

# Festivals as a Voice of Minorities

*Experience Production as a Means for Minority Languages and Cultures*

Jenny Ekerljung  
2015

Bachelor of Arts  
Professional Experience Production

Luleå University of Technology  
Department of Arts, Communication and Education

# FESTIVALS AS A VOICE OF MINORITIES

Experience production as a means for minority languages and cultures

*A study based on literature and qualitative interviews*

**Jenny Ekerljung**

Upplevelseproduktion  
Avd. Medier, Ljudteknik, Upplevelseproduktion och Teater  
Institutionen för Konst, Kommunikation och Lärande  
Luleå tekniska universitet

**Handledare**  
Caroline Stenbacka  
Lisbeth Lindström



## FOREWORD

June 1<sup>st</sup> 2015, Uppsala

Life is like a long road trip. It's really hard to pack because you never know what you might need, there's not enough room to bring everything and some things are better left behind. Prepare for bumps, turns, crossroads, traffic jams, high speeds, open roads, wide horizons and a bunch of stuff you'll never be able to prepare for. What makes the difference is who you're travelling with. Some stretches are better off on one's own – most of them are best spent shared. I am so grateful. During this bumpy and sometimes unknown stretch I have never been alone (although it felt like it sometimes). These are the amazing people who got me through it:

My husband *Magnus*, you were always by my side and gave me space to breathe when I needed it. You made me laugh and kept my spirit up. To my boys *William* and *Elias* who wasn't even born when I started this process but they are one of the main reasons why I am finishing it. I love you more than words can say.

My *family and friends*, you have made me who I am today. You've always supported me whatever decision I've made or not made, you have always believed in me. You have always been there offering advice, giving a helping hand, being inspirations, sources of joy and a shoulder to lean on. Especially you *mom*, what would I be without you?

My *classmates*, we spent four years together (and sometimes apart). We lost a few heads on the way and got a few new ones at the end – one could claim that "survival of the fittest" came into play. You are all awesome people and I could not have wished for better people to share my student years with.

*Birger Winsa*, for giving me the opportunity to work with Liet Lavlut and giving me the inspiration to write this. For the time you invested in me and this thesis.

*Birgitta, Viktor* and *Rubén* – you gave me so much to work with and I would not have been able to do this without you.

My supervisors: *Caroline Stenbacka Nordström*, for keeping my focus on the purpose, for investing your time, intellect and emotions in me and my work, For understanding and supporting me during this time. Without your help and good advice I would never have come this far. *Lisbeth Lindström*, for your support and for taking on the task of getting me over the finish line.

*Thank you all, this one is for you!*

And last, but certainly not least, I would like to dedicate this thesis and my work especially to my grandfather *Jan-Olov Colliander* who passed away when this stretch had just begun. I miss him very much and I know he would have wanted to see me finish this. He would have read it "cover to cover" and given me lots of useful and wise pointers. It is through his encouragement and belief in me that I took the academic road. So I would like to say:

*Thank you for believing in me!  
I wish you could have been here.*

  
Jenny Ekerljung

## ABSTRACT

The situation for the minority languages of today is difficult. Many of them are on the verge of extinction if nothing is done. Liet Lavlut is a minority language festival trying to make a difference. Having participated in the making of Liet Lavlut 2008 I was inspired to write my thesis connected to that.

The purpose of my thesis is: to investigate the festival form as a tool for revitalizing and sustaining minority languages and cultures, in this case by taking a closer look at Liet Lavlut 2008. My research questions are:

- What are the qualities of the festival form that makes it useful for revitalization purposes?
- In which way can the festival form work as a tool for revitalization and sustainability of minority languages?

The starting point of my thesis is my participation in and observations during the festival Liet Lavlut which took place in October 2008. I have chosen a hermeneutic approach to research and my study has an inductive approach. I have conducted a literature review of theories and models within experience production, minority languages and revitalization. I then conducted qualitative interviews with participants and management of the festival. I have also used environmental scanning as a supporting method.

Through categorization of the results of the qualitative interviews, a number of important aspects of the festival Liet Lavlut could be pointed out: identity and value, a meeting place, human rights and equality and visibility. Qualities of the festival form were identified through relating the before mentioned aspects to the results of the literature review. The qualities found were:

- Identity-forming
- A meeting place
- Multidimensional and including
- Helps to create value

Through interpretation and conclusions of my research I was able to identify how the festival can act as a tool to revitalize and sustain minority languages:

- Act as a communication tool for minority languages and issues such as revitalization, human rights and politics.
- Create visibility for minority languages and cultures, language shift and language death.
- Bring minority languages into an economy, the experience economy, and through that heighten status and increase value.
- Can address a multitude of dimensions and aspects of minority languages and revitalization and offer a number of different experiences connected to it.
- Encourage use of the language on a daily basis and enter the everyday lives of the minorities through different creative expressions.

Experience production in the festival form can act as a compliment to the traditional methods for revitalizing and sustaining minority languages and cultures. The festival creates a meeting place and a stage where value can be created. The festival form is differentiated by the holistic approach which speaks for the use of the holistic models and theories within experience production. The festival give the minorities context and a voice. Minority languages and cultures can become more accessible through the festival. The festival form creates a forum where a multitude of questions can be addressed and challenged. People of different backgrounds, within and outside of minority groups, in between art forms, between different functions and different generations – they can all meet at the same place. This is where change can begin.

**Keywords:** festival, minority languages, revitalization, Liet Lavlut, experience economy, holistic models

## SAMMANFATTNING

Situationen för dagens minoritetsspråk är svår. Ett flertal av dem är på gränsen till att utrotas om inget sker. Liet Lavlut är en minoritetsspråksfestival som försöker göra skillnad. Genom att vara en del i skapandet av Liet Lavlut 2008 inspirerades jag att skriva min uppsats kopplat till den festivalen.

Syftet med min uppsats är: att undersöka festivalen som verktyg för att revitalisera och bevara minoritetsspråk och kulturer, i detta fall genom att titta närmare på Liet Lavlut 2008. Mina forskningsfrågor lyder:

- Vilka kvalitéer har festivalen som gör den lämplig för revitaliseringsfrågor?
- På vilket sätt kan festivalen fungera som ett verktyg för att revitalisera och bevara minoritetsspråk?

Utgångspunkten för min uppsats är min medverkan i och observationer under festivalen Liet Lavlut som ägde rum i oktober 2008. Jag har valt ett hermeneutiskt förhållningssätt och en induktiv ansats. Jag har gjort en litteraturstudie av teorier och modeller inom upplevelseproduktion och minoritetsspråk och revitalisering. Jag har därefter genomfört kvalitativa intervjuer med deltagare och ledning av festivalen. Som komplement har jag även utfört en enklare omvärldsbevakning.

Genom kategorisering av intervjuerna kunde ett antal aspekter hos festivalen Liet Lavlut pekas ut: identitet och värde, mötesplats, mänskliga rättigheter och jämlikhet samt synlighet. När dessa aspekter sedan lades samman med resultatet av litteraturgenomgången kunde följande kvaliteter hos festivalen som form identifieras:

- Identitetsskapande
- Mötesplats
- Multidimensionell och inkluderande
- Värdeskapande

Genom att analysera och dra slutsatser av mina resultat kunde jag identifiera hur festivalen kan fungera som ett verktyg för att revitalisera och bevara minoritetsspråk:

- Fungerar som ett kommunikationsverktyg för minoritetsspråk och frågor rörande exempelvis revitalisering, mänskliga rättigheter och politik.
- Skapar synlighet för minoritetsspråk och minoriteternas kultur samt språkskifte och språkdöd.
- För in minoritetsspråk i en ekonomi, upplevelseekonomin, och därigenom höja status och skapa ytterligare värde.
- Kan hantera en mängd olika dimensioner och aspekter på minoritetsspråk och revitalisering och därigenom arrangera olika typer av upplevelser med koppling till dem.
- Uppmuntrar till daglig användning av språket och träda in i minoriteternas vardag genom olika former av kreativa uttrycksätt.

Upplevelseproduktion i formen av en festival kan fungera som ett komplement till de mer traditionella metoder som finns för att revitalisera och bevara minoritetsspråk och -kulturer. Genom festivalen skapas en mötesplats och en scen där värde kan skapas. Festivalen utmärker sig genom sitt holistiska förhållningssätt och det talar för användningen av holistiska modeller inom upplevelseproduktion och därigenom säkerställa bästa möjliga förutsättningar. Festivalen ger minoriteterna en kontext och en röst. Festivalen kan göra minoritetsspråk och -kulturer mer tillgängliga. Festivalen skapar ett forum där en mängd olika frågor kan behandlas och utmanas. Det för samman människor av olika bakgrund, inom och utom minoritetsgrupper, mellan konstformer och funktioner och ålder – de kan alla mötas på samma plats. Här kan förändringen börja.

**Nyckelord:** festival, minoritetsspråk, revitalisering, Liet Lavlut, upplevelseekonomin, holistiska modeller

## TABLE OF CONTENTS

Abstract.....	IV
Sammanfattning .....	V
1. Background.....	1
2. Problem area.....	2
2.1 Purpose.....	3
2.1.1 Research questions .....	3
3. Research design, methods, ethics and quality .....	4
3.1 A hermeneutic approach to science.....	4
3.1.1 Approach to the research area.....	4
3.2 Qualitative research .....	5
3.2.1 Literature review.....	5
3.2.1.1 Work process.....	5
3.2.2 Qualitative interviews .....	6
3.2.2.1 Work process.....	7
3.2.2.2 Analyzing method.....	7
3.2.3 Environmental scanning as a supporting method.....	7
3.2.4 Relations between research questions and methods.....	8
3.3 Research ethics.....	8
3.4 Research quality.....	9
4. Introduction to Experiences.....	10
4.1 Living in the late modernity.....	10
4.1.1 The context of experiences.....	11
4.2 An entire industry of experiences.....	11
4.3 Experience production.....	12
4.4 Experience production and holistic approaches.....	14
4.4.1 The Five Aspect Meal Model (FAMM) .....	15
4.4.2 Storytelling.....	16
4.4.3 Total Experience Management .....	16
5. The event area and industry.....	17
5.1 The festival phenomenon.....	18
5.1.1 So, what is a festival then? .....	18
6. Celebrating minority languages and cultures .....	19
6.1 Minority languages .....	19
6.1.1 Language shift and language death.....	19
6.1.2 Traditional means for Language revitalization .....	19
7. Results of the qualitative interviews .....	21
7.1 The informants .....	21

7.2 Identity and value.....	21
7.3 The meeting place .....	23
7.4 Human rights and equality.....	24
7.5 Visibility.....	25
8. What are the qualities of the festival form?.....	26
8.1 Identity-forming.....	26
8.2 Meeting place .....	26
8.3 Multidimensional and including.....	26
8.4 Helps to create value.....	27
9. Can the festival form work as a tool for revitalization and sustainability of minority languages?....	28
9.1 Act as a communication tool.....	28
9.2 Creates visibility.....	28
9.3 Bring minority languages and cultures into an economic market.....	28
9.4 Can address a multitude of dimensions.....	29
9.5 Encourage use of the language on a daily basis.....	29
9.6 Use of holistic models.....	29
9.7 Conclusions.....	30
10. Discussion.....	31
11. Suggestions for further research .....	33
References.....	34
Interviews .....	37
Figures .....	37
Internet sources.....	37



## 1. BACKGROUND<sup>1</sup>

In the spring of 2008, I got involved with the minority language song competition Liet Lavlut. Coordinator Birger Winsa was in the early stages of planning when we first made contact. The event, happening in October, was taking its shape. For the 2008 competition the organizers wanted to broaden the concept and turn the competition into a festival for the first time. Before describing the 2008 version I will present the background in short.

The song competition was founded in Friesland, The Netherlands, by three cultural organizations merged into one: Liet '91. The goal with organizing the competition (Liet) was to stimulate new songs in the minority language Frisian. As the competition grew stronger and rated more and more success, the 10 year anniversary in 2001 brought new ideas. The vision of the competition on a wider European level was born. That same year the Eurovision Song Contest took away the rule which stated that all participants must sing in their national language. As a result (as we can still see today) the competition became much more monolingual. This further triggered the organizers who wanted to protect the diversity of language, culture and music in Europe. Liet International was organized the following year with contestants representing ten stateless languages. Since then the competition grew and by the third year, 2004, the minister of culture in Friesland (one of the big sponsors) wanted the competition to travel abroad.

In 2005 Birger Winsa, project leader at the Swedish Bureau for Lesser Used Languages (SWEBLUL), presented himself to the organization wanting to host the competition together with the Sámi. For Winsa this was the opportunity he had been looking for. His background as an associate professor in the Swedish minority language Meänkieli and his sociolinguistic research led him to search for this kind of event. When Birger heard about Liet International he did not hesitate; "It is a superb example of sociolinguistics<sup>2</sup> in practice" (Birger, interview, 2008). In 2006 Liet Lavlut<sup>3</sup> was arranged in Östersund. The competition skipped 2007 for different reasons and came back in 2008, this time in Luleå, Sweden.

The festival in 2008 offered four days of activities which included a regionally influenced handicraft market, conferences about minority languages, a youth concert, dance and theatre performances, fashion shows, poetry and literature readings, screenings of regional films and the song competition. The competition was broadcasted on the radio and over the Internet. The festival drew a lot of attention from the media throughout Europe. It was the second time it was arranged in Sweden and the first time it had the festival form. The earlier editions of Liet Lavlut/International had not included other activities such as the ones in Luleå. Onno P. Falkena, member of the Liet Foundation stated: "Lulea has clearly proven that it is important to try and combine the events in one building. /.../ It is important to create a festival atmosphere" (Onno, interview, 2008).

In the six years that the competition has been organized at a European level it has grown into one of the largest events in Europe that promote and represent minority languages.

To read more about Liet International go to: <http://liet-international.com>

---

<sup>1</sup> Information in this chapter was provided by Onno, Birgitta and Birger in personal interviews in 2008 and 2009.

<sup>2</sup> The study of language in relation to social contexts, social relationships, and cultural factors (such as class, gender, and ethnicity) (Oxford Reference, 2003).

<sup>3</sup> The name was changed in Sweden.

## 2. PROBLEM AREA

Experience production can be commercial or non-profit, although it is more frequently associated with commercial<sup>4</sup> purposes, so called commercial experiences, where the consumer pays some kind of fee for the products, services or events offered. This makes me think of the saying that “money makes the world go round”. Monetary issues are not only engines which make the world go round; it is also a connection between countries, regions and people all over the world. We are no longer just citizens of the city or the country we live in - we are global citizens. Due to globalization we are now affected by other regions: what happens in China or the U.S. will also affect Europeans and vice versa (Kalb, Pansters, & Siebers, 2004). This has made us aware of “the bigger picture” and the bigger picture, the wider perspective, is something very important to take into account.

Professional Experience Production is all about the holistic view, the bigger picture in the production. What happens when you use experience production for a bigger picture; a wider perspective, with a non-profit purpose? I want to take a closer look at the non-profit side of experience production. Can we use the theories and operational methods to do greater good and how do we do that?

In the spring of 2008 I was presented to Liet Lavlut - a minority language festival working for revitalization and sustainability of the minority languages in Europe: this is the case I have chosen to focus on in this study.

The situation for the minority languages of today is difficult. Many languages are on the verge of extinction and something has to be done to ensure the survival of these languages (The Alliance For Linguistic Diversity, 2015). Many of the, what I call, hidden treasures of diversity; the minority languages - lie within the elderly. Because of this it is important to engage the younger population in order to revitalize these languages. Make them a part of daily life – bring them to life. The European Charter for Regional or Minority Languages<sup>5</sup> issued by the Council of Europe is one way of working with language revitalization; can minority language festivals be another?

There are a number of festivals around the world where minority languages or cultures is highlighted and celebrated. In Europe there are several festivals such as: The European Minority Film Festival<sup>6</sup>, Language fest<sup>7</sup>, Language Festival<sup>8</sup> and Tafwyl<sup>9</sup>. Using the festival form for these kinds of issues is not unusual which tells us that there is something in the festival form that makes it useful for these kinds of issues. What role does experience production in the festival form have in revitalizing and sustaining minority languages and cultures? This is something I will try to answer in this thesis.

---

<sup>4</sup> Commercial: Making or intended to make a profit (Oxford Dictionaries, n.d.)

<sup>5</sup> [http://www.coe.int/t/dg4/education/minlang/aboutcharter/default\\_en.asp](http://www.coe.int/t/dg4/education/minlang/aboutcharter/default_en.asp)

<sup>6</sup> <http://www.minority-film.eu>

<sup>7</sup> <http://beinghumanfestival.org/event/language-fest/>

<sup>8</sup> <http://www.theguardian.com/language-festival>

<sup>9</sup> <http://www.tafwyl.org/en/cefndir>

## 2.1 PURPOSE

The purpose of this study is to investigate the festival form as a tool for revitalizing and sustaining minority languages and cultures, in this case by taking a closer look at Liet Lavlut 2008.

### *2.1.1 RESEARCH QUESTIONS*

I believe that the research questions work as keys to unlock the issues of this study. With the help of these keys I will be able to gain access to the core issues and meet the purpose of this study. The questions, or keys, are:

- What are the qualities of the festival form that makes it useful for revitalization purposes?
- In which way can the festival form work as a tool for revitalization and sustainability of minority languages?

In order to answer the research questions I will also address these supporting questions:

- What are the characteristics of experience production and the festival form?
- What traditional theories and operational methods are there for language revitalization?
- Why is it important to revitalize languages?

### 3. RESEARCH DESIGN, METHODS, ETHICS AND QUALITY

In this chapter I will discuss the methodological starting points of my research. I will address matters of scientific approach, research approach, method theory and the chosen methods for my research. This is the foundation of my work and it has determined the way I carried it out. The choices however are first and foremost based on the purpose of this study:

*“... to investigate the festival form as a tool for revitalizing and sustaining minority languages and cultures, in this case by taking a closer look at Liet Lavlut 2008.”*

At the end of this section I will address research ethics and quality aspects of the research.

#### 3.1 A HERMENEUTIC APPROACH TO SCIENCE

The hermeneutic science approach is originated from interpretation and study of the bible. In the beginning the study was mainly concerned with texts, nowadays it is the study, interpretation and understanding of phenomena in their specific context (Patel & Davidson, 2003; Hartman, 2004; Lindholm, 2005).

The hermeneutic researcher tries to see the phenomenon as a whole. The whole is considered to be more than just the sum of all its parts. This view is called holism. The hermeneutic researchers sees the experiencing, interpreting subject as the main focal point for understanding social reality and generally assume that our perception of the reality is always a matter of interpretation (Lundin, 2008). According to the hermeneutic researcher, human existence has a linguistic nature and can be interpreted and understood through language; written, spoken or body language. These have a subjective approach to the research object based on their pre-understanding (Patel & Davidson, 2003; Hartman, 2004).

I agree with these views. Not only because the issues I am addressing are abstract and complex phenomena, highly personal and individually experienced but also as interpretation needs to be done at some or several levels in order to achieve more clarity and understanding of the issues at hand.

##### 3.1.1 APPROACH TO THE RESEARCH AREA

I believe that one is never theory neutral; as is described as the starting point of the inductive approach (Patel & Davidson, 2003; Hartman, 2004). In the criticism towards induction the inability to be theory neutral is expressed (Hartman, 2004). I agree with this criticism. Since I am a student at the Master's program for Professional Experience Production it is not very likely that the theories which are the foundation of the education would not affect me. My studies within the field of experience production and interest in events of different kinds are what led me to the festival which forms the case of this study.

From actively participating in Liet Lavlut 2008 I was able to observe the phenomenon as it was taking place. Thus, the starting point of my study is an observation and can therefore not be described as deductive.

Lundin (2008) claim that:

Had I not had my pre-understanding I would not understand a thing. I would neither be able to create new understanding and transform my understanding to pre-understanding. It is through the pre-understanding that the interest for a certain subject even comes up ... (Lundin, 2008:105, my translation)

It was through the experience of Liet Lavlut 2008 that I was inspired to conduct this study. I am approaching the research area with an interest in quality aspects of it. Through this process I have gone from the smaller parts to the bigger picture and back again. The minority language festival in itself has a lot of components to take into account partly through the two main areas: experience

production and minority languages. It concerns revitalization issues, music, culture, education and much more.

### 3.2 QUALITATIVE RESEARCH

The qualitative research approach is concerned with gathering “soft” data and information. The qualitative research is focused on the nature of a phenomenon, looking for the qualities. Examples of qualitative research methods are qualitative interviews and interpretation of texts or situations (Patel & Davidson, 2003; Hartman, 2004).

The qualitative research interview, according to Stenbacka (2001), requires its own quality concepts. Validity in the qualitative research interview is achieved through using methods where the informants have been chosen well and are not forced; she stresses the importance of an open interview where the informant is able to speak freely. Reliability cannot be used as a quality concept in qualitative research since many of the methods include human beings, as the human being is ever evolving it is not possible to replicate the study and get the exact same results. Generalizability in the qualitative research concerns analytical generalization and not statistical generalization like the quantitative research. This is achieved by choosing the informants strategically; the informants should be relevant to the study. Carefulness is important in the qualitative research as well as the quantitative and should not be forced in any way (Stenbacka, 2001). I believe that these views are accurate in qualitative research overall.

It is important that the research method is seen as the way in which scientific problems are solved rather than the way in which data is gathered (Olsson, 2008).

Participation and observations of Liet Lavlut 2008 was is the starting point of this thesis. My research consists of two studies: literature review and qualitative interviews. Environmental scanning has been used as a supporting method.

#### 3.2.1 LITERATURE REVIEW

The purpose of the literature review is to keep the researcher up to date with the current literature on the subject or within the area (Hartman, 2004). The most common sources of knowledge are books, scientific articles, reports and the internet (Patel & Davidson, 2003). The literature in this study should be understood as books, scientific articles, reports, conference papers and Internet material.

It is important to conduct the literature review early in the research process since it can direct the study (Hartman, 2004).

In order to meet the purpose of this study as well as conduct relevant interviews, I needed to get a hold of existing theories within experience production as well as theories and knowledge regarding minority languages and cultures.

The literature review in this study was used for:

- Identifying research about the characteristics of the present.
- Identifying and documenting the characteristics of experience production, events and festivals.
- Building knowledge about minority languages through previous research (revitalization information and theories, operational methods etc.).
- Building knowledge about scientific methods.
- Compile interview questions and guide.

##### 3.2.1.1 WORK PROCESS

To find relevant literature and articles I have searched libraries and different databases (JSTOR, Emerald Insight and IDEAS) searching for keywords such as festival, minority language, minority, event, music, management. The literature was reviewed systematically. The method itself is time

consuming and therefore I have used a form for most of the literature cited in this thesis. The form does not only contain basic facts about the author and title but also how much or which parts of the literature that has been reviewed. Thus, there has been a selection based on tables of contents, abstracts, cover texts, indexes and so forth. Finally the form was completed with a reflection of the content if it could be done, as suggested by Patel and Davidson (2003). After the reviews the findings was compiled. The findings were also used for interview questions and guide.

### 3.2.2 QUALITATIVE INTERVIEWS

The purpose of the qualitative interview is to gain access to the informants view and opinions on a specific subject (Patel & Davidson, 2003). In this study I wanted to gain access to views, opinions and information from management and participants of Liet Lavlut 2008.

Lantz (2007) divides interviews into four different types based on their characteristics; the open, the open targeted, the semi-structured and the structured interview as can be seen in figure 1 below.

<b>The open interview</b>	Concerns individual experiences of the qualities and meaning of a phenomenon. Searches for context specific knowledge of the qualities of a phenomenon. The interview consists of one broad question and follow-up questions. The informant answers freely. The informant decides the direction of the interview. Several interviews on the same topic will differ and non-comparable. Qualitative analysis of qualities and meaning.
<b>The open targeted interview</b>	Concerns individual experiences of the qualities of a phenomenon. Searches for context specific knowledge of the qualities of the phenomenon. The interview consists of a number of questions to highlight a specific topic and follow-up summaries. The informant answers freely. The interviewer decides the direction of the interview. Several interviews on the same topic will differ in some ways and not very comparable. Qualitative analysis (which is restricted to the qualities of the phenomenon).
<b>The semi-structured interview</b>	Concerns individual experiences of qualities and quantities. Searches for knowledge of concept quantities and possible relationships between concepts. The interview consists of a number of topics with fixed and open follow-up questions. The informant answers with fixed alternatives and freely. The interviewer decides the direction of the interview. Several interviews on the same topic will be similar and comparable in many ways. Quantitative analysis combined with a restricted possibility for qualitative analysis of the open answers.
<b>The structured interview</b>	Searches for knowledge of relationships between concepts. The interview consists of a number of topics with fixed follow-up questions. The informant answers with fixed alternatives. The interviewer decides the direction of the interview. Several interviews on the same topic will be very similar and comparable. Quantitative analysis.

FIGURE 1: BASED ON TABLE 3.1- DIFFERENT FORMS OF INTERVIEWS MODIFIED AFTER LANTZ (2007:33)

When selecting the informants it is important that they are relevant for the study (Stenbacka, 2001). The selection should not be too vast, creating a much too large number of information to process (Ryen, 2004). It is also important to take the access issue into account when it comes to selecting informants and ask oneself whether the informants are actually accessible (Hartman, 2004).

Based on Lantz division I have chosen to use the open targeted interview form since I am concerned with the individual experiences of the qualities of a specific phenomenon and seek to find knowledge from a specific context; Liet Lavlut 2008. I believe that this form is the most suitable as I have a number of different areas which I want the informants to address. In the open interview form, the informant directs the interview and I feared that I would not get the information I sought. I am concerned with highlighting qualities of experience production and the festival form for the purpose of revitalizing and sustaining minority languages. The semi-structured and structured interview form is based on fixed answers. I believe that the informant's answers will be more relevant if they are

able to speak freely instead of choosing among predetermined answers where they are not able to reflect on or explain their statement. This is why I have chosen the open targeted interview form.

I have chosen to use three different forms of communication to enable access to the informants. To the longest extent I have tried to conduct the interviews face-to-face. In the case that that has not been possible I have conducted the interview by telephone or via e-mail.

As I am interested in the experiences of Liet Lavlut 2008 I have chosen informants who have a connection to that specific event. I have identified three segments of informants regarding Liet Lavlut 2008 (LL08): management, participants and visitors. As the festival had already happened I did not have direct access to the visitors. Due to the difficulties regarding access to the visitor segment, these have been deselected. Through my personal involvement in Liet Lavlut 2008 I had access to management and participants of the song contest.

There were two project managers for Liet Lavlut 2008 (the festival is described in chapter 1, page 1), these two have both been interviewed. I have chosen to interview two participants. The participants role in the festival production was two-fold; as participants in the song competition and as visitors of the festival (their main involvement being in the song competition). Through these people I have also been able to gain access to the minority perspective.

The qualitative interviews in this study were used to:

- Identify qualities of the festival form.
- Identify Liet Lavlut 2008 in terms of structure and content.
- Identify importance of the festival for the interviewees.
- Identify the role of experience production in the work to revitalize and sustain minority languages.

#### 3.2.2.1 WORK PROCESS

I have used interview guides to make sure that the sought after information would be processed during the interview.

The face-to-face and telephone interviews have been recorded (sound only) and transcribed after the interview. Transcription is the process of producing a text material by translating spoken word into text (Gillham, 2008). I have made full transcriptions and edited them slightly to make them easier to understand, this conscious editing is based on Gillham who states two legitimate exclusions from the original text:

1. Paralinguistic aspects of the language as long as they do not significantly modify the meaning of what the person is saying.
2. Hesitations of speech in the “hm” and “eh” – category and other repeating interjections which do not add to the meaning.

(Gillham 2008:169)

After the transcription I have translated the Swedish interviews into English since this would be the language of the thesis. Interviews conducted through the internet have been conducted in English and have therefore not been translated.

#### 3.2.2.2 ANALYZING METHOD

I have chosen to analyze the transcriptions by categories. The work has been done in two stages: first I have identified substantial quotes and aspects. Based on these I have formulated categories (Gillham, 2008).

#### 3.2.3 ENVIRONMENTAL SCANNING AS A SUPPORTING METHOD

Environmental scanning (ES) is a method traditionally used to generate relevant criteria for decision-making in organizations (Furustig & Sjöstedt, 2000). It is described as a systematic process for monitoring and analyzing information about the outside world and through that analysis being able

to make strategic conclusions and decisions (Genf & Laurent, 2008). While reading about environmental scanning I found that there is an inconsistency in the meaning of the term environmental scanning<sup>10</sup>. Therefore I will here clarify what I mean by environmental scanning, my own definition:

ES is the strategic monitoring of the outside world through different sources such as traditional media, the Internet, newsletters, forums etc. The monitoring is creating a contemporary orientation of current affairs and what is going on with the specific issue. It could be used to find new research, current activities and such.

The environmental scanning was used for several purposes:

- In order to identify and find relevant literature, the field of science is scanned.
- In order to catch the present and what is going on with minority languages today (which has not been documented in scientific reports such as UNESCO's "Languages matter" campaign, political decisions etc.)
- In order to identify other minority language and/or culture festivals.
- In order to identify operational methods for revitalization of minority languages.

### 3.2.4 RELATIONS BETWEEN RESEARCH QUESTIONS AND METHODS

In figure 2 below you can see how the research questions and operational methods relate to each other.

<b>Research question</b>	<b>Method used</b>
1. What are the characteristics of experience production and the festival form?	1. Literature review
2. Why is it important to revitalize languages?	2. Literature review and environmental scanning.
3. What traditional theories and operational methods are there for language revitalization?	3. Literature review and environmental scanning.
4. In which way can the festival form work as a tool for revitalization and sustainability of minority languages?	4. Literature review and qualitative interviews.
5. What are the qualities of the festival form that makes it useful for language revitalization?	5. Literature review and qualitative interviews.
<b>Information</b>	<b>Source</b>
A. Information on the present	A. Literature review and environmental scanning.
B. Information about Liet Lavlut 2008	B. Qualitative interviews and observations.

FIGURE 2: RELATION BETWEEN RESEARCH QUESTIONS AND METHODS

### 3.3 RESEARCH ETHICS

Research ethics is concerned with how people who participate in research as subjects or informants can be treated (Vetenskapsrådet, 2011). When conducting this study I have made a number of conscious choices and actions based on moral and ethical grounds. I have made sure that the informants in the qualitative interviews knew what kind of study I wanted to conduct and the participant have given their consent. I have chosen to only use the first names of the participant-informants and instead added a title in the reference list. The informants who work with the festival however are fully named in a few places. This is a choice I have made since they already are official and can be seen as spokespersons for the festival. Throughout the process and in this thesis I have strived to be as transparent and true to the research that I possibly can.

---

<sup>10</sup> Environmental scanning can entail a variety of steps; some have an analysis phase while others do not. Some focus on the results and some on the process. (My remark).

### 3.4 RESEARCH QUALITY

I have chosen these methods for my research: literature review and qualitative interviews as my primary methods and environmental scanning as a supporting method. Observations and participation in Liet Lavlut 2008 was the starting point where I found the inspiration to write this thesis.

A literature review was conducted in order to identify characteristics of experience production and the festival form, to learn more about language revitalization. When choosing the literature and articles I have included in my research I have assessed the relevance of the source as I encountered it. In the beginning I used a form for my literature and was able to quickly discard irrelevant literature. I have chosen literature with connection to experience production as well as language revitalization. The results of the literature review were then used when formulating the interview questions and guide. The results have also been related to each other and to the results of the qualitative interviews.

The choice to use the open targeted interview form instead of the structured interview form or questionnaires was conscious. Since I was interested in quality aspects of the festival form unknown to me beforehand, I wanted the informants to be able to speak freely. The qualitative interviews have been conducted face-to-face and via Internet. Regarding the selection of informants: my first intention was to interview different minority groups about their views of the subject from a minority perspective. Due to the restricted timeframe there was not enough time to perform such an extensive number of interviews. Especially not since the festival had already taken place and the direct access to participants and visitors was restricted. In the chosen informants three out of four have minority backgrounds and these people have given me this sought after perspective. All but one interview have been conducted in Swedish since this was the shared language that I assessed that the informants would be most at ease with and thus speak more freely. I have processed the recorded material and interpreted and translated them to English. Throughout the process I have been careful not to twist their words and the meaning of what they were saying into something else. However there is always the risk of losing something in the translation. Since I chose the open targeted interview I had to find similarities in the informants' answers. I chose to do this by categorization which gave me a number of key aspects, which may not have been as apparent without categorization.

In the environmental scanning process (ES) I have evaluated the importance of the information as I encountered it, asking myself: "is this relevant information for the purpose of this study?" If the answer was "no" - I discarded it, if the answer was "yes" - I investigated the issue further. The ES process has been ongoing throughout the study.

I believe that the methods I have used and the questions posed have indeed worked as keys to unlock these issues and enabled me to carry out a study with high validity. The term reliability is not suitable for the qualitative interview since the method includes human beings and they are "ever evolving" and I would not be able to conduct the interviews again and get the same results. Generalization and carefulness are two more suitable quality concepts (Stenbacka, 2001). The informants have been strategically chosen and they are absolutely relevant to the study. The informants gave their consent and the interviews have not been forced. My literature review however is subject to the concept of reliability. I have chosen sources with relevance to experience production and the festival form as well as minority language revitalization and sustainability. I have made sure that I have clarified where the information comes from.

## 4. INTRODUCTION TO EXPERIENCES

In 2000 I sat down in my seat at the theatre; *Gladiator* was the movie which my friends and I had chosen. Little did I know that one phrase would stick with me (and others) until this day. The main character, Maximus, says: "What we do in life echoes in eternity". This phrase has a lot of meaning to me. Not only does it speak of ways to be towards one and others (similar to karma), it also speaks of the effect our actions may have on the afterlife, how one event can cause a ripple-effect which changes the future. We (humans) learned how to make a fire, we invented the wheel and we learned how to grow crops. These examples have taken humanity to another level. Had we never learned how to make a fire there's a good chance that we might not have survived cold nights. Had we never learned how to grow crops maybe we would still be hunters and collectors. In this section I will discuss what it is like to live in the world we created today. I will try to answer the question "what are the main characters of life in this day and age?" I will then present key concepts within experience production, which is my theoretical framework.

### 4.1 LIVING IN THE LATE MODERNITY

The psychologist Ronald D. Laing once wrote that "a person is a sum of all his experiences" (cited in Boswijk, Thijssen & Peelen, 2007:24). This statement could be used as the definition of the late-modern human being in the western world. Our needs have changed from basic to advance. The time where satisfaction of physiological needs was essential for survival has passed. Our needs are now concerned with identity, self-realization and self-development (Toebosch, 2001).

Ireland (2004) describes the self of the late modernity as an "open-ended project that incorporates rather than smothers the new and the unexpected" transforming from a static self bound by tradition into a dynamic self driven by the creation of self-identity (2004:59). Toebosch (2001) claim that the individual has replaced the collective, which to a wide extent is true. The search for individuality is indeed prominent although we turn to collective experiences to confirm it. Our individuality has once more turned us into parts of a collective; from collective to individual to collective individuals.

Bell (in Ireland, 2004:94) wrote "for us, experience, rather than tradition, authority, revealed utterance, or even reason, has become the source of understanding and identity". Experiences are becoming more and more important in our everyday lives and people of today seem to define themselves by their experiences. Attending certain types of concerts, travelling to exotic or exciting parts of the world or volunteering in the less privileged areas of the world; all of these experiences say something about the identity of the person who experienced them. The experiences give meaning to our lives and we go to greater and greater lengths to pursue them (Mossberg, 2003; O'Dell & Billing, 2005; Boswijk et al, 2007).

Before we venture further into the world of experiences I need to clarify more exactly what *experience* really means. Ireland (2004) stresses the importance of making a difference between the two senses of experience; "between *having experience* and *undergoing an experience*, between *experience as a product* and *experience as a process*" (2004:38, my emphasis). Therefore I find it important to make definitions of the noun *experience* :

1. **(to) Experience a)** Feelings or sensations connected to the act of undergoing something at/during a specific time.  
**b)** Experience as a product, where the occurrence has a certain value or meaning for the person.
2. **(to have) Experience** Personal or professional skill; a psychological process where earlier experiences has transformed into knowledge possessed by the person.

FIGURE 3: DEFINING EXPERIENCE, MY DEFINITION, MODIFIED AFTER BOSWIJK ET AL (2007) AND IRELAND (2004)

Experiences are described by Foucault as “something that you come out of changed” (in Ireland, 2004:53), which says a lot about the nature of experiences and what it means for us as human beings. Not only is it exciting or entertaining – it changes us, makes us someone else than the person we were before it happened. Our self has been modified, our expectation of the future is no longer the same and our outlook on reality has altered. Production of these kinds of experiences is described as transforming experiences by Pine and Gilmore (2011).

Nowadays almost every company uses the term experience in their marketing no matter if they really produce or provide an actual experience. Events are used by marketers in a variety of ways. Event marketing is continuously growing and is one example of this as many businesses use the term for all outgoing activities in public scenes. It can vary from sampling to actual selling of products or services to the more experience-based events such as competitions, festivals, concerts etc.

#### 4.1.1 THE CONTEXT OF EXPERIENCES

People all over the world have experiences<sup>11</sup> every day. But what are the circumstances in which an experience takes place? Johannisson (2007) touch the issue of context in *Entrepreneurship & the experience economy* :

... they are always embodied and immediate, there is always a subject experiencing something, space for play and new openings are always there; and experience is always about enacting, making dreams come true. (Johannisson, 2007:11)

Boswijk, Thijssen and Peelen (2007) state three different types of experiences and contexts in which they may occur;

1. Personal experiences; directly linked to the person’s relationship with their family and close friends.
  2. Sociocultural experiences; linked to the person’s interaction in a social context.
  3. Economic experiences; linked to the consumption of a service, commodity or event like a concert or trip.
- (Boswijk et al, 2007:XI-XII, my summary)

Given these circumstances, experiences can occur in a spontaneous fashion or be staged/produced.

#### 4.2 AN ENTIRE INDUSTRY OF EXPERIENCES

Several authors have shown what can be seen in real life today; people need experiences. As a result the labor market has transformed and new professions, services and products have been developed. This has brought about a new “industry”, or “economy” if you will, which many authors has made an attempt to describe and name.

Pine and Gilmore (2011) have been considered gurus in this field which they named *the Experience Economy*. Their focus lies heavily on the economic perspective, and somewhat ignore the personal and psychological part of experiences, considering experiences as commodities to be sold by anyone interested. They do not define any specific areas of business but more of a handbook providing “tools” for companies. The Knowledge Foundation (2008) in Sweden use “*Upplevelseindustrin*” (*the Experience Industry*), in which they’ve stated 15 segments (see figure 4, page 12). Their description states that they include “people and companies with a creative approach focusing on producing and/or providing experiences of some kind” (Algotson & Daal, 2007:15). The term *Creative Industry* has been used in Britain for about 15 years and Florida (2002) also use it in his book about the “creative class”. In his demarcation – anyone working with creative problem solving is part of the

---

<sup>11</sup> See definition 1, figure 3 (page 10).

creative class – whether it is science or entertainment. The common and unifying factor or interest of these titles is creativity and experiences.

<b>The segments of the Experience Industry:</b>		
Architecture	Computer and DVD-games	Design
Film	Photo	Art
Literature	Market communication	Media
Fashion	Music	Culinary arts
Performing arts	Tourism/hospitality	Experience-based learning

FIGURE 4: SWEDISH SEGMENTATION, MODIFIED AFTER THE KNOWLEDGE FOUNDATION (2008)

To explain what I consider this “new industry”, or “economy”, to contain; I have divided a number of industries into areas, similar to what The Knowledge Foundation (2008) has done. Although I have narrowed it down since I think that several of them are closely connected like design and architecture for instance. The division of the areas is not fixed, rather open to border crossing or industries with connection to more than one area. The areas are:

- ⊙ Events (events, festivals, exhibitions)
- ⊙ Design (graphic design, media design, architecture, fashion)
- ⊙ Communications (public relations, market communication, media, marketing & advertising)
- ⊙ Tourism (culinary arts, travel, adventure, hospitality)
- ⊙ Entertainment (music, film, performance art, video- & computer games, experience-based learning)
- ⊙ Arts & culture (photography, art (painting, handicraft and such), literature).

When dividing and compiling the areas in this way I think that it is much easier to get a grip of which kind of professions and products or services the industry entails. In all of these areas, or industries, there are people working creatively in some way. They design products or homepages, they write music and scripts, they perform, they produce exhibitions, they take photographs, they paint and they come up with new ideas to market products among many other things.

Johansson and Näslund (2007) summarize with the note that "In an experience economy, value is primarily attributed to experience - ephemeral instances designed to produce an emotional engagement" (2007:156).

#### 4.3 EXPERIENCE PRODUCTION

People working in the areas described in the section above use creativity in their work. All of them are also concerned with offering an experience of some sort, one could call them experience producers. The direction towards experiences in the world can also be seen in the field of education; at Luleå University of Technology there is a Master's program in Professional Experience Production. And this master is written within the frame of that program.

You might ask yourself if experiences can really be produced. O'Dell (2005) writes:

Experiences are highly personal, subjectively perceived, intangible, ever fleeting and continuously on-going. Nonetheless, as commodities they are more than randomly occurring phenomena located entirely in the minds of the individuals. The commodification of and search for experiences has a material base that it itself is anchored in space./.../Thus, while experiences may be ephemeral, they are organized spatially, and generated through the manipulation of the material culture around us. (O'Dell, 2005:15)

The quote from O'Dell shows that the ephemeral nature of experiences does not prevent production but rather encourages it. When we produce experiences we augment reality in some way in order to make it possible for other people to have an experience. One example is creating spaces in which people can meet, maybe where they normally would not.

The term experience production is not new. Alvin Toffler (1973) introduced the concept of experience production as early as the 1970's. Toffler predicted the upcoming cultural industry and describes experience production in a variety of ways (Gelter, 2006).

Many have contributed to the discourse of experience production but it wasn't really brought to life until Pine and Gilmore emerged in 1999. Pine and Gilmore (2011) explain experiences through the *Experience realms* model (2011:46). In this model (figure 5 below) there are two dimensions which describe the level of guest participation and connection.

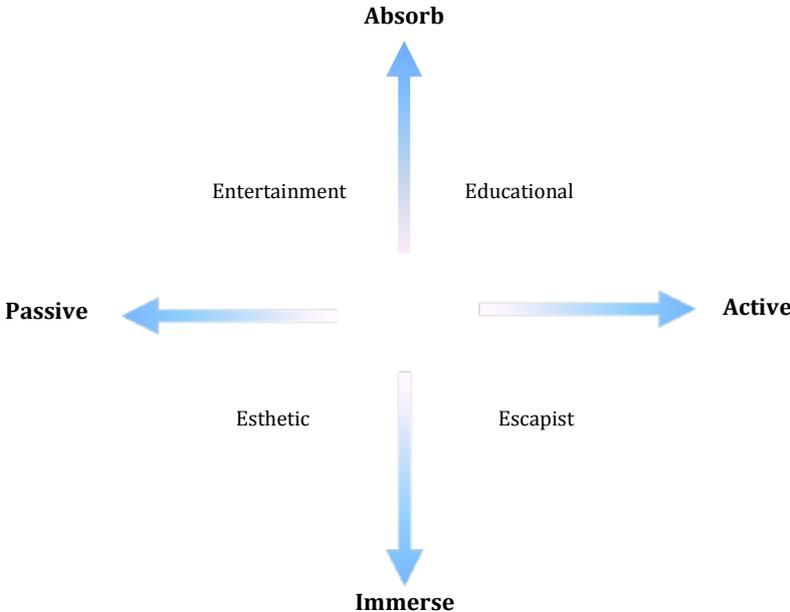


FIGURE 5: THE EXPERIENCE REALMS, AFTER PINE AND GILMORE (2011:46)

The horizontal dimension corresponds to the level of guest participation where *passive* is where the guest is observing and *active* is where the guest affects the experience in some way. The vertical dimension describes the environmental relationship or connection that unites the guest and the experience. *Absorption* is where a person's attention is occupied from a distance and *immersion* is where a person physically (or virtually) becomes a part of the experience itself (Pine & Gilmore, 2011). The combination of these factors then indicates which type of experience it is; an active and absorbing experience is educational, a passive and immersive experience is esthetic and so forth (Pine & Gilmore, 2011).

The realms visually explain the difference in experiences offered. Some of the actors in the experience industry are concerned with entertaining experiences, some with educational, some with esthetic and some with escapist experiences. This is not a model which describes experience types in full. Some would say that some commercials are hard to place in the realms as they are not entertaining although you absorb it passively. The aim for the originators however is most likely to offer an experience which makes us buy or do something. In saying this: there are commercials which definitely can be considered experiences.

Gelter (2007) states: "...working with experience production is to approach the whole complexity around designing, delivering and consuming experiences" (Gelter, 2007:58). One of the characteristics of experience production is the holistic approach which is a way of managing the complexity Gelter speaks of.

#### 4.4 EXPERIENCE PRODUCTION AND HOLISTIC APPROACHES

Working with experiences of any kind is complex. Every aspect of the production is connected to each other. Someone who illustrates this complexity very well is Bitner who introduced the “servicescape”-framework in 1992. When Bitner (1992) developed the framework she used theories and empirical findings regarding the environmental affect from several diverse disciplines and integrated them into one structure. The model is unique since it incorporates both customers and employees and their interactions and through the application to commercial settings. The model consists of five aspects for understanding the Environment-User relationship: environmental dimensions, holistic environment, moderators, internal responses and behavior (see figure 6 below). These aspects may or may not be controllable. The environmental factors in a service setting affect the user (customer/employee) who then responds cognitively, emotionally and physiologically to these factors and the perceived servicescape. The internal responses mediate and influence the behavior of the individual who experience the environment (Bitner, 1992:60).

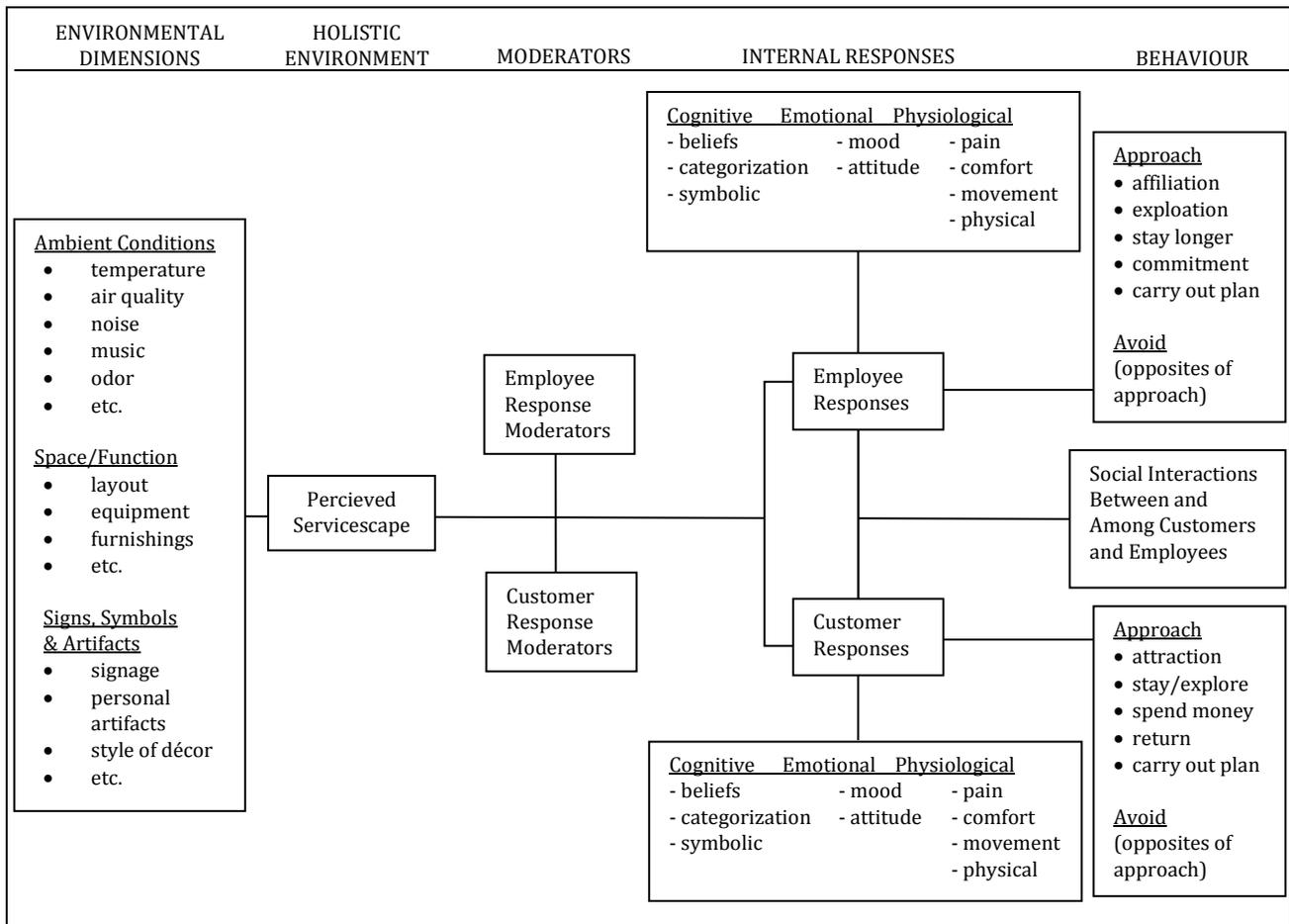


FIGURE 6: THE SERVICESCAPE, AFTER BITNER (1992:60)

Although Bitner’s servicescape is based on consumption settings where services are offered it is possible to translate it into other areas such as experience production. Mossberg (2003) has done just that. In her book about creating experiences she speaks of the importance of the environment where the experience takes place. Mossberg based her concept of “*upplevelserummet*” (*the experience room*) on Bitner’s servicescape. She acknowledges that guests or visitors react cognitively to the environment they reside in. The visual impression can influence the overall impression of the experience. The experience room also affects guests or visitors emotionally; either psychological feelings or physiological sensations which in turn contribute to the overall experience (Mossberg, 2003).

In Bitner’s article about the servicescape she also points out that:

Customers and employees perceive the environment holistically, as a composite of three dimensions: ambient conditions; spatial layout and functionality; signs, symbols and artifacts. Each dimension may affect the overall perception independently and/or through its interactions with the other dimensions (1992:65).

It does not matter if the concert is a success, the food is great and the activities are thrilling if the infrastructure has not been thought through and people are caught in crowded and stressful situations. The holistic approach is important. What “holistic approach” means is being aware (and sometimes in control) of all the parts of the experience.

Pine and Gilmore (2011) describes themes as a way to achieve an experience which is perceived as a whole. However it is not always possible to find one theme for an entire experience, sometimes there might have to be a number of themes within the experience – the key is to make them work together seamlessly.

Using a festival as an example, it means not only thinking about what to offer the visitor in the program but also thinking about other factors concerning the experience as a whole. How the visitor gets the information about the event, how they arrive to the location, the infrastructure of the festival area, the activities and what happened after they left? To sum up – you could say that it concerns “before”, “during” and “after” the experience (Mossberg, 2003).

In the following I will illustrate the holistic approach and the complexity of experience production through three production models and one concept used specifically in the experience industry.

#### 4.4.1 THE FIVE ASPECT MEAL MODEL (FAMM)

Gustafson, Öström, Johansson and Mossberg (2006) developed the *Five Aspect Meal Model* which is a tool for developing the meal service in restaurants (the model displayed in figure 7 below). These five aspects are the base for planning and producing a culinary experience with a holistic approach (Gustafson et. al., 2006). In an article from 2008, Edwards and Gustafson explain how the model works:

The starting point for the model is entering the restaurant, here called the *room*. The second aspect is the *meeting*, which refers not only to the meeting between waiters and customers, but also between customers themselves as well as between different service personnel. The third aspect is the *product*, which here refers to food and beverages and their preparation. The fourth aspect is the *management control system*, referring to budgets and accounts, laws and regulations, and the logistics of providing the entire meal. These four aspects result in an *atmosphere* around the meal that encompasses the fifth aspect. (Edwards & Gustafson, 2008:8)

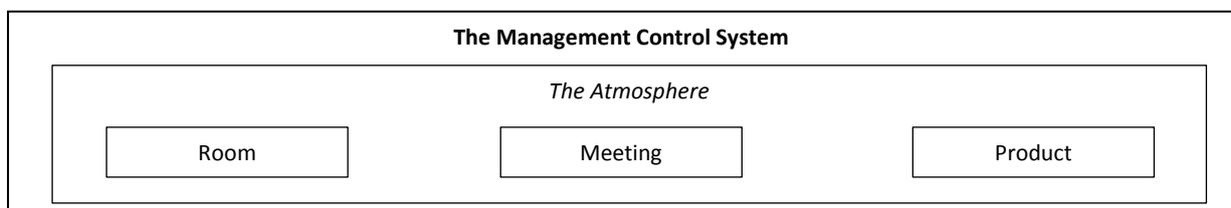


FIGURE 7: THE FIVE ASPECT MEAL MODEL, AFTER GUSTAFSON, ÖSTRÖM, JOHANSSON AND MOSSBERG (2006)

The aim is to give the guest the best experience possible, preferably exceeding their expectations. Although the model is developed for restaurants and other meal contexts, it could easily be transferred to other experience areas.

I will continue to use the festival form as an example, in this case a music festival. The model needs to be extended but entails the same aspects. The festival area is the room where the experience takes place. There are a number of stages, working as rooms within the greater festival room. The products are the artists, the food and the activities. There are several types of meetings; organizer-visitor, visitor-visitor, visitor-environment and so forth. All these rooms, meetings and products are monitored and controlled by the organizers. All these aspects in turn create an atmosphere for the festival. When organizing a festival you may have an atmosphere in mind, in order to achieve this atmosphere all aspects need to be considered.

#### 4.4.2 STORYTELLING

Another way to achieve holism in experiences is storytelling. According to Mossberg and Nissen Johansen storytelling includes: " ... stories, myths and fables and may be oral, written or pictorial, or a combination" (2006: my translation). Stories and storytelling can be used to create meaning in experiences (Mossberg & Nissen Johansen, 2006). "We use the story form to identify ourselves to others and to ourselves" (Gergen, 1994:186). The story can be built through different kinds of dramaturgical models depending on the story, the message, the target group and the event.

When it comes to storytelling in events such as the festival, a story is used to build and unite the experience. The story pervades every part of the experience. Just like events, narrative stories have a beginning, middle and an end (Shankar, Elliot & Goulding, 2001). An experience is something we often tell stories about. Storytelling and events in general should work very well together.

#### 4.4.3 TOTAL EXPERIENCE MANAGEMENT

Gelter (2006) developed the Total Experience Management model (TEM): a detail-focused quality management concept within experience production. It is a multidimensional model based on the Total Quality Management concept and incorporates a number of theories in one. It is an attempt to establish a holistic approach to experience production (Gelter, 2006). Gelter (2008) describes the process of working with the model as follows:

In the TEM-process the guests needs (Maslow 1978) and dreams (Jensen 1999) are managed and harmonized towards the theme, goals, design and staging of the experience and transformation in a process that includes the pre-experience and post-experience management as critical components (Gelter, 2008)

In Gelter's Total Experience Model the experience producer or manager needs to address 22 different management points in order to offer an extraordinary experience (Gelter, 2007).

<b><u>TEM - guest experience part:</u></b>	1. Physiological management 2. Safety management 3. Social management	4. Self-esteem management 5. Self-fulfillment management
<b><u>TEM – production perspective:</u></b>	7. Entertainment management 8. Hostmanship management 9. Risk management 10. Temporal management 11. Ethical management 12. Stage management	13. Information/guide management 14. Theme management 15. Creativity management 16. Quality management 17. Sustainability management

FIGURE 8: TOTAL EXPERIENCE MANAGEMENT COMPONENTS, MODIFIED AFTER GELTER (2007)

## 5. THE EVENT AREA AND INDUSTRY

In this section I will go further in to describing events. First I will define the term *event* since it can be quite abstract. Luhmann (in Ireland, 2004) described events as follows:

Events are happenings that make a difference between a 'before' and a 'thereafter.' Events can be identified and observed, anticipated and remembered only as such a difference ... *Their presence is a co-presence of the before and the hereafter.*  
(Ireland, 2004:53-54)

This statement shows the abstract nature I mentioned above. A more specific definition is given by Getz:

Event: an occurrence at a given place and time; a special set of circumstances; a noteworthy occurrence.  
(Getz, 2007:18)

He goes on to explain that events, "by definition have a beginning and an end" (Getz, 2007:18). Events are temporary phenomena with a starting and ending point although the actual experience might begin before and never end. Events can be spontaneous or planned, however, it doesn't matter if the event is of either fashion; it is unique and can never be replicated exactly. As the definition above declares – it can only happen once. The planned events have greater possibility of being similar than the spontaneous kind but once again, never the same. This is a unique quality of events which attracts both marketers and visitors (Getz, 2007). One special feature of events is that production and consumption occurs at the same time (Sporrek, 2001). I believe that this capacity place events<sup>12</sup> in the second generation of experiences; "co-creation experiences" (Boswijk et al, 2007:10). Events have been described by Johansson and Näslund as a "central tool for connecting through engaging the senses" (2007:155) and has the capacity to reach customers in a powerful way, both attending and non-attending who gets the information afterwards through media (Johansson & Näslund, 2007).

The event industry is mainly concerned with planned events. Getz (2007) defines the planned event like this:

'Planned events' are created to achieve specific outcomes, including those related to the economy, culture, society and environment. Event planning involves the design and implementation of themes, settings, consumables, services and programmes that suggest, facilitate or constrain experiences for participants, guests, spectators and other stakeholders. Every event experience is personal and unique, arising from the interactions of setting, program and people (Getz, 2007:21).

The reasons why people attend events vary, not only because experiences are subjective but also because events are diverse. Events can be based on any target groups or interests, people visit the events they are interested in and which correspond with their lifestyle. Glaas believe that "the event provides an identity, a sort of manufacturing of an identity" (Glaas, 2001:41).

**Examples of planned events are:**

Cultural celebrations, festivals, carnivals, religious events, arts and entertainment, meetings and conventions, exhibitions (trade and consumer shows), fairs, education and scientific events, sport events and recreational events.

FIGURE 9: EXAMPLES OF PLANNED EVENTS, MODIFIED AFTER GETZ (2007).

<sup>12</sup> The produced - not spontaneous kind.

## 5.1 THE FESTIVAL PHENOMENON

The festival phenomenon is complex and needs to be defined. Festivals used to be explained as religious celebrations and while there are still a number of religious festivals throughout the world, the non-religious festivals have grown to out-number them.

Getz (2007) defines the festival quite simply as “themed, public, celebrations” (Getz, 2007:31). There has been a serious boom in festivals in the last decade and now almost every city or region has a festival of its own (Frey, 2000). The definition made by Merriam-Webster: “a special time or event when people gather to celebrate something” and “an often periodic celebration or program of events or entertainment having a specified focus” (Merriam-Webster, 2015). Getz (2007) definition of an event and a festival: “Event: an occurrence at a given place and time; a special set of circumstances; a noteworthy occurrence. Events by definition have a beginning and an end” (Getz, 2007:18) and “Festivals are themed, public, celebrations” (Getz, 2007:31).

Several researchers have tried to find the attraction of the festival, what really motivates people to attend the ever more popular festival. Nicholson and Pearce (2001), to name one study, found that different festivals attract people for different reasons, mainly the specific focus; food, film or music for instance (Nicholson & Pearce, 2001) which may not be surprising. However, they could not find any other factor common to all of the studied festivals. Ekström, Beckérus and Larsson (2003) claim that the experiences, the interesting environments and the community spirit offered are important attractions of festivals in general. They also say that the festival creates a spirit of togetherness which builds the social capital both within the organization but also between visitors and the others engaged in the festival (Ekström et al, 2003).

The festival form gives the visitor an opportunity to feel equal with others regardless of affiliation; origin, gender or level of education. It offers a greater possibility to learn more about a specific subject or fully engage themselves in different types of music, culture or whatever the festival celebrates. Experiencing with others is what really matters (Toebosch, 2001).

### 5.1.1 SO, WHAT IS A FESTIVAL THEN?

Getz criticize the excessive use of the term *festival* which also often is misused for commercial promotion cases. He continues to claim that the true meaning of the word has been forgotten (Getz 2007). What does he mean by that statement? Well, nowadays the word festival is used for many different kinds of events which do not celebrate anything in particular, like marketing events where the main focus is to make us buy or do something but they call it a festival instead of what it really is. I think this is what Getz means. His own definition states; a festival should be a themed, public, celebration; the key word being celebration. A festival is supposed to celebrate something. It is supposed to unite people through the celebrated theme. The celebrations can be of historical occasions (the end of world war II), of seasonal change (like a harvest festival), of identity (being a minority) or a certain type of music (Bach) among others.

My description of a festival is: something which occurs during a specific time, usually 2-7 days. Some festivals are fixed to one place and others are intinerant. A festival is a public event; for the people. It has a specific theme or subject; music, art, food and so forth, it celebrates something. A festival offers a number of different activities. The activities of the festival are linked together by the theme or subject. The activities vary, giving the visitor a broad level of entertainment, education or visual satisfaction. The theme and activities are a special set of circumstances specific to the festival. What differentiates the festival is the holistic approach (see section 4.4) which makes it noteworthy.

## 6. CELEBRATING MINORITY LANGUAGES AND CULTURES

The use of the festival form in minority language and culture situations is not unusual. There are a variety of festivals of this kind throughout the world. My experience is that most of them are concerned with a specific minority language or culture, ethnic group or cultural expression. There are few minority festivals which celebrate several cultures, languages and cultural expressions. One festival working in that way is Liet Lavlut (or Liet International) (see chapter 1). In this chapter I will try to explain the minority language context which is an important part of this thesis.

### 6.1 MINORITY LANGUAGES

There are approximately 5000 languages in the world and the majority of them are minority languages (Nationalencyklopedin, 2015). In Europe there are 234 living languages<sup>13</sup> and nearly 60 of them are minority languages<sup>14</sup>. A minority or regional language has a smaller number of speakers than the official language of the specific country. The regional language is bound to a specific area and can be considered a minority language as well. A minority language however is not necessarily bound to a specific region. Many of the minority languages in Europe are currently losing speakers rapidly and some of them are on the verge of extinction (The Alliance For Linguistic Diversity, 2015).

#### 6.1.1 LANGUAGE SHIFT AND LANGUAGE DEATH

As the world grows closer; we find the need for better ways of communicating with each other on an everyday basis. The modern human being is more mobile than they used to be and travel a lot more than they did just 10 years ago and the move within the countries themselves are part of real life for many young people today. Refugees of war are forced to leave their homes and often end up in countries where they need to learn the dominating language of that country or use one of the Lingua Franca<sup>15</sup> of the world to get by. The following generations are raised in a new environment where the new language becomes the mother tongue and the native tongue is pushed aside. This phenomenon where native tongue is replaced with another language is called language shift. Language shift can lead to the death of the language in the case that the native tongue is a regional or minority language. As language shift continues throughout the world, language death<sup>16</sup> is inevitable and there will be far less languages in the world unless something changes (Council of Europe, 2008; Nationalencyklopedin, 2015).

#### 6.1.2 TRADITIONAL MEANS FOR LANGUAGE REVITALIZATION

Mufwene states in an article that “languages don’t kill language; speakers do” (Mufwene, 2001), the Council of Europe uses the phrase “Use it or lose it!” (Council of Europe, 2008) stressing the fact that the speakers themselves have the power to change this. One big factor in the fast decrease in speakers is the fact that languages are mainly spoken by the elderly. Linguistic theorists Fishman (2000) and Crystal (2000) speak of the importance of passing on the language to the younger generations through encouragement, heightening the status within the dominant community and broaden the use in informal as well as formal situations (Fishman, 2000; Crystal, 2000).

The Council of Europe introduced *The European Charter for Regional or Minority Languages* in 1992. Their aim is to maintain and develop the European cultural tradition and heritage. They also want the countries of Europe to respect the indisputable and generally recognized right to use a regional or minority language in everyday life (in private and in public). The participating country has to follow the objectives and principles stated in the charter and apply them to all minority or regional

---

<sup>13</sup> <http://www.nationsonline.org/oneworld/languages.htm>

<sup>14</sup> <http://www.mercator-research.eu/minority-languages/facts-figures/>

<sup>15</sup> An international help language; e.g. Latin, English, French and Spanish.

<sup>16</sup> When a language disappears and there are no speakers left, often a result of language shift.

languages spoken within the country (Council of Europe, 2015) (see figure 11 below). The charter could be seen as a political way to enforce the linguistic theories and help revive minority languages in Europe

**The eight fundamental principles of the charter:**

1. Recognition of regional or minority languages as an expression of cultural wealth.
2. Respect for the geographical area of each regional or minority language.
3. The need for resolute action to promote such languages.
4. The facilitation and/or encouragement of the use of such languages, in speech and writing, in public and private life.
5. The provision of appropriate forms and means for the teaching and study of such languages at all appropriate stages.
6. The promotion of relevant transnational exchanges.
7. The prohibition of all forms of unjustified distinction, exclusion, restriction or preference relating to the use of a regional or minority language and intended to discourage or endanger its maintenance or development.
8. The promotion by states of mutual understanding between all the country's linguistic groups.

**Areas of implementation:**

Education, Judicial authorities, Administrative authorities and public services, Media, Cultural activities and facilities, Economic and social life and Transfrontier exchanges.

(Council of Europe, 2015)

FIGURE 10: THE EUROPEAN CHARTER FOR REGIONAL OR MINORITY LANGUAGES, AFTER COUNCIL OF EUROPE (2015)

Sweden is one of the countries which accept the charter. The official minority languages in Sweden are: Meänkieli (Tornedal Finnish), Sámi, Romani chib, Yiddish and Finnish (Nationalencyklopedin, 2015).

The Charter has made a difference for minorities in their daily lives; it has made it possible for minority language speakers to use their own language in school and when filling out forms. Their language is on street and city signs, they hear it when they listen to the radio and watch TV and they can read it the daily newspapers. They are able to enjoy the cultural life through literature, theatre, festivals, concerts and films with roots in their own culture (Council of Europe, 2008).

## 7. RESULTS OF THE QUALITATIVE INTERVIEWS

In the following chapter I will present the results of the qualitative interviews and analyze it. Quotations will be presented in a slightly edited version (see why and how in chapter 3). The identified aspects will be presented in no particular order.

### 7.1 THE INFORMANTS

I will present the informants in short in order to give some character to the quotations.

**Viktor** is a musician who participated in Liet Lavlut 2008 with his band which plays music in Meänkieli and Finnish. Interviewed July 18<sup>th</sup> 2009.

**Rubén** is a musician who participated in Liet Lavlut 2008 with his band which plays music in Asturian. Interviewed September 10<sup>th</sup> 2009.

**Birger** was the coordinator for Liet Lavlut in 2006 and 2008. He is Associate Professor in Meänkieli and works for the Swedish Bureau for Lesser-Used Languages. Interviewed December 1<sup>st</sup> 2008 and July 1<sup>st</sup> 2009.

**Birgitta** was the project manager of the culture festival of Liet Lavlut 2008. She is a part of a production group working with different kinds of media productions. Interviewed April 17<sup>th</sup> 2009.

### 7.2 IDENTITY AND VALUE

Two reoccurring and connecting aspects in the interviews were concerning identity and the value of having a second language. When asked about his relationship to his second language Viktor said:

It's very complex. I have always hated Meänkieli as a child. I come from a family who speaks Finnish, standard Finnish, so I've never had it naturally.

I spoke Finnish and Meänkieli a lot as a child, as a teenager I stopped completely. Then maybe when I was 20 I started again, because then you've begun to understand the value of having a second language.

...we have never had Meänkieli naturally in society like that ... but it is certainly a big part of one's identity, this extra language or that one has Finnish roots - it is very strong in the Torne Valley, very grounded.

#### ***Viktor***

The complexity of Viktor's relationship to the minority language is appearing. For Rubén, on the other hand, the relationship with his minority language has always been strong:

Asturian is my first language, and I've been speaking it all my life. Actually, I learned Spanish at school, as happened (and still do in some areas) to many people of my generation. As Asturian is not recognized as an official language, and there's still some repression from the government, the situation of Asturian speakers could be described as "frustration", due to the fact that we can't use our mother tongue in every situation of our lives.

#### ***Rubén***

For Rubén the language is meaningful and valuable but it has not been recognized by the state.

Although Viktor despised Meänkieli and even completely stopped speaking it, he chose a Meänkieli-name for his band and he sings and plays music with strong roots in his hometown and the surroundings. He explains how come:

Yeah, but I guess that's what happens when you move south<sup>17</sup> and you start to realize that "I have to find my roots in some way", "I have to know who I am". And then the music turned out that way too. So it came naturally.

**Viktor**

The relationship between the individual and the language is complex but sometimes essential. In Viktor's case the language became a way for him to find himself and that part of his identity also reflected in his cultural expression. The language became valuable to him.

The Liet Lavlut concept includes a wide selection of minority languages. I wondered if Viktor could see any common factors between the participants:

I don't know, the will to express ourselves, wanting to say something important I guess. Unlike the Eurovision song contest there were still things to say. Everyone had a story to tell, a legacy to keep.

**Viktor**

The participants all used their cultural heritage as a way to communicate and express themselves. By doing that, the culture or language was given value. Birger also points out the aspect of value:

You cannot work with Meänkieli on a non-profit basis. No young people care about Meänkieli or Sami if they're not part of a market economy. They have to be a part of a market economy like **every other language**.

...we create a new market for minority languages and it is a financial market in song and music or culture and other things. In those festivals there should be a market for selling other things as well.

**Birger**

By this he points out the importance of creating value for the minority languages by bringing them into a financial market.

No one in the world of research in Sweden, for example, research on how to get the minority languages into the private world, the financial market, **that** is where the important processes are ...

**Birger**

He also adds that if young minorities see the value of their language they are able to make rational decisions and use it themselves on a daily basis.

Yeah then they will make a rational decision and they will eventually see /.../ that /.../ "my big brother Pelle went to Barcelona just because he sang in Meänkieli. He didn't even speak Meänkieli, where will we end up if we **know** Meänkieli?" Singing is easier if you understand the language.

**Birger**

---

<sup>17</sup> Viktor moved from his small hometown in the north of Sweden to a larger city in the south.

... that will cause a ripple-effect, an up going and positive spiral/.../ which only get stronger the more it moves./.../ and then more and more will be drawn into that field, a social field, we create new social fields that will influence society and the minorities.

***Birger***

The forming of a minority identity can be based on the values given to the culture or language. If there is no value in the heritage, minority languages or cultures, the young people will form their identities through and around something else. This is something which can cause language shift and possibly even language death as the value deteriorates. Creating value within these areas is important.

Providing the language at school will not help if there is no other reason ... unless there is a driving force. That is where singing and music is a superb driving force. We just need more of it; these are super important things for revitalization. (If there is a driving force) then they will of course be interested to educate themselves when they see that there is a cultural value and economic value and social value.

...they are a valuable part of our heritage, which could be used in everyday life as well as any language.

***Birger***

At Liet Lavlut 2008, values of minority languages and culture was displayed throughout; through different forms of cultural or creative expressions, through food and through the languages themselves. The aim for the culture festival was to show off the very best bits and the cultural diversity of the area. This value seems to have been transferred to non-minority groups as well. According to Birgitta one visitor even said: "I want to be a minority too".

### 7.3 THE MEETING PLACE

In the festival Liet Lavlut 2008, people with minority culture backgrounds were able to communicate their identities, culture and language to other people.

What the Sami and Torne Valley people said was that this festival was a turning point. It was the first time that they had ever been in the same place, in a joint festival...

***Birgitta***

When searching for a concept for the multicultural year in 2006, Birger was searching for something which could include all minority languages in Sweden. The SWEBLUL<sup>18</sup> committee wanted to do something which would not meet resistance. Birger received a tip about Liet International and found his concept. He explains the strengths:

There's an engine, there's an opportunity to market, where you can get in contact with people and where the Council of Europe, politicians, officials and activists, all sorts of craftsmen and other people can meet and develop ideas together.

***Birger***

---

<sup>18</sup> Swedish Bureau for Lesser Used Languages

The meeting place was an important aspect when deciding upon a concept to work with. He also states that:

You should try to attract as many people as possible; as many political, social and cultural categories of people as possible. And that a meeting will occur; that they will be there. /.../ that they will meet and have fun together and then they will also bring new ideas into their own workplaces...

I think that it is in precisely that meeting between multicultural and multilingual groups /.../ when they meet and socialize that new ideas arise which have not existed before. Ideas do not arise as easily in a homogenous environment...

***Birger***

Viktor also relates to the aspect of the meeting between cultures and people when speaking of his participation in Liet Lavlut 2008; why they entered, what their expectations were and the most memorable thing:

...the contest itself wasn't that important, it was more about the whole thing; with so many musicians...

It wasn't as we had imagined by far, I think. Much bigger than what you thought it would be and so cool with all the cultures at the same place.

Well, that would be the meeting with other musicians and talking to other musicians. /.../ Really good musicians who you kind of bonded (with), we're still in contact with each other – one year later.

***Viktor***

When Rubén was asked about the meaning of the participation in Liet Lavlut 2008 he answered:

As a contestant it is a great experience to meet people who have the same feelings and troubles towards their native language. It's always a good thing knowing that you are not alone...

***Rubén***

Viktor continues talking about the importance of the meeting:

...I think, as a musician, that it is a very good way of making contacts, had we been able to sit down more with everyone...

That is also an important way to make the languages grow...

***Viktor***

The sense of togetherness seems to be an important aspect for minorities. Not only do they want to meet people who speak or come from their own minority, they also want to meet others. Most festivals have one specific focus – Sami culture or Celtic languages for an example. There is a point in sharing a festival between different minority groups.

#### 7.4 HUMAN RIGHTS AND EQUALITY

The use of cultural or creative expressions also seems to make a difference in the way the minorities are perceived. Birger noted:

They seem to be equal on stage, young people. Otherwise there's a big difference in status between Catalans, Meänkieli-speakers and Sami but on stage they seem to be equal, that you are treated equally when you're singing on stage.

You don't look at songs from their social context but rather if you like it or not. You don't care if there are only 50 speakers of the language, if the music is fun - **it is fun.**

***Birger***

Having a joint festival for many different languages with cultural and creative expressions can help the process of increasing the value not only of the languages and cultures but of the minorities themselves. Birger sums it up very well:

...song and music reduce conflicts and build bridges between cultures; it's that simple. And I would add that songs and artists are equals on stage and behind the stage. They are far more equal than they are in the rest of society.

***Birger***

## 7.5 VISIBILITY

Another aspect brought up by the informants was visibility and getting out into the world. Rubén stated the importance of a festival such as Liet Lavlut 2008:

I firmly believe that festivals like Liet Lavlut are very important forums to let the world know that minority languages exist, either if they are recognized or not...

***Rubén***

Viktor and his band were not brought to another country through their participation in Liet Lavlut 2008 but it did help spread their music:

We have been played a lot more on the radio. /.../ people have discovered... we've got mail and calls from the U.S and everywhere - (from) people who have listened to us on the internet and (in) Liet Lavlut.

***Viktor***

## 8. WHAT ARE THE QUALITIES OF THE FESTIVAL FORM?

What did the two studies show? In this chapter I will interpret and discuss the results of the interviews and the results of the literature review of the theories of experience production and minority language revitalization and relate them to each other.

### 8.1 IDENTITY-FORMING

As have been shown in chapter 5: experiences are a big part of the construction of identity for the late-modern human being of today (Ireland, 2004). Experiences and identity is closely linked. Identity in its turn is also connected to language and cultural heritage. In the interviews Viktor and Rubén describe the connection between identity and language. Language is a communicative tool, not only for one's feelings and opinions but also for understanding the world, as Westergren and Åhl (2007) stated. As I see it cultural and creative expressions such as music or art are communicative tools as well, both for the identity and for understanding the outside world. Art is a way of interpreting the world. The expression of one's identity can be enhanced through experiences and in my own experience they often are. Attending an event such as a festival also contributes to the forming of an identity, as Glaas shows: "the event provides an identity, a sort of manufacturing of an identity" (Glaas, 2001:41). This manufacturing or forming of the identity is a link between the festival form and minority languages and cultures. The festival form can offer a sense of unity or togetherness within groups as well. Creating and enhancing a collective identity. It is often through language that you communicate your experiences and if not through language maybe you use photographs or some other kind of creative expression to communicate and express your identity.

### 8.2 MEETING PLACE

When organizing an event, you gather people at a certain place, at a specific time and offer them an opportunity to experience. The event is the channel through which the experience is created. A festival in itself is a meeting place – both physically and virtually. In the case of Liet Lavlut 2008 the festival took place in Kulturens Hus making the physical meeting place consoled to one particular place. Through the Internet, digital and technical solutions the festival was and can be extended. Through the homepage a virtual forum can be offered before, during and after the festival. The song contest was broadcasted though the Internet and a virtual meeting place were created during the actual event. The festival form offers a spirit of togetherness (Ekström, Beckérus, & Larsson, 2003). As Toebosch (2001) point out: experiencing with others is what really matters.

Meeting places are important not only for the different artists but also for creating a forum for the minority languages and cultures. The different minority groups of Sweden and Europe had an opportunity to meet. Rubén and Viktor really appreciated being able to meet other musicians with similar yet different backgrounds. The networking aspect was much appreciated. According to Birgitta this was the first time that the Sami and the Torne Valley minority groups had been included in the same festival. Viktor said: "It wasn't as we had imagined by far, I think. Much bigger than what you thought it would be and so cool with all the cultures at the same place". The meeting place that the festival form offers creates possibilities for new ideas to form.

### 8.3 MULTIDIMENSIONAL AND INCLUDING

The festival form offers an opportunity to address a multitude of languages, perspectives and objectives. As the festival form in itself enables artistic activities of different kinds as well as lectures and discussions on/about minority languages it has the power to highlight and celebrate minority languages in a multidimensional way. Not only did Liet Lavlut 2008 celebrate the minority cultures but it also offered officials and politicians the opportunity to discuss and highlight human rights aspects as well.

The festival form is including in the way that it is a public event and both minorities and non-minorities can meet. Anyone with an interest in and opportunity to participate can do so. Therefore it also offers a way to gather people from many different backgrounds. The festival form offers the opportunity to feel equal (Toebosch, 2001), as Birger stated: "... songs and artists are equals on stage and behind the stage. They are far more equal than they are in the rest of society."

#### 8.4 HELPS TO CREATE VALUE

Through the festival form the minority languages can become more valuable for the users and presumptive users as well as non-minorities. Viktor explained that he had not experienced his own language Meänkieli to be present in the society as he was growing up. The minority background however left him missing a part of his identity. By reclaiming his language and use it while creating his music Viktor found a new sense of value. The opportunity to express oneself artistically, experience other peoples creations, learn more about one's own or other peoples languages are some value aspects that one may be attracted by. These factors can help raise the status of the minority languages and cultures. Viktor said: "... there were still things to say. Everyone had a story to tell, a legacy to keep". The competition in itself is also a motivational factor where the participation also could lead to one being able to travel to another country. The festival becomes an incentive for learning and keeping languages alive.

## 9. CAN THE FESTIVAL FORM WORK AS A TOOL FOR REVITALIZATION AND SUSTAINABILITY OF MINORITY LANGUAGES?

How can we use experience production for revitalizing languages? Can languages really be revived through a festival? In this chapter I will discuss and make conclusions of my research.

### 9.1 ACT AS A COMMUNICATION TOOL

Experience production in the festival form can act as a communication tool. When creating and staging a festival for and of minority languages and cultures you also create a way to communicate and raise awareness about revitalization issues, politics, human rights, cultures and languages. Rubén said: "I firmly believe that festivals like Liet Lavlut are very important forums to let the world know that minority languages exist, either if they are recognized or not..." For the participants themselves it is also a tool for communication in which they are able to express themselves and their identities. By using storytelling concepts in the production one can create holism and authenticity through stories about the minority languages and cultures and also enhance the experience for participants as well as visitors. Events have the capacity to reach customers in a powerful way (Johansson & Näslund, 2007).

### 9.2 CREATES VISIBILITY

The festival occurs on a given time and place. The festival gathers a multitude of events into one context. This makes it easier to market and attract the attention of journalists and reporters and the celebration is another incentive for the media. Through different creative expressions the issues of language shift and death can be highlighted. The importance of revitalization activities can be raised. Viktor and Rubén both spoke of the lack of presence and/or recognition of their language in society. A festival of this kind makes minority languages and cultures visible not only to the minority groups themselves but also to the majority groups. The venue where Liet Lavlut 2008 took place<sup>19</sup> had an increased number of visitors during October when Liet Lavlut was arranged; making it the most visited month of the year<sup>20</sup>. The overall attention of minority languages was heightened the days before, during and after the festival which can be shown by statistics from homepages, the number of articles published and the attendance of the festival. Media coverage is one way of getting minority languages into the everyday life.

### 9.3 BRING MINORITY LANGUAGES AND CULTURES INTO AN ECONOMIC MARKET

In the festival the visitors consume minority languages. They pay an entrance fee, they want to be able to buy things, they eat and drink and they pay for the experience. Although money is not the primary driving force for a majority of the creators, being able to make money out of creative expressions is a strong motivational factor. Seeing that there can be a future connected to the minority language. Birger stress the importance of including minority languages into economic markets in order to create value for the younger minority generations to learn their language. There need to be an incentive and the festival form can help create such an incentive. Experience production in the festival form brings minority languages in to the experience economy. Bringing the minority languages into an economic market helps raising their status and adds value to them.

---

<sup>19</sup> Kulturens Hus (the House of Culture), Luleå.

<sup>20</sup> According to figures from Kulturens Hus in December.

#### 9.4 CAN ADDRESS A MULTITUDE OF DIMENSIONS

The festival form encourages and consists of a complex number of activities and offers a broad level of entertainment, education or visual satisfaction. Besides the different types of cultural expressions and the highs and lows connected to that, there can also be lectures, debates, political meetings, contests, visitor perspectives, minority perspectives, human rights and so forth. There can be different types of experiences offered: from the passive to the active, from the absorbing to the immersive (Pine & Gilmore, 2011). The festival form is a type of co-created experience but can also be a transformational one. The minority language festival can be personal, sociocultural and placed in an economic context all at the same time (see further explanation in section 4.1.1) (Boswijk, Thijssen, & Peelen, 2007). The festival form enables bordercrossing which can offer even deeper experiences. One example could be that the festival could offer edutainment and thus enable minority languages to be taught and learned.

#### 9.5 ENCOURAGE USE OF THE LANGUAGE ON A DAILY BASIS

Creating music or poems or literature or performances connected to your minority language means practice, it means having to explore the language, it means having to use the language. In order to describe the outside world or express your identity you need to have a vocabulary that matches what you want or need to say. If the event is reoccurring and not just a onetime thing it is probably easier to find the incentive to learn and use the language as there will be more opportunities to participate in the future.

#### 9.6 USE OF HOLISTIC MODELS

But where do the models described in section 4.4 come in? These models are first and foremost tools for the management or producers of the festival. The management perspective, the experience production, is important to ensure that the festival experience is optimal. The complexity of the festival is managed through the Servicescape, The Five Aspect Meal Model, Storytelling and Total Experience Management. As the issues of minority language revitalization are complex and diverse there needs to be a conscious management to ensure that the festival offers the kind of experience that would make minority languages grow. The production needs collaboration between sociolinguists and experience producers to achieve this. The holistic models presented in this study can work as frameworks which can be filled with qualitative activities and content.

In my opinion the Servicescape (Bitner, 1992) is useful for managing authenticity, comfort and seamlessness in the production. These are very important aspects since not all minorities hold a positive relationship to their language and in order to change this, the experience need to be positive. The festival needs to be authentic and true to the cultures and languages it is supposed to represent and celebrate. Therefore authenticity is important.

The Total Experience Management (TEM) (Gelter, 2008) model is useful for handling the complexity of both the festival form and the minority language revitalization issues. Through TEM the management can ensure that the possibility for extraordinary experiences which engages all senses is staged and that the authenticity is maintained. The model is a holistic approach and through the 22 points one can manage a large number of factors which so often is the case when producing and managing a festival.

The Five Aspect Meal Model (FAMM) (Gustafson, Öström, Johansson, & Mossberg, 2006) can be used for managing areas, activities and events of the festival. Through FAMM the host or producer of the activity can manage the smaller parts of the festival. As the activities of the festival probably are very different there needs to be a specific FAMM to each activity. The TEM model is very good but when it comes to practice and going live my experience is that a smaller number of management factors are easier to maintain and focus on.

Storytelling (Mossberg & Nissen Johansen, 2006) can and would be used both to build and unite the experience as well as a way of communicating the minority perspective. Through a personal story one can point out the implications of human rights violations or language death or having a second or first language that differs from most others. Storytelling can be a good way of creating a feeling of authenticity and community spirit. As Gergen said “we use the story form to identify ourselves to each other” (Gergen 1994:186). Through storytelling one can create and add value for non-minorities as well as the minority language and cultures can become more accessible.

## 9.7 CONCLUSIONS

The festival form is a complement to the more traditional ways of language revitalization. It can act as a platform for officials working with minority languages and as a way of enforcing the statues of the European Charter for Regional and Minority Languages. Experience production and the festival form create a meeting place and a stage where value can be created. The festival is differentiated by the holistic approach which speaks for the use of holistic models. Through theories and models such as the Servicescape (Bitner, 1992), the Five Aspect Meal Model (Gustafson et.al, 2006) and Total Experience Management (Gelter, 2008) one can make sure that the best possible conditions prevail. The Festival form gives minority languages and cultures a context and a voice. Storytelling (Mossberg & Nissen Johansen, 2006) is not uncommon in minority cultures and can be yet another way of using experience production as a way of highlighting the languages and cultures. Experience production, especially in the festival form can make minority languages and cultures more accessible to people. It creates a forum where a multitude of issues can be addressed, processed and challenged. It brings people together – within and between minority groups, between minority and majority groups, within and between cultural expressions. Minorities and politicians, artists and audience, young and old – they can all meet at the same place. The power of the experience is its ability to remain within the visitor or participant. Experiences give meaning to our lives (Mossberg, 2003). Creating a festival with a minority language focus could also mean adding meaning to the minority languages.

In order to revitalize and sustain minority languages we need to engage the younger generations. Festivals can be one way to encourage, heighten status and broaden the use of these languages. This according to Crystal (2000) and Fishman (2000) is how we prevent language shift and language death. Viktor described how he spoke Meänkieli as a child but as he grew older the language lost its value. Which I believe might not be that uncommon for the younger generations. They need incentives to start or keep using the language. If there is no value to the minority language or culture young people will form their identities through and around something else. Experience production in the festival form can be a way to create this value.

## 10. DISCUSSION

The purpose of this study was to investigate the festival form as a tool for revitalizing and sustaining minority languages and cultures. However I have not gone further in to creating a tool or stating how this would be done more exactly. That was never my point. But it would certainly be very interesting to do so.

When conducting this study I asked myself what qualities the festival form held that made it useful for minority language revitalization. I asked what role experience production in the festival form had in revitalizing and sustaining minority languages? Why is it even important to revitalize languages?

I believe that the minority language festival Liet Lavlut (or Liet International) is an important factor in revitalizing and raising the awareness about the minority languages in Europe. But why should we even bother? Westergren and Åhl (2007) states that language has a number of functions; language is:

1. Communicative – with which we mediate thoughts, feelings, experiences and knowledge to one another.
2. An instrument for affecting others.
3. Contact regulatory.
4. A tool for thinking, with which one can understand and interpret the world.

If you have a rich language there is a higher probability that the perspective of the world will be more nuanced. Having access to more than one language should probably offer more perspectives on the world.

Multilingualism may involve both cultural and intellectual wealth, provided that the language and culture is affirmed by the individuals themselves and their surroundings.

(Westergren & Åhl, 2007)

The link between language and the individual is becoming clear. Languages are important, as Westergren and Åhl (2007) shows: it is a tool for understanding and interpretation. I believe that having two, three or more languages – whatever they may be, should only be associated with positive experiences and not met with resistance. In my opinion multiculturalism and multilingualism contribute to a much richer world. But still languages continue to weaken and die. However, the speakers themselves have the power to change this but need ways to do so.

The late modern human being is concerned with identity, self-realization and self-development (Toebosch, 2011). This is true in the western world at least. This is why experiences have become more and more important to us and why an experience economy could even exist.

In the problem area I ask how experience production could be used for non-profit purposes. In the study it became clear that the commercial/economic market is an important factor in language revitalization. However I still think that language revitalization is a non-profit purpose. The means for it, in this case the festival, can be of a commercial nature.

The European Charter for Regional or Minority Languages is non-profit and even though it has made a difference for many minorities, it could work better. It is not necessarily so that minority languages are used in everyday life just because the country you live in has signed the charter. The festival form can be a way to enforce many aspects of the charter in a much easier and more accessible way.

Value is one of the key aspects of my research and the festival form “creating value”. One could argue that the festival form in itself cannot create value and that is true. The value is created by the participants of the festival as well as the visitors and the context is provided by the management, the experience producer.

In this study I have interviewed a number of participants and managers of the festival Liet Lavlut 2008. The selection of informants is not vast but sufficient. Their answers are highly personal and therefore the findings of my research will be affected by this. The interviews have not been forced and I have tried to be as careful as possible in the process of translating and interpreting the results. My own involvement in the festival might also have affected the research; however I have strived to be as neutral to the material as I can. There are vast amounts of literature and articles with relevance to the subjects of the festival phenomenon and minority language revitalization. Due to the timeframe and extent of this thesis, it was neither possible nor necessary to process more than have been done in this thesis. The literature in the review was carefully selected and processed. One could argue that the selected case should have been more up to date. I would argue that the quality aspects do not have an expiration date and the result of my research is still relevant.

The problem area concerns the minority language festival and language revitalization through the festival form; does this make the findings applicable to this alone? I believe that the findings of my research can be applicable to other projects regarding minority languages or cultures or festivals wanting to include a multicultural perspective. It could also be used as inspiration for using the festival form, or other types of experience production, for non-profit purposes.

## 11. SUGGESTIONS FOR FURTHER RESEARCH

In this thesis I have only just begun to tap into the subject of experience production as a tool for revitalizing and sustaining minority languages. There are a number of interesting aspects that one could investigate further. Examples of these are:

- What type of festival promotes minority languages and cultures the best?
- How can we use experience production to encourage minority languages in younger generations?
- Can experience production be used for teaching and learning minority languages?

## REFERENCES

- Algotson, S., & Daal, C. (2007). *Mötesplatser för upplevelseindustrin*. Stockholm: The Knowledge Foundation.
- Bitner, M. J. (1992). Servicescapes: The Impact of Physical Surroundings on Customers and Employees. *The Journal of Marketing*, 56(2), 57-71.
- Borg, S., Larsson, E., & Nilsson, E. (2006). *Stories in organizations – an analysis of how four organizations and two consultants use Corporate Storytelling as a strategic oral communication tool*. Växjö: Växjö Universitet.
- Boswijk, A., Thijssen, T., & Peelen, E. (2007). *The Experience Economy - A new perspective*. Benelux: Pearson Education.
- Council of Europe. (2008). Retrieved December 1, 2008, from Giving regional and minority languages a say!: [http://www.coe.int/t/dg4/education/minlang/brochure/brochure\\_en.pdf](http://www.coe.int/t/dg4/education/minlang/brochure/brochure_en.pdf)
- Council of Europe. (2015). Retrieved May 13, 2015, from About the charter: [http://www.coe.int/t/dg4/education/minlang/aboutcharter/default\\_en.asp](http://www.coe.int/t/dg4/education/minlang/aboutcharter/default_en.asp)
- Crystal, D. (2000). *Language Death*. Cambridge: Cambridge University Press.
- Edwards, J. S., & Gustafsson, I.-B. (2008). The Five Aspects Meal Model. *Journal of Foodservice*, 19(1), 4-12.
- Einarsson, J. (2004). *Språksociologi*. Lund: Studentlitteratur.
- Ekström, A., Beckérus, Å., & Larsson, B.-E. (2003). *Evenemangsföretagande*. Lund: Studentlitteratur.
- Fishman, J. (2000). *Can Threatened Languages Be Saved? Reversing Language Shift, Revisited: A 21st Century Perspective*. Clevedon: Multilingual Matters.
- Florida, R. (2002). *The Rise of the Creative Class: and how it is transforming work, leisure, community and everyday life*. New York: Basic Books.
- Frey, B. S. (2000). *The Rise and Fall of Festivals*. Institute for Empirical Research in Economics. Zurich: University of Zurich.
- Furustig, H., & Sjöstedt, G. (2000). *Strategisk omvärldsanalys* (1:9 ed.). Lund: Studentlitteratur.
- Gelter, H. (2006). Towards an understanding of Experience production. In M. Kylänen, *Articles on Experiences 4* (pp. 28-50). Rovaniemi: Lapland Center of Expertise for the Experience Industry.
- Gelter, H. (2007). Experience Production. *IGU - Internordic guide education project report*, 50-58. Tornio: Vocational College Lappia.
- Gelter, H. (2008). Total Experience Management – a conceptual model for transformational experiences within tourism. *the Nordic Conference on Experience, Research, Education and Practice*. Vaasa.
- Genf, L., & Laurent, J. (2008). *Omvärldsanalys i praktiken*. Wilco, Nederländerna: Liber AB.
- Gergen, K. J. (1994). *Realities and Relationships: Soundings in Social Construction*. Cambridge: Harvard University Press.
- Getz, D. (2007). *Event Studies*. Amsterdam: Elsevier Butterworth-Heinemann.

- Gillham, B. (2008). *Forskningsintervjun - tekniker och genomförande*. (E. J. Gromark, Trans.) Lund: Studentlitteratur.
- Glaas, S. (2001). Att bygga varumärken via Eventmarknadsföring. In H. Wessblad (Ed.), *Minnesskapande evenemang - mötesengagemang och mervärdeseffekter* (p. 41). Kalmar: Baltic Business School.
- Gustafson, I.-B., Öström, Å., Johansson, J., & Mossberg, L. (2006). The Five Aspects Meal Model: a tool for developing meal services. *Journal of Foodservice*, 84-93.
- Hartman, J. (2004). *Vetenskapligt tänkande* (2nd edition ed.). Lund: Studentlitteratur.
- Ireland, C. (2004). *Subaltern Appeal to Experience: Self-Identity, Late Modernity and the Politics of Immediacy*. Montreal, PQ, CAN: McGill-Queen's University Press.
- Johannisson, B. (2007). (Be)fore words. In H. D. & K. M (Eds.), *Entrepreneurship & the experience economy* (pp. 11-15). Copenhagen: Copenhagen Business School Press.
- Johansson, M., & Näslund, L. (2007). Artisans of the spectacle. In D. Hjort, & M. Kostera (Eds.), *Entrepreneurship & the experience economy* (pp. 155-179). Copenhagen: Copenhagen Business School Press.
- Kalb, D., Pansters, W., & Siebers, H. (2004). *Globalization and development*. Dordrecht: Kluwer Academic Publishers.
- Lantz, A. (2007). *Intervjumetodik* (2nd ed.). Lund: Studentlitteratur.
- Lindholm, S. (2005). *Vägen till vetenskapsfilosofin* (4th edition ed.). Lund: Academica Adacta.
- Lundin, E. (2008). Konsten att hitta sin teori. In K. Sjöberg, & D. Wästerfors (Eds.), *Uppdrag: Forskning* (pp. 85-113). Malmö: Liber AB.
- Mercator Education. (2015). *Facts and figures about minority languages*. Retrieved May 13, 2015, from Mercator Education: <http://www.mercator-research.eu/minority-languages/facts-figures/>
- Merriam-Webster. (2015). *Festival*. Retrieved may 19, 2015, from Merriam-Webster.com: <http://www.merriam-webster.com/dictionary/festival>
- Mossberg, L. (2003). *Att skapa upplevelser - från OK till WOW!* Lund: Studentlitteratur.
- Mossberg, L., & Nissen Johansen, E. (2006). *Storytelling - Marknadsföring i upplevelseindustrin*. Lund: Studentlitteratur.
- Mufwene, S. (2001, Februari 1). *Languages do not kill languages, speakers do*. Retrieved December 1, 2008, from <http://magazine.uchicago.edu/0012/features/mufwene.html>
- Nationalencyklopedin. (2015, May 13). Språken i världen. Retrieved 05 13, 2015, from Nationalencyklopedin: <http://www.ne.se.proxy.lib.ltu.se/uppslagsverk/encyklopedi/l%C3%A5ng/spr%C3%A5k#s-pr%C3%A5ken-i-v%C3%A4rlden>
- Nicholson, R. E., & Pearce, D. G. (2001). Why Do People Attend Events: A Comparative Analysis of Visitor Motivations at Four South Island Events. *Journal of Travel Research*, 39, 449-460.

- O'Dell, T. (2005). *Experiencescapes: Blurring Borders and Testing Connections*. In T. O'Dell, & P. Billing (Eds.), *Experiencescapes: Tourism, Culture and Economy* (pp. 11-33). Copenhagen: Copenhagen Business School Press.
- Olsson, T. (2008). *Medievardagen - En introduktion till kvalitativa studier*. Malmö: Gleerups Utbildning AB.
- Oxford Dictionaries. (n.d.). *Commercial*. Retrieved June 1, 2015, from Oxford Dictionaries: <http://www.oxforddictionaries.com/definition/english/commercial>
- Oxford Reference. (2003). *Sociolinguistics*. (S. Catherine, & S. Angus, Editors) Retrieved June 1, 2015, from <http://www.oxfordreference.com/view/10.1093/oi/authority.20110803100515760>
- Patel, R., & Davidson, B. (2003). *Forskningsmetodikens grunder* (3d edition ed.). Lund: Studentlitteratur.
- Pine, J., & Gilmore, J. (2011). *The Experience Economy*. Boston: Harvard Business School Publishing.
- Ryen, A. (2004). *Kvalitativa intervjuer*. Malmö: Liber AB.
- Shankar, A., Elliot, R., & Goulding, C. (2001). Understanding Consumption: Contributions from a Narrative Perspective. *Journal of Marketing Management*, 17, 429-453.
- Sporrek, K. (2001). Event marketment - ordlek eller begrepp. In H. Wessblad (Ed.), *Minnesskapande evenemang - mötesengagemang och mervärdeseffekter* (pp. 1-7). Kalmar: Baltic Business School.
- Stenbacka, C. (2001). Qualitative research requires quality concepts of its own. *Management Decision*, 39(7), 551-555.
- The Alliance For Linguistic Diversity. (2015). *About the Endangered Languages Project*. Retrieved 04 09, 2015, from Endangered Languages: <http://www.endangeredlanguages.com/about/>
- The Knowledge Foundation. (2008). Retrieved January 21, 2008, from <http://www.kks.se/templates/GoogleMap.aspx?id=14388>
- Toebosch, L. (2001). Att uppleva evenemang. In H. Wessblad (Ed.), *Minnesskapande evenemang - mötesengagemang och mervärdeseffekter* (pp. 9-16). Kalmar: Baltic Business School.
- Toffler, A. (1973). *Framtidschocken*. Stockholm: Albert Bonniers Tryckeri.
- Tum, J., Norton, P., & Wright, J. (2006). *Management of Event Operations*. Butterworth-Heinemann.
- Westergren, E., & Åhl, H. (2007). Ett språk är mer än ett språk. In E. Westergren, & H. Åhl (Eds.), *Mer än ett språk - en antologi om flerspråkigheten i norra Sverige* (2nd ed., p. 11). Falun: Norstedts Akademiska Förlag.
- Vetenskapsrådet. (2011). *Good research practice*. Bromma, Sweden: CM-Gruppen AB.

## INTERVIEWS

Birger (2008, December 1 & 2009, July 1). Associate Professor Meänkieli, Liet Lavlut Coordinator. (J. Ekerljung, Interviewer)

Birgitta. (2009, April 17). Project manager, Driva Produktion. (J. Ekerljung, Interviewer)

Onno. (2008, November 15). Liet Foundation. (J. Ekerljung, Interviewer)

Rubén. (2009, September 10). Musician. (J. Ekerljung, Interviewer)

Viktor. (2009, July 18). Musician. (J. Ekerljung, Interviewer)

## FIGURES

Figure 1: Based on table 3.1- Different forms of interviews Modified after Lantz (2007:33).....	6
Figure 2: Relation between research questions and methods .....	8
Figure 3: Defining Experience, my definition, modified after Boswijk et al (2007) and Ireland (2004).....	10
Figure 4: Swedish segmentation, modified after The Knowledge Foundation (2008).....	12
Figure 5: The Experience realms, after Pine and Gilmore (2011:46).....	13
Figure 6: the servicescape, after Bitner (1992:60) .....	14
Figure 7: The Five Aspect Meal Model, after Gustafson, Öström, Johansson and Mossberg (2006) .....	15
Figure 8: Total Experience Management components, modified after Gelter (2007) .....	16
Figure 10: Examples of planned events, Modified after Getz (2007). .....	17
Figure 11: The European Charter for Regional or Minority Languages, After Council of Europe (2015) .....	20

## INTERNET SOURCES

<http://liet-international.com>

[http://www.coe.int/t/dg4/education/minlang/aboutcharter/default\\_en.asp](http://www.coe.int/t/dg4/education/minlang/aboutcharter/default_en.asp)

<http://www.minority-film.eu>

<http://beinghumanfestival.org/event/language-fest/>

<http://www.theguardian.com/language-festival>

<http://www.tafwyl.org/en/cefndir>

<http://www.nationsonline.org/oneworld/languages.htm>

<http://www.mercator-research.eu/minority-languages/facts-figures/>