# The case for constructionist, longitudinal and ethnographic approaches to understanding event experiences

**Dr. Karen Davies & Dr. Dewi Jaimangal-Jones**

*Tourism, Hospitality and Events, Cardiff Metropolitan University, Cardiff, Wales*

Email: kardavies@cardiffmet.ac.uk (corresponding author)

djaimangal-jones@cardiffmet.ac.uk

# The case for constructionist, longitudinal and ethnographic approaches to understanding event experiences

**Abstract**

This paper argues that to really understand the complexities of event experiences and their meaning, we need to gather rich data, on a longitudinal basis. It demonstrates how ethnographic and constructionist approaches assist in understanding event experiences in relation to the cultural context, symbolic nature, and ritualistic aspects of the event and the corresponding impacts on participants. It considers how spending time immersed in the culture of the event and observing with a wide angle lens, using photographic evidence to capture, recall and discuss experiences, provides for a depth of data beyond the realms of quantitative data collection. The paper presents research undertaken at the case of Llangollen International Musical Eisteddfod into experiences by event attendees and volunteers in relation to the specific aspect of intercultural communication and exchange. The findings provided rich and meaningful data on individual experiences at the case study event from which to provide recommendations for organisers on how this aspect of the event can be enhanced and improved. The results underline and demonstrate the effectiveness of longitudinal, constructionist and ethnographic methodological approaches in understanding event experiences, and their credibility and generalizability moving into the future.

**Introduction**

Events are inherently about experiences; they motivate individuals to attend and the multi-faceted nature of motivation leads to individuals seeking and supporting different events (Jaimangal-Jones, 2014). To understand experiences we must also appreciate the socio-cultural context of events, as well as how the experiences created relate to wider social issues (Jaimangal-Jones, Morgan & Pritchard, 2015; Getz, 2019). For example, in the case study event in this paper its origins and ethos lie in the post World War 2 period and the desire to enhance intercultural communication and understanding, through the arts. Thus a key question for this event is how do people experience and interpret intercultural communication and exchange in an events context (Davies, Ritchie & Jaimangal-Jones, 2015)? Answering such questions enables us to better understand how people respond and react to different aspects of the event design and programming to arrive at their experience (Berridge, 2012). However, as reality and meaning are socially constructed, people will interpret event elements differently, depending on their cultural background, past experience, media consumption, reference groups, religion and a range of other factors (Blumer, 1969). In addition to the 'overall' experience, events also create a series of experiences and 'moments' based on interactions with event elements, for example areas, performers, audience, etc. Thus there is a pressing need to explore individual event experiences to improve and influence event design, programming and delivery decisions to enable events to change and respond to their external environment without losing their identity and the core experience for attendees.

Socio-cultural trends require events to evolve and change over time, creating positive and negative impacts on the experiences of those involved (MacKellar, 2014; Richards,

2015).  Therefore event managers and designers must bring about change and growth without impacting upon authenticity and the core experience which motivates attendance (Daniel, 1996; Matheson, 2008).  This creates a need to measure changes and assess their impact on audiences and event outcomes (Getz, 2019).  However, the complex and multifaceted nature of evaluation means many events do not or cannot engage in meaningful evaluation, especially not of the event 'experience' (Brown, Brown, Getz, Pettersson & Wallstam, 2015; Mair & Whitford, 2013).  Often evaluation of the experience is reduced to measures such as satisfaction and the probability of repeat visitation (Baker & Draper, 2013; Cole & Chancellor, 2009).  However, we should question whether such binary metrics really tell us anything significant about the experience that people have been through (Jaimangal-Jones, Fry & Haven-Tang, 2018).

This paper argues that to understand the complexities of event experiences we must gather rich data, on a longitudinal basis.  It demonstrates how ethnographic approaches assist in understanding events, their cultural context, their symbolic nature, ritualistic aspects and the impact of design, programming and delivery aspects on participants' experiences (Holloway, Brown & Shipway, 2010; Jaimangal-Jones, 2014).  It also highlights how spending time immersed in the cultures that surround certain types of events, attending events and observing with a wide angle lens, engaging with participants through various means over a period of time, provides for a depth of data beyond the realms of quantitative data collection (Lofland & Lofland, 1995).

The event used to demonstrate the effectiveness of the constructionist and ethnographic approach to event experience measurement is a study of Llangollen

International Musical Eisteddfod (https://international-eisteddfod.co.uk/information/).  This annual event takes place in North Wales over a period of six days and consists of a series of competitions involving groups from different cultures and countries.  The first ever International Eisteddfod took place in 1947, as a response to the atrocities of the Second World War, with the purpose of promoting 'friendship, reconciliation and peace' (Llangollen International Eisteddfod, 2019).

The wider research explored whether multicultural festivals such as Llangollen International Musical Eisteddfod facilitate and encourage intercultural communication and exchange in order to foster attitude change and global citizenship, which is a potential outcome of these types of events as suggested by Lee, Arcodia and Lee (2012), Moufakkir and Kelly (2013) and Moufakkir and Pernecky (2015).  The study's specific aim was to explore the mechanisms through which festivals facilitate cultural intercultural interaction and integration, through the event experience.  The common assumption is that cultural events have the capacity and ability to build cultural capital through social interactions (Baker & Draper 2013; Lee et al., 2012), and although these outcomes are widely recognised, the extent which they are achieved at individual events requires further investigation.

Processes of intercultural communication and exchange within the event setting were initially defined following a review of intercultural communication literature (Jandt 2010; Martin & Nakayama 2014; Nueliep, 2015), cross cultural behaviour in tourism (Steiner and Reisinger 2003; Tomljenovic, 2010) and interpretation techniques for events (Getz and Page, 2016). Communication was subsequently divided into verbal and non-verbal communication, the latter of which included signage, promotional materials, music and dance performances, proxemics, kinesics (body language), and physical appearance.  The processes that

Llangollen Eisteddfod uses to facilitate this activity and the areas and activities at the event where it occurred were then further explored using a longitudinal, ethnographic approach. The key contribution of this paper is the discussion of the benefits, implementation and application of longitudinal, constructionist and ethnographic approaches to event experience exploration and evaluation. It provides a practical example of their operationalisation and the insights gained from such approaches.

## Literature Review

Originating from the work of Dewey (1934), Dilthey (1976) and Turner (1986), the philosophy of experience emphasizes their meanings and interpretation in our everyday lives, with Dewey's work centering on aesthetic aspects, whilst Dilthey's maintains that the forces of culture and psychology are more significant. These early works led to a wider discussion on how individuals interpret and respond to artefacts, actions and issues in society and the meaning ascribed to them. Blumer (1969) considered that people do not act or react towards issues or objects per se, but to the meaning they have for them. This meaning is derived from a series of 'symbolic interactions' occurring through individuals' lived experiences which are informed by our national culture, which is geographically and psychologically defined through territory, politics and historical events. The specific periods of history which individuals have encountered (e.g. wars, recessions, legislative and technological changes) lead to different interpretations and understandings. There are also a range media narratives and discourses to consider, some of which are dominant and others more niche (Fairclough, 1995). Social reactions to these discourses also inform the value (and therefore meanings) individuals ascribe to cultural artefacts and events and inform the public of how they should feel, think about, engage with and ultimately experience different types of events (Jaimangal-Jones, 2012).

An increasing interest in event experiences, has stimulated discussion as to how we can best measure them. One recent contribution is the 'Event Experience Scale' (EES) for meta-analysis of the overall event experience. Originally proposed by De Geus, Richards and Toepoel (2015) and further developed by Richards and Ruiz Luanza (2017), the EES model considers the "social interaction, involvement, the cognitive, conative and emotional reactions to event stimulae and resulting satisfaction and memory" (Richards, 2017, p. 17). These elements reflect more up-to-date theory on event experiences, but also highlight that they are multi-faceted, inherently complex and difficult to measure. The debate continues as to how best to measure all these elements whilst not forgetting the mission and objectives of events and their wider political, social and historical contexts and perceived overall 'value' (Lundberg, Armbrecht, Andersson & Getz, 2017).

As intimated in the introduction, in understanding event experiences and individual and collective responses to events, we must also consider what motivates attendance. Seeking and escaping, along with push and pull factors, are common motivational drivers in event experiences. Iso-Ahola (1982, p. 261) defines escaping as "the desire to leave the everyday environment behind", and seeking "the desire to obtain psychological (intrinsic) rewards through travel in a contrasting (new or old) environment". Along with Dann's (1981) push and pull factors and Crompton and Mckay's (1997) work on seeking and escaping it is accepted that "consumers are driven by a range of extrinsic motivations such as social pressures and peers and intrinsic motivations such as personal goals and interests" (Jaimangal-Jones et al., 2018, p. 54). There is consensus that event motivations can be summarized under the categories of 'family togetherness' and 'socialisation', 'escape and

relaxation', 'event novelty', 'cultural exploration', 'excitement and enjoyment' and 'event specific characteristics' (Abreu-Novais & Arcodia, 2013; Hixson, Vivienne, McCabe & Brown, 2011; Schlenker, Foley & Getz, 2010). Given the experiential nature of events, motives must be incorporated and scrutinized to aid in understanding the experiences individuals seek from events and the resultant perceptions of, and reactions to, event design and programming dimensions.

Whilst understanding what motivates individuals to take part in experiences is vital, it is the nature of the experiences themselves that allows for further depth of analysis and insight. It has been suggested that people participate in different types of experiences to varying degrees; actively or passively, so they are absorbed or immersed (Pine and Gilmore, 2011). Berridge (2007) expands on this stating that events involve the physical, mental, social, emotional and spiritual engagement of individuals, which often leads to a change in knowledge, emotion or skill. Proponents of events as agents of change consider them as interaction ritual chains (Collins, 2004) where event experiences have the potential to initiate "a longer term change in attitudes or even in actions" (Richards, 2015, p. 23). Getz (2019, p. 91) highlights how an event "that seeks transformational changes will have to give a great deal of thought to how programme setting, interpersonal interaction and management systems all combine". This further emphasises the need for more in-depth qualitative understanding of individual and collective event experiences.

It has been further suggested by Getz (2008, p. 415) that event "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, as displayed in Table 1.


**Insert Table 1**


The measurement of experiences should, however, not only take into consideration the dimensions identified above, but also theories around event design.  Getz and Page (2016) propose that experiences cannot be engineered, only facilitated and suggested through design, and thus, whilst we can create the stage, it is down to the actors to generate the performance. Nordval, Pettersson, Svennson, and Brown (2014) came to similar conclusions, citing the significance of the theme and programme (scripted activities), the site (venue, atmosphere), services (service quality, volunteers/staff) and consumables (gastronomy, gifts) in facilitating experiences.  Their model demonstrates how events can transform the spatial characteristics of places, which can be linked to earlier theories of remodeling spaces as initiated by Booms and Bitner (1981) and further supported by Jaimangal-Jones (2010).  Tattersall and Cooper (2014) also contribute to event design thinking with their notion of 'eventscapes' and identification of 'eventscape variables' which are broadly categorized as external, internal, human, layout and design, and event specific design elements.  Complementary to the notion of 'eventscapes' is the conceptualization of events as sites of performance, where participants are motivated by the alternative roles and identities they allow them to perform and self-concepts they enhance (Jaimangal-Jones et al., 2015; Nelson, 2009).  Event stages are defined by physical and socio-cultural structures, inhabited by a series of actors, (public, staff and performers), each with a set of performance parameters.  Understanding and conforming to performance parameters leads to feelings of acceptance, enjoyment and satisfaction as part of

the wider event performance and experience (Jaimangal-Jones et al., 2015). Identity performance may involve dress and clothing (black tie, fancy dress, designer clothes, national costume and so forth) leading to a sense of status, escapism, acceptance, cultural affirmation and belonging (Bennett, 1999). How we (and others) dress also informs others of the identities being performed and is a visible representation of our understanding of and role within cultural spaces. Identity performance is not just about dress however, it can also involve displaying and developing cultural knowledge through activities, interactions with others and interactions with elements of the event experience (Comunian, 2015). There are often questions surrounding the authenticity of performance at events, however, within theories of "staged authenticity" (MacCannell, 1973) and the "spectacle" (Gotham, 2002). This instigates the need for a greater depth of understanding and further investigation of the aforementioned activities and interactions as experienced by individual stakeholders.

Intercultural communication and exchange within the event setting was one of the activities at the case study event that was chosen for further investigation. Traditional literature on intercultural communication advocates studies in this area, as it has the potential to lead to better cross-cultural understanding, global citizenship and social justice, self-awareness and peace (Martin & Nakayama, 2014; Sorrells, 2013). The existent intercultural communication research assists in defining and understanding the nature of both verbal and non-verbal intercultural communications. The latter includes 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), and clothing and physical appearance (Brislin, 2000; Jandt, 2010; Martin & Nakayama, 2014). Within cultural events, performances can also be considered a form of verbal and non-verbal intercultural communication (Andrews & Leopold, 2013), as they are ritual activities that lead to "an

ability or disposition for emotive acquisition of the aesthetic value systems of a group or society" (Stockmann, 1985 p.17). However, as highlighted by Anderson and Wang (2009, p. 267), music and singing as "universal forms of aesthetic communication have been almost entirely overlooked in intercultural research". Events studies, however, have tackled the issue of communication to some level to include performance. Getz and Page (2016, p. 199) offer a definition and list of 'interpretation techniques' within the event environment - they are "forms of education or other communications designed to reveal meanings" and include guides; signage; printed information and websites; audio-visual presentations; interactive exhibits; performances and storytelling.

The tourism literature on cross-cultural behaviour also offers many insights into the potentials of intercultural communication to initiate attitude change. According to Steiner and Reisinger (2003), several factors impact on the nature and levels of cross-cultural interaction in tourism. In the typical host-guest tourism scenario, 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, a view that is also supported by Hofstede (1997). However, according to others (Nyaupane, Teye & Paris, 2008; Tomljenovic, 2010), tourism does have the potential to change attitudes through cross-cultural interactions, although a number of factors have an impact on this potential, namely: language familiarity; number of previous visits; motivations for visit;

initial attitudes and socio-cultural attitudes (ethnocentrism, prejudice); number of contact opportunities; and the quality of these contacts.

As the literature on event experiences suggests, events are very much social entities, impacted by and impacting upon a range of socio-cultural issues and stakeholders. Thus in order to investigate and better understand the complex nature of experiences this paper advocates a social constructionist approach, using ethnographic methods on a longitudinal basis. The next section will provide some background and justification for selection of Llangollen International Musical Eisteddofd as the case study event, and demonstrate how these methodological philosophies and approaches have been applied at the event in order to understand experiences of attendees and volunteers related to intercultural communication and exchange.

**Methods and approach**

The original ethos of Llangollen International Musical Eisteddfod was borne out of a need for reconciliation following the Second World War and "an ardent desire to promote international understanding through music" (Bowen, 1971, p. 3). The event's main activities are a series of amateur competitions of music and dance from international cultural groups. Now in its 52nd year, the event has inevitably changed, and yet the activities and messages produced are still predominantly aligned with these values. Llangollen strives to manage change and retain its authenticity, whilst dealing with the pressures of competition and commercialization, however, the event has experienced a number of financial challenges. For example the growth of similar multicultural festivals means competitors are spending less time at the Eisteddfod due to other commitments within the UK, and there is also more choice for consumers. This means the Eisteddfod has to offer more commercial concerts

alongside the traditional amateur competitions, and therefore the need to balance different stakeholders' interests, retain its authenticity and unique features, whilst remaining financially sustainable is a continuing challenge (Adams, 2005).

Further external influences in the form of globalisation such as advances in technology and the increasing ease of travel have impacted on the issue of authenticity, with the complexities of hybridisation and modernisation potentially influencing the cultural performances, the performers' 'traditional costumes', and the levels of intercultural communication at the event. Despite these increasing pressures, the authenticity of the competitions is a factor that remains a focus of the organisers as it has from the start, which is encouraging as without authenticity, genuine intercultural understanding is arguably unattainable (Daniel, 1996; Sorrells, 2013).

In the early years of the event large numbers of competitors and their families attended and were hosted by families within the town of Llangollen, but nowadays problems with visas and legal issues around children has meant that these activities are diminishing. This means that there may be a reduction in organic festivities (Biaett, 2015) and less opportunities for in-depth interactions between the host community and competitors, and therefore less potential for authentic and transformational experiences. An additional challenge to intercultural interaction stems from the reticence of competitors to wear their national costumes as much as they used to (Davies, 2005). All these issues put into question how much actual intercultural communication and exchange is possible within the fiscal, physical and temporal constraints of the modern day festival environment.

The above discussion forms the rationale for using Llangollen International Musical Eisteddfod to investigate experiences of intercultural communication and exchange. The overarching aim of the project was to discover by which means intercultural communication and exchange takes place at the event to discover to what extent it is meeting its original objectives, and therefore the exploration of individuals' experiences in relation to this social construct were essential. A longitudinal study at Llangollen International Musical Eisteddfod was conducted over a period of three years, involving various forms of data collection. The primary research was divided into three distinct phases, allowing for reflection and analysis between each phase (De Certeau, 1986). The research tools and techniques varied depending on the required outcome from each phase of the research and the stakeholders involved. This constructionist case study approach is further detailed in Davies et al. (2015) and summarised in figure 1.

**Insert Figure 1**

The methods adopted allowed for an investigation of the issue of intercultural communication and exchange at the event from a number of different stakeholders' perspectives, and within the social and political contexts of the event over time. Whilst the results of the interviews with organisers and competitors, archived material and questionnaire survey produced some interesting and relevant findings, the focus of this paper is on the auto-ethnographic account of experiences produced by the researcher over 3 years of attendance at the event and the preliminary interviews, photographic evidence and subsequent elicitation interviews conducted with the research participants (event attendees and volunteers) in year 3. These elements produced rich data regarding attendees' experiences

which could be interpreted using a constructionist approach where participants give wide-ranging perspectives on a given matter. Constructionism studies how 'reality' is assembled, examines narrative construction, studies everyday procedures and is open to the data collection process potentially revealing unexpected outcomes. It proposes that social realities only exist because we, as humans, give them reality through social agreement (Silverman, 2011). The social constructionist nature of case studies, which is a methodological design where they are often utilised, recognise that "reality is not objective and exterior, but it is socially constructed and given meaning by people" (Easterby-Smith, Thorpe & Jackson, 2012, p.23).

Intercultural exchange and communication can be seen as a social construct in that it involves persons and groups interacting with each other, where people take on certain 'roles'. These roles in turn are made available to others in society which leads to the formation of conceptions and beliefs that are then institutionalised (Berger and Luckman, 1996). The event environment is an effective arena within which to analyse these roles and constructs as it provides the stages and props for the actors to perform their individual and collective roles (Jaimangal-Jones et al., 2015; Nelson, 2009). Intercultural communication and exchange can be understood and interpreted in a number of ways, and therefore this also lends to a constructionist approach whereby the 'realities' of social phenomena are critically investigated. When exploring experiences of intercultural communication and exchange at Llangollen, it was important initially to understand what each research participant understood by the term in order that they could reflect on this as participants when taking their photographs, and also so that this data could be used for triangulation when analysing the photo-elicitation interview content. Therefore a series of preliminary interviews were conducted with each research participant. Table 2 shows the nature of the participants in

relation to their previous experience of the case study event in terms of number of times visited and motivations for attendance, as it was felt that these factors could have an impact on their views and opinions and therefore their overall experiences.

**Insert Table 2**

Once each participant's world views on the topic had been ascertained in the preliminary interviews, each research participant was asked to take up to 27 photographs, of their experiences of intercultural exchange and communication at the event, over a period of up to 6 days. In addition to the participants, the researcher had also taken photographs over 3 years at the event of their own experiences of intercultural communication and exchange, which were used to build up their own *auto*-ethnographic account. Ethnography is a methodology which has historically been adopted by anthropologists, where the researcher immerses themselves in the cultural group being studied, usually on a longitudinal basis (Robson, 2002; Travers, 2001). It could be said that due to the nature of planned events as short-term and time-constrained, ethnographic techniques may be inappropriate in this setting, however, there is an emergence of research using ethnographic approaches in the field. (see for example Jaimangal-Jones et al., 2010; Jaimangal-Jones et al., 2015). This research has been largely centred on dance events and their subcultures, but more recent contributors on event research methodologies favour its use in other settings (Davies et al., 2015; MacKellar, 2013; Jaimangal-Jones, 2014). Not only is it embedded within cultural studies, but it also "prioritises the perspective of the members of the social group being studied" (Holloway et al., 2010, p. 76), maximises opportunities for deeper observation and reflexivity, and permits greater spontaneity and flexibility in terms of the timing and types of

data collected (MacKellar, 2013). It is ideal for exploring aspects such as participant motivations and experience. The benefits of both researcher and participants taking part in ethnographic data collection was that the auto-ethnographic account of experiences produced by the researcher could be compared to the accounts of others in the field.

Visual methods incorporate both the (auto-) ethnographic and constructionist approaches and can be used to draw them together. The benefits of photographic evidence to capture 'experiences' have been accepted as an effective method in social science and cultural studies (see for example Banks, 2001; Pink, 2007; Scarles, 2010), and the tourism literature (for example Balomenou & Garrod 2019; Garlick. 2002; Haldrup & Larson, 2006), but their use as a research tool is still underrepresented in events specific research (Davies et al., 2015). A few studies have explored their use in this arena, for example Park, Daniels, Brayley & Harmon (2010) who explored service provision and visitor impact at the Cherry Blossom Festival using photographic documentation, and Wood and Keynon (2018) who used photographs to investigate shared emotional memories of event experiences. This growing interest in the use of visual methods in the field of events supports their strengths, as they offer an insight into the subjective experiences and memories of a given social situation and involve reflection by participants on their activities (Urry & Larsen, 2011; Wood & Keynon, 2018). They are also inherently collaborative, especially if combined with elicitation interviews, which fits with the constructionist philosophy and the growing understanding that event content and experiences are increasingly co-creative environments (Andrews & Leopold, 2013; Richards, 2015; Tattersall & Cooper, 2014). Despite the obvious benefits, there also some potential pitfalls. The problem of objectivity versus subjectivity in the use of photography was explored by Garlick (2002) who 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. 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 should be considered significant (Matteucci, 2013; Wood & Keynon, 2018).

The elicitation interviews took place approximately one month following the event in year 3. Here the constructionist philosophy really came into play, with the researcher's values and dispositions influencing the knowledge that was constructed through interaction with the phenomenon and participants in the inquiry (Lincoln and Guba, 2000). The interviews provided the opportunity for individual research participants to reflect on why and where they took their photographs and to discuss their experiences in relation to these photographs, taking into consideration the nature and depth of the exchanges they had captured. It also allowed for researcher and research participant to discuss each other's images, which provided an interpretative and deep discussion around shared and varying experiences. A visual aid in the form of a grid was provided on which the interviewee could place their photograph linked to the extent to which they considered the interaction experience to be in-depth and also the nature of the exchange in terms of whether it was verbal or non-verbal. This is in line with the views of Wood and Kroger (2000) in relation to constructionist interviewing, who argue that this type of technique necessitate an active style, in which the interviewer seeks to present as wide a variety of contexts as possible, within which the interviewee can display the range of discursive practices available to him or her.

**Results and discussion**

The preliminary interviews with participants revealed several different perspectives on understanding and attitudes towards intercultural communication and exchange. These were reflected upon when analysing the elicitation interviews, and are included within the discussion below. Results from the elicitation interviews revealed that, once the participants had taken the photographs, they became more aware and reflective of intercultural communication than perhaps they might have if not asked to participate in the research. Also when discussing the researcher's own photographs, memories of similar experiences were triggered  The following sections explore participant experiences of intercultural communication and exchange at Llangollen, considering types of communication and where and how exchanges took place and the actors involved.

*Non-verbal communication*

Signs and symbols were photographed more by the researcher than the participants, but these images led to a number of discussions. Signage and symbolism can be a very effective way of transmitting a message to participants if incorporated well into the event's design and can have a major impact on event experiences (Tattersall and Cooper, 2014). Both the auto-ethnographic account from the researcher and the views of Volunteer 1, were critical of this element of the event, and experiences were recounted of how the signage did little on the whole to initiate intercultural interaction, and often were either considered exclusive in some way, by only including some cultural groups and not others, or by not being at all inviting and actually hindering communication, as seen in figure 2. Figure 2 also shows the only interactive display featured at the event, a 'Tree of Peace' where people could write their individual messages and hang them on the tree. One participant and the researcher took a photograph of this, but it was noted on the whole that the event would benefit from more of this type of installation.

**Insert Figure 2**

Similarly, the printed programme offered little by way of information on others' cultures, as demonstrated in the comments by the attendees:

*"I don't think it provides more information than you can get from talking to people" (Attendee 1).*

*"…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" (Attendee 2).*

The most prominent form of non-verbal communication photographed and discussed by researcher and research participants was that of 'physical appearance' by way of the costumes that the Competitor groups wear. As the performance metaphor suggests, all participants in an event are actors, and therefore if their roles are clearly defined through what they wear, these become clearer and more evident, and the experiences of both actor and "spectator" or "co-creator" can be altered and sometimes improved. The Parade of Nations was an event that provided a spectacle (Gotham, 2002) for the audience through costume and dress and other forms of non-verbal communication (for example body language (kinesics), but the results showed that this programmed activity was not particularly conducive to offering opportunities for verbal communication, and acted more as a stage from which photographs could be taken by attendees.

**Insert Figure 3**

On the event site, competitors would often be seen wearing their costumes, when they were in between competitions or performances, and whilst it was noted by Volunteer 2 that

this was more common in earlier years of the event, Volunteer 1 described how it also still occurs today which can lead to further communications, both verbal and non-verbal:

*"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"* (Volunteer 1, preliminary interview)

However, as shown in figure 4, the wearing of costumes around the event site could sometimes be seen as a form of 'staged authenticity' (MacCannell, 1973), as often there was no way of telling one group's costume from another, and they merely initiated a photograph opportunity which may or may not lead to further interaction, as per the views of Hofstede (1997). It should be noted that these views were from Volunteer 2, who had stated within the preliminary interviews, that the main aim of the event, in their opinion, was to sell Welsh culture to the rest of the world, as opposed to facilitate and encourage intercultural communication and understanding.

**Insert Figure 4**

Promexics were key when investigating musical performances as a form of intercultural communication. Experiences of participants and researcher ranged from passive to active in this regard (Pine and Gilmore, 2011). Where the audience were closer to the music, and where more active participation took place (for example, in dance workshops and when the audience were encouraged to take part in the performance), the levels of interaction where higher and experiences formed which had the potential for changes in emotion and skill, the conative and affective realms (Berridge, 2007; Getz 2008). In other areas (for example in the Main Pavilion, where the competitions would take place), the audience were seated in rows quite far away from the stage, and so the only form of communication was

from the stage presenter and the competition performances themselves, which required a level of decoding, arguably available only to those with high levels of cultural capital. Both performers and audience had specific roles assigned to them in each of these environments; whereas the non-competitive performance areas allowed for the roles of the cultural groups to change from competitor to performer and the audience from spectator to co-creator, in the Main Pavilion the roles were more prescribed and defined. There is reason to suggest that the experiences of the musical acts could be considered as forms of intercultural communication, and as suggested in the preliminary interviews by attendee 2, this was the main way the event facilitated increased understanding:

*"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"* (Attendee 2, preliminary interview)

This supports the notion that cultural events such as Llangollen can indeed foster an increase in cultural capital (Baker & Draper 2013; Lee et al., 2012), but also that music and dance should be recognized as forms of intercultural communication.

*Verbal communication*

In the preliminary interviews, Volunteer 1 suggested that there were not many opportunities for verbal intercultural communication due to the fact that there are not many meeting spaces at the event. Tomljenovic's (2010) framework highlights the need for a high number of contact opportunities and also high quality interactions between cultural groups for intercultural understanding to occur. Only through effective design of the event theme, site and programme (Getz and Page, 2016; Nordvall et al, 2014) can the number and quality of contacts be facilitated and improved. The experiences of verbal communication that were discussed in the elicitation interviews showed that the areas where more in-depth

communication occurred were the non-competitive performance areas, or following an event such as the Parade of Nations, when the cultural groups were more relaxed.  See figure 5.

**Insert Figure 5**

The quotes suggest that actually a change in learning and potentially attitudes (the cognitive and affective realms) was achieved via these more in-depth conversations (Berridge, 2007; Comunian 2015; Getz, 2008), which in turn increases overall intercultural understanding, in fitting with the event's overall objectives.

When discussing an image taken by the researcher following the Parade of Nations, attendee 1 pointed out again that it was when the competitors felt more relaxed that intercultural communication would occur:

*"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."* (Attendee 1, elicitation interview).

Verbal intercultural communication also took place at the trade, catering and exhibition stands.  These interactions did initiate some depth of verbal communication, although it was around some form of commercial transaction, as per the views of Steiner and Reisinger (2003) with regard to host-guest interactions. A particularly interesting example was a trade stand run by a different group of competitors on each day of the event.  This allowed for cultural groups to sell items from their own country and often hosts would communicate their nationalities by wearing their costumes, and displaying their nation's flag, a symbolic form of nonverbal communication. This area was one often photographed by

participants and researcher, and there was some consensus on experiences of intercultural communication here. The "cultural objects" (Haldrup and Larsen, 2006) also acted as a prompt for communication to occur – see figure 6 for elicitation interview comments.

**Insert Figure 6**

The potential asymmetry of host-guest interactions as noted by Steiner and Reisinger (2003) in this situation were reduced through the non-verbal symbols, but also due to the fact that the competitors could be considered both "hosts" and "guests", leading to more similar roles and goals, situation status, commitment and responsibilities to those that visited the event. The socio-cultural position and cultural identities of the competitors were appreciated and accepted by event attendees via the objects of culture for sale.

The results revealed a number of factors around the nature of the verbal and non-verbal communications that took place at the event and what effects these experiences had in terms of the conative, cognitive and realms of experience (Getz, 2008). Firstly, the reasons (or how) why they occurred had an effect on how they were experienced (for example as performances, commercial transactions, or out of a genuine interest to learn about an aspect of another's culture), some of which could be attributed to the motivations of individuals and groups involved in the interactions. Second, where and when the interactions took place determined to some extent the depth and nature of the communication and this could be attributed to how the event was designed (Getz and Page, 2016; Nordvall et al., 2014). And third, and the various roles played by different actors within the event setting impacted on the potential for intercultural communications, as per the performance metaphor within eventscapes (Jaimangal-Jones, 2015; Nelson, 2009).

These findings allowed for some clear recommendations to be made in order that the event objectives could be achieved more effectively in future years. More meeting spaces, and more space within the programme for quality interactions to occur, better signage and information to encourage intercultural exchanges, more interactive displays and the development of a technological element to allow for more intercultural educative elements (for example an app providing details of others' cultures) were some proposals offered to event organisers.

**Conclusions**

The aim of the paper was to provide in-depth qualitative perspectives on experiences of inter-cultural communication and exchange in the context of festivals and events, and in doing so to demonstrate the effectiveness of constructionist, longitudinal and ethnographic approaches to understanding event experiences.

It is clear from the literature that a shift has begun from evaluation of events (and their experiences) purely in terms of consumer satisfaction, to an assessment of their overall value which takes into account the co-creative elements including both provider and consumer (Lundberg et al. 2017; Richards, 2015) and how these relate to design elements (Berridge, 2007; Getz, 2008; Tattersall & Cooper, 2014). Despite a movement forwards in the development of our understanding of the event experience, especially as this relates to event design, there is still a lot of dispute as to how exactly event experiences should be measured. A 'one-size fits all' approach is extremely difficult, and whilst the EES put forward by De Geus et al. (2015) and Richards and Ruiz Luanza (2017) does go some way to allowing

comparability across a number of case studies, there are reasons to suggest that more in-depth investigations should accompany this data to take into more account both the context and the content of the events themselves.

The paper highlights that the measurement of event experiences should be guided by the question what we are measuring the event experience for? Are we seeking to measure overall satisfaction, to explore reactions to different event components (design, theming, entertainment, catering, etc.) and the chance of repeat visitation, or is it to discover whether the event is achieving its objectives and promoting long-term transformational change for its attendees (for example in behaviour and attitudes)? The methods employed will be dependent on the answers to these questions and others. If we are exploring transformational change, then longitudinal studies with largely interpretative techniques work best, as per the case study example discussed in this paper, whereas surveys may suffice if looking at customer satisfaction and repeat visitation. The research also indicates other questions to be considered; more holistically, what is the historic and political context of the event, who will benefit from the measurement of these experiences and how will they be reported? At what points in time should we be measuring event experiences, and how we should capture and subsequently analyse them? Finally, how realistic is the comparability and transferability of the methodology when applied to other case studies?

The methodology adopted at the case study of Llangollen International Musical Eisteddfod demonstrates that constructionist and ethnographic approaches provide in-depth views of different experiences at events, meaning that the potential transformational benefits of the event can be understood (Richards 2015; Getz, 2019), considering the conative,

cognitive and affective realms experience (Berridge, 2007; Getz, 2008), and therefore tackling the inherent complexity of the event experience. The longitudinal nature of the case study revealed the changing nature of the event over a period of time in terms of socio-cultural and political influences and meant that the researcher was immersed within the event environment over three years, allowing for a depth of understanding and experience in relation to the phenomenon under investigation. The capturing of experiences by research participants and researcher using photographs stimulated interpretative and constructionist discussions during elicitation interviews, producing rich data that could not have been obtained with a survey.

Whilst motivations can be investigated through the use of a questionnaire, levels of involvement, attitudes and perceptions, emotional reactions and social interactions are difficult to 'measure' as they are very subjective and therefore call for more interpretivist and qualitative techniques. Levels of involvement, attitudes and perceptions were investigated during the preliminary interviews and provide initial constructionist accounts surrounding the concept of intercultural communication at Llangollen International Musical Eisteddfod from the research participants. These were then given further meaning through the study of social interactions (intercultural communication and exchange) with the use of an ethnographic approach. The outcomes of social interactions, such as learning, personal development and exploration, and cognitive change are also very difficult to quantify, and are ideally investigated using longitudinal and reflective approaches. The photographs discussed within the elicitation interviews initiated the recollection of memories by research participants, a key factor in understanding the visitor experience (Urry & Larsen, 2011; Wood & Keynon, 2018). This encouraged reflexivity and depth of discussion in relation to specific elements of their own and others' experiences (Davies et al., 2015; Banks, 2001; Pink, 2007; Scarles, 2010).

The depth of insight gathered from the research provided valuable information from which to conclude when, where and why intercultural communication and exchange took place at Llangollen International Musical Eisteddfod.  From this, recommendations could be made to organisers on how certain aspects of the event design should be altered, enhanced or improved in order for the event to more fully meet its objectives.


**Limitations and future research**

There are limitations to the methods that are inherent in case study analysis, namely that the findings are not transferable or generalizable to other situations, despite the fact that issues of validity and credibility were taken into consideration in the data collection process.  As is often the case with interpretative data, only a few participants were involved in the data collection, which could be considered limited in terms of reliability, but the depth of information obtained met the objectives of the research and is influential in initiating further debate as to how we should 'measure' or understand event experiences.  Although the findings of this research are difficult to transfer to other events with a different context, the methodologies presented here could be used in a wide range of different events, the ethnographic and constructionist approaches being useful to fully comprehend event experiences from individual perspectives, and the visual material providing effective tools and techniques with which to do so.  Longitudinal studies have their limitations in terms of resources, but as shown by the research presented in this paper, the collection of perspectives on a given issue over time is more valuable than one individual snapshot.

**References**

Abreu-Novais, M. & Arcodia, C. (2013). Music festival motivators for attendance: developing an agenda for research, *International Journal of Event Management Research*, 8 (1), 34-48.

Adams, N. (2005). 'Just like it used to be' in Davies, J. (Ed) *A World in Harmony; a celebration of the Llangollen International Eisteddfod*, Llangollen: Friends of the Llangollen International Musical Eisteddfod, pp. 18-19.

Andersen, P. A. & Wang, H. (2009). Beyond language: non-verbal communication across cultures, in Samovar, L. A., Porter, R. E. & McDaniel, E. R. (Eds) *Intercultural Communication, a reader, Twelfth Edition*. Boston: Wadsworth Cengage Learning, pp. 264-281.

Andrews, H. & Leopold, T. (2013). *Events and the Social Sciences*. Oxon: Routledge.

Baker, K., & Draper, J. (2013). Importance-Performance analysis of the attributes of a cultural festival. *Journal of Convention & Event Tourism*, 14, 104–123.

Balomenou, N. & Garrod, B. (2019). Photographs in Tourism Research: Prejudice, Power, Performance and participant-generated images. *Tourism Management*, 20, 201-217.

Banks, M. (2001). *Visual Methods in Social Research*. London: SAGE.

Biaett, V. (2015). Organic festivity; a missing element of community festival, in Jepson, A. and Clark, A. (eds) *Exploring Community Festivals and Events*. Oxon: Routledge, pp. 17-30.

Bennett, A. (1999). Subcultures or neo-tribes? Rethinking the relationship between youth, style and musical taste. *Sociology*, 33, 599–617.

Berger, P. T & Luckman, T. (1996). The Social Construction of Reality; A Treatise in the Sociology of Knowledge. Anchor Books: New York.

Berridge, G. (2007). *Events Design and Experience.* Butterworth-Heinemann, Oxford.

Berridge, G. (2012). Designing event experiences.   In Stephen Page, Joanne Connell (eds) *The Routledge Handbook of Events* (pp. 273-288). Oxford, UK: Routledge.

Blumer, H. (1969). *Symbolic interactionism*. Englewood Cliffs, NJ: Prentice-Hall.

Booms, B. & Bitner, M. (1981). Marketing Strategies and Organizational Structures for Service Firms Marketing of Services. *American Marketing Association*, 47-51.

Bowen, J. N. (1971). The Origin of the Llangollen International Musical Eisteddfod, in *Llangollen International Musical Eisteddfod: 25 Years*. Llangollen: Dobson & Crowther Ltd, pp. 3-10.

Brislin, R. (2000). Understanding culture's influence on behaviour. Orlando: Harcourt College.

Brown, S., Getz, D., Pettersson, R. & Wallstam, M. (2015). Event evaluation: definitions, concepts and a state of the art review, *International Journal of Event and Festival Management*, 6 (2), 135-157.

Cole, S.T. & Chancellor, H.C. (2009).  Examining the festival attributes that impact visitor experience, satisfaction and re-visit intention, *Journal of Vacation Marketing*, 15 (4), 323-333.

Collins, R. (2004). *Interaction Ritual Chains*. Princeton: Princeton University Press.

Comunian, R. (2015). Festivals as communities of practice: Learning by doing and knowledge networks among artists, in Newbold, C. Maughan, C. Jordan, J. & Bianchini, F.

(Eds) *Focus on Festivals: Contemporary European Case Studies and Perspectives* (pp. 53-65)*. Oxford: Goodfellows Publishers.

Crompton, J. L. & McKay, S. L. (1997).  Motives of visitors attending festival events, *Annals of Tourism Research*, 24 (2), 425-439.

Daniel, Y.P. (1996). Tourism Dance Performances, Authenticity and Creativity, *Annals of Tourism Research*, 23 (4), pp. 780-797.

Dann, G. (1981).  Tourist motivation an appraisal, *Annals of Tourism Research*, 8 (2), 187-219.

Davies, J. (2005). Hey man, leave something for the rest of us! In Davies, J. (Ed) *A World in Harmony; a celebration of the Llangollen International Eisteddfod*. Llangollen: Friends of the Llangollen International Musical Eisteddfod, pp. 24-25.

Davies, K., Ritchie, C. & Jaimangal-Jones, D. (2015) A multi-stakeholder approach: using visual methodologies for the investigation of intercultural exchange at cultural events, *Journal of Policy Research in Tourism, Leisure and Events*, 7 (2), 150-172.

De Certeau, M. (1986). *Heterologies: Discourses on the other*. Manchester: Manchester University Press.

De Geus, S., Richards, G. & Toepoel, V. (2015). Conceptualisation and Operationalisation of Event and Festival Experiences: creation of an Event Experience Scale. *Scandinavian Journal of Hospitality and Tourism*, 16 (3), 274-296.

Dewey, J. (1934). *Art as Experience*. New York: The Berkley Publishing Group.

Dilthey, W. (1976) *Selected Writings*. H.P. Rickman (Ed). Cambridge: Cambridge University Press.

Easterby-Smith, M., Thorpe, R. & Jackson, P. (2012). *Management Research, 4th Edition.* London: SAGE.

Fairclough, N. (1995). *Media discourse*. London: Edward Arnold.

Garlick, S. (2002). Revealing the unseen, tourism Art and photography. *Cultural Studies*, 16(2), pp. 289–305.

Getz, D. (2008). Event tourism: definition, evolution, and research, *Tourism Management*, 29 (3), 403-428.

Getz, D. (2019). *Event Evaluation:  Theory and Methods for Event Management and Tourism*.  Oxford: Goodfellows Publishers.

Getz, D. and Page, S. (2016), *Event Studies: Theory, Research and Policy for Planned Events, 3rd e*dition.  Abingdon:  Routledge.

Gotham, K. F. (2002). Marketing Mardi Gras: Commodification, Spectacle and the Political Economy of Tourism in New Orleans, *Urban Studies,* 39 (10), 1735–1756.

Haldrup, M., & Larsen, J. (2006). Material Cultures of Tourism. *Leisure Studies,* 25(3), pp. 275-289.

Hixson, E.J., Vivienne, S., McCabe, S. & Brown, G. (2011).  Event attendance motivation and place attachment: an exploratory study of young residents in Adelaide, South Australia, *Event Management: An International Journal*, 15 (3), 233-243.

Holloway, I., Brown, L. & Shipway, R. (2010). Meaning not measurement: using ethnography to bring a deeper understanding to the participant experience of festivals and events*, International Journal of Event and Festival Management*, 1 (1), 74-85.

Iso-Ahola, S.E. (1982). Toward a social psychological theory of tourism motivation, *Annals of Tourism Research*, 9 (2), 256-262.

Jaimangal-Jones, D. (2010). Exploring the consumption of dance music spaces through the liminal lens, in Stuart-Hoyle, M. & Lovell, J. (Eds), *Leisure Experiences: Space, Place and Performance* (pp. 143-164). Leisure Studies Association, Brighton.

Jaimangal-Jones, D. (2012). More than words: Analyzing the media discourses surrounding dance music events. *Event Management*, 16, 305–318.

Jaimangal-Jones, D. (2014). Utilising ethnography and participant observation in festival and event research, *International Journal of Event and Festival Management*, 5 (1), 39 – 55.

Jaimangal-Jones, D., Fry, J., & Haven-Tang, C. (2018). Exploring industry priorities regarding customer satisfaction and implications for event evaluation, *International Journal of Event and Festival Management*, 9 (1), 51-66.

Jaimangal-Jones, D., Morgan, M. & Pritchard, A. (2015). Exploring dress, identity and performance in contemporary dance music culture, *Leisure Studies*, 34 (5), 603-620.

Jaimangal-Jones, D., Pritchard, A. & Morgan, N. (2010). Going the distance: exploring concepts of journey, liminality and rites of passage in dance music experiences, *Leisure Studies*, 29 (3), 253-268.

Jandt, F.E. (2010). *An Introduction to Intercultural Communication; Identities in a Global Community, 6th Edition.* California: Sage Publications, Inc.

Lee, I., Arcodia, C. & Lee, T. J. (2012). Benefits of attending a multi-cultural festival: The case of South Korea, *Tourism Management*, 33, 334-340.

Lincoln, Y. S., & Guba, E. G. (2000). Paradigmatic controversies, contradictions, and emerging confluences. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (2nd ed., pp. 163–188). Thousand Oaks, CA: Sage

Llangollen International Musical Eisteddfod (2019) *History of Llangollen*. Available at: https://international-eisteddfod.co.uk/a-bit-of-background/history-of-lime/, [accessed June 2019].

Lofland, J. & L. H. Lofland (1995). *Analysing Social Settings, A Guide to Qualitative Observation*, *3rd Edition*. University of California; Wadsworth.

Lundberg, E. Armbrecht, J., Andersson, T. D. & Getz, D. (Eds) (2017). The Value of Events. Routledge: London.

MacCannell, D. (1973). Staged Authenticity: arrangements of social space in tourist settings, *The American Journal of Sociology*, 9 (3), pp. 589-603.

MacKellar, J. (2013). Participant Observation at Events; theory, practice and potential. *International Journal of Event and Festival Management*, 4 (1), 56-65.

Mackellar, J. (2014). *Event Audiences and Expectations*. Routledge, Oxon.

Mair, J., & Whitford, M. (2013). An exploration of events research: event topics, themes and emerging trends. *International Journal of Event and Festival Management*, 4 (1), 6-30.

Martin, J. N. & Nakayama, T. K. (2014). *Experiencing Intercultural Communication: An Introduction*. 5th Edition. New York: The McGraw-Hill Companies, Inc.

Matheson, C.M. (2008). Music, Emotion and Authenticity: A Study of Celtic Music Festival Consumers, *Journal of Tourism and Cultural Change*, 6 (1), 57-74. Available online at: http://dx.doi.org/10.1080/14766820802140448, [accessed June 2012].

Matteuccii, X. (2013). Photo elicitation: exploring tourist experiences with researcher found images. *Tourism Management*, 35, 190-197.

Moufakkir, O. and Kelly, I. (2013). Peace through tourism, a sustainable development role for events, in Pernecky, T. and Luck, M. (eds) *Events, Society and Sustainability; Critical and contemporary approaches* (pp. 130-150). Oxon: Routledge.

Mouffakir, O. and Pernecky, T. (eds) (2015). *Ideological, social and cultural aspects of events*. Oxfordshire: CABI.

Nelson, K. B. (2009). Enhancing the attendee's experience through creative design of the event environment: applying Goffman's dramaturgical perspective, *Journal of Convention & Event Tourism*, 10 (2), 120-133.

Neulip, J.W. (2015). *Intercultural Communication: a Contextual Approach*. 6th Edition. California: Sage Publications.

Nordvall, A., Pettersson, R., Svennson, B. & Brown, S. (2014). Designing Events for Social Interaction, *Event Management* 18, 127-140.

Nyaupane, G. P., Teye, V. & Paris, C. (2008). Innocents Abroad; Attitude Change Towards Hosts, *Annals of Tourism Research*, 35 (3) pp. 650-667.

Park, M., Daniels, M., Brayley, R., & Harmon, L. (2010). An analysis of service provision and visitor impact using participant observation and photographic documentation: The national cherry blossom festival. *Event Management*, 14, 167–182.

Pine, B. & Gilmore, J. (2011). *The Experience Economy (2nd Edition)* Boston: Harvard Business School Press.

Pink, S. (2007). *Doing visual ethnography*. London: Sage.

Richards, G. (2015). Imagineering events as interaction ritual chains. In Richards, G.,

Marques, L. Marques, L. & Mein, K. (Eds). *Event Design: Social Perspectives and Practices*

(pp. 14-24)*.* London: Routledge.

Richards, G. (2017). Measuring Event Experiences: An International Perspective.  In

Richards, G. & Ruiz Lanuza, A., *Experiencias turísticas de festivals y eventos*. Colección

PASOS edita, nº 17, Tenerife, 11-26.

Richards, G. & Ruiz Lanuza, A. (2017). *Experiencias turísticas de festivals y eventos* (pp. 11-

26). Colección PASOS edita, nº 17, Tenerife.

Robson, C. (2002). *Real World Research*, 2nd Edition. USA: Blackwell Publishing.

Scarles, C. (2010). Where words fail, visuals ignite: Opportunities for visual autoethnography

in tourism research. *Annals of Tourism Research*, 37, 905–926.

Schlenker, K., Foley, C. & Getz, D. (2010). ENCORE festival and event evaluation kit:

review and redevelopment.  Retrieved from:

[www.academia.edu/797433/ENCORE_Festival_and_Event_Evaluation_Kit_Review_and_Re
development](www.academia.edu/797433/ENCORE_Festival_and_Event_Evaluation_Kit_Review_and_Redevelopment).

Silverman, D. (2011). *Interpreting Qualitative Data 4th Edition*, London: SAGE.

Sorrells, K. (2013). *Intercultural Communication, Globalization and Social Justice.*

California: Sage Publications.

Steiner, C.J. & Reisinger, Y. (2003). *Cross Cultural Behaviour in Tourism*; *Concepts and

Analysis*. Oxford: Butterworth-Heinemann.

Stockmann, D. (1985). Music and Dance Behavior in Anthropogenesis. *Yearbook for

Traditional Music.* 17. 16-30.

Tattersall, J. & Cooper, R. (2014). Creating the Eventscape, in Sharples, L., Crowther, P., May, D. & Orefice, C. (Eds), *Strategic Event Creation* (pp. 141-165). Oxford: Goodfellow Publishers.

Tomljenovic, R. (2010). Tourism and intercultural understanding or contact hypothesis revisited, in Moufakkir, O. and Kelly, I. (eds) *Tourism, Progress and Peace* (pp. 17-32). Oxfordshire: CABI.

Travers, M. (2001). *Qualitative Research Through Case Studies.* London: SAGE

Turner, V. (1986). Dewey, Dilthey, and Drama: An Essay in the Anthropology of Experience, in Bruner, E.M. and Turner, V.W. (eds) *The Anthropology of Experience* (pp. 33-44). Illinois: University of Illinois.

Urry, J. & Larsen, J. (2011) *The Tourist Gaze 3.0.* London: SAGE.

Wood, E. H. & Keynon, A. J. (2018) *Remembering together: the importance of shared emotional memory in event experiences. Event Management: an international journal*, 22 (2), 163-181.

Wood, L.A. & Kroger, R.O. (2000). *Doing Discourse Analysis: Methods for Studying Action in Talk*, London: Sage.
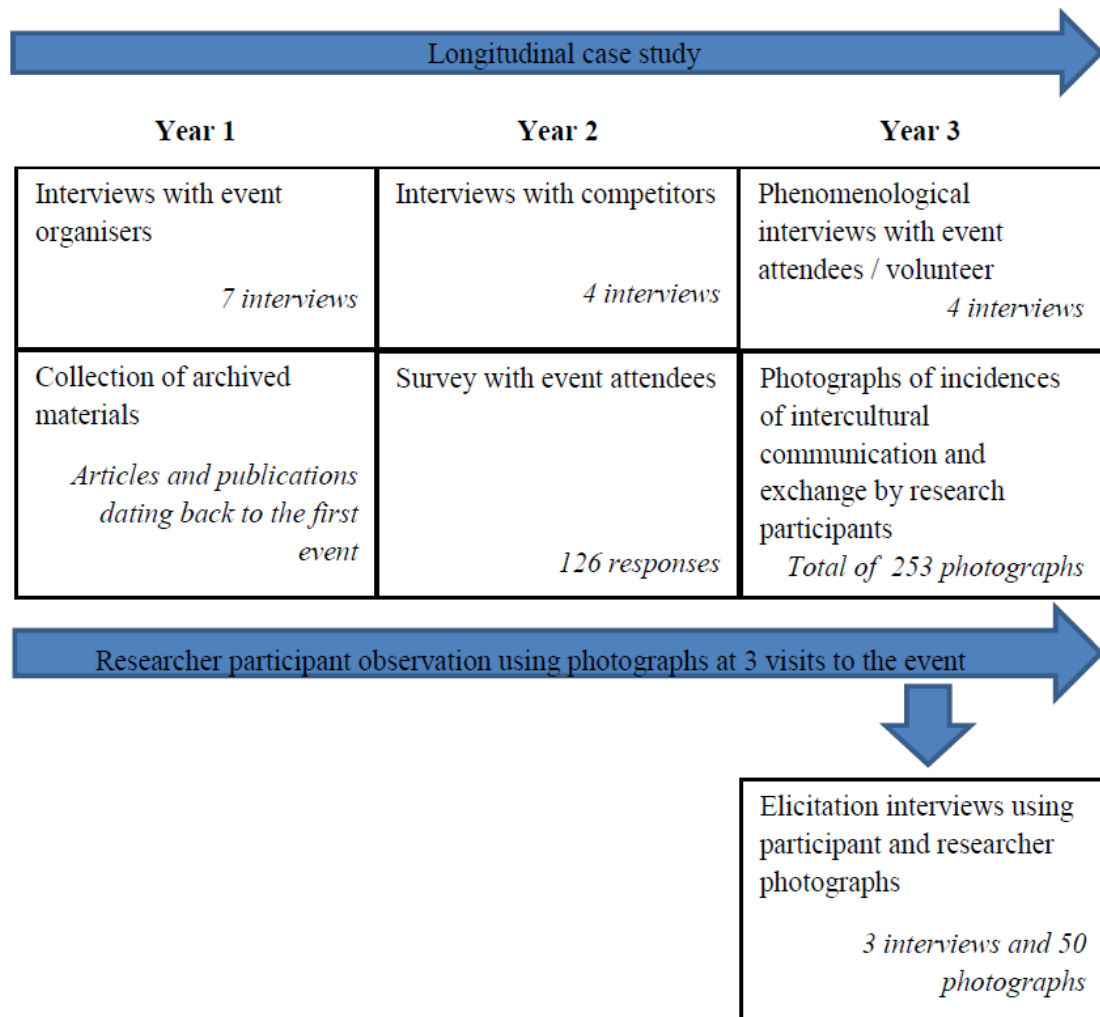
Longitudinal case study

| Year 1 | Year 2 | Year 3 |
|---|---|---|
| Interviews with event organisers<br><br>*7 interviews* | Interviews with competitors<br><br>*4 interviews* | Phenomenological interviews with event attendees / volunteer<br><br>*4 interviews* |
| Collection of archived materials<br><br>*Articles and publications dating back to the first event* | Survey with event attendees<br><br>*126 responses* | Photographs of incidences of intercultural communication and exchange by research participants<br>*Total of 253 photographs* |

Researcher participant observation using photographs at 3 visits to the event

Elicitation interviews using participant and researcher photographs

*3 interviews and 50 photographs*

Figure 1: The constructionist, longitudinal case study process

"A sign at the entrance to the main site displays the words 'welcome to Wales' in a number of languages. But not all languages of cultural groups that attend the event are shown here. Is this inclusive or exclusive?" (Researcher field notes)

"I would say there were lots of non-verbal signs acting against communication" (Volunteer 2, elicitation interview)



"I spent one day working in the Fundraising tent which gave the opportunity for people to add a peace message to the 'tree of peace' in exchange for a small donation. Most visitors were completely mystified by this opportunity (although it had apparently been an easier sell in previous years). The event would benefit from more installations like this" (Volunteer 2, elicitation interview).

Figure 2: Signs and symbols and interactive displays

Figure 3:  The Parade of Nations – non-verbal communications

"*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*"
(Volunteer 2. Elicitation interview).

Figure 4: Costume and dress as 'staged authenticity'

"The two competitor groups were having an in-depth conversation about the nature and history of their individual dance pieces, and demonstrating some moves to each other" (Researcher field notes).

"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." (Attendee 1, elicitation interview).



"The Hong-Kongese competitor was going around the site handing out information about his church and the event attendee has started to talk to him about Christianity in the UK. A very in-depth verbal communication around a strong cultural facet" (Researcher field notes).

Figure 5: Verbal communications at the non-competitive performance area

"*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.*" (Volunteer 2, elicitation interview).

Figure 6: Verbal communication at the 'Around the World' trade stand

| Dimension of the event experience (Getz, 2008) | Berridge, 2007 | Getz, 2008 |
|---|---|---|
| Conative | Participation and involvement in the event's consumption | Behaviour |
| Affective | Being physically, mentally, socially or spiritually engaged | Emotions, moods and attitudes |
| Cognitive | Change in knowledge, emotion or skill | Awareness, perception and understanding |

Table 1:    The three dimensions of the event experience (adapted from Berridge, 2007 and Getz, 2008)

| Participant | Background |
|---|---|
| *Volunteer 1* | 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 preliminary interviews but was not able to carry out the elicitation interview due to other commitments. |
| *Volunteer 2* | Had grown up in the local town of 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* | 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* | 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. |

Table 2: Details of preliminary interviews