results of this exercise revealed that not many people felt that they had learnt a high amount about culture but that there was a large band of attendees that had learnt an average amount. Referring back to the previous comments, the overall lack of learning may be attributed to the attendees’ perceptions and motivations. Whilst the benefits of attending multi-cultural events as put forward by Lee et al. (2012) include transformational and cognitive benefits, it seems that these elements are evident but not particularly strong at LIME. The ‘learn culture’ scores were cross-tabulated with the results from the question on the motivation to learn about different cultures, to see if there was a correlation between this motivation and the actual perceived level of learning by the attendees (see graph 3, Appendix K). A clear correlation was evident between those seeing learning as a highly influential motivation scoring highly on how much they learnt about cultures whilst at the event. This again demonstrates that motivation and attitude are central to the amount of learning that an individual will achieve at a multicultural event.

In order to provide further insight as to which processes and mechanisms could be utilised to increase intercultural understanding, respondents were asked which aspects of the event had improved their understanding of different cultures (see figure 7.5).
Figure 7.5: The extent to which different aspects of the event have increased intercultural understanding

The event programme seemed to offer an average amount of information according to the attendees. My initial observations (see Chapter 5, section 5.4) suggested that the programme could have provided a lot more detail surrounding the competitors and their stories. When asked to comment in their interviews, both Pat and Michael also commented on the lack of information contained here.

No it doesn’t really, they’ve even stopped putting… for example if someone’s come from England, they don’t even put where they are from, which I don’t think is very good at all. (Pat, semi-structured interview)

I don’t think it provides more information than you can get from talking to people. (Michael, semi-structured interview)
According to figure 7.5, the dance and musical performances were where most people’s understanding had increased, again reflecting the power of music as an international language and the strong emphasis that the organisers place on this aspect as a means of promoting intercultural understanding. The information at trade stands did not seem to provide the attendees with much intercultural understanding, according to the questionnaires, although my initial observations had been that some of them (particularly the Europe Direct stand (figure 5.8, page 183)) did in fact provide some very informative material, a fact that was also noted by Pat in her initial interview:

*Well learning, you can go into the different displays – European Tent and so on. Because we were looking at the world map there and seeing where the different countries were. But I wouldn’t say we engaged with anybody* (Pat, semi-structured interview).

This shows that learning can take place via a number of different avenues – printed materials are one method, verbal communication another. A combination of these would have been an effective way for the Europe Direct stand to encourage knowledge creation. I felt that there was a need for more of these types of exhibition at the event.

### 7.3.4 Opinions on ICE and authenticity

Not only are the number of opportunities for and quality of interactions important, but so are initial perceptions, motivations and socio-cultural attitudes (Tomljenovic, 2010). It was therefore very insightful and provided additional depth to the questionnaire analyses, to discover what each interviewee considered the term ‘intercultural communication and exchange’ to mean.

It is interesting that Sarah had perceived the concept of ICE in an external sense and stressed the need for more people to know about the event in order for effective communication to take place. This supports one of the main themes arising from the study, that there are two ways of conceptualising ICE – the ways in which the message of peace is projected externally, and the processes and
mechanics of how it takes place at the event itself, or internally. Some of the research participants in Study 3 focused more on the former and some on the latter. Michael, for example, stated:

*I think it means if you go to an event to have the ability and facility to understand what’s going on, learn about the other cultures* (Michael, semi-structured interview).

Michael focused on learning about other cultures, but noted that the ability and facility to understand is also essential, which supports the notion that attitudes and motivations of attendees and participants are important, as noted by authors such as Lee et al. (2004), Nyaupane et al (2008) and Tomljenovic (2010). When taken in the context of cultural tourist motivations, Michael represents what Hollinshead (1999) refers to as the ‘intelligent’ tourist, and what Moscardo (1996) and Van Winkle and Backman (2009) term the ‘mindful’ tourist; one that acts within the self-reflexive paradigm (Galanis-Moutafi, 2000) and therefore attains greater satisfaction and learning. In this sense Michael is an event attendee that might involve himself in focused interactions (Steiner and Reisinger, 2003).

The next two quotes on the meanings of ICE centre on experiential and tacit levels of learning (Comunian 2015) through taking part in various activities, and exchange or communication through the arts of music and dance:

*Well it’s to do with people meeting with each other from different nations and taking part in different activities which in this case are music and dance and through that they’re trying to communicate to an audience* (Pat, semi-structured interview)

*Oh I think communication is immediately verbal but I think looking at somebody you can communicate with a look or a smile or in that way. And through music, obviously the world does revolve with music... So music is a way of communicating...the trouble with the whole world is that there is not enough communication* (Sarah, semi-structured interview)
Both quotations support the notion put forward by Stockman (1985) that the aesthetic arts of music and dance are a form of communication, but actually, Andersen and Wang (2009) stress that this area of communication is one that is little understood or researched within the traditional intercultural communication literature. Sarah places strong emphasis on the importance of music as a way of communicating, as well as referring to a number of other forms of non-verbal communication, in fact Sarah’s response seems to encompass most effectively the various forms of communication as indicated by intercultural communication theorists detailed in the review of literature (see Chapter 3, section 3.7.1). Sarah is clearly a person to whom intercultural communication is important, and who’s perception of the world has the ideal and values of world peace at its centre. In fact, during her interview she seemed quite intent on letting the researcher know her stance without much prompting.

In relation to ICE and its importance at the event, Pat suggested that it would be more important amongst the competitors and again expresses that it is really only through music and dance that the audience can experience any real interaction with people from other cultures:

*Well I think it’s perhaps more important that the competitors talk to each other, I’m not sure if they do or they don’t. I’ve no idea how much they get together...there is a Competitors Tent. I suppose the language is a barrier, you can’t interact with people, you can’t understand them really, unless you’re playing music together* (Pat, semi-structured interview)

Pat also stresses that language is a barrier to communication. Music can be considered an aesthetic art form that transcends these barriers. However, it is questionable as to how much different cultural groups actually play music together as they are in competition (albeit friendly) with one another. Nevertheless listening and absorbing each other’s music is indeed a way of communicating in a universal language. The fact that Pat sees communication between competitors as being more important than between audience and performers, would suggest that as an attendee her leanings would be more to
what Steiner and Reisinger (2003) term ‘co-presence’ than focused interactions with competitors and performers and even people outside her immediate group. Pat goes to the event more for the spectacle as per the views of Interviewee 4 in study 1 than to learn and communicate with other cultural groups and therefore acts of bonding and own group socialising (Nordvall et al. 2014) are more preferable for Pat.

Of all the interviewees, Judith expressed what could be said to be the most overtly critically realist view in relation to how she understood ICE:

*Well I think it’s about, for me it’s always been about selling Welsh culture to the rest of the world really* (Judith, semi-structured interview)

Judith responds to the question with specific reference to how she perceives LIME as an event as opposed to what ICE meant to her personally as a concept. Again, this can be attributed to perception and attitudes - indeed the rest of Judith’s interview expressed similar overtones, seeing the event as a way to promote Wales to the rest of the world more strongly than to encourage knowledge, understanding and the forming of relationships between cultures. Judith had not attended the event since her childhood and was volunteering as opposed to attending as a member of the audience and whilst she came from Wrexham (the largest nearby town) originally, she no longer lived in Wales. This background could have had an effect on her overall perceptions. However her alternative perspective demonstrated again that there are two ways to understand ICE at LIME – both externally and internally. Here it is clear that the marketing of Wales as a welcoming nation makes up part of the external communication of the peace message.

Study 1 showed that the organisers had strong opinions relating to the need for authenticity of the performances, particularly in relation to the folk dance competitions. As expressed in the literature, perceptions of authenticity will depend on the role played by the individual (McIntosh and Prentice, 1999; Wang
1999; Taylor 2001; Cole 2007) and therefore attendees’ perceptions are likely to be very different to those of the organisers. The questions to the attendees that received more positive responses as shown in graph 2, Appendix K were related to the authenticity in the performances. Both the performances in the Pavilion and those on the external stages were seen by the audience as authentic. When the interviewees were asked what they thought was meant by ‘authenticity’, the following responses were given:

*Well it belongs to the country. I think the Eisteddfod tries – doesn’t really want people to perform anything that is staged or choreographed. If it is something they would perform at home that would make it authentic.* (Pat, semi-structured interview)

*Authenticity is I suppose traditional – the original form in which it appeared.* (Michael, semi-structured interview)

*..try to be as near to their culture as they can be* (Sarah, semi-structured interview)

The responses are similar, although Pat places more emphasis on the place from which the authentic performance comes, whereas for Michael the originality and tradition is the more important factor. Both of these views are in line with those of Chabbra et al. (2003), who state that products of tourism such as festivals, rituals, dress, and so on are usually described as authentic or inauthentic depending upon whether they are made or enacted by local people according to tradition. Sarah’s perception of authenticity bears most resemblance to Taylor’s (2001) definition of being ‘naturally, culturally and spiritually unspoilt’. However, when asked more specifically in relation to different types of performance, perspectives changed. When questioned on the authenticity of competitions in the Main Pavilion, Pat noted:

*A lot of them are, yes... because that was what was happening a number of years ago, it was very much choreographed, I think they’ve gone out of their way to make it...some different items in it more authentic...It was the dance – I don’t really think it applies to anything else but the dance. Now they’ve made different competitions, such as folklore dancing* (Pat, semi-structured interview)
Bearing in mind the pavilion is a staged area perhaps some of the dances etc. might be designed for more of an open setting, so perhaps there might have been some sort of adjustment to the traditionality, difficult to say without having seen it in its original form. But yes, pretty close to their originals. Just to underline that, a lot of the events I have seen abroad tend to be for some purpose usually religious so they are linked into their environment there, which is quite different to the International Eisteddfod which is very much a staged environment. (Michael, semi-structured interview).

The interviewees indicate some doubt as to whether all performances are truly authentic in the staged environment, a point that is critical in debates surrounding tourism, events and the notion of authenticity. McCannell’s (1976) views on staged authenticity and Hobsbawm and Ranger’s (1983; 2013) notion of the invention of tradition come into play here, when Michael suggests that due to their staged nature they may not be as traditional as if they were performed in their natural location. In contrast, when commenting on the authenticity of the performances on the external stages, Pat and Michael stated:

they’re more informal and they probably have more rapport with the audience. People go because it’s of particular interest to them, the music that’s going on at that particular time. (Pat, semi-structured interview)

... there was more spontaneity to them (Michael, semi-structured interview).

Both Pat and Michael bring the informal and spontaneous nature of the performances on the external stages into the discussion on authenticity, Pat bringing in the fact that the audience has more rapport. When looking at academic literature on authenticity, what Pat and Michael seem to be describing here are what they consider to be authentic experiences where the audience becomes part of the performance through feelings of communitas (Turner 1969; Kapferer 1986) (experiential authenticity (Wang, 1999)), whereas in the more staged environment the authenticity of the actual performances themselves seem to be the focus (constructed authenticity (Wang, 1999)).
Chapter 7 – Studies 2 and 3

7.3.5 Spaces and places conducive to ICE

The question regarding whether certain areas of the event offered more opportunity for ICE was asked in order that event design theory could be applied to provide rich recommendations on how the event might be improved in terms of encouraging and facilitating ICE. The results presented in figure 7.6 show that the trade stands and exhibitions were considered to be areas more conducive to intercultural exchange than many of the others, despite the earlier finding that intercultural understanding was not usually achieved in these spaces.

![Figure 7.6: Areas of the event conducive to ICE](image)

The general walkways and the Parade, were seen as conducive or very conducive to intercultural exchange. My initial experience with the group of Indian competitors would also suggest that there are certainly opportunities for ICE here, and Michael also mentioned that these were spaces where conversations could take place:
also I noticed that the participants are very amenable to stop and chat and pass information along... they seem to be very keen to talk to you... I had quite a lot of interaction, lots just while walking around the site. (Michael, semi-structured interview)

The Parade was an aspect that had required further investigation in Study 1 and the photographic evidence from this area of the event is covered later in this chapter.

Figure 7.6 also reveals that the accommodation that attendees stay in is not at all conducive to intercultural exchange. This is perhaps due to the fact that competitors do not stay in the same accommodation as the attendees. It was noted in Chapter 6 (section 6.4.1.2) that the ways in which competitors are accommodated has changed dramatically over the years, with many now staying in local universities, community centres, schools and hotels. Social and cultural capital within the host community, although still strong due to the volunteering activities connected to the event, is not as strong as it has been in the past and it is questionable as to whether deep and meaningful friendships that used to be made (see the example in Appendix J) are as easily formulated any more between locals, attendees, and competitors.

The widest spread of responses were related to the Pavilion and the town of Llangollen. This could be again attributed to what people perceived ICE to be, but also to the types of experience each attendee had had in both of these spaces. If they had had a similar experience to that described by the Interviewee 3a in Chapter 6 section 6.5.2.1, the level of exchange may have been perceived as higher than if this type of situation had not occurred. The results are ambiguous and highlight the need for further investigation of this area. The town of Llangollen also brought up a wide range of results, on average it was felt that this was conducive but not very conducive to intercultural exchange, but some had stated that it is not conducive at all. Again this would suggest that it depends on what types of experience individuals had within the town itself. As stated in Chapter 6, the town of Llangollen has always been a place where competitors would wander around, and in more recent years additional performances (for
example the Dancing in the Streets competition) have been staged here, potential offering the more opportunity for engagement as passive spectators, but also limiting spontaneity.

The outdoor stages were seen as the area most conducive to intercultural exchange, which supports the views of Michael and Pat who see these spaces as ones where feelings of communitas are induced. As per the findings in Chapters 5 and 6, these spaces offer more participatory and immersive experiences (e.g. workshops etc.) and offered competitors the opportunity to perform to audiences outside of the competitive environment. In this space there was less distance between the performers and the audience. Michael also noted that they enable attendees to make contact with the performers outside of the performance itself:

*sometimes at the edges of the outside arenas when people had finished dancing and singing and were quite prepared to talk. It would be about what it was about and where they were from and how old the traditional songs and dances were.* (Michael, semi-structured interview)

It seems as though the external stages offered spaces where the audience can meet the performers as per McMorland and Mactaggart’s study (2007) and where what Nordvall et al (2014) term external socialisation occurs, or in Wilk’s (2011) terms where acts of bridging might take place. However, further investigation of this and all other areas of the site were required through participant observations using photographic evidence to validate the results from the questionnaire and semi-structured interviews (see Section 7.4).

### 7.4 Participant observations and elicitation of photographic material

As illustrated above and in Chapter 6, there seemed to be some areas of the event that were more conducive to incidences of ICE. This is a theme that is further explored in the following section using the photographic evidence collected by the researcher during Studies 2 and 3 and the images taken by the research participants in Study 3. The results are presented using the areas of the site and town as shown above and in relation to literature on event design. Comments
made by research participants in their elicitation interviews are utilised alongside researcher’s field notes to report the findings.

### 7.4.1 The Competitors Club

This area was not open to members of the general public and therefore only the photographs taken by Mary and her volunteers and those taken by myself can be analysed here. A number of themes in terms of the types of intercultural communication that took place in this marquee emerged from the photographic evidence. The first of these was the amount and level of ICE that took place within competitor groups. Figure 7.7 shows two examples of intergroup exchanges:

![Figure 7.7: Mary’s images – Study 3 - Intergroup exchanges in the Competitor’s Club](image)

The first image shows that this marquee was often a space the competitors would congregate prior to a performance and it looks here as though the conversation is a pre-performance talk of some sort. The second image shows competitors talking more generally either before, after or in between performances. This demonstrates that this space is conducive to many levels of verbal communication, but the question is whether this predominantly takes place between people in the same groups (bonding) or whether cross-cultural exchanges also occur (bridging) (Wilks, 2011). While the interviews with competitors suggested that these incidences did occur to some extent, no photographs were taken within the Competitor’s Club that clearly showed competitors talking to other competitors. Although this does not mean these exchanges did not happen, it might suggest that they are not very common, unlike
within Wilks and Quinn’s study (2013) where acts of bridging often occurred between event actors. This could be attributed to the fact that the event has a competitive element which may have an impact on intra-group interactions.

The next set of photographs (figure 7.8) indicate that the Competitor’s Club is often utilised as a rehearsal space for competitors and performers. What this means is that any other groups that are in the area are able to witness these performance practices and engage with them in close proximity, thereby potentially creating more awareness of the nuances of the dances or choral pieces.

![Figure 7.8: Mary’s images – Study 3 - Groups rehearsing in the Competitors Club Marquee](image)

Although it may not induce a conscious cognitive change (Geering, 1973), this type of experience can lead to greater intercultural understanding through a sense of communitas. The images also clearly show the number of symbols that are placed in this marquee, especially flags of the nations present, giving the marquee a truly multi-cultural feel and atmosphere. In fact one of the photographs taken by the volunteers during the week shows clearly that these symbols can be initiators of conversations (see figure 7.9).
Figure 7.9: Mary’s images - Symbols as an initiator of conversations in the Competitor Club Marquee

Not only did other people watch the rehearsals, but they also took the opportunity to take photographs in closer proximity than would have been possible in the performance spaces. In figure 7.10, we can see two different groups of people taking photographs in this way. As mentioned in Chapter 5 and by authors such as Urry (2002 and 2005) and Yeh (2009), the camera can sometimes be a barrier to communication. It seems here as though the competitors are happy to take photographs but not so inclined to engage in conversations. This could also be attributed to the language barriers.
The marquee also seemed to be a good space in which to encourage the media and ambassadors of the event to converse with competitors (see figure 7.11). This supports findings by Wilks and Quinn (2013) that acts of bridging take place between different event actors. In the first image it is clear to see that the media representative has a script that he has to follow when questioning the competitors. It would be interesting to know which television or media company he was working for and how far the interview was to be broadcast, for only with this information would we fully understand how far reaching the message of the event actually is. In the second image, Terry Waite chats to a competitor. This seems a fairly deep conversation involving strong use of kinesics where Terry seems genuinely interested in what the competitor has to say.
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Figure 7.11: Mary’s images – Study 3 - Media and ambassador conversations in the Competitors Club Marquee

The Competitors Marquee, as an event space designed for one group of people, a relaxing space for competitors, seems to be effective as a place for social interaction. The availability of free food and drink for the competitors and the idea of a space to sit and relax between performances seems very conducive to a relaxed atmosphere and one where conversations can potentially take place away from the hustle and bustle of the rest of the event. Although no photographs were taken of people from different competitor groups actually talking to each other, ICE did take place through the watching of others’ rehearsals, within the performers’ own groups and with the media and ambassadors of the event.

7.4.2 The Pavilion

It was suggested in Chapters 5 and 6 that the Main Pavilion, where the choral and dance competitions and the evening concerts take place might be a performance space where the audience can be emotionally and spiritually affected as per Berridge’s (2007) dimensions of the event experience and Schechner’s (2003) spheres of performance. Pat had experienced such feelings during her 10 years of attending the event and figure 7.12 shows an image taken by Pat.
When commenting on the photograph that she had taken, Pat stated the following:

*That does often happen when winners go onto the stage, and they go on and they’ll congratulate each other. And that is often quite spontaneous. They’ll spontaneously go and shake each others’ hands* (Pat, elicitation interview)

This comment is similar to the description by Interviewee 3a in Chapter 6 (section 6.5.2.1) of spontaneous acts of kindness between competitors. This sort of activity might explain why the Pavilion was considered an area conducive to intercultural exchange by the attendees. The more meaningful exchanges take place between competitors in a camaraderie and spirit of goodwill (part of the event’s overall mission statement as discussed in Chapter 1). Pat also mentioned in relation to this performance space that the announcements made by the stage presenters could be conducive to learning, but that if you missed them it was unfortunate as the same information did not appear in the programme.
Generally the Pavilion was not a place that many photographs were taken by the research participants. However, my own observations, some examples of which are displayed in figure 7.13 demonstrated that this performance space was an area where not only audience members but also other competitors would enjoy and interact with the performances programmed within the various competitions.

![Image of Pavilion from Study 2]

**Figure 7.13:** Researcher images - Study 2 - Inside the pavilion

I had noted, in a similar way to Pat that one might learn a little about the competitor groups from announcement by the stage presenter, but other than this, actual learning opportunities were limited, the main form of ICE being from the emotional attachment to the music and feelings of communitas offered here. However, contrary to earlier comments regarding these emotional experiences, I felt that the distance between the performers and audience in this space created a barrier to effective in-depth ICE – this was an area for staged performances where the audience would require a good deal of knowledge in order to fully decode and understand the performances.

### 7.4.3 Trade, catering and exhibition stands

Effective event design according to Getz (2012) includes consumables at the event, which in this case were available at the trade, catering and exhibition stands as well as the merchandise for sale in the Information Marquee. The questionnaire results revealed that these stands were seen as areas that are conducive to intercultural exchange, but at the same time were not necessarily conducive to learning. Photographs taken by the research participants contained
a number of images of these areas. Pat had taken 5 in total of what she considered to be exhibition stands that represented the international nature of the event (see two examples in figure 7.14).

**Figure 7.14:** Pat’s images – Study 3 – Trade stands with an international feel.

When commenting on the depth and nature of ICE that takes place in these areas, Pat suggested that there might a mixture of both verbal and non-verbal communication:

...*you have got the people who will go in there because they’ve read the non-verbal indication of the Rotary at the top so they’ve chosen to go in because they want to know something specific or they’re just curious* (Pat, elicitation interview).

These comments by Pat, alongside her earlier suggestion that the Europe Direct offered opportunities for learning would suggest that these exhibition stands have the potential for learning, which actually contradicts the findings from the questionnaire.

During my second visit to the event, I had noticed that many of the trade stands seemed to offer a good photograph opportunity, some examples of which are displayed in figure 7.15.
Figure 7.15: Researcher images - Study 2 – photograph opportunities at exhibition stands

In these images we can see that a group of competitors have taken notice of the fire service’s exhibition and the lady working on the stand has suggested that the competitors hold some leaflets in the photograph that she takes of them. The photograph was more than likely to be used for publicity purposes, and therefore the question of power and the agendas of each of the people involved in the exchange, as per Gearing’s (1973) analysis of intercultural communications, comes into play here. The type of transaction that is occurring is not well-balanced, as the competitors are essentially being ‘used’, with the level of communication directed at framing the correct photograph as opposed to the exchange of knowledge or increased intercultural understanding.

Later in the same visit, I captured a very different type of exchange between a group of competitors and the gentleman manning the International Rotary Club stand. There is an obviously deeper conversation occurring here.
Figure 7.16: Researcher images - Study 2 – verbal communication at exhibition stands

It could be that this is the same gentleman that had had a conversation with the South African competitor (as described in section 7.2). It was certainly the same exhibition stand and this therefore demonstrates that these areas were conducive to ICE between the stall holders and competitors. In this particular image, analysis of the non-verbal kinesics (or body language) that the man from the Rotary Club is using indicates that he is explaining or describing something to the young competitors from Germany. This shows that although language barrier can sometimes be a problem, other non-verbal forms of communication can help get a message across. The competitors seem very interested in what is being said and therefore this could be seen as a deep level of interaction, or what Steiner and Reisinger (2003) refer to as ‘focused interaction’. Without asking the competitors directly it is of course difficult to know how much they may have learnt or understood from this conversation or indeed what it was about, but there is definite evidence here of intercultural exchange. This supports the earlier
comments from Pat in relation to these types of exhibition – the Germans have entered the marquee out of curiosity or to find something out.

Judith had also taken a photograph of a similar level of conversation that had taken place at one of the trade stands – a local brewery tent (figure 7.17).

![Figure 7.17: Judith’s images – Study 3 – verbal communication at trade stands](image)

Judith made the following comments when deciding that this should be considered a high level of interaction:

*I think they were Polish or something, or Eastern European anyway [pointing to the people browsing the stall]. This was a local microbrewery tent (again on the path to the left of the Pavilion) and it was very popular as it was offering free samples! And they were really interested and they were chatting to the man for a long long while, so this was a high level of verbal communication.* (Judith, elicitation interview).

This finding seems to go somewhat against the criticisms made of cross-cultural behaviour in tourism by Steiner and Reisinger (2003) that the commercial nature of interactions are imbalanced and superficial. The Eastern European competitor
is taking a real interest in the product and therefore learning something about British culture, the product acting as a common point of interest, an aspect of material culture with what Haldrup and Larsen (2006) would refer to as having ‘use-value’. Although it is unlikely that any deep friendships would have been made in this interaction, there is certainly an exchange of knowledge leading to an increased level of understanding on some level. Another interesting point highlighted by Judith’s comment is that the costumes or traditional dress make people distinctive and recognisable to a certain extent. Judith said she thought the man was Polish, but followed this with ‘or East European at least’. Only if they were wearing their costume would Judith have taken this photograph in the first place, as an example of ICE. When commenting on conversations that occurred at these types of trade stand, Pat also suggested that the communication was of a medium to high level of interaction with people talking a lot about the items for sale.

There were several different types of exhibition stand and marquee, one of which was the Welsh Assembly Government marquee (a major funder of the event). In my initial observations from the first visit to the event, I had noted that this was pink and represented the famous iconic marquee used at the National Eisteddfod. However by year 3, the look of the marquee had changed and, according to Judith it was not at all clear what was inside and why a visitor might want to go in:
This was the Welsh Government tent. I don’t know if it involved communication among VIPs through private events it organised. I couldn’t see any evidence of this as an observer walking round the field … It’s quite forbidding isn’t it? Not very welcoming, I mean you might sit here (pointing to a table outside the marquee) but it looks like it’s just a picnic place, an awning with nothing inside. The whole thing didn’t invite people in to see what was happening and to see what Denbighshire was about… you’d have to think ‘I’m really interested in the Welsh government’ to go inside, especially when it says ‘Business Wales’. The reason I didn’t go in there was because it says business so I thought it would all be high level negotiation with sponsors or something like that. So I would say there were lots of non-verbal signs acting against communication. (Judith elicitation interview)

The aesthetics of the marquee obviously had a big impact on Judith and this leads me to wonder how many other people may not have entered the marquee for these very reasons. Educational exhibition spaces such as this could go a long way to spreading the message of peace and encouragement of understanding between cultures, through interactive displays, written materials and talks (Getz and Page 2016) where the attendee becomes an active participant through educational activities (Pine and Gilmore, 2011). But there is a lack of space on the event site
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for too many and therefore they should be carefully selected and appropriately designed. If these areas are deemed uninviting through lots of non-verbal signs acting against communication as Judith suggest, then they will be ineffective.

In Chapter 5 (section 5.3), the Shop Around the World trade stand was mentioned as attracting a significant amount of interest, and indeed during studies 2 and 3 I took many more photographs of this particular area as it was one that attracted a large amount of intercultural communication and exchange of differing types and depths. In figure 7.19 it can be seen that this trade stand encouraged the competitors to stay in their costumes which would lead to a number of photograph opportunities but also meant that people would understand which part of the world they came from, which in turn might entice them to enter into conversations and potentially purchase something from the stall.

Figure 7.19: Researcher images - Studies 2 and 3 – verbal communications at the Shop Around the World trade stand

The gentleman in the first photograph seems to be having a verbal conversation with the competitors, but it is interesting to note the proxemics of this exchange. There is a lot of space between the competitors and the attendee which could be attributed to the attendee preparing to take a photograph, or it could be that the competitors are from a ‘low contact’ culture (Hofstede 1980 and 1997, Anderson and Wang, 2009) where actions of immediacy are not common with people that are unknown. These competitors were from Indonesia, but unfortunately the study detailed in the Literature Review does not refer to this country in relation to
immediacy. This highlights an issue in using this theoretical framework to discuss intercultural communications in studies such as this one.

In the second photograph the lady is definitely engaged in some form of communication regarding the products on sale and is using some strong body language to engage with the person she is talking to, similar to the situation at the Brewery Tent in figure 7.17. Again this seems to go against the views of authors such as Steiner and Reisinger who see commercial transactions and conversations as superficial. Although the agendas (Geering 1973; Ting-Toomey and Chung 2012) of the two people that are talking may be different (one is the buyer and one is the seller), the context in which this interaction is taking place (within the event site) allows for a more balanced perception of each person involved in the exchange. In fact it could be said that the ‘Shop Around the World’ trade stand was one of the few places in the event that the audience had the opportunity to engage in verbal communication with the competitors and vice versa, seeming to offer the opportunity for a more balanced communicative environment.

A major finding from comments made in the initial interviews in Study 1, as well as the semi-structured interviews with research participants was that often the nationality (and therefore identity) of the competitors are not recognisable via their costumes as these costumes may or may not be their national dress. The ‘Shop Around the World’ stand gave the competitors the opportunity not only to wear their costumes but also to display their flags (see figure 7.20 for example), making them much more recognisable via the use of symbols (Hofstede, 2004). This offered attendees the opportunity to make the connection between national identity and costume.
This trade stand also encouraged cultural groups to engage in conversations that they may otherwise be uncomfortable in conducting. China, for example is a high context and low contact culture, according to Hofstede’s (1980; 1997) studies as reported by Andersen and Wang (2009), where communication is normally implicit and non-verbal and where people are not usually very open to verbal communications with people they do not know. But I had captured many incidences of the Chinese competitors engaging in conversation with attendees at this stand, which again suggests that activities within cultural events do have the potential to break down barriers towards communication between cultures.

The research participants had also taken a number of photographs of the Shop Around the World trade stand as they obviously also considered this to be a space where ICE took place frequently. Judith had taken a photograph very similar to the one I had taken in my second visit (see figure 7.21).
Figure 7.21: Judith’s images – Study 3 - Shop Around the World trade stand

Judith’s comments in relation to her photograph demonstrated that she saw this area as very conducive to in-depth verbal ICE, but actually that she had not made the connection between nationality and costume from the flag that was displayed:

*This was the shop where people from other countries could bring craft items from their own culture and sell them to visitors. I think this was a very good idea, and as I was working opposite this tent all week, it seemed to have quite a lot of activity throughout the time I was there. Seemed like a better opportunity for more in-depth interaction. There were lots of different people – sometimes people wearing costume, sometimes people not in costume, lots of, I don’t know I’m guessing they were Chinese but I don’t know they could have been Korean, but there were lots of different groups there. And it was very much about telling people about the products so a lot of people came and looked. And so she’s [pointing to the lady talking to a customer] definitely talking to him about the products I guess... I did observe this type of exchange a lot in this area and I think it was a very good mediator if you like, that shop, because they had something tangible to talk about.* (Judith, elicitation interview).

The final observation in terms of trade stands is related to the catering stands. A criticism I had made following initial observations (see Chapter 5, section 5.3) was
the lack of international food outlets which could add to the international; feel of the event. Interestingly, in his elicitation interview, Michael had made similar observations to my own, but with a valid reasoning as to why this might be the situation:

*There wasn’t a terrific amount of cuisine from different countries, but I think because a lot of foreign cuisine has already been absorbed into our dietary customs, so we’re pretty used to it anyway, so there was very very little that was ‘oh, I have never seen that before, what is it?’ But I think there was quite a wide variety of food but aimed at what people were likely to buy – things that they knew, largely.* (Michael, elicitation interview).

In my second visit at least one more international food trader had appeared on site (see figure 7.22). Olfactics (or use of smell) is a form of non-verbal communication that adds to the general atmospherics of a multi-cultural event, and food being an aspect that helps to authenticate a cultural event (Sharples, 2014) and so a variety of catering outlets is essential. The catering stand in figure 7.22 is also aesthetically pleasing, adding colour to the overall event design. There was also a piece of written interpretation describing to the buyer exactly what was for sale and where it is from, a form of interpretation (Getz and Page 2016).

![Image of catering stands]

**Figure 7.22:** Researcher images – Study 3 – catering stands.

Overall, the photographic observations have shown that the trade, exhibition and catering stands were definitely areas where ICE took place at varying levels, as per the results from the questionnaire survey, but also that they have the potential to offer learning opportunities given the right presentation, interpretation techniques
and activities on offer. The Shop Around the World stand in particular offered the opportunity for different cultural groups to converse with others about commodities from their own countries and cultures.

### 7.4.4 The external stages

There were two external stages within the main event site, one was called the S4C stage (2012), and was located at the North end of the site next to the ‘town entrance’ and behind the main Pavilion. The other was traditionally referred to as the ‘Amphitheatre Stage’ by the interviews with organisers in Study 1, but also took the names of its sponsors over the three years I was there. These external stages hosted programmed activities (see figure 5.11, page 188), where competitors would perform their acts to a smaller audience than in the Pavilion, and a number of workshops that audience members could take part in. As indicated in section 7.3.4, the research participants considered the performances on these stages to be more authentic than those in the Pavilion, due to the more accessible and intimate nature of the performances and performance spaces. I had taken a number of photographs of the Amphitheatre Stage area in particular because this is where there seemed to be a lot of activity – it was surrounded on all sides by other marquees – the Friends of LIME Marquee, the Competitors Club Marquee and an open sided catering marquee containing seating, which made this area more conducive to people mingling and relaxing (see some examples in figure 7.23).

![Figure 7.23: Researcher images – Study 2 – areas surrounding the Amphitheatre Stage](image)
These photographs and observations show that the Amphitheatre Stage area has the potential to offer meeting spaces where performers and attendees can communicate on a number of levels between performances, a recommendation that was made by McMorland and Mactaggart (2007) and Morgan (2008) in previous studies, and therefore a space that offered more opportunities for contact as recommended by Tomljenovic (2010) and Nordval et al. (2014). As indicated by the images in figure 7.23, I had not witnessed much in the way of attendees and performers communicating verbally within this space during my first or second visits to LIME. However, by the third visit to the event, I had started notice more incidences of verbal communication as an activity that took place in this area of the event. According to Michael, however, this type of activity was commonplace:

*After their performances, later on people could talk to them. I think it happened quite a bit. I can’t say that everybody stopped and talked to everybody – people were quite happy to listen to the music and watch what was going on, but a large percentage of the attendees were talking to people, weren’t afraid to go up and ask questions. I saw quite a bit of it.* (Michael, elicitation interview)

Figure 7.24 shows a Competitor from Hong Kong talking to two different attendees, one from Britain and one from the USA. This image was taken in visit 3 and supports Michael’s comments that attendees did converse with competitors in this area of the event.
Only by my third visit to the event was I fully immersed as participant observer and was therefore able not only to capture these incidences with photography but also to record in my field notes what the conversation was about. The gentlemen were talking about Christianity, the Hong Kongese being from a Methodist church group and talking, it seemed, to as many people as possible in order to spread the word of his beliefs. The studies conducted by Hofstede (1980; 1997) and summarised by Andersen and Wang (2009) on cultural value orientations of a number of countries shows that Hong Kong is a culture that embraces uncertainty and therefore people from this culture are much more likely to treat strangers with positive nonverbal behaviours such as smiles and other indicators of warmth and immediacy. This seems to be proven in this particular instance as the gentleman from Hong Kong was very open in his communications with the two gentlemen. However, the nature of the communication with the American attendee was potentially very unbalanced. When utilising the model as adapted from Gearing (1973) and Ting-Toomey and Chung, (2012), it can be seen that the social identity or cultural frame of reference of the gentleman from Hong Kong is very specifically related to his religious beliefs. Although religious beliefs may have been a common point of interest for the American, the agenda of the gentleman from Hong Kong was to teach or persuade people about his beliefs. Depending on the intercultural expectations and perceptions of the other gentlemen, this may or may not have been a successful conversation. It is interesting to note that the organisers, as highlighted in Chapter 6 would prefer to leave religion out of the event but that the Hong Kong competitor feels that the environment or context in which the communication is taking place is an appropriate one to discuss such matters. In fact this was one of a very few conversations that I, or any of the research participants had witnessed that were of any great depth in terms of facets of culture such as religion or politics. This supports the findings from the questionnaire survey which highlighted that these were the areas that attendees learnt the least about.

I had also captured incidences in the area surrounding the Amphitheatre Stage where groups of competitors were conversing with each other. The image in
Figure 7.25 shows a group of Indian dancers having a conversation with a dance troupe from Llangollen. Again, due to my full immersion as participant observer I was able to record some of the conversation.

It was a far more balanced conversation than the one between the gentleman from Hong Kong and the American gentlemen as described above. The main thrust of the conversation was related to how dance troupes in India obtain the opportunity to dance in competitions worldwide – through their educational system they are able to work their way into competitions such as LIME. The Indian ladies then started to teach a dance to the British group. The dance was the common point of interest and one that is not laden with cultural values such as religious beliefs, thereby making the perceived agendas of the individuals involved far more equal (Ting-Toomey and Chung, 2012).

In terms of the performances on the Amphitheatre Stage, the findings from the photographic evidence shows that audience and competitors as well as staff and volunteers are able to experience all the four realms of experience as put forward by Pine and Gilmore (2011). For example, it can be seen from Michael’s image in figure 7.29, that competitors would watch each other’s performances in this area, an experience that would have involved both entertainment and aesthetics.
In this space the audience were sat in much closer proximity to the performers than in the Pavilion which enhanced the experience in a number of ways. The image in figure 7.27 shows a performance by a group of Chinese competitors. Prior to their performance, the group introduced themselves and gave a little talk about the area in which they lived and the instruments that they were playing. This was a very good example of verbal communication that educated the audience, education being another of Pine and Gilmore’s (2011) realms of experience. The audience were more actively involved in this performance via this educational element.
There were also performances on this stage where the audience were fully immersed in the experience to the point of escapism (Pine and Gilmore 2011) (see figure 7.28).

**Figure 7.27:** Researcher images – Study 2 – Chinese performance on Amphitheatre Stage

**Figure 7.28:** Researcher images – Study 2 – an immersive experience at the Amphitheatre Stage
The performance shown is one of immersion (Pine and Gilmore, 2011) and an act of co-creation (Walmsley and Franks 2011; Richards 2015) where the audience are choosing to become a part of the performance. This can be considered a form of ICE that would lead to feelings of communitas (Turner 1969, Wang 1999, Andrews and Leopold 2013). This type of activity can be likened to what Ayob et al. (2013) term ‘festivity’ as part of the overall event experience and what Baett (2014) prefers to refer to as ‘organic festivity’ which he says is missing from many modern events. Although this was a performance that was programmed, it had elements of spontaneity and therefore offered the opportunity for transformational experiences and a feeling of perceived or existential authenticity (Wang 1999; Chabbra et al. 2003; Li et al., 2016), much like those described by Daniel (1996) when reflecting on Haitian dances (see Chapter 3, section 3.7.4.1). This supports the views of Michael and Pat in their semi-structured interviews that this space offers more ‘authentic’ performances (see section 7.3.4). All four realms of experience (Pine and Gilmore, 2011) are being felt here – entertainment, education (via tacit learning about the dance), aesthetics and escapism where the attendees actively participating and fully immersed with all five senses engaged. Although no actual verbal communication took place, the groups of people were engaged on a meaningful level. The Amphitheatre Stage seemed also to be a space that was used to deliver important messages in terms of the values of world peace. Figure 7.29 shows some of Pat’s images of when the Ukranian and the Russian competitors had danced together despite the crisis that was happening between the two countries at the time.

Figure 7.29: Pat’s images – Study 3 - the Russians and the Ukraines at the Amphitheatre Stage
Terry Waite had made a speech for the benefit of the audience and the media as described by Pat:

*So this is the competitors communicating with the audience... Well the verbal communication there I think was fairly high because Terry Waite introduced them... he was trying to get them to... because of the International situation between the 2 countries... between Russia and Ukraine... he was trying to encourage the children to think beyond what was going on at that time, so that was quite powerful.* (Pat, elicitation interview)

Although she had not taken a photograph, Judith had also witnessed this event and had commented on it in her interview, making very different comments to Pat’s, which are reflective of each research participants’ stance as discussed in section 7.3.4.

*I watched a staged and filmed dance display by Ukrainian and Russian dancers, MC’d by Terry Waite, and this was well-attended and strongly applauded, with the encouragement of the film crew. I felt very cynical about this, although many of those watching were obviously quite excited by it as a demonstration of peace and understanding! I tried to notice if the dancers actually ‘communicated’ among themselves, but couldn't make out the distinction between the different national costumes (which were almost identical), so was unable to do so!* (Judith, elicitation interview)

The two contrasting perceptions of this exchange highlight a number of very important points. Although the audience seemed to be very excited about this incident as a demonstration of peace and understanding, according to Judith actually it was predominantly staged for and by the media which to her meant that it was rather contrived and in fact there was little evidence to suggest that there was any meaningful communication between the two groups of dancers. This indicates that although the message of peace may be represented in some meaningful ways, it is questionable as to how much real understanding between cultures is generated by the event. However, Pat saw this as a powerful communication of reconciliation between the two countries which were at war with one another, a message that was being encouraged through a cultural hero,
Terry Waite, to the younger generation who were at the right age to encourage cultural understanding (Skyllstad 2007; Schlenkorf and Edwards 2010). The dichotomy between external and internal ICE is clearly indicated here – there are certainly spaces and times within the event where powerful communications such as this can take place and be encouraged, but what exactly is being communicated and how far and wide these messages are being exposed in terms of the media is not entirely clear.

The external stages, and in particular the ‘Amphitheatre Stage’, seemed to offer opportunities for ICE on a number of different levels, perhaps more so than any other area of the event. Not only did they contain performances that were more immersive and therefore potentially transformational in terms of cross-cultural awareness, but they were the areas where most conversations between competitors and audience and competitor and competitor took place, as far as the research was able to deduce. There were a wide range of mechanisms and processes for intercultural communication and exchange in the area surrounding the Amphitheatre Stage in particular.

7.4.5 General walkways

The ‘Overseas Reception’ building was one of a few meeting points where people, competitors, attendees and volunteers alike could buy tea and sit down. It was just inside the main South entrance to the event. This was an area where I had taken a number of photographs of ICE in both visits 2 and 3.
Figure 7.30: Researcher images – Studies 2 and 3 - The Overseas Reception area

It seemed to be a place where school groups would gather as well as competitors and where there were some good opportunities for ICE between these groups. The second image clearly shows some form of verbal communication between the school teachers and the children and the competitors. It seems as though the immediate interest may have been the costumes that the competitors are wearing. Similarly, Judith has said that she had seen a number of school groups interacting together around this area:

*there were lots of groups sort of mixing and I remember..because there was something else, something musical going on (points at the photograph as if searching for the music)... and so yes, I think there was groups of kids, especially relating to music, especially if the kids had musical instruments or something, I’ve often found that’s something that kids love to talk about* (Judith, elicitation interview)
The quote highlights that music as a common interest sparks conversations between groups of people, especially young people. These examples are acts of bridging which according to Wilks (2011) and Wilks and Quinn (2013), are a relatively unusual occurrence within a festival environment. Judith had also taken the photograph in figure 7.31 just to the side of the Visitors Reception.

![Image](image.png)

**Figure 7.31:** Judith’s images – Study 3 – ladies in the Welsh costume

When commenting on the image in her elicitation interview, Judith considered the interaction to be of low depth, and made the following comments:

*With this one, although there was verbal communication it was very limited to ‘smile’, ‘can we take your picture?’, but as a kind of touristic experience there’s probably something going on another level on both sides actually, but it would be hard to say what it is. The ladies in Welsh costume are performing a role which is total performance and kind of authenticity doesn’t really come into it, because it is an invented tradition. And these guys, they may have been from Nepal or somewhere like that, and they kind of had a ...I don’t know whether that was their choir uniform, the fact that those two are wearing something identical suggests it is part of a choir uniform or performance uniform* (Judith, elicitation interview)
Judith brings up a number of important points here. First of all she notes, in a similar way to Steiner and Reisinger (2003) and Urry (2002; 2005) that as a touristic encounter the depth of conversation is fairly limited and centred around what Dicks (2004) would term ‘culture on display’ and on visual representations of culture (Urry and Larsen 2011). There are in fact two cultures on display here – the group of competitors and the Welsh costumed ladies. In relation to the competitors, Judith guesses as to the origin of the competitors, which shows that the costumes do not always make a group easily distinguishable, and she is not actually sure whether they are wearing traditional dress or just a uniform designed for the choir to take part in the event. This challenges the actual authenticity of the costumes, as organisers of the event did (see Chapter 6, section 6.5.3.2). What the Welsh costumes are actually communicating about the individual cultures is also a debatable point, as, in line with Morgan (1983) Judith mentions that the Welsh costume is actually an invented tradition. Judith went on to mention the ‘role’ that the Welsh costumed ladies seemed to be playing:

*But these ladies [referring to the women in Welsh costume] are playing their role of walking round the site for people to take photographs of them, I don’t think they are part of a choir I think they are part of the ‘this is a celebration of Wales, welcome to Wales’ sort of thing. Which is very bizarre I don’t know where they get these costumes from... The Welsh ladies were part of a tourist attraction and they [pointing to the competitors] were the tourists. If these guys went into the town, they’d see tea towels and post cards and all sorts of stuff with that on so it’s just kind of reinforcing a particular image and brand isn’t it?*

As stated in section 7.3.2, Judith sees a lot of the exchanges that take place at LIME as promoting Wales as a welcoming nation in order to draw in tourists (whether they be performers or attendees). She critically assesses the authenticity of the Welsh costume in stating that it is part of the brand image of Wales despite the fact that nobody wears these clothes, or ever actually did other than for special occasions (Morgan, 1983). She also suggests that LIME is essentially acting as a tourist attraction to overseas visitors in displaying the Welsh costume as part of a brand image, which is reflective of the views of Urry and Larsen (2011, p. 12) who note that ‘regular, meaningful and profitable ‘gazes’ can
be generated and maintained’ but that tourists do not necessarily engage with them to a very deep level. Despite Judith’s critique, the costumes that the competitors and the Welsh ladies are wearing represent something tangible and recognisable and also often offered a breaking down of barriers to communication and so it should be questioned as to whether the authenticity of the costume really matters, a viewpoint that is line with Wang’s (1999) suggestions that the tourist is actually only really searching for an aesthetic enjoyment of surfaces.

Comments made in Chapter 6 and in the semi-structured interviews suggested that there are less competitors walking around in their costumes at the event than there used to be, but I had actually noticed quite a large number (see figure 7.32 for some examples).

**Figure 7.32:** Researcher images – Studies 2 and 3 - competitor groups in their costumes, general walkways.

Despite seeing many groups around the site in their costumes, during my second visit to the site there were very few incidences that I had recorded where members of the general public would converse with these groups in the walkways of the event. Figure 7.33 shows what I found to be rare examples of such an occurrence.
Figure 7.33: Researcher images – Studies 2 and 3 – verbal conversation between competitors and attendees in the general walkways.

The lack of ICE can perhaps be attributed to language barriers and time pressures as well as the performance roles that the competitors and audience are playing as they walk around the site. It is also potentially due in part to the dimensions proposed by Andersen and Wang (2009), whereby certain groups may be more open to ICE than others depending on cultural value orientation dimensions such as context, identity, power distance, gender, uncertainty and immediacy. Indeed I did note that some groups were more open to verbal communications than others. The research participants also did not take many photographs of ICE in the general walkways of the event which would seem to contradict the findings from the questionnaire survey, which suggested that this was an area conducive to ICE. One of the very few was taken by Michael but cannot be displayed, showing a group of Korean competitors talking to a young child. Korea is considered to be a low contact culture within Hofestede’s (1980; 1997) and Andersen and Wang’s (2009) study and yet the findings here contradict this as the Koreans were willing to engage in close proximity to the infant and their parent. This suggests that the cultural event context allows for equality in agendas where cultural frames of reference and perceptions are positively affected (Geering 1973; Ting-Toomey and Chung 2012) and where dimensions of cultural variability are suspended for a period of time.

There were not many incidences that I had recorded where competitors would converse with other competitors in the general walkways. Pat had taken a
photograph of one such unusual incident where the Indian ladies are conversing with the gentleman from the Ukraine (figure 7.34).

Figure 7.34: Pat’s images – competitors in verbal communication with competitors. General walkways

By my third visit, however, I was able to capture a number of more interesting incidences of ICE in the walkways of the event that were also initiated by the non-verbal form of communication of dress and physical appearance. Figure 7.35 shows one such incident where the competitors had sparked a conversation with a few members of the local police force.
The police uniform is iconic and has authentic value to those from other cultures and so the costumes and dress were the initial point of interest, but there is evidence here of verbal communication also, as well as the use of kinesics – the lady from the Ukraine seems to be demonstrating something to the police officers who are looking very interested in what she has to say. Looking at Ting Toomey and Chung (2012) and Geering’s (1973) theories here, the agendas of both groups of people could be said to be fairly similar in that they are both in a sort of ‘costume’, and revisiting Goffman’s (1959) and Nelson’s (2009) theories of the actors within events, both can be said to be playing their very individual roles within this setting, increasing the potential for balanced and equal exchange.

Another type of interaction that I had become increasingly aware of over the three year study was that involving the media. The group of Ukrainian competitors in study 3 (the year of 2014) had attracted a lot of media attention due to the Ukranian-Russian conflict occurring in the previous months leading up to the event. LIME obviously wanted to publicise the fact that both Ukranian and Russian groups were at the event. Figure 7.36 shows how the broadcasting media involves itself in the event, conducting interviews in the walkways of the event site, which in turn drew a lot of attention from attendees wanting to take photographs:
Chapter 7 – Studies 2 and 3

Figure 7.36: Researcher images – Study 3 – media attention on the Ukranian competitors, general walkways

It is questionable whether peace is being developed in this scenario as it could be argued that these types of activity are staged merely to gain publicity for LIME. However, through broadcasts such as these, it could be said that LIME is spreading a message of intercultural understanding during the event, a strategy suggested by Schulenkorf and Edwards (2010) and an external facing form of ICE. The question is how far this message is getting – is it regionally, nationally or internationally?

Judith had taken a photograph at the other end of the site, which demonstrates a similar activity involving the media, and raised some interesting points in her interview with regard to media representation when she was deciding whether this constituted high or low levels of interaction in terms of ICE.
Judith raises some important points in that the communication here is non-verbal via performance but at a high level due to the numbers of people that may watch it on television. A lot would depend on what commentary accompanied the media broadcast as to how much intercultural understanding was achieved. The actual performance itself when projected via the media does not allow for feelings of communitas or shared meaningful experiences, but the people present at the time of recording may have felt that their experience had been heightened due to the presence of the media, making it more memorable and authentic. Again, as

*The Eisteddfod themselves think it’s really important they they’ve got such a high profile on S4C, they’re really excited about that because I suppose its showing the whole thing to the rest of Wales. But then you’ve got people taking photos of the people taking photos, and then you’ve got me taking photos of those people (laughs). So there’s lots of different levels of media stuff going on there. But I mean they (pointing at the dancers) weren’t interacting with anybody else, so put in that context they were just performing for the cameras. So that’s non-verbal and I suppose if it’s going out on television it would represent quite a high level of non-verbal interaction.*
with the Ukrainians, the presence of the media seemed to draw a lot of attention by people by encouraging more photographs. The question remains as to whether this behaviour is actually a barrier to communication as suggested by Yeh (2009) or whether it may enable and enhance later reflection and communications regarding past experiences following the event.

### 7.4.6 The town of Llangollen

It was only Michael aside from myself that had taken any photographs in the town of Llangollen. One of the incidences Michael had captured was of a similar episode to that described above, where people from other cultures were interacting with police officers.

![Michael’s images – Study 3 – attendees engaging with Welsh police force, by the River Dee](image)

**Figure 7.38:** Michael’s images – Study 3 – attendees engaging with Welsh police force, by the River Dee

Michael described what was taking place in the image as high level verbal interaction and suggesting that a lot of people wanted to have their photographs taken with the police due to the fact that
...the British bobby is a bit iconic, the uniform is a standout feature. It’s up there with red phone boxes, red pillar boxes and big red buses. It is probably more traditional than the Welsh costume itself.

This brings back into the discussion the issue of the Welsh costume and its lack of tradition. Two out of three of the research participants, without prompting, had commented on this and this makes me think that it is quite well known (among Welsh people at least) that the Welsh dress is an invented tradition. However, as pointed out by Judith, it is a brand image for Wales and as such is inevitably put on display at an event that welcomes other cultures into the country. Another of Michael’s photographs from around the town was a photograph opportunity with a lady in Welsh costume, very similar to the one taken by Judith on the event site:

![Figure 7.39: Michael’s images – Study 3 - A photograph opportunity with the Welsh costume – Llangollen town.](image)

Michael had considered this incident to be one of high interaction as the people were having a conversation prior to posing for his photograph. When talking about this image, he commented that:
... it would seem throughout the rest of the world that the Welsh culture and Wales itself is a little bit of a secret and people are pleasantly surprised when they find out it has a huge cultural history.

Wales is promoting their cultural history through what is widely recognised as an invented tradition, the national dress. This does not seem to matter to the tourists as it is a symbol of Wales, one that makes the country distinct from the rest of the world and other countries in the British Isles. Again in line with Bruner's (1999) opinion, the tourists are not particularly worried as to the actual authenticity of the cultural product, but more in the representations or ‘staged authenticity’ (MacCannell, 1973) of the Welsh costume.

The next image was also taken by Michael and shows some of the ‘Dancing in the Street’ competition. As indicated in Chapter 6, this competition was introduced to the event in 2007 as part of an effort from the organisers to keep abreast of new cultural developments.

![Dancing in the Streets competition](image)

**Figure 7.40:** Michaels’ images – Study 3 – the Dancing in the Streets competition
Michael could obviously see that this is what the organisers had intended – when placing the image on the grid as non-verbal but high interaction, he made the following comments:

perhaps they are two separate groups – it might be a modern cultural thing rather than a traditional one. What was going on wasn’t always ‘this is what we used to do and we dress up and do it occasionally’. There was quite a bit going on – there were kids singing accapella, which was quite good sometimes, which is a present day thing. (Michael, elicitation interview)

Michael’s observations show that LIME’s objective of creativity and innovation with the programme can positively enhance the visitor experience. However, reflecting on my own field notes, when I was watching this competition, I had started to wonder whether these types of activities were a replacement for the more organic festivities (Baett, 2015), the spontaneous performances that used to take place many years ago. As indicated in Chapter 6 (section 6.5.2.2), these were not uncommon even up to the year 2005, but I had not witnessed any during the three years that I had visited the event. Michael, however, in further discussing the Dancing in the Streets performance, had apparently seen more of these:

I did notice that at the end of the day’s performances, people in and around pubs would just ‘jam’, should we say – just get together and do their own thing. I saw that a couple of times. (Michael, elicitation interview).

It would seem that perhaps the end of the day when people were more relaxed and had completed their staged performances was when more organic interaction might occur. However, there was certainly not an abundance of ad hoc or impromptu performances. As recommended by various authors, events that want to encourage social interaction should provide social spaces and spaces within the programme (Nordval et al. 2014) for people to network and meet performers (McMorland and Mactaggart, 2007) and where perhaps where deeper relationships might be formed. However, as indicated in Chapter 6, competitors rarely stay in local accommodation these days and much of their day is tightly scheduled which may have an effect on the opportunity for engagement. The
flow of the programme at the event does not enable much organic festivity during the daytime. I did discover that there are still pockets of activity where competitors engaged with the local community during the evenings (figure 7.41):

![Image](figure7.41.png)

**Figure 7.41:** Researcher images – Study 3 – South African competitor learning about Welsh beer, Llangollen town

These images were taken in my third visit to the case study event and show a South African competitor learning about Welsh beer. This is in some ways similar to the photograph taken by Judith in figure 7.20, the common point of interest being the beverage, which encourages communication and learning. It is clear in the second image that the barman is educating the South African in some way via verbal communication.

In different areas of the town, other forms of ICE took place did take place during the day, especially involving the media. Both Michael and I took photographs of two different groups of competitors performing their dances in front of a media camera on the banks of the river Dee.
Each of these performances was being staged for a recording by the media. As with any media interaction, it is not clear how far this would have been broadcast and therefore it is difficult to determine the levels of ICE initiated. The media coverage was often being photographed by a number of bystanders and therefore the level of immersion (Pine and Gilmore, 2011) and depth of the event experience (Berridge 2007; Getz 2008) are questionable as the camera is a barrier. Actual verbal communication with the performers had become impossible as their culture is merely on display for the visitors and the media. The riverside not only offered opportunities for media recordings, however. It was also a place where competitors would relax after or in between performances (as per suggestions made by McMorland and Mactaggart 2007 and Morgan 2008), as per Michael’s image in figure 7.46. This often attracted attention from attendees, locals or tourists, but mainly in the way of photographic opportunities as opposed to in-depth conversations.
These activities are similar to those discussed within Chapter 6 in the early years of the event and it can be seen that the riverside is therefore still a place where competitors will go before, after and in between performances and where they may have more opportunities to engage with local people and tourists. It is not entirely clear whether this activity is more or less common now to the early days of the event, but nevertheless it is still encouraging to see that has not died out completely. It seems that perhaps there are more opportunities of TV coverage in this event space as it is away from the hustle and bustle of the main site. However, again the question is whether the camera (video and / or digital) has become a barrier to real verbal communications in this setting.

### 7.4.7 The Parade of Nations

The Parade of Nations is a carnival style form of ritual entertainment (Turner 1969 & 1988; Bhaktin 1984; Quinn 2013; Richards 2014), containing both ludus elements of organised play (Caillols, 1979) and pure playful activities. Each group
of competitors parade through the town dressed in their costumes, starting from the North end of the event site and returning there after the parade. During my three visits, this took place on the Tuesday afternoon of the event. In my observations I had noted that this was a performance that allowed the attendees to identify via a number of different signs and symbols where the competitors were from. The signs and symbols that communicated non-verbally cultural differences within the parade included physical appearance, kinesics (hand signals and body language), facial expressions, flags and interpretations. Although all competitors were dressed in their ‘costume’, as discussed in earlier sections and chapters, these are not always recognisable as belonging to their country and often their authenticity is questionable, and therefore this in itself was not necessarily a reliable form of communication as to cultural identity. However, many groups displayed a banner containing the name of their country (see figure 7.44), which made it possible for the audience and the media to distinguish their national identities.

Figure 7.44: Researcher images – Study 3 – a display of banners at The Parade of Nations

Some competitors did not display these banners, but carried with them their flag or at least wore a costume containing the colours of their flag as a form of symbolism (see figure 7.45).
All of these elements of the Parade of Nations could be classified as interpretation techniques and non-verbal communication and the parade as a performance certainly offered the attendees an opportunity to engage to some extent with the competitors. However, the level and depth of ICE offered by this performance is questionable. In fact, the results from the questionnaire revealed that that the attendees were unsure as to whether there was much opportunity for engagement or learning during this activity, and not many photographs were taken by the research participants of the Parade. The only two photographs that were taken by Pat and Mike respectively at the beginning and the end of the parade are displayed in figure 7.46.

At first, when discussing this image, Michael said that there was not a lot going on, but when I suggested that there seemed to be some exchange between the group of African competitors and the attendees, he made the following comments:
Oh yes...you can actually see attendees talking to the performers. ... once they are back in the site and relaxed, this gives opportunities. There is more chance to intermingle there – after the event you have more to talk about – they have their own experience to reflect on and expand on by questioning. This is verbal and high interaction – people are talking amongst themselves, talking to the performers. (Michael, elicitation interview).

With regard to opportunities for contact, which are deemed an important element for ICE by Tomljenovic (2010) and Nordval et al. (2014), Michael stresses that when the performers are relaxed (i.e. following a performance), they are more open to conversations and that the event site offers greater opportunities for interaction than during the performance itself. However, I had made an observation that contradicted Michael’s thoughts - many audience members did not actually go back to the main site following the Parade, partly due to the fact that it was staged at the end of the day, and in my opinion this may have been a barrier to acts of communication following the event. As well as this, there did not seem to be a dedicated space on the site itself or within the town for the facilitation of conversations and interaction between competitors and audience members. Pat also made comment on the interactions that took place during the Parade:

There’s a lot of interaction between the actual competitors when they’re walking along, really enjoying the occasion, and bystanders all wave and make comments. So between the competitors I’d say there is quite a lot of conversation (Pat, elicitation interview).

The performance did seem to bring an atmosphere of community or ‘communitas’ but in contrast to Pat, I had not noticed a lot of actual conversation between competitors. As previously noted, there was certainly a lot of body language, however, particularly in the form of waving, hand signals and facial expressions between competitors and spectators or audience members, as can be seen in figure 7.47.
I noticed that the oriental countries were particularly inclined to smile and wave at the spectators. This supports the findings from Andersen and Wang (2009) that many Asians are always smiling because they are from a high context society where there is greater inequality because power is held in the hands of a few, their smiles stemming from a desire ‘to appease superiors and smooth social relations’ (Andersen and Wang, 2009, p. 273). However it contradicts later findings of ‘immediacy’, as normally Asian cultures are extremely non-contact, with little closeness, intimacy and availability for communication, for example smiling, touching, eye contact, closer distances (proxemics). The context of the communication seems to make a difference, the cultural groups being on display seeming to have an effect on how comfortable individuals are in communicating non-verbally with others.

The Parade was a programmed element of the event that is designed to display the various cultural groups that were present at the event and was certainly effective as a stage for the media to broadcast the elements of multi-culturalism that are represented at LIME. The media presence added to the ‘show’ for the spectator, as shown in figure 7.48.
The Parade also served as a means through which attendees can capture their event experiences on camera and there was a plethora of this type of activity (see figure 7.49).

In much the same way as the performances at the riverside as discussed in section 7.4.6, the camera may again be a barrier to communication, or certainly a barrier to a real ‘lived experience’.

Although the Parade does create feelings of communitas and shared experience for both competitors and spectators, the distance between these two groups meant that not much meaningful verbal communication could take place and, as discussed, there was not much opportunity following the Parade for additional opportunities for engagement. This event did communicate to audience via signs,
symbols and kinesics, however, and was the only performance that included all competitors, making it a perfect ‘display’ for the media and audiences alike. However, according to the results from the questionnaire survey, this performance was considered one that was conducive to ICE by the attendees. This might suggest that the audience do feel that there is strong engagement, if not necessarily actual verbal communication at this part of the event, and adds to the earlier finding that feelings of communitas sometimes equate with the perception of high levels of intercultural engagement.

7.5 Summary

The questionnaire results produced interesting results which were further validated by the qualitative data both prior to photographic evidence and during the elicitation interviews. The investigation of ICE using various areas of the event site and the surrounding area was a useful structure with which to understand the processes and mechanisms of ICE at LIME. These results have been summarised visually using two maps, figures 7.50 and 7.51.
Figure 7.50: A visual representation of the processes and mechanisms of ICE on the LIME site
Figure 7.51: A visual representation of the processes and mechanisms of ICE in Llangollen town (including the Parade of Nations)

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<td>Photographic activity</td>
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<td>Non-verbal communication - costume and dress</td>
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<td>Performance</td>
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<td>Non-verbal communication – body language</td>
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<td>Signs and Symbols – flags</td>
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Figure 7.52: Key for figures 7.50 and 7.51.

Whilst these maps provide a good overview of the types of ICE that take place at LIME, they do not indicate the depth of exchanges or between which groups they take place. These factors will be discussed when revisiting the research questions in Chapter 8.
## Chapter 8 – Conclusions and Recommendations

8.1 Aim of the study  
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8.1 **Aim of the study**

The aim of the study was:

to explore the processes and mechanisms of intercultural communication and exchange (ICE) at the cultural event Llangollen International Musical Eisteddfod (LIME) in order to discover how the event facilitates and encourages intercultural understanding, global citizenship and peace.

8.2 **The research questions**

The following section will revisit the research questions in light of the findings from the longitudinal case study.

8.2.1 **Research question 1:** What are the processes and mechanism of ICE at LIME that are used to encourage and promote intercultural understanding, global citizenship and peace?

ICE is a difficult term to define, as discussed at length in Chapter 3. There are a plethora of types of ICE take place within the cultural event setting, both those cited in the academic literature on intercultural communication (i.e. verbal and non-verbal communication) and also other forms of exchange such as music and dance performances, and interpretation techniques such as signs, written materials and interactive displays. These latter forms of exchange communicate to people in very different ways to the verbal and non-verbal forms discussed by intercultural communication specialists. For example, music and dance often transcend cultural barriers and are forms of aesthetic cultural expression that initiate feelings of communitas and transfer messages through tacit learning whereas verbal communication initiates cognitive change through codified knowledge transfer (Comunian, 2015). Perhaps due to this difference, the arts of music and dance have received little attention in intercultural communication literature to date.
The results from the study indicated that there are two different forms of ICE in the cultural event setting which are referred to here as external and internal mechanisms and processes. External mechanisms include working with the media and initiating outreach projects. Internal mechanisms and processes frequently occur organically but can also be developed purposefully through initiation from the organisers and design of the event site and programme. The initial conceptual framework (see figure 3.6, page 113) has been updated to demonstrate these different forms of ICE:

![Diagram showing the updated conceptual framework]

Figure 8.1: A final conceptual framework

Taking each mechanism and process and discussing them will provide some insight as to how effective each is at encouraging and facilitating intercultural understanding at LIME.
8.2.1.1 External ICE

*Media and public relations* – This is an ‘external’ form of ICE. Schulenkorf and Edwards (2010) and Moufakkir and Kelly (2013) suggested that the use of media before, during and after the event is vital in the promotion of the message of peace. This study revealed that the organisers do not retain much control in relation to how and where the media represent the event and it is questionable as to how far-reaching the message is through these means. It is also questionable as to whether the external messages sent by the media actually properly portray what happens in the event itself. An example within this study was the media representations of the Russian and Ukranian dancers, present in the same place at the same time which was recorded as a positive news story by the media, but where little actual communication between individuals was evident to event participants. The event should try to maintain some control and understanding of how and where events such as these are being broadcast, as it seems as though for LIME most publicity takes place on Welsh speaking television channels, significantly limiting the number of viewers. Stories such as the one above need to be broadcast further afield if the message of the event is to reach the right people and spread the message of peace. A first step would be for the organisers to form better links with the BBC on a national scale which they have an opportunity to do immediately following the recent Charter Review as detailed in Chapter 3. LIME do have their own online television channel which is available to access worldwide, but to what extent this is utilised would require further investigation.

*Outreach programmes* and working with schools in particular is an external form of ICE. It seems to be a focus of the organisers – they even go so far as to suggest that some of the outreach work may lead to more incidences of ICE with local communities than in the event itself. This is certainly an effective way of educating both young and old on the message of the event and one that is recognised as being very effective within the literature (Skyllstad 2004; Comunian 2015). This area would also benefit from further investigations in future studies.
8.2.1.2 **Internal ICE**

*Interpretation techniques* – Several interpretation techniques were put forward by Getz and Page (2016) as methods with which participants at events can learn. The first on their list is a guide who interprets the setting, performances, food and beverages, as to their cultural significance. There was mention by the LIME organisers of a guide who was allocated to each competitor group, but the extent of the information which this guide might provide was not clear and is an area that would require further investigation. There were no guides for attendees, only the information provided at the Information Point and very limited information within the programme. Guides are potentially a very strong mechanism for ICE if used in the right ways but practicalities for visitors in particular to use this system may be complex. However the rise of new technology, as noted by Moufakkir and Kelly (2013) as an opportunity for events to promote world peace, may provide user-friendly alternatives to physical guides. This could include the use of ‘apps’ that provide information on competitor groups and also when and where the best places and times are to engage with people from different cultural groups. This would allow for those attendees that wished to learn more about others’ cultures to customise their experiences.

*Signage*, a second form of interpretative technique, is an internal form of non-verbal ICE. Signs acted as a strong element of interpretation at the event and the results from the study indicate that there were quite a few dotted around the site and within the town that provided information on elements of culture such as language. These could be utilised a lot more to provide additional information to visitors and competitors alike, although over-use may lead to a ‘museumisation’ of the experience. Again modern technology would perhaps help by way of using an innovative approach to providing additional information for those that want it via an ‘app’ or through interactive displays. By making information available via apps the event would not be forcing information onto people but giving them the choice of access to additional learning opportunities if they want it. However, it could be argued that by doing this, less organic festivity (Baiett 2015) might occur as the use of the mobile phones might act as a barrier to communication or limit...
full immersion into the event experience. There is definitely a fine balance to be sought through effective event design. As another form of interpretation, interactive exhibits and displays that bore any relation to multiculturalism and peace were limited at LIME, the only ones really being the Europe Direct exhibition stand and the ‘Tree of Peace’. The event could do more to involve both children and adults in interactive activities and could do so with the help of major stakeholders such as the British Council.

Performances were seen to be an effective form of ICE in the way that they induced strong emotions from the audiences and in some areas of the event created feelings of communitas, especially where the audience was in closer proximity to the performance. The types of performance that were more conducive to these experiences were usually non-competitive. They can be seen as effective in providing immersive cultural experiences which had transformational potentials in terms of attitude change.

Attendees at the event had varying views on the authenticity of performances. The questionnaire results revealed that they considered both performances in the Pavilion (i.e. the competitions) and the performances on the external stage to be authentic, as per the views of the organisers. However, the main findings from the interviews were that the more immersed within the experience the participants felt, the more authentic they felt the performance was. There was some scepticism surrounding certain elements of the festival from the point of view of one volunteer who saw much of the event to be ‘on display’ for the tourist and not particularly meaningful. This demonstrates that perceptions of authenticity have an effect on perceptions of ICE. As a rule, the more authentic participants perceived certain aspects of the event to be, the more they considered there to be higher levels of ICE in those settings.

Organisers saw the authenticity of the competitions as vitally important to the overall ethos of the event, and had done since its very beginnings. However it was discovered that the various competitions were authentic in very different ways.
Entries in the folk competition for example were required to be as authentic as possible in terms of tradition (objective authenticity), whilst the choral competitions were deemed authentic by virtue of the processes through which people from different cultures would learn the same song but perform it in their own language (constructed authenticity). The ways in which stories had been recounted by organisers of moments where ICE had taken place within the Pavilion setting demonstrated that the authenticity of the performances were actually almost secondary to the co-presence of different competitor groups that were in conflict within their own countries suspending these issues during the event. These types of occurrence often initiated an emotive response from the audience.

Verbal communication certainly took place at the event between different cultural groups but the depth of these communications can be questioned. Non-verbal communication via body language occurred alongside verbal communications and especially in certain performances such as the Parade of Nations. The body language and level of verbal communication used by people from different cultures seemed to fit somewhat with the model of dimensions of cultural variability as put forward by Hofstede (1980; 1997) and Andersen and Wang (2009), and this was a useful model to use when analyzing the results. More will be covered on this in section 8.2.3. Another prevalent form of non-verbal communication was the physical appearance of the competitors in their traditional costumes. Although this is considered an aspect of non-verbal communication within the literature, the authenticity of the costumes came under scrutiny by the organisers and therefore it is disputable as to whether they were an effective means of communicating cultural difference. However, what was definitely highlighted was that the costumes acted as an icebreaker, often leading to verbal communications of one form or another.

8.2.2 **Research question 2:** Do different stakeholders influence the facilitation and experiences of ICE at the case study event?
In order to answer this question it is first necessary to consider differing perceptions of ICE from the various stakeholders involved in the study. The organisers considered ICE from many angles, including both verbal communications and non-verbal communication, as well as music and dance performances, and media representations, but focused in the main on ICE between competitors and the local community and on stories from past editions of the event. As previously noted they also made particular reference to the costumes that the competitors wear as a form of intercultural exchange and placed some focus on the outreach activities and promotion of the event.

The attendees and volunteer who conducted the photographic observations had a variety of different approaches to ICE. One was much more focused on the aspects of learning and intercultural understanding, being of a ‘mindful’ nature (Moscardo 1996, Van Winkle and Backman 2009) whereas two others were more focused on music and dance as the aspects that they thought that LIME encouraged the most. One volunteer, however, was particularly focused on the ways in which LIME promotes itself to the rest of the world and, in line with views regarding commodification of the cultural product, had a more commercial outlook on ICE in the event setting.

The different perceptions of the term ICE by those who took part in study 3 were found to be very influential in the photographic evidence produced and comments made within their elicitation interviews. The volunteer in particular made very different comments to the others in relation to areas such as media representations, authenticity and opportunities for engagement between audience and competitors.

The stakeholders who were the main focus of the study were the attendees, volunteers, organisers and competitors, but these groups also provided an insight as to the role of other stakeholders detailed in figure 8.1, namely the community and the media.
The organisers have the most influence on the number of opportunities for ICE available both externally and internally, as they are the ones that design the programme and work with all other stakeholders to produce the event. The question is whether the organisers feel that they have a moral and global duty to educate people on cultural difference in order to raise understanding amongst cultural groups. Whilst the original objectives centred on reconciliation following the Second World War, through friendship, hope and peace, there is now arguably a need for the event to work more pro-actively with its participants and attendees in break down stereotypes, prejudices and ethnocentricity through providing information to raise knowledge and understanding, as well as through the aesthetic rituals of music and dance. Essentially, Llangollen’s challenge is to keep its original ethos and values alive in the commercialised and globalised world of festival management whilst at the same time recognising how society has changed and finding ways to promote the message of peace and cross-cultural understanding in today’s society. The organisers try to be innovative in their programming in terms of the performances and competitions. However, this research shows that there is a need for them to be open to providing more opportunities for audiences, local residents and competitors to interact so that the event does not become merely a display of cultural groups and make no real contribution to global citizenship and peace.

The competitors on the whole seemed to be open to communication with others outside their cultural group and there was evidence that competitor groups and individuals would engage in conversations with both attendees and other competitors as well as with staff and volunteers working on the event. There is evidence to suggest that certain areas and elements of the programme initiated different types and levels of ICE in this group, the event site being an area where most of the exchanges took place. Many groups of competitors were seen to be walking around the site in their ‘costumes’ and some were open to conversations, although to a lesser extent than in earlier years.
However there were some barriers to the amount and depth of exchanges that could take place with this stakeholder group. It was noted that there were not many dedicated spaces where competitors and audience could mix and relax and that there was also limited time within the tightly scheduled programme for this to occur, something that the organisers could look to changing. The tight programming was in some way attributed to the distance that competitors had to travel to return to their accommodation. Whereas in earlier years friendships were built up between competitors and host families due to the number of competitors that were hosted within the local community of Llangollen, these incidences were rarely mentioned during the course of the longitudinal case study as something that happens nowadays. Competitors are now predominantly accommodated in hotels, schools and universities, often many kilometres from the event site and often not with other competitor groups. This is something that organisers could look to change in order to increase the social and cultural capital produced by the event perhaps by the inclusion of a dedicated on-site glamping space for competitors which would both reduce travelling time and enable downtime socialising spaces to occur.

Problems with attaining visas is also an issue for competitor groups, and means that groups coming to the event do so for a shorter time often so that they are able to perform at other events whilst in the UK. This is a situation symptomatic of the rise in competition within the cultural event sector but it limits the opportunities for and potential depth of ICE during their time at LIME.

In terms of attendees at the event, a lot depended on their motivations as to how much they would enter into or experience ICE. It was discovered that most of the attendees did not have a primary motive of cultural exploration or meeting new people and therefore might this might be seen to limit the transformational potentials of the event. On further analysis, it was discovered that actually those that wanted to learn and experience other’s cultures were those who tended to enter into deeper and more meaningful exchanges. The more often an attendee visited the event, the greater chance there was of them experiencing learning and
engagement opportunities. This would suggest that LIME is not doing enough to create meaningful exchanges for those that attend the event only once. More could be done to enhance and encourage ICE and knowledge exchange about different cultures to enable more of the audience to gain greater intercultural understanding in a short amount of time. Ways in which to do this are discussed above in terms of interpretation techniques and below in terms of effective event design.

Some of the problems related to attendees were the diminishing numbers and limited diversity of the audience. The attendees are predominantly over 50 and of white British origin, and 78% are returning visitors. Whilst this shows loyalty from the customer base it is not very positive looking into the future and does not reflect the growing multi-cultural nature of society. This highlights a need to attract younger age groups to the event, especially those of school age who are at their most responsive in terms of combating ethnocentrism and encouraging global citizenship.

The media is a very powerful stakeholder and highly influential in relation to the external message of peace, as discussed in section 8.2.1.1. However, further investigations are needed in how far the message of the event is projected via broadcast, print and online media.

There are still many people working for the event from the local community and 40% who attend the event are from the local area. It was evident that in earlier years of LIME the local community may have had more opportunities to form friendships and interact with competitors as previously discussed. The creation of more, informal temporal and physical social spaces may help to rekindle local and competitor interaction.

8.2.3 Research question 3: What different groups of people are involved in these exchanges and what is the nature of the exchanges?
One factor that seemed to affect the level of interaction between competitors and attendees was the dimensions of cultural variability of different cultural groups as identified by Hofstede (1980, 1997) and Andersen and Wang (2009). For example those with high ‘uncertainty tolerance’ were more likely to enter into conversations with people outside their cultural groups and those from ‘high context’ cultures would limit their exchanges to smiles, nods and relatively superficial conversations. Overall it was found that the event space offered a means by which these cultural variables could be somewhat reduced. Using this theoretical framework to understand how different cultural groups communicate was useful in the study, although it did present some limitations. For example some nations which are now represented at the event had not been part of Hofstede’s (1980, 2001) original sample and therefore may not comply with his theories. The model in figure 3.2 (page 86) adapted from Geering’s (1973) and Ting-Toomey and Chung’s (2012) theories was also effective as it enabled interactions to be analysed in terms of the agendas and frames of reference of the individuals involved. Interactions between competitors and attendees varied from the mere desire to take a photograph to in-depth discussions on politics and religion, however it did seem that mostly superficial conversations occurred between these groups of people. Conversations were more easily entered into when there was a common point of interest, whether this be an item for sale, a child, a costume or some food or drink. These all acted as icebreakers to conversation. The traditional costumes were particularly effective in this respect, perhaps because the competitors felt as though they were playing a particular role within the event when wearing their costumes, as per Goffman’s (1959) theories. This role would change depending on whether they were competing or performing in more relaxed environments or walking around the site or town. There also seemed to be more opportunity for conversation and ICE when the competitors were more relaxed - between performances and within the performance areas which did not contain a competitive element (the external stages and the town environment). This again suggest that the development of social spaces could support greater ICE occurring.
The attendees were often happy to take photographs and if they did enter into conversations, in the main these seemed to be relatively superficial. Co-presence as opposed to focused interactions was more common. This could be due to a number of factors, including the lack of spaces at the event available for interaction, lack of time within the competitors’ programmes, lack of motivation and what was referred to by the organisers as ‘the great British reserve’.

Competitors would also engage in conversations with other competitors. Some would form long-term friendships with each other but often this took place over a number of years. The accommodation arrangements were an influential factor here, as well as again the tight schedules of the competitions and performances.

The model in figure 8.2 summarises the processes of ICE in the cultural event setting, showing that the degree of motivation will lead to varying levels of participation or immersion into the experience which in turn has an effect on the depths of interaction and the potential levels of intercultural understanding that can be achieved.

![Figure 8.2: The process of ICE within the cultural event setting](image)

**8.2.4 Research question 4:** Does the design of the event have an impact on opportunities for ICE?

The model of event design as presented by Getz (2012) is used in this section to demonstrate how effective each of element of LIME’s design were at facilitating and encouraging ICE and also in order to provide recommendations for improvement (figure 8.3).
## Theme and programme

<table>
<thead>
<tr>
<th>Strengths</th>
<th>Recommendations</th>
<th>Timeframe</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Strong brand image</td>
<td>• More signage and interactive displays to enhance theme</td>
<td>• For 2018 event</td>
</tr>
<tr>
<td>• Brand image strongly represented in Main Pavilion</td>
<td>• Organisers should encourage more competitors to wear their costumes and be visible for longer periods of time</td>
<td>• During competitor applications leading up to 2018 event</td>
</tr>
<tr>
<td>• Signage around the site and town enhance theme</td>
<td>• Programme of performances / competitions should include ‘down time’ for competitors</td>
<td>• Build into the programme for 2018</td>
</tr>
<tr>
<td>• Presence of flags in Competitors Club and town act as a strong symbol of internationalism</td>
<td>• More international cuisine</td>
<td>• For 2018 event</td>
</tr>
<tr>
<td>• Competitor’s costumes reinforced intercultural theme</td>
<td>• Additional trade and exhibition stands of an intercultural nature</td>
<td>• For 2018 event</td>
</tr>
<tr>
<td>• Theme of peace weaved into the programme through ritualistic activities e.g. Peace Message and Parade of Nations</td>
<td>• Additional exhibitions from key stakeholders such as the British Council</td>
<td>• For 2018 event</td>
</tr>
<tr>
<td>• International nature of trade and exhibition stands</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Innovative programme of performances and activities to keep up with changing nature of society</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Programme of events extended into the town of Llangollen</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Site

<table>
<thead>
<tr>
<th>Strengths</th>
<th>Recommendations</th>
<th>Timeframe</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>
**Chapter 8 – Conclusions and Recommendations**

- External stages effective for ICE
- Close proximity of event site to the main town
- Competitor Club marquee
- Main site offered some opportunities for ICE at exhibition stands and trade stands and within catering and hospitality areas

<table>
<thead>
<tr>
<th>Strengths:</th>
<th>Recommendations:</th>
<th>Timeframe:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catering stands and areas are conducive to ICE as they offer</td>
<td>Provide a greater variety of catering outlets</td>
<td>For 2018</td>
</tr>
</tbody>
</table>

- Consider redesign of event site over a 2 year period
- As above
- As above
- For 2018
- This could be researched in terms of feasibility and implemented over a period of 5 years

**Consumables**

<table>
<thead>
<tr>
<th>Strengths:</th>
<th>Recommendations:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catering stands and areas are conducive to ICE as they offer</td>
<td>Provide a greater variety of catering outlets</td>
</tr>
</tbody>
</table>
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<table>
<thead>
<tr>
<th>Strengths</th>
<th>Recommendations</th>
<th>Timeframe</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Positive community involvement at all levels of the organization</td>
<td>• Online event programme</td>
<td>• For 2018</td>
</tr>
<tr>
<td>• Years of experienced hospitality service volunteers</td>
<td>• Event ‘app’ to provide more information about competitor groups and their</td>
<td></td>
</tr>
<tr>
<td>• Information Point and Fundraising marquees</td>
<td>stories and provide information on times and spaces in to interact</td>
<td>• Develop over 2</td>
</tr>
<tr>
<td>• Involvement of Friends of LIME</td>
<td>• Dedicated meeting points for performers and audience to encourage</td>
<td>years to launch in 2019</td>
</tr>
<tr>
<td>• Informative website</td>
<td>interactions</td>
<td></td>
</tr>
<tr>
<td>• Llangollen TV available through the website</td>
<td></td>
<td>• Over a period of 2 years</td>
</tr>
</tbody>
</table>

**Figure 8.3:** Getz’s (2012) aspects of event design applied to the objective of intercultural understanding at LIME

8.3 Contribution to academic research

The future of event studies and event management is changing because the ways in which we communicate as a global community is changing, partly due to advances in technology. Cultural events continue, as they have done throughout history, to provide environments where real, meaningful and memorable experiences can be created, prejudices and inhibitions challenged and where
people have the opportunity to feel as one, a global family. The emerging paradigm of Critical Events Studies (CES) focuses on the wider impacts that events and suggests that event educators have a responsibility to identify the types of events likely to support transformational experiences and add to current knowledge in relation to the impact of events on their audiences, performers and other participants such as volunteers. This thesis contributes to these themes in determining how the contribution of events to the peace objective might be optimised and devising measures for the evaluation of their effectiveness.

The use of inter-disciplinary research within CES is key to investigating the role of events in society and the potential they have to make real changes to peoples’ lives. The thesis has brought intercultural communication theory and literature together with event design to investigate the phenomenon of ICE within the cultural event setting. This is a new perspective in investigating the potential that cultural events have in contributing to intercultural understanding, global citizenship and peace. The academic models from the intercultural communication literature have been an excellent starting point from which to investigate the phenomenon of ICE within the cultural event environment. However it has been highlighted that some of these are somewhat outdated in the global community that exits today.

Using the event design model put forward by Getz (2012) has allowed an analysis of which elements of cultural events can help encourage ICE and facilitate intercultural understanding and provide recommendations for improvement. This research has shown that the pressures and efficiencies of modern festival management which place a focus on making money have led to a removal of many of the informal social spaces in which much authentic ICE took place. There is a need within festivals for down time and informal hospitable spaces but there is a tension between the need to make profit and therefore utilise space as efficiently as possible and the need to support informal space which offers the potential for ICE. Whereas there is an agreement that ICE is important, at events such as LIME, government funding has frequently been withdrawn or reduced so that festival
organisers have had to make many decisions based on maximising income rather than maximising experience. By identifying these tensions, the study has contributed to the area of CES.

At the same time as highlighting where events such as LIME can do more to facilitate and encourage intercultural understanding through real opportunities for communication, the study has highlighted that there is a need for intercultural communication literature to place more emphasis on music and performance as forms of intercultural communication and recognise more readily that cultural events are cultural spaces with transformative potentials in terms of attitude change and global citizenship. In this sense it has contributed to both the event studies and intercultural communication disciplines and can also be readily applied in the areas of cultural studies in both community and policy contexts.

The findings of this research also contribute to current knowledge by showing that the documentary and information side of ICE needs to be updated to utilise formats that are now currently in use amongst the general public, i.e. the use of apps to support more conventional paper based information. This is particularly true if younger people, including school children are to be encouraged to seek out intercultural information in relation to events which they may be or plan to attend.

8.4 Contribution to methodology

There is potential for the methodological approach used to be applied at other cultural events. Longitudinal case study research is unusual in event studies which are often a snapshot of an event in time. Primary research undertaken over three years enabled full immersion in terms of the auto-ethnographic approach and provided rich data with which to contextualise the case study. It also allowed for reflection of the findings from each phase of the research in order that appropriate methodology could be designed for the next.
Visual methodologies involving elicitation interviews has been an underutilised method within event studies. This technique allowed for validation of the researcher’s own observations through the participants’ expression of their own world-views on the phenomenon of ICE. The elicitation interviews were designed in a unique way to help develop responses from participants on what was a complex phenomenon (ICE). The use of a grid for the participants to discuss the types and depth of exchanges within their photographs proved a very effective method that could be used in different scenarios and case studies. These contributions are supported by a methodological paper published by the author during the PhD process (Davies et al., 2014).

8.5 Contribution to practice

LIME is a case study event that has highlighted a number of examples of good practice in terms of the contribution of cultural events to global citizenship and peace, but the study has also highlighted where it could be doing more. Mouffakir and Kelly’s (2013) SWOT analysis (figure 2.3, page 54) has been revisited in order to summarise the potential of LIME or other events in this sense.

<table>
<thead>
<tr>
<th>STRENGTHS</th>
<th>OPPORTUNITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Event attributes which bring people together in non-adversarial circumstances:</strong></td>
<td><strong>External development which can contribute to the desired event outcomes:</strong></td>
</tr>
<tr>
<td>• Cultural elements</td>
<td>• Media support / publicity</td>
</tr>
<tr>
<td>• Associated economic benefits</td>
<td>• Globalisation</td>
</tr>
<tr>
<td>• Location</td>
<td>• Multiculturalism</td>
</tr>
<tr>
<td>• Innovative programme of events open to change</td>
<td>• Advances in technology – online programmes, interactive exhibits and displays</td>
</tr>
<tr>
<td>• Outreach programmes</td>
<td>• Growing sophistication of tourists</td>
</tr>
<tr>
<td>• Co-creative aspects through Friends of LIME</td>
<td>• Sustainability concerns</td>
</tr>
<tr>
<td>• Community involvement</td>
<td>• Tourism education</td>
</tr>
<tr>
<td>• Sincerity in delivery of organisers and performers</td>
<td>• Redesign of event site and programme to allow more space and time for interaction</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WEAKNESSES</th>
<th>THREATS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Attributes which hinder or restrict events in achieving the desired</strong></td>
<td><strong>Developments likely to increase hostility or contribute to a decline in event</strong></td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>outcomes</th>
<th>effectiveness:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• A reliance on evening concert income</td>
<td>• Terrorism</td>
</tr>
<tr>
<td>• Limited age span of audience</td>
<td>• Commercialisation</td>
</tr>
<tr>
<td>• Diminishing numbers of competitors and attendees</td>
<td>• Media attention on conflict themes</td>
</tr>
<tr>
<td>• Lack of spaces for interaction to occur</td>
<td>• Changing tourist demands – volume and nature</td>
</tr>
<tr>
<td>• Limited time span – no space in programme for ‘down time’</td>
<td>• Dismissal of peace objective</td>
</tr>
<tr>
<td>• Accommodation for competitors too far away</td>
<td>• Lack of control over media</td>
</tr>
<tr>
<td></td>
<td>• Problems with obtaining visas</td>
</tr>
<tr>
<td></td>
<td>• Performers attending many events in one visit to the UK</td>
</tr>
<tr>
<td></td>
<td>leads to potential for dilution of opportunities for ICE</td>
</tr>
<tr>
<td></td>
<td>• Change of health and safety legislation</td>
</tr>
</tbody>
</table>

Figure 8.4: A peace through LIME SWOT analysis

Although Mouffakir and Kelly consider the growth in numbers and variety of cultural events to be a strength (see figure 2.3, page 54), this study has shown that in fact the professionalisation of the performers and the problems with obtaining visas has meant that performers are spending less time at each event. This has led to fewer opportunities for interaction between competitors and their audiences due to busy schedules.

The cultural elements of LIME are in abundance and LIME is abreast of developments within society and revisits its programme regularly to reflect these. However, food and drink as a cultural element as well as more international trade stands and a presence from the British Council to highlight the work they do would add to the event in terms of representing a multitude of cultures more effectively.

Community involvement is a strong element in LIME and one that is essential for the development of social and cultural capital. However, the involvement has diminished somewhat over the years due to the changing nature of the accommodation offered to competitors which seems to have had an effect on the development of long term friendships between competitors and the host community.
Perceptions of authenticity, whilst seen as a strength by Mouffakir and Kelly (2013) in their original SWOT analysis, is a debatable point and cannot really be included within this SWOT analysis as there are so many varying perceptions of this concept from a number of participants. As discussed within the study what is more important is the sincerity with which the cultural product is delivered, and this has seen to be a strength on the part of the organisers and the competitors.

All the opportunities listed by Mouffakir and Kelly (2013) can be applied in the case of LIME, most of which have been discussed within the thesis. Added to this list are the opportunities of the development of a competitor’s village where they could be accommodated within walking distance of the event site, enabling more time to visit the town and engage in organic interactions with each other, event attendees and the local community. More time and within the programme for organic festivity to occur has also been identified as well additional spaces set aside for this type of activity can be seen as an opportunity to further develop intercultural understanding. In terms of multiculturalism, the event organisers should see this as an opportunity in terms of trying to attract more UK-based competitors from different ethnic communities and a more diverse audience.

Weaknesses have been highlighted in figure 8.4 as those which hinder the event from obtaining the objective of intercultural understanding and global citizenship, but the opportunities section has looked at how these could be overcome. Threats are often areas that are out of the control of the organisers but that they need to be aware of. LIME has shown that they are acutely aware of the issues within the table, especially those with regard to visas for those coming to compete from overseas. LIME continues to work closely with the British Council in trying to alleviate this problem. There are some additional real threats to events like LIME in keeping with their original ethos and objectives, not least commercialisation. This is an aspect that is affecting many cultural events as their need to rely on external partners as sponsors increases. The events need to try and maintain a balance between satisfying external stakeholders and retaining authentic
elements that are integral to the event’s character and brand. Only through effective stakeholder management techniques is this likely to occur.

Although the results presented are very specific to one case study, many of the recommendations can be applied to the wider cultural event environment. For example, spaces in the site and the programme for down time and opportunities for interaction between performers and audiences are vital. This is especially important where the event contains people from many different cultures due to differences in communication styles. The use of technological interpretation techniques, for example apps, online programmes and interactive displays can be applied to all events. Working collaboratively with the media and other stakeholders to deliver the correct message has been seen to be another important method, as well as the implementation of an effective outreach programme in line with the event objectives.

Cultural events have the potential to contribute to greater intercultural understanding, global citizenship and peace. They can do so through the international languages of music and dance but cultural event managers should also be aware of the other processes and mechanisms available to them as highlighted in this study. Intercultural communication involves exchange of knowledge in relation to beliefs, morals, customs, and values which in turn leads to better understanding between cultural groups. Cultural event managers should therefore design their events mindfully so as to provide as many opportunities for ICE as possible.

8.6 Limitations to the study

It should be noted here that for transferability to other case study events some elements of the methodology design would need to be altered as each event is unique. For example, the performance aspect of the competitor stakeholder group may well have more emphasis and their input would ideally be greater than was possible in the LIME case study.
The main limitations of the study can be attributed to time and resources. Whilst the organisers of LIME did provide a lot of help to the researcher, the main point of contact was in semi-retirement for the latter part of the process and therefore communication was sometimes more difficult. Access to the competitors as a major stakeholder in the research was limited due to this problem and had there been a stronger relationship throughout, perhaps this group could have contributed more effectively. By working more closely with the organisers, the competitor group leaders could have been involved allowing for a greater possibility of photographic evidence from this group of people. Pragmatically however, as has been previously noted, since the international competitors now have to perform at several festivals per visit in order to secure grants and visas, this may never be possible and alternate methods of data collection, such as the use of skype when in their home country need to be considered.

There are also recommendations for improvement in terms of the methodology if it were to be used again. Ideally a greater number of research participants to include a wider variety of stakeholders would have been recruited to provide a more varied and extensive set of data. Most importantly this would have included competitors taking photographs and more questionnaire respondents in order to achieve a deeper set of data from a wider range of participants groups. In addition to this, further investigation of the media as a stakeholder group would allow for a more critical realist perspective focused on power relations.

A deeper analysis of the outreach work undertaken by the event would also provide a more holistic analysis as it is often the work done outside of the event itself that produces more tangible results and benefits, but again a lack of time and resources made this difficult to achieve. It would be extremely beneficial as well to have included the younger age groups within the research as they are those that are most open to attitude change and learning but the ethics surrounding visual methodologies made this unviable.
With specific relation to photographic evidence in research projects such as this, it could be argued that asking people to take photographs takes them away from the real-life experience and this could therefore be seen as a limitation. Time lapse photography in different areas of the site might have proved more effective, but monetary resources would have been difficult to obtain for this activity.

A final limitation is that the results presented can only really be applied to residential festivals and not 1 day events.

8.7 Recommendations for future research:

First of all the results should be presented to the organisers of LIME and then further investigations at this case study could be conducted. For example the effectiveness of the outreach programmes with particular attention to the work undertaken in schools would be beneficial, as would investigating the media as stakeholder. Other projects might include the feasibility of developing a competitor village, more interactive displays, an online event programme and event app and further design of the event space to allow more organic festivity and knowledge transfer.

There is also scope to take the methodology to other cultural events in an action-research orientated capacity to apply and implement some of the findings herewith and to further understand how ICE can be better facilitated and encouraged. Individual events would benefit from investigating using a longitudinal approach with a number of stakeholders involved in the design and delivery of the event the processes and mechanisms of ICE. From these investigations they could produce their own SWOT analysis and this way the body knowledge regarding the role of cultural events in developing cultural citizenship and peace which is currently in its infancy can be further developed. An action research approach would be the most effective, where a research team would work very closely with the organisers in order to access all stakeholder groups and produce real results from the research. Recommendations for methodological
improvements that can be taken to other events have been suggested in section 8.6.

Another avenue for future research would be to make links with the British Council and other organisations involved in intercultural understanding and world peace (e.g. the International Institute of Peace Through Tourism) and encourage these organisations to work more closely with organisations such as LIME to develop some of the recommendations made within this chapter. The development of further research projects with such stakeholders looking into the role of events in the promotion of global citizenship and peace should be encouraged.

A final recommendation would be to follow up on the main findings within the thesis and conduct investigations into how hospitable spaces, both temporal and physical, can be developed within the pressures of the modern festival environment.
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References


References


### Appendix A:: Perspectives on validity, reliability and generalizability, explicitness and transparency (adapted from Easterby-Smith et al., 2012, p. 71.)

<table>
<thead>
<tr>
<th>Validity</th>
<th>Have sufficient number of perspectives been included?</th>
<th>Organisers, volunteers, competitors, attendees</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Does the study clearly gain access to the experiences of those in the research setting?</td>
<td>Participant observation, researcher-led photographs, participant-led photographs, phenomenological interviews and elicitation of photographs in an interview setting</td>
</tr>
<tr>
<td>Reliability</td>
<td>Will similar observations be reached by other observers?</td>
<td>Comparison of photographs and experiences from the researcher’s perspective with those of the participants</td>
</tr>
<tr>
<td></td>
<td>Is there transparency about data collection and interpretation?</td>
<td>Reflective accounts of methods of data collection and interpretation at all phases of the research</td>
</tr>
<tr>
<td>Generalizability</td>
<td>Is the sample sufficiently diverse to allow inferences to other contexts?</td>
<td>Methodological design can be applied to other case study events. Diverse number of participants from different stakeholder groups allows potential comparison to similar events</td>
</tr>
<tr>
<td></td>
<td>Do the concepts and constructs derived from this study have any relevance to other settings?</td>
<td>Yes similar incidences of the same phenomenon can be experienced at other cultural events and festivals</td>
</tr>
<tr>
<td>Explicitness</td>
<td>Is it clear what methods were used, why they were used and their limitations?</td>
<td>All methods are described in detail and limitations identified within Chapter 4.</td>
</tr>
<tr>
<td>Transparency</td>
<td>How valuable are the findings of the study to those reading it?</td>
<td>For event designers, the study provides an insight into processes and mechanisms of ICE from many perspectives. In terms of justification of event in policy agendas the findings are useful</td>
</tr>
<tr>
<td></td>
<td>How suitable were the participants in answering the research topic?</td>
<td>As many different groups were involved in the data collection process as time allowed. Ideally more information from competitors could have been gained. Collaborative research with participants allowed for greater transparency</td>
</tr>
</tbody>
</table>
Appendix B: Example transcript of in-depth interview with organisers of LIME

TRANSCRIPT OF INTERVIEW 1 - 4TH JUNE 2013

LOCATION: LLANOLLEN INTERNATIONAL EISTEDDFOD OFFICES

Present: Interviewee 1a, Interviewee 1b, Researcher

Researcher:
Once I have collected some information from yourselves and others involved in the Eisteddfod I would like to, if it is ok by you, conduct some in-depth interviews with competitors and also conduct a questionnaire during the Eisteddfod. Alongside this I would like to carry out some visual methodologies on the Eisteddfod Field of examples of intercultural exchange. The people’s faces in these photos would be blanked out in order to anonymise them.

INTERVIEWEE 1B:
The only restriction on visual methods would be within the Pavilion

Researcher:
Yes, that would not be an area that I would need to take photographs in as it is more of an audience spectator set-up. So to start with, could you tell me a bit about yourself – who you are, what you do, how long you have been in this position, has your role changed and if so how?

INTERVIEWEE 1A:
Ok, let us start from the beginning – I began working with the Eisteddfod selling programmes, as a short trousered school boy in the very early 50s, I missed the first 4 but have since been a part of the Eisteddfod every year other than 1963 when I was away doing a course. Having sold programmes for 2 years, I was then allowed to work as an usher in the pavilion which I absolutely loved as it enabled me to see everything that was going on. When I left school as a student I worked as a steward, as I stayed in this area during my studies, and then in the mid-60s I joined the Grounds Committee. I was elected to the Standing Board in 1970, I joined the Musical Staging Committee in 1977, became Vice Chairman in 1982, I was made Chairman in 1992. I stood down from that in 2003, became Competitors Liaison Officer, Company Secretary, and now I’m back as Chairman.

Researcher:
Thank you quite a long history then!
INTERVIEWEE 1A:
Yes that was a potted version.

Researcher:
Brian, ?

INTERVIEWEE 1B:
Yes, I was first connected to the Eisteddfod when I was at school in Wrexham, I sold programmes in the early 50s. Then I spent most of my life overseas and did not settle back here ‘til the 1990s and then commuted from London. Did not really get involved again until 2003 when I got involved in the town events and Outreach work. Eventually I became the ‘coordinator’. 5 years ago I took over the role from a colleague of Competitor Liaison Officer which involves overseeing and organising to a large extent the administration, or the non-artistic administration of the competitors.

Researcher:
What do you mean by non-artistic?

INTERVIEWEE 1B:
I mean, we have a music office which deals with the programme, the selections and all that. I am involved in selections as well but just as a bean counter. Basically I’m involved in the transportation, getting here, the logistics of the operation, Visas, which is a constant headache. And then when they are here, liaising with what we call our Hospitality Unit to find them accommodation when they are over here.

Researcher:
Has this changed over the years because they always used to stay in local houses?

INTERVIEWEE 1B:
Many years ago it started off as home stay - most people would stay with host families in Llangollen or the surrounding area – Ruabon, Cefyn etc. We still do that – we still put people in places like Overton, Cefyn and Bangor-On-Dee, but only about ¼ of competitors go to private homes. There are 2 reasons for that – one is rising expectations from people of where they are staying and the second is hard legal facts – it is difficult to put children into private homes. We would have to ask every host family to do a CRB check which is asking a bit much. So we still use it for older groups like young adults or younger adolescents, otherwise they tend to stay in budget hotels or the majority into college halls of residences, and schools.

INTERVIEWEE 1A:
INTERVIEWEE 1A:
You say there are a smaller proportion of people staying in private houses but numerically when the all of the competitors were staying in houses this there were quite a few less than there are now so we’ve almost got an improving number of private house stays – several hundreds.

Researcher:
So how many competitors do you have – it is around 4,000 isn’t it?

INTERVIEWEE 1B:
Oh no not that many..., or are you including UK competitors? We have approximately 2,000 – 2,300 overseas competitors and 2,000 UK competitors

Researcher:
In my mind I think that the accommodation would be one of the places that strong ties and relationships will form. Is this true?

INTERVIEWEE 1B:
When they are in the area, they are all allocated a host guide who very often organise community events for them where they stay. These are 20 plus volunteers who have been doing it for years who are responsible co-ordinate activities between the homes and ensuring that they get here on time

INTERVIEWEE 1A:
And for making sure they are here when they need to be. And we lay on transport..

INTERVIEWEE 1B:
They have one free return journey to the field. Some groups are in more than one competition – up to 6 or more. Then in their groups they may have soloists competing in different competitions. They may have more than one performance a day.

Researcher:
So, moving on, I was going to ask about the aims and objectives and the mission statement of the organisation. I did take a photograph as I was walking up the stairs of the Mission statement and objectives, but if you don’t mind enhancing on this a bit, that would be great.

INTERVIEWEE 1B:
How about starting at 1947 and why it started?
INTERVIEWEE 1A:
Yes, the roots of the Eisteddfod were just following the war when groups of these people were in this country as refugees and it was felt by the government that a way to integrate them and show them the British way of life would be to take them around to festivals in great Britain, because there were war time festivals, just as there were war time test matches and sports matches. In Wales the obvious place to take them was to the National Eisteddfod. So the British Council asked Harold Tudor from Coedpoeth to take a group to the National Eisteddfod in Bangor in 1943, and it meant there were head of BBC Bangor and over lunch on the back of a fag packet they worked out a simple little ceremony whereby all of the overseas representatives were invited onto stage and greeted themselves in their own language which was then translated into English because at that time the all-Welsh rule had not come into existence. And it was a very moving ceremony, and Harold Tudor reflected on this and felt that it was a pity that it was only in war that people could come together and share their cultures – would it not be a good idea to bring people together in times of peace to share their culture, build up friendships and provide reconciliation. And so in 1945 after the war ended, the National Eisteddfod was in Rhos, near Wrexham, he approached the National Eisteddfod Council and asked them if they would have 1 day in the 1947 Eisteddfod devoted to international visitors. They turned him down on the grounds that it was an all-Welsh cultural event. So he then approached a man in Llangollen, Wynne-Williams – a musician and publisher, and was himself one of the bards of the National Eisteddfod and therefore probably knew of Harold’s idea already. He floated the idea of an International Eisteddfod. It was a contradiction in terms as Eisteddfod was a Welsh concept. To cut a long story short there was a public meeting held in the town and there was a majority (not unanimous) vote that an International Eisteddfod would be held 2 years later on the basis that if it made a profit, that profit would be ploughed back into another Eisteddfod the following year, if not it would not carry on. It made a 25% profit.

Researcher
Is the organisation still a non-profit making organisation?

INTERVIEWEE 1A:
Yes, it is a registered charity – no one makes any money.

Researcher:
Overtime it has developed into a much larger organisation – how does the governance work and what is the organisational structure?

INTERVIEWEE 1A:
The governance of the organisation is laid out by its Articles of Association, because it is a company limited by guarantee. The governing body is known as the Standing Board who
are a board of Directors and also the charitable trustees.  21 in number, 7 stand down on rotation and are re-elected by members of the company of which there are around 500 in number. There are AGMs, but also an extra-ordinary GM shortly after the Eisteddfod is held to re-elect Chairman, Vice Chairman etc. They also elect the nuclei of the various committees. Each committee has 6 people in the nucleus e.g. Grounds Committee, and a member of the board - the convenor who meets with the committee to discuss who they are going to appoint to work with the committee the following year. They report monthly to the Executive Committee which consists of the Officers of the Eisteddfod and representatives from each committee. Board is responsible for policy, financial matters etc.

**Researcher:**
So in terms of political make-up – where does the funding come from? The Arts Council fund you.

**INTERVIEWEE 1A:**
For many years the AC supported the Opening Ceremony only – this is going back to the 1960s. But then they began giving a grant every year. And it appears that stopped because we had reserves. The aim was that we had sufficient reserves to pay for an Eisteddfod so that if a catastrophe occurred the show could still go on. Although we never quite achieved that, the Arts Council policy at that time seemed to be since they have reserves why should we give them a grant? But that policy has changed now. We have a substantial grant from them.

**INTERVIEWEE 1B:**
But that is recent

**INTERVIEWEE 1A:**
Yes it has grown

**INTERVIEWEE 1B:**
Our total turnover is £ 1.2million

**Researcher:**
We have a theory in Events Management – PESTLE analysis of the external environment. This encompasses Political, Economic, Social, Technological, Legal, Environmental factors. I was hoping to go through a few of these, for example political influences could be the change of government.
INTERVIEWEE 1B:
No, not political in the specialised sense of the word, no. In terms of the competitors the biggest global influence is the economic downturn. People cannot come – the air fairs have gone up, sponsors for the competitors have dropped out, Visas have gone up – the visa now costs £90-£100.

INTERVIEWEE 1A:
That’s probably a month’s wages in Ukraine or Moldavia

Researcher:
Does that mean less and less people are coming or not as many different countries come?

INTERVIEWEE 1A:
It means that people still apply to come and get accepted but having got accepted they have problems raising the money and so they drop out.

INTERVIEWEE 1B:
It is not just the less developed countries that it is affecting although they are affected the most of course, but even people from the states are dropping out because of the increase in air fares they cannot raise the funds. We hope it is ephemeral, that things will pass and change.

INTERVIEWEE 1A:
A British choir have withdrawn because they cannot get the funds.

Researcher:
So it is the global recession.

INTERVIEWEE 1B:
The irony is we have politicians coming here who are astounded and want more of this type of thing. Mostly Welsh politicians, but I also remember the American Ambassador coming over and him being bowled over, saying we must support events like this, but then they don’t.

Researcher:
How do you think they could help?

INTERVIEWEE 1B:
Well politicians are always very good with words but that does not translate into money.
INTERVIEWEE 1A:
What would be brilliant for us is if we could guarantee overseas entries a substantial contribution to their expenses.

INTERVIEWEE 1B:
We do subsidise them but it is a minimal amount compared with the overall budget.

INTERVIEWEE 1A:
In the early days you see when the Eisteddfod made a good profit every year the competitors got here, they were under us – we would pay for their travelling expenses, accommodation and meals while they were here.

INTERVIEWEE 1B:
Well they are still subsidised, don’t make a mistake about that. They are subsidised in two ways – some of them get bursaries to help with their UK expenses – but nobody gets more than £2000.

Researcher:
£2000 per group?

INTERVIEWEE 1B:
Not all groups, no. Only groups where we feel it will make a difference. If it is dubious whether they are coming, will this help them or not? It is a difficult game to play actually; I do play chicken with some of them. I don’t know whether they are trying it on or not.

Researcher:
Does your group selection depend on how it will affect the event overall? I.e. if you had already had a group from Bulgaria and another group were having difficulties, might you be more inclined to give that money to a group from say...

INTERVIEWEE 1B:
Turkistan? Yes

Researcher
To make the programme more interesting

INTERVIEWEE 1A:
Yes we try to get a fair amount from a wide geographical location.
INTERVIEWEE 1B:
Yes we try to get a wide geographical spread, we try to have a balance between regions in Europe, but the overwhelming criteria is need. That is one minor form of subsidy. The major form of subsidy is we charge them fees to come here. Like many International festivals don’t actually charge fees but we do, and those fees are less than the actual costs. And they effectively subsidised through monies made from other activities, mainly the concerts. So there is a subsidy there. For £45 per day a person will get accommodation and 3 meals. That’s adults, children pay less.

Researcher:
And they have to pay their travelling expenses as well?

INTERVIEWEE 1B:
Yes, as well. And the only other subsidy is we do pay for local transport from their accommodation to the Field.

Researcher:
Just out of interest, when you say that other International festivals don’t charge, which particular ones are you talking about?

INTERVIEWEE 1B:
Let me clarify that, other international festivals don’t have the competitions as a core. Our raison d’etre is the Eisteddfod - the competitive element. The concerts are terribly important of course because they attract people in and normally they make money.

Researcher:
But the actual main thing is the competitions

INTERVIEWEE 1B:
Places like Cork, for example, do not have many international groups because they are a ‘festival’, not a competition

Researcher
They find it hard at other festivals to attract the international groups as there is not a competitive element. With a festival like Cork, they would need to pay quite hefty sums for overseas acts to perform?
INTERVIEWEE 1B:
Oh yes and they do, and they are heavily subsidised by the Irish government. The real reason that competitors come here is because of the history of it, it is tradition – it is prestige and word of mouth overseas – you’ll be surprised. I have walked into places like South Africa and they have heard of the International Eisteddfod. They have Eisteddfods of their own, by the way, they call them Eisteddfods.

INTERVIEWEE 1A:
Voodooport set up an event the Voodooport International Eisteddfod and their literature is virtually copied from ours – a Llangollen in South Africa. And in Athens – there was a Greek musician that came here as an adjudicator and was so bowled over by the festival that he set up his own festival based on Llangollen. There’s another one in Spain, again clearly copying Llangollen. I mean we were the first but it doesn’t mean to say that we are the only one and we have to be constantly ensuring that we are the best.

INTERVIEWEE 1B:
There’s more competition these days, particularly on the festival element.

INTERVIEWEE 1A:
I mean in 1947 there was nothing like it anywhere in the world. And now...

Researcher
Everywhere has a festival

INTERVIEWEE 1A:
Exactly

INTERVIEWEE 1B:
We have now got local competitors like North Wales Music Festival. And then we used to have the concert in Carmarthenshire, very often the week before or the week after, but that collapsed because it didn’t make money.

INTERVIEWEE 1A:
The competition element makes the Eisteddfod different. It adds to the excitement – when the adjudicator in the Pavilion is giving the marks to each choir its electric, and then when the choir realises it has won – WOW

Researcher:
One of the festivals I was comparing this event to in the literature was WOMAD – this is an event without the competitive element but still focused on world music. It is held in several locations in Europe. And the festivals are very very different.

**INTERVIEWEE 1B:**
It is not only in the concert hall that the atmosphere occurs. I can tell you a story of a Russian group that came over with hardly any money at all. And I had overcharged them, because they came with reduced numbers. They were so desperate they were selling things to try to make money. I had overcharged them by £500, and I thought I’ll give them that. I don’t normally give money back. And I said here’s a cheque for you. And she said “no, give it to another group that needs it, we can get home”. And we have a press article on that, and that is the sort of comaradarie. You get other groups that are the opposite – they try to get everything out of you that they can, but that is because they are so short of money as well. But that touched me that did. And I knew she was desperate for money. A group from St. Petersburg it was.

**Researcher:**
yes, that’s interesting –perhaps it is something to do with their culture, maybe they can’t accept things from others – it would be interesting to know.

**INTERVIEWEE 1B:**
Very possible, yes.

**INTERVIEWEE 1A:**
Oh yes there are other similar stories. In 1981, the International year of the child, and children’s choirs from about 8 different countries were on stage and there were kids from Belfast and kids from Southern Ireland – rabid Catholics and equally rabid Protestants holding hands and singing together.

**Researcher**
The other topic I wanted to touch on is local community involvement

**INTERVIEWEE 1B:**
Well it is a core activity, it is the local community that runs it. As Gethin said there are 500 members of the company, most of whom are Llangollen or local in the county sense and they are the ones who are the bottom rung of the institution.

**Researcher**
Customer profiles – do you have numbers of attendees?
INTERVIEWEE 1B:
The term they generally use is ‘footfall’.. It was just under 30,000 last year.

Researcher
And I don’t suppose you know what the demographics of the visitors are? Basically who comes

INTERVIEWEE 1B:
Yes we have these statistics – our ticketing and marketing people could tell you. We’ll put you in touch with the right people.

Researcher
I was hoping to find out how many actual attendees are of International stature – what sort of percentage?

INTERVIEWEE 1B:
A very low percentage – they are usually made up of the entourages – maybe the parents of the children’s groups

Researcher:
On intercultural exchange between various types of people at the event. Do you feel that the audience, the people that come to the festival get opportunities to engage with people from other cultures?

INTERVIEWEE 1B:
With the competitors, you mean?

Researcher
Well yes, or generally with people from different cultures

INTERVIEWEE 1A:
Insofar as the competitors are walking around the field, you do get an opportunity to talk to them – kids potentially more than adults – getting autographs. The opportunity is there, how many of them use that opportunity it is difficult to say. The choir might come onto the Field, their competition is not on for another couple of hours, so they stroll around the field and if anybody wants to talk them they can, but of course the ‘British reserve’ often means they don’t.
**Researcher**
With us last year, a group of Indian ladies were very friendly and were talking to everybody and handing out friendship bracelets, and we started to talking about differences between our cultures.

**INTERVIEWEE 1A:**
Years ago of course, competitors, particularly those taking part in the folk dancing and folk song competitions would wear their national dress and wear it around the field. Some still do but not as many because their costumes are so expensive that they only put their costume on to go on stage. We do encourage them to stay in their costume but not all of them do.

**Researcher**
The external or outside stages seem to be an area where they may be more opportunities for intercultural exchange, because it is less of an audience-stage set-up...

**INTERVIEWEE 1B:**
There is town remember – the parade is a big part of it – they can’t talk there because it is a snake that goes around town and it has to be strictly controlled by police orders. This year we are hoping to encourage the people in town to follow the parade back onto the Field.

**Researcher**
That would help encourage intercultural exchange. Festivals are short-term in nature and therefore it is more difficult to formulate long-term and deep relationships with other cultures. But there are ways in which intercultural communication and exchange still takes place – for example music is an international language and therefore you learn about someone’s culture by listening and dancing. Technology has helped formulate these relationships.

**INTERVIEWEE 1B:**
One element of that is some of the outreach work we do, whereby seminars are held in schools, in Dynas Bran school here in particular. Dancing for instance, and they work with the children directly, so the children mix.

**INTERVIEWEE 1A:**
For the last few years the Folk Dance duo competition has been held in the school and selected are invited to meet with the dancers.
INTERVIEWEE 1B: Outreach is an essential part of the Eisteddfod – we also go to Wrexham and Oswestry and we have been to Ruthin and actually a lot more mixing goes on there because people walk around the streets afterwards.

Researcher So the Outreach stuff is actually more effective in that way?..

INTERVIEWEE 1B: In a sense yes, but do remember we only have 2 small groups go to Wrexham. It is basically publicity for the Eisteddfod.

Researcher So it is good in one way, but does it potentially prevent people from visiting the event itself?

INTERVIEWEE 1B: This argument was made – I don’t give any credence to that, I think they are more likely to come. The competitors have a chance to mix with each other in the competitor’s tent.

Researcher That is something I would like to investigate a bit more if it is ok for you.

INTERVIEWEE 1B: And then there is hospitality, which is like an army mess where people do mix, and have a sandwich and a cup of tea – there is always a swirl of people in there amongst the competitors.

Researcher Would you say modern technology is utilised to its full extent at this festival?

INTERVIEWEE 1B: On the Field of course we have screens...I don’t think we could improve it, not in the Pavilion, not within the parameters in which we work. Do you mean broadcasting?

Researcher That did cross my mind, I suppose that if you are trying to promote the message of world peace, then broadcasting is essential...
INTERVIEWEE 1A:
We employ agents. Every stage performance is televised and is constantly on S4C. Of course now that can be accessed worldwide. Whether enough is made of that, it is difficult for us to say as we are stuck here. It is out of our control really, it is up to S4C. We would very much like more transmissions using the English language because of course S4C the commentaries are in Welsh and although there are subtitles people will not watch it because it is in Welsh, understandably. Whereas if it was transmitted in English as it used to be by the BBC years ago, it would be broadcast nationwide. Unfortunately we had to sever our association with the BBC some of years ago because we did not agree with the types of programmes they were putting out, we felt that they were not worthy of the event. And independent company produced excellent programmes.

INTERVIEWEE 1B:
To state the obvious we would love to see it disseminated further and wider. But there is a real time broadcast all the time. In fact I have had a telephone call from America.

INTERVIEWEE 1A:
To answer your question – do we make the best of modern technology – it is very difficult for us to deal with that – we have to rely on our broadcasters.

Researcher
I think then we have covered everything, unless you have anything to add...?

INTERVIEWEE 1B:
One other point you shouldn’t leave out is the economic effects on the community... Um what was the assessment made by .. about £700 million into the local economy from people coming here.

INTERVIEWEE 1A:
The Eisteddfod has put Llangollen on the map – it is a very busy town. All the year round.

INTERVIEWEE 1B:
3,700 people live in the town and it hosts an International festival, that’s not bad going is it?

INTERVIEWEE 1A:
There is a strong emotional element to the event – tears are often shed. The German choir for example – they were backstage very nervous and when they were introduced
there was uproar and the Eisteddfod had to come to a stop for 20 minutes whilst the audience recovered. In 1953 a choir came from Germany and sang a song called the Happy Wanderer and it became number 1. They took the place by storm. The audience wanted an encore and the adjudicator said you can’t have an encore this is a competition. A few of them are coming back this year.
Appendix C: Archive material in chronological order

<table>
<thead>
<tr>
<th>Date</th>
<th>Source and description</th>
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<td>Liverpool Echo, 1953, Five Pages of Pictures</td>
<td>Anon</td>
<td>Attendance may be over 100,000</td>
</tr>
<tr>
<td>July 11th 1953</td>
<td>Liverpool Echo, 1953,</td>
<td>Anon</td>
<td>International Eisteddfod Success</td>
</tr>
<tr>
<td>July 7th 1954</td>
<td>Liverpool Daily Post, 1954 International Eisteddfod Supplement</td>
<td>Anon</td>
<td>Greetings from the Ambassadors</td>
</tr>
<tr>
<td></td>
<td>Holland, A. K.</td>
<td>Anon</td>
<td>They set up a canvas cathedral</td>
</tr>
<tr>
<td></td>
<td>Anon</td>
<td>Anon</td>
<td>Cultural friendship that leaps national borders</td>
</tr>
<tr>
<td>10th July 1968</td>
<td>Liverpool Daily Post: International Eisteddfod Supplement</td>
<td>Moss, C.</td>
<td>The world comes to a little riverside town</td>
</tr>
<tr>
<td>9th July 1969</td>
<td>Liverpool Daily Post: International Eisteddfod Supplement</td>
<td>Williams, W.S.G.</td>
<td>What is the secret of Llangollen’s great success?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Moss, C.</td>
<td>10,000 Singers and dancers gather for a unique assembly of talent</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Anon</td>
<td>Rising Costs are a Big Worry</td>
</tr>
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<td></td>
<td></td>
<td>Roberts</td>
<td>The Value and Problems of the Eisteddfod</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Williams, W.S. G.</td>
<td>We must keep the standards high</td>
</tr>
<tr>
<td>Year</td>
<td>Title</td>
<td>Authors</td>
<td></td>
</tr>
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<td>----------------------------------------------------------------------</td>
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<td></td>
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<tr>
<td>1996</td>
<td>Fifty Glorious Weeks 1947-1996</td>
<td>Jones, F.  The Penddol Site</td>
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<tr>
<td></td>
<td></td>
<td>Evans, T.  The Pavilion development</td>
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<td></td>
<td></td>
<td>Davies, E.  How the Eisteddfod Works</td>
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<td></td>
<td></td>
<td>Kotiyan, N.  The Adjudicators</td>
<td></td>
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<tr>
<td>2005</td>
<td>‘A World in Harmony’</td>
<td>Anon  Introduction</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(a collection of extracts from the Friends of LIME publication,</td>
<td>Williams, G. L.  The Llangollen International Musical Eisteddfod - Nominee for the Nobel Peace Prize 2004</td>
<td></td>
</tr>
<tr>
<td></td>
<td>published in response to LIME’s nomination for the Nobel Peace Prize)</td>
<td>Adams, N.  ‘Just Like it used to be’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Walker, M.  ‘Today you are my Mother’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Anon  Eisteddfod encounters: Natal and Tobago (September 2001)</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Davies  Hey, man, leave something for the rest of us!</td>
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<td></td>
<td></td>
<td>Anon  Friends from Punjab (February 2001)</td>
<td></td>
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<td></td>
<td></td>
<td>Adams, C.  Debates in Eisteddfod’s History</td>
<td></td>
</tr>
<tr>
<td>October 2006</td>
<td>Limelight (Friends of LIME publication)</td>
<td>Davies, J.  Rainbow Nation at the Rainbow Festival</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Williams, G. L.  Street Dance, Culture and all that Jazz</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Adams, C.  From the Archives</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Davies, J.  Islam and the Eisteddfod</td>
<td></td>
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<tr>
<td>2009</td>
<td>Shropshire Star</td>
<td>Roberts, S.  The world comes to town</td>
<td></td>
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<td></td>
<td></td>
<td>Roberts, S.  Pupils win peace contest</td>
<td></td>
</tr>
<tr>
<td>July 8th 2010</td>
<td>Liverpool Daily Post</td>
<td>Bagnall, S.  Peace and harmony at pavilion... but WAG snub hots bum note</td>
<td></td>
</tr>
<tr>
<td>July 15th 2010</td>
<td>Denbigh Free Press</td>
<td>Robinson, P.  Eisteddfod bosses angered as £240k funding given to North Wales festival.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Emery, T.  Sound of silence and ring of unity echoes peace theme</td>
<td></td>
</tr>
</tbody>
</table>
Appendix D: Interview questions for competitors

1. What country have you come from?

2. How many are there in your group?

3. Have you brought with you any friends and family?

4. What type(s) of performance do you do?

5. How many times have you been to the event before?

6. Have you built any long-term friendships, or have you any stories from past events of intercultural exchange and communication?

7. Where are you staying?

8. Is there a lot of intercultural communication and exchange in your accommodation? – who have you met, have they learnt about others’ cultures / formulated friendships?

9. Have you had many experiences of intercultural communication / exchange at the event – if so when, where, with whom etc.

10. Have you been into the town of Llangollen and talked to people?

11. Would you say that your knowledge and/or understanding of other cultures increased from attending the event?

12. Is it difficult to converse with people from other cultures at the event? If so, why?

13. Do you feel that the event goes some way to encouraging world peace and understanding between cultures?

14. How could this be improved?

15. Are you wearing your national costume? Could you give some indication as to the symbolism of your costume?

16. Are the performances you do authentic to your traditional culture?
Appendix E: Questionnaire for attendees

As part of the research towards my PhD on intercultural communication and exchange at cultural events, I would like you to answer a number of brief questions concerning your visit to the Llangollen International Musical Eisteddfod. The results of the questionnaires will be analysed and utilised in the final project but will be destroyed thereafter. If you feel that you do not wish to answer any of the questions or wish to withdraw at any time, please feel free to take these actions. Please only take part in the survey if you are over 18.

Question 1  How many times have you visited the Eisteddfod?

1st time 2nd time 3rd time 4-10 times Over 10 times

Question 2  For how many days are you intending to visit the Eisteddfod?

6 days 5 days 4 days 3 days 2 days 1 day

Question 3  Who are you at the Eisteddfod with?

On my own With partner In a family School group With friends Other (please state)

Question 4  Are you staying overnight in the area?

Yes No

If yes, which type of accommodation are you staying in?

Hotel B&B Guest house Camp site Hostel Friend Family Caravan Second home

Question 5  During this year’s event, please indicate which of the following events you have attended OR intend to attend

Opening ceremony Evening concerts Parade Final evening concert

Question 6  Please rate how influential the following factors were in attracting you to this event (1 = not at all influential, 2 = Influential 3 = highly influential)

<table>
<thead>
<tr>
<th>Factor</th>
<th>1</th>
<th>2</th>
<th>3</th>
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</thead>
<tbody>
<tr>
<td>To experience the musical performances</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>To experience the dance performances</td>
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<tr>
<td>To experience a specific musical act</td>
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<tr>
<td>To experience a specific dance act</td>
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<tr>
<td>To follow one or more of the choral competitions</td>
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<tr>
<td>To follow one or more of the dance competitions</td>
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<tr>
<td>To experience a variety of music and dance</td>
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</tbody>
</table>
Appendices

I am part of a group that are performing
A family or friend is performing
The overall event experience and atmosphere
To learn about other cultures
To meet with new people
I am visiting the event as an activity as part of a holiday
It is a tradition – I come every year

The following questions will ask you about your experiences of the event, your attitudes and opinions regarding different aspects of intercultural communication and exchange at the event and your opinions on authenticity

Question 7: Please rate the following statements on how strongly you agree or disagree
(1 = strongly disagree 5 = strongly agree)

1 2 3 4 5

I have engaged with people from different cultures outside my group whilst here
I have felt a feeling of community or ‘being part of something’ during the Eisteddfod
The message of world peace is strongly represented at the Eisteddfod
The performances on the main stage appear authentic to their individual cultures
The performances on the external stages appear authentic to their individual cultures
My understanding of other cultures has increased due to attending the Eisteddfod
I have learnt about other cultures whilst attending the Eisteddfod
There are lots of opportunities to engage with people from different cultures
There are lots of opportunities to learn about different cultures at the Eisteddfod
I am having/have had a deep/meaningful cultural experience at the Eisteddfod
My experiences here have motivated me to learn about other cultures after the event

Question 8: Please rate how strongly each of the different aspects of the event have improved your understanding of different cultures (1 = not at all, 5 = very much)

1 2 3 4 5

Promotional material
Information at trade stands
Musical performances
Dance performances
Event programme and other written materials
Question 9: When considering areas for intercultural exchange and communication, would you consider certain areas of the Eisteddfod and its environs more conducive than others? Please rate each area: 1= not conducive, 2=conducive,3= very conducive)

<table>
<thead>
<tr>
<th>Area</th>
<th>1</th>
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<tbody>
<tr>
<td>Pavilion</td>
<td></td>
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<tr>
<td>Food stalls and trade stands</td>
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<td>Outdoor stages</td>
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<tr>
<td>General walkways within the event</td>
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<tr>
<td>Llangollen cafes / bars / restaurants</td>
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<tr>
<td>The parade</td>
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<tr>
<td>Accommodation (e.g. hotel / campsite)</td>
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</tbody>
</table>

Question 10: Please rate the following aspects of other cultures on how much you have learnt about them since being at the Eisteddfod (1= not at all, 5 = very much)

<table>
<thead>
<tr>
<th>Aspect</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music and dance</td>
<td></td>
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<tr>
<td>Language</td>
<td></td>
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<tr>
<td>Costume / dress</td>
<td></td>
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<tr>
<td>Religion</td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td>Rituals</td>
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</table>

Finally would you mind answering some questions about yourself.

Question 11: Where is your current place of residence?

- Local area
- Rest of UK
- Other country (Please state)

Question 12: Please indicate your gender

- Male
- Female

Question 13: Please indicate your age group

- 18-25
- 26-35
- 36-45
- 46-55
- 56-65
- Over 65

Question 14: What is your highest level of educational achievement?

- Secondary school
- Vocational
- A Level
- U/G Degree
- P/G

Question 15: Which of the following best describes your current employment?

- Employed
- Self employed
- House person
- Carer
- Retired
- Student
- Unemployed
- Other

Question 16: Please indicate your current (or former) occupational group

- Director/manager
- Professional e.g. teacher
- Technical e.g. nurse
- Administrative/Clerical
- Sales or service
Question 17: Have you been / are you taking photographs during your visit to the Eisteddfod?

Yes □ No □

If you have answered YES and would be willing to participate in future research for this project following your return home, please could you kindly provide me with your contact email address:

______________________________________________________________________________

MANY THANKS FOR TAKING THE TIME TO COMPLETE THE QUESTIONNAIRE
Appendices

Appendix F: Semi-structured interview with attendee number 1

INTERVIEW TRANSCRIPT - ATTENDEE 1

Researcher
What do you consider is meant by intercultural exchange and communication?

Attendee 1
I think it means if you go to an event to have the ability and facility to understand what’s going on, learn about the other cultures

Researcher
What do you think the processes and mechanisms are? How does the exchange and communication occur?

Attendee 1
At the Eisteddfod I noticed that there’s quite a lot of written information and people that you can talk to at the stalls, also I noticed that the participants are very amenable to stop and chat and pass information along

Researcher
Which aspects of intercultural exchange and communication do you feel are strongly represented at the Eisteddfod?

Attendee 1
As I said it is easy to stop and chat to people and they seem to be very keen to talk to you. Usually if people are in their National costume it seems a good starting point. A lot of people are keen to have their photographs taken and you chat to them and you pass information along to them as well. I am assuming they pick up quite a lot of culture from it.

Researcher
Do you think that music and dance are forms of intercultural exchange?

Attendee 1
Oh yes definitely, especially if, as I noticed on a few occasions, somebody would describe what the dance or the song would be about.
The results from the questionnaire suggest you have been to the event twice – do you think there is enough within the event to encourage or facilitate knowledge building and understanding between cultures or do you think they could do more?

You could say that people could always do more, but it is very full, it is very informative. The town itself also acts as a conduit.

Are you returning to the event this year?

Yes I will be going back this year.

Did you have any conversations / interactions with any people from different cultures whilst at the event, if so where and could you let me know the nature of the exchanges, for example where and when?

Certainly I had quite a lot of interaction, lots just while walking around the site, sometimes at the edges of the outside arenas when people had finished dancing and singing and were quite prepared to talk. It would be about what it was about and where they were from and how old the traditional songs and dances were. I remember particularly a dance troupe from Northern France, quite a big group and the dancers were very stylised and quite old by the look of them and all suitably dressed in traditional costume.

So you talked to them?

Yes I did have a chat with some of them. The dance leader explained a lot of what was happening. And then of course if you see them afterwards just wondering around it is quite easy to go and chat with them and tell them you enjoyed it, and you can ask if they are enjoying it as well, it is a 2-way street.
**Researcher**
Did you have any more deep conversations about things like politics, social issues?

**Attendee 1**
Not really, one of the reasons was only having 1 or 2 days on our itinerary to visit the showground and be in Llangollen, there’s so much to see and do. I think perhaps if you were there for a prolonged period you might meet people again and have those types of conversations – I think it is possible depending on how much time you had.

**Researcher**
Do you think these conversations would be in the site itself or perhaps even outside the main site?

**Attendee 1**
I think you are most likely to see them and recognise them inside the site but I think there is scope for outside of the site. I did notice in the town itself some spontaneous little events going on and people getting involved with them, and then I suppose there is more time to chat.

**Researcher**
Please could you tell me what you think is meant by ‘authentic’?

**Attendee 1**
Authenticity is I suppose traditional – the original form in which it appeared.

**Researcher**
In your opinion, do you feel that the performances on the main stage appear authentic to their original cultures?

**Attendee 1**
Bearing in mind the pavilion is a staged area perhaps some the dances etc. might be designed for more of an open setting, so perhaps there might have been some sort of adjustment to the traditionality, difficult to say without having seen it in its original form. But yes, pretty close to their originals. Just to underline that, a lot of the events I have seen abroad tend to be for some purpose usually religious so they are linked into their environment there, which is quite different to the International Eisteddfod which is very much a staged environment.
**Researcher**
Do you think that the performances on the external stages were authentic the individual cultures? If so are they more so than on the main stage?

**Attendee 1**
I think so perhaps, I think they were perhaps more spontaneous, there was more spontaneity to them.

**Researcher**
Did you purchase a programme last year?

**Attendee 1**
Yes we did

**Researcher**
Did you feel it was useful in providing information on the different cultural groups at the event?

**Attendee 1**
Gives you a good background, I don’t think it provides more information than you can get from talking to people.

**Researcher**
You said in your questionnaire that the promotional material was not so good at improving your understanding of different cultures – please could you expand on this-how could it be improved?

**Attendee 1**
Purely from the fact that it gives you information but you can’t ask it!

**Researcher**
Sometimes we think as intercultural exchange as verbal communication and even music, but sometimes it can take the form of symbolism. Did you see much of this?
Attendee 1
I didn’t have a lot of time to explore that. I remember an incident outside of the event where I asked an Asian delivery driver what the symbol on the back of his van was and now I see it everywhere.

Researcher
Yes, interestingly when I have been undertaking participant observation including photographic evidence, I noticed and took a photograph of a sign near the entrance to the event which had the word ‘welcome’ in a number of different languages. Did you notice anything similar?

Attendee 1
Yes I saw that sign and found it very informative.

Researcher
You also said that you have learnt and understood about different cultures whilst attending the Eisteddfod – could you expand on this please?

Attendee 1
Some of the Indian dancers were very informative about where they were ...Also the costumes with the people from Central Europe – they were very interested about the children and they liked to talk about the children and their traditions that they are brought into at an early age. It happens in Wales as well with the school kids dressing up on St. David’s day and eating a leek – I find the same thing in this country.

Researcher
You said in your questionnaire that there are many opportunities for engagement and learning about other cultures. Please could you say which areas in particular are good for this?

Attendee 1
Certainly just wondering round the site – everybody's there really aren’t they - and especially if you catch them just after they have done a performance. More on the external stages – they do such a good job.
Researcher
The questionnaire survey revealed that many people felt that the music and dance performances were the area that people learnt the most about. Do you feel that the event could do more to encourage knowledge surrounding other areas of culture, for example politics, language etc.? If so in what ways?

Attendee 1
Yes I certainly would have loved to have seen more of the art work and perhaps cuisine – being able to sample other cultures’ cuisine would certainly be interesting.

I like languages and I like to know how to greet people. If you look at some of the central European languages, the greetings are very very similar. You might find the same with the Italian and Spanish and the link to the French with the Latin languages. I find that very fascinating - even if there was a bit more formal - if there was a tent you could go into and you could listen to a shortish, lightweight lecture about the culture, I would find that very interesting.

Researcher
Any other ideas?

Attendee 1
They could also do it by means of Television, large screens. I think perhaps if the organisers had some screens around the site with perhaps a small commentary, not too loud so that you could listen to it if you wanted but could avoid it if you didn’t, that could give a bit of direction – for example there’s something happening over there now...I know you can look at your programme but sometimes you do have to have your memory jogged.

Researcher
You stated that the event has motivated you to learn about different cultures on your return home – have you done so?

Attendee 1
Yes I can’t say I’m going to enrol on a course somewhere, but I am certainly aware more of other cultures. And if I see it on television, or in a newspaper or magazine article, I feel that there is a bit more of a link for me.
Researcher
You say you stayed on a campsite during your visit – did you experience any incidences of intercultural communication and exchange here, or formulate any friendships?

Attendee 1
One year we did, second year we didn’t. People who were – I actually talked to some people who had no intention of actually attending the Festival, just happened to be in Llangollen and when it was pointed out to them that the Eisteddfod was on they said oh they might go and have a look, so spreading the word that way. But as to the people that I did talk to that were on the site that had a display at the event were actually local, from North Wales.

Researcher
WOULD YOU BE PREPARED TO TAKE SOME PHOTOGRAPHS USING A DISPOSABLE CAMERA OF ANY INCIDENCES YOU CONSIDER TO BE INTERCULTURAL EXCHANGE DURING YOUR TIME AT THE EVENT THIS YEAR?

Attendee 1
Yes by all means

Researcher
WOULD YOU THEN BE WILLING TO PARTICIPATE IN AN INTERVIEW TO DISCUSS YOUR PHOTOGRAPHS SOME TIME FOLLOWING THE EVENT?

Attendee 1
Yes if the photographs are good enough!!

Researcher
Thank you so much for your time and looking forward to seeing you again
Appendices

Appendix G: An example of the photograph grid used in photo-elicitation interviews

Appendix H: The theme of peace in the archived materials
<table>
<thead>
<tr>
<th>Date</th>
<th>Author and source</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>1954</td>
<td>Holland</td>
<td>Never was an impoverished Europe in greater need of some healing influence, some spark of idealism, to restore its faith after the years of hate and slaughter (p.2)</td>
</tr>
<tr>
<td>1954</td>
<td>Jones</td>
<td>For eight years up to the present the lovely little town of Llangollen has been dedicated to the holy cause of peace on earth though the art that knows no frontiers, the art of music (p. x)</td>
</tr>
<tr>
<td>1954</td>
<td>Italian Ambassador</td>
<td>...the Eisteddfod is largely concerned with folk music of many countries and ages, thus giving what is perhaps one of the most genuine and beautiful contributions towards the cause of mutual understanding among the peoples of the world</td>
</tr>
<tr>
<td>1954</td>
<td>Jones, J. Liverpool Daily Post</td>
<td>Llangollen, from where God looks down on the world is only a speck of earth, but it is a speck that is working for international understanding and world peace</td>
</tr>
<tr>
<td>1968</td>
<td>Moss</td>
<td>the Eisteddfod had become a great symbol of peace, and of a new and better kind of competitive co-existence between different peoples ... It would be a healthier world... if we understood that true co-existence is based not on bitter rivalry ... but on respecting each other’s way of life, helping each other, and taking genuine pleasure in each other’s successes.’ (p. 2)</td>
</tr>
<tr>
<td>1971</td>
<td>Llangollen International Musical Eisteddfod: 25 Years</td>
<td>We believe that through the arts of peace men can live together, and the last twenty five years have proved that men and women who live thousands of miles apart can enjoy together song and dance in a hospitable country where they are welcomed with open arms, with no barrier of colour, race or creed (p. 13)</td>
</tr>
<tr>
<td>1996</td>
<td>50 Glorious Weeks</td>
<td>Since 1952, the young people of Llangollen have</td>
</tr>
</tbody>
</table>
presented a Message of Peace and Goodwill from the stage of the Eisteddfod. The message was inaugurated by the Rev. Gwilym Davies in 1922 and had developed from his lifelong work for co-operation between nations.

<table>
<thead>
<tr>
<th>Year</th>
<th>Source</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>Roberts, Shropshire Star: The World Comes to Town</td>
<td>Ieuan Wyn Jones, Welsh Assembly deputy first minister said: “The eisteddfod symbolises how national identity and true internationalism work hand in hand”</td>
</tr>
<tr>
<td>2009</td>
<td>Roberts, Shropshire Star: Pupils win Peace Message contest</td>
<td>Over the years the peace message has been increasingly dramatized through song and dance and this year it was decided to change the format once more by involving children of secondary school age.</td>
</tr>
</tbody>
</table>
Appendix I: The four main committees of LIME and their responsibilities

The Finance Committee

The Finance Committee has probably the most demanding job, balancing the books, and over the years, as with many festivals and events, their concerns have been some of the most significant. Problems with funding have led to situations where the whole structure of the organisation has needed to change, and without the proactive support of a number of funding bodies and organisations as external stakeholders, the finance committee would have had an even bigger job on their hands. The turnover of the event was estimated to be at £1.3 million in 2010 (Locum Consulting, 2011). In 1953, the event cost £18,000 (Anon, 1953) which would translate to approximately £345,000 in today's terms (Money sorter, 2016 [online]) and by 1968, the Eisteddfod cost almost double this at £35,336, with a rise of £100,00 between 1962 and 1968 but leaving a profit of only £427 (Anon, 1969).

The Hospitality Committee

Many of the members of the LIME organisation are involved on a voluntary basis (as per many not for profit organisations (Andersson and Getz, 2009)), a good example being the Hospitality Committee. Historically:

the Hospitality committee consisted of mostly ladies who had the task of visiting hundreds of householders in Llangollen itself and in an area several miles outside the town in an effort to find accommodation for the hundreds of people, competitors and audience (Reference?).

In fact the role of the Hospitality Committee has not changed significantly over the decades of the event’s existence. The committee has always worked closely with the Competitor Liaison Officer whose job is to organise the competitors in terms of:

transportation, getting here, the logistics of the operation, Visas, (which is a constant headache). And then when they are here, liaising with what we call our Hospitality Unit to find them accommodation (Interview 1b)
The Publicity Committee

Perhaps the greatest change has been the job of the Publicity Committee. Initially, their role was to spread the message of the International Eisteddfod to foreign countries and participants; this was achieved through organisations such as the British Council and the Esperantist movement. The latter was set up in 1887 as a value orientated social movement which emphasised an idealistic attitude ‘contributing to world peace, justice and brotherhood of mankind’ (Forster 1982, p. 9) through the encouragement of an international language. An historical account in the publication ‘50 Glorious Weeks’ describes how this movement, contributed to the very first event:

publicity material was prepared for use in Esperantist journals and by correspondents of the movement in various countries … It was through the Esperantists that both winning overseas groups came to know of the festival (Anon, 1996)

This shows that the publicity committee has always needed to work closely with external organisations. However, as the sustainability of the event into the future has become reliant on money beyond ticket sales for its survival, the publicity or marketing has become more focused on attracting financial support and retaining funders and sponsors as stakeholders.

The Music and Staging Committee

Headed up by a number of very distinguished musicians over the years, the Music and Staging Committee’s role is to ensure high quality standards and authenticity of the musical content within the competitions. These high standards are vital to the long term sustainability of the event as expressed by the musical director in the 1970s:

if this musical festival in this far-away valley of Western Europe is to survive, it must continue to insist upon the purest presentation of traditional, authentic folk song and dance, and the highest possible international choral standards (Williams, 1971, p. 29).
Every effort is made to enable people from different nationalities to take part, upholding another of the organisation’s core values as laid out in A Llangollen Legacy under ‘Diversity’:

...we will ensure that those visiting us from all parts of the world are able to showcase at Llangollen their diverse traditions and culture as well as their talents (Llangollen International Musical Eisteddfod, n.d.)

The Music and Staging Committee works closely with the Musical Director to achieve the event’s objectives but their job also entails a wide variety of additional roles, including communication with a number of other members of the organisation from committees such as the Grounds Committee who deal with all technical equipment on stage and the Publicity Committee whose job it is to produce the programme of events and competition schedule.

PART THREE: GROUPS AND COMMUNITIES

9. EISTEDDFOD ENCOUNTERS: NATAL AND TOBAGO (SEPTEMBER 2001)

Many of us awaited the start of Eisteddfod 2001 with some anxiety. There were serious worries about the Festival’s financial position; and there was the looming question of whether the event could go ahead, under the threat of foot-and-mouth disease. In fact there were not many cancellations on account of the disease; but we sorely missed many of our friends from across the Irish Sea.

35 years ago, I knew this school. Like all so-called ‘independent’ schools, it was trapped in the apartheid system; it depended for its survival on toeing the line of the white-supremacist regime; it kept itself purely for whites only. Some of us urged that the Church ought to dissociate itself from such schools; they were victims of a cruel ideology, and arguably were collaborators with it. How wonderful to see the school now! They came among us as visible representatives of a new community, inclusive of all the cultural groups of that varied land. Their costumes and make-up were, in themselves, striking evidence of this coming-together of a variety of cultures. In spite of all the difficulties which such a school has faced, and still has to face, what they are now is what so many were struggling for in those dark days. In a very small way, the Eisteddfod can take some credit for helping this change to come about. With great agony and heart-searching, it had to decide whether to accept entries from South African groups which, twenty or so years ago, were all racially exclusive. Our Officers, in those days, made the difficult and painful decision that such groups could not be accepted at our Eisteddfod. The Headmaster, Jeremy Sabine, has led the School through an extraordinary process of change over a period of twenty years, and he has no doubt that the Eisteddfod’s decision in those days was right and helpful.

Members of St Mary’s School Choir, South Africa, with their Headmaster Jeremy Sabine and Accompanist Priscilla Crundwell

But then Eisteddfod Week arrived, and everything seemed to change. The traditional competitions started at 9.00 a.m. on the Wednesday. First on the stage was a choir which made an unforgettable mark on the Field over the next four days. It was a notable and colourful youth choir from South Africa. During the week, they never ceased to be splendidly conspicuous with their unique costume and makeup. This was the Choir of St Mary’s Diocesan Girls’ School, from Kloof in KwaZulu-Natal.
The Director of Music of the School, and Conductor of the Choir, is Ronél Laidlaw. She was a pupil at the High School at Empangeni, in Zululand, at the same time as I was parish priest there. She eventually became Head Girl. We both remember many of the characters of the town, including Winifred Bozas (née Evans) from Wrexham and her Greek husband Fatti Bozas the Mayor (the thinnest man I have known).

While I was meeting Jeremy Sabine and the Accompanist, Priscilla Crudwell, on the Pavilion Green, I noticed that the girls were getting going with an action song called Tshotsholoza. This song was a great favourite at our student conferences in South Africa, when, in spite of the laws and customs, we did get together from all the universities and colleges of all the segregated race-groups. Tshotsholoza was picked up by Pete Seeger as a song for the Civil Rights movement in the USA in the 1960s; it was featured on one of his LPs, which was put under a banning order by the South African Government. (However, the apartheid regime was predictably stupid; they banned the stereo version, but they forgot about the mono version, so we made the most of their mistake). Tshotsholoza is a great song in itself. But as well as a song, it is also a kind of steam-engine conga; to be effective, it needs as much heavyweight beef as it can get. Now, the St Mary’s girls specialise in gumboot dancing; as we saw on the Stage, this is an art-form which, although very skilful, can scarcely be called delicate. Even so, these girls evidently felt that they could do with a bit of supplementary horse-power; so, on the Pavilion Green, they inspanned some fellows from the group from Tobago; and the planet shook! Where else in the world could this have happened?

The group of singers and dancers from Tobago registered the girls from Kloof as one of their main friendships formed at Llangollen. They valued learning their songs; they also were taking back to the Caribbean some songs which they had learned from the Danish singers. Their leader, John Arnold, told me that the first question which they brought to the Eisteddfod was: How do the Welsh get on with the English? This is not merely a theoretical question for them; they are very conscious of
being One Nation on Two Islands; there is one
government, one State of Trinidad and Tobago, one
university, one language, one school system - many
of the members of the group were teachers. But
there are two islands in the nation, and Tobago
is very much the smaller island. They were
suggesting that in places like Llangollen there is
often more to be learned about the interaction of
cultures than can be learned in universities...

To go back to Kloof. St Mary's School regularly
makes tours in Southern Africa, and every four
years or so they try to make a tour in Europe. On
their last overseas tour, they visited St Petersburg;
this time, they have come to Ireland, London, and
Llangollen. Their programme states that the school
has entered and won numerous competitions and
eisteddfodau - note how that word (with its
correct plural form) has passed from Welsh into
international currency. So how did they actually get
on at Llangollen? They entered for no fewer than
five competitions in singing and dancing; they did
quite creditably, especially in the Children's Folk
Dance Groups Competition; but they didn't win.
They realise that the standard here is in a different
league to that of many other festivals; they see
that if they are going to succeed here, they have
to give top priority to the items specially selected
for the competition, and not merely perform
items from their normal programme. They want
to come again - although, as always with groups
of this kind, for many of the girls this Eisteddfod
has been a one-off adventure; by the time that
another tour to Europe becomes possible, most
of these members will have gone their various
ways from school. Most of them come from the
sub-tropical coastal area of KwaZulu-Natal, and
their costume was appropriate for the heat of
this year's Eisteddfod. So we hope that the school
will be back. And we will keep in touch, because
they have become Group members of the Friends.
They certainly made their mark this year.

Members of the Signal Hill Choir from
Tobago, with their Leader, John Arnold
APPENDIX K: Graphs from the questionnaire with attendees

Graph 1: Attendees number of days spent at LIME

- How many days are you visiting this time round?
Graph 2: Attendees' opinions on engagement, learning, authenticity and world peace

My experiences here have motivated me to learn about other cultures after the event.
I am having/have had a deep and meaningful cultural experience at the Bled Eden.
There are lots of opportunities to learn about other cultures at the event.
There are lots of opportunities to engage with people from different cultures at the event.
I have learnt about other cultures whilst attending the Bled Eden.
My understanding of other cultures has increased due to attending the Bled Eden.
The performances on the external stages appear authentic to their individual cultures.
The performances on the main stage appear authentic to their individual cultures.
The message of World Peace is strongly represented at the Bled Eden.
I have felt a feeling of community or being part of something during the Bled Eden.
I have engaged with people from different cultures outside my group whilst here.

Graph 3: ‘Learn culture’ scores cross-tabulated with motivation to learn about other cultures
APPENDIX K:  The box plot explained

Box plots are used to show overall patterns of response for a group. They provide a useful way to visualise the range and other characteristics of responses for a large group.