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Festspel i Pite Älvdal

*A study on the festival's impact on
identity development*

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FESTSPEL I PITE ÄLVDAL

**A STUDY ON THE FESTIVAL'S IMPACT ON IDENTITY
DEVELOPMENT**

REPORT FROM A PILOT PROJECT

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1 INTRODUCTION

This is a report from a pilot project to an ongoing research project called “Festspel i Pite Älvdal – a study on the festival’s impact on identity development”. The project is linked to Luleå University of Technology, School of Music in Piteå, and the results of the main project will be published as part of a doctoral thesis. The report is written with a traditional structure in mind. Sections 2 to 4 present the aim and the research questions, the theoretical background, research design, methods used for collecting the empirical data and also information about the planning and execution of the pilot project. Sections 5 to 10 describe the findings related to the different research questions. In section 11 I discuss how the findings will lead to changes in the execution of the main research project.

An important part of doing research is to clarify, as a researcher, your own pre-understanding of the things you want to investigate. For this particular project, my pre-understanding is to be found both in my general background and my earlier work experiences. Educated and experienced both as a musician and as a music teacher, I took a job as an administrator of one of the leading cathedral choirs in Oslo. This quickly developed into being project administrator of a church music festival, today called Oslo International Church Music Festival. For three and a half years I worked there, building up a festival of approximately the same size as Festspel i Pite Älvdal, thus getting an insight into festivals as organisations, the social mechanisms that affect them and the cultural fields they constitute and are a part of. For the last six months of this job, I was also responsible for the festival marketing. In combination with writing several applications for money and thereby having to make explicit *why* this particular festival ought to exist and for *whom*, this made me reflect upon how the festival affected the audience using it. It is quite easy, from where I stand today, to see that these reflections contained the core of what now has developed into this project’s research questions.

Festspel i Pite Älvdal is of course an entirely different festival than the Oslo International Church Music Festival, and it also takes place in another kind of community. Still, I think my background and experience will be useful, helping me more than preventing me from seeing and understanding the festival-related phenomena studied.

2 AIM, RESEARCH QUESTIONS AND THEORETICAL BACKGROUND

Research on music education has traditionally dealt with musical learning in formal settings, with an emphasis on the relation between teacher and student. Nielsen (1997) concludes that what is to be the subject of such research is processes of “someone teaching someone something” and “someone learning something by the help of someone”, with focus on teacher, student and the educational content (ibid. p. 159). However, some researchers have taken a broader view, including the musical learning and development that take place in informal settings. As North, Hargreaves and Tarrant (2002) put it, “children [and adults] in the 21st century learn from a bewildering and ever-expanding variety of sources” (ibid. p. 604). It is also possible, as Benum (1978) and Ruud (1983) do, to distinguish between intentional and functional music education. The intentional education is the well planned, intended education, performed by individuals with educational authorization, most often taking place in formal settings, and the functional education is the unplanned education, taking place either between peers, “on the streets” or at a music festival.¹

This report presents a pilot project included in an ongoing research project exploring the consequences of one particular music festival, Festspel i Pite Älvdal, being a source of functional education in both musical and non-musical areas with implications on individuals’ and the local society’s identity and self-understanding.

Festivals in any form are an important part of cultural life, both in Scandinavia, in Europe and internationally. The festivals range from the large European Capitals of Culture festivals, lasting for a whole year, to small weekend festivals exploring the artistic possibilities of a local community. With increasing globalisation, world famous artists can be brought into small places, and the cultural stamp of out-of-the-way places can be exported to the global society. Within the festival world, music festivals constitute an important part, distributing a large variety of music, from contemporary music or Gregorian chant, to folk music or rock and pop. Many such festivals present programmes consisting of different genres in order to offer the audience a musical plurality. Beside the arrangements’ musical content, the festivals will also offer several non-musical experiences, such as a special atmosphere, out-of-doors concerts combined with picnics, beer, crowds and a lot of commotion.

¹ In my opinion it is possible to use “formal education” almost synonymously with “intentional education”, but as I will show later on, intentional education can also take place on an informal arena. Likewise, “informal education” is comparable to “functional education” both taking place in informal *and* formal arenas, when considering the latter only on other areas than those planned by the educators.

To use the model of Nielsen (1997), it is possible to view music festivals as large, music educational projects, planned and performed by the festival board and director (teachers), experienced by the audience (students) and with the festival programme as the educational content. If the festival director and board are seen as having some kind of educational authorization² it will be possible to claim that the festival offers opportunities for intentional education on an informal arena. However, workshops, courses, master classes as well as concerts will be events where also functional education, the more unpredictable form of educational influence, will take place.

2.1 Festspel i Pite Älvdal

The annual music festival Festspel i Pite Älvdal (Festival in the Pite River Valley), located in the County of North Bothnia, Northern Sweden, takes place in the four municipalities that together form the valley of the river Pite: Arjeplog, Arvidsjaur, Älvsbyn and Piteå. These are all rather small communities, Piteå being the largest with about 40,000 inhabitants, 20,000 of them living in the city. The festival headquarter is in Piteå, and it is 200 kilometres from Piteå to Arjeplog. This is also the northern-most festival in Sweden presenting classical and contemporary music, but as will be shown below, these are not the only genres offered.

Little research has been performed on festivals. With the exception of plans, evaluations and reports from very large arrangements such as the European Capitals of Culture festivals, most previous research has dealt with the possible economic effects on the local communities hosting the festivals. Ericsson and Vaagland (2002) found in a study of three Norwegian festivals that they had no or little significance for the local economy, but meant a lot to the local cultural life, creating meeting places for the local population, “important arenas for social companionship and joint activity” (ibid. p. 155). Bjørkås (2001) reports: “most festivals have a large group of local and regional audience” (ibid. p. 164).

The aim of the total research project is to investigate the consequences of functional education based on a music festival, its impact on and significance for identity development, both for the individual inhabitant and for the local community. The research questions originate from the research referred to above, reflecting on what significance do the local festivals have for their host communities and the audience visiting them. Research sub-question number four originates mainly from Bjørkås’ (2001) ideas on factors clarified in

² From conversations with several festival directors, I know that many of them certainly see themselves in such a role.

Norwegian cultural life³ by the prosperity of art festivals, among other things what he refers to as the traditional central-peripheral relations being dislocated.

Research questions customarily develop during the time of the entire research project. I will therefore make evident that the questions presented here are those that have been valid throughout the period of planning and executing the pilot project. The main research question is:

What significance does the Festspel in Pite Älvdal have for the development of the audience's musical identity and in what way does the festival influence the inhabitants of Piteå's experience of and relation to their own local community?

This main question can be divided into four sub-questions:

What significance does the Festspel i Pite Älvdal have for the audience's construction of their musical self-narratives?

What significance does the festival, both as a happening and with its content and form, have for the audience developing and maintaining parallel musical identities?

What significance does the Festspel in Pite Älvdal have for the development of local identity in the peripheral community of Piteå?

How does the possibility of bringing globally acknowledged artists to locally founded festivals affect the relation between central and peripheral cultural institutions when considering the power of definition?

This entire study is a contribution to the research on music educational sociology, with a post- or late modern view of identity as a reflexive project (Giddens 1990 and 1991), created and maintained by self-narratives “the stories about ourselves that we tell others and indeed ourselves” (MacDonald, Hargreaves and Miell 2002, p. 10). The individual's identity is found in “the capacity to *keep a particular narrative going*” (Giddens 1991, p. 54) and in making continuous revisions of the narrative. This view also opens up the

³ Which I do not consider to be very different from Swedish cultural life.

possibility of having several, parallel and mutually contradictory identities. On the matter of musical identity I agree with MacDonald, Hargreaves and Miell's (2002) view of this being "constructed and reconstructed by making comparisons with other people" (ibid. p. 15). This is also a life-long process that "continues into adult life" (ibid.). The single individual's musical identity is found in and expressed through the musical self-narrative, as described by Ruud (2002), including "important musical experiences, stories we can tell about music in addition to narratives about people and situations we experience the music in" (ibid. p. 13).

Culture and art experiences can play an important role in the creation of self-narratives because they have the potential to open up for strong emotional experiences. These experiences will define, develop and change the self (Giddens 1991).

We can add here the thought that the creation and choice of life style is an important part of identity construction in the late or post-modern world, and that consumption of goods, services and experiences thus constitute important elements in our self-narratives (Bocock 1992). It will then be possible to claim that music festivals can be seen as arenas for life style choices and identity construction, delivering strong emotional experiences through music and thus making contributions to the single member of the audience's self-narrative. The festivals can also offer an arena for people to be watched while shopping their life style experiences.

In dealing with research question number three, I will have to make clear one of my main assumptions regarding local identity. Just as the identity or identities of human beings are to be found in the single individual's self-narrative, the local identity of a community is found in the narrative that the particular community chooses to represent itself by towards its surroundings, the outside world. Hence, to have significance for the development of a community's local identity, a phenomenon has to have a place in the community's self-narrative.

From theories of modernity (Giddens 1990 and 1991, Hall 1992, Beck 1994) I get perspectives on globalisation, disembedding and self-identity created through narratives. Social constructionism offers perspectives on identity construction as part of social interaction, something that "deals with knowledge formation *outside the head between participants in social relationships*" (Hruby 2001, p. 51). The development of musical and other forms of identity in connection to a music festival can be seen as "knowledge (...) constructed by, for and between members of a discursively mediated community" (ibid.). Hence, the main theoretical framework for this study will mainly be based upon central theories about modernity and theories of writers in the social constructionist tradition.

3 DESIGN AND METHODS

This research project is designed as a case study, following one particular festival, describing what characterizes the festival in relation to the presented research questions. Both the main and the pilot study combine quantitative and qualitative methods. The main study combines a survey among the festival audience with in-depth interviews with members of the festival audience, the festival staff and relevant local and regional cultural politicians. The pilot study combines a test survey among the festival audience with observations of several of the festival arrangements. In the following I will describe the reasons for choosing a case study approach in this particular project and also describe more closely the methods used for the pilot project.

3.1 Case study as research approach – why?

The topic of my research, Festspel i Pite Älvdal, had already been given when I attained my position as a doctoral student. However, the other choices and framings, for instance the one shown through the research questions, of only investigating the festival's significance for the development of local identity in Piteå (and thereby excluding Arjeplog, Arvidsjaur and Älvsbyn), have been made by myself. This is also true concerning the choices of theoretical background and research questions, including developing a research design and methods matching these.

Case study is an approach used in several fields of research such as psychology, sociology and social work for the purpose of contributing knowledge of for instance individuals, groups and organisations and understanding complex, social phenomena in a holistic way. According to Yin (2003), case study is a most relevant research strategy when the following criteria are fulfilled:

- The research questions start with how or why
- The situation requires no control of behavioural events
- The research focuses on contemporary events (ibid. p. 5)

He further stresses that case study should be used when investigating “a contemporary phenomenon within its real-life context, especially when the boundaries between the phenomenon and the context are not clearly evident” (ibid. p. 13).

Considering the project concerning Festspel i Pite Älvdal, case study is a relevant research strategy for several reasons: The situation in which the research can be

conducted is certainly not appropriate for experiments, and I have no need of controlling the respondents' behaviour other than to make them answer my questionnaires and my interview questions. Considering the form of the research questions, these are stated both as "How" and as "What significance does (...) have for (...)", which can also be looked upon as an extended form of how-questions. Doing research on an existing festival is certainly trying to understand a complex, social phenomenon and focusing on a contemporary event. In this particular case I am also especially interested in the phenomenon's impact on its context, defined as audience and local community, thereby implying that the phenomenon and the context interact and that the boundaries are crossed.

There are several ways of designing case studies, with the primary distinction drawn between single-case designs and multiple-case designs. These can be either holistic, having one single unit of analysis or embedded, including multiple units of analysis (ibid. p. 40). For the current project, the type of design will be what Yin refers to as an embedded single-case design, the festival, Festspel i Pite Älvdal, seen as the actual case and with three embedded units of analysis, namely:

- The festival's impact on the festival audience's construction, development and maintenance of *musical identity*
- The festival's impact on the development of *local identity*
- The glocalization processes following the festival and their impact on the *distribution of power of definition* between central and peripheral cultural institutions

As one of the main principles of case study data collection, Yin recommends the use of multiple sources of evidence and triangulation either of data sources, among different investigators, theories or methods (ibid. p. 97-98). He also recognises six different sources of evidence: documentation, archival records, interview, direct observation, participant observation and physical artefacts (ibid. p. 86). In this particular research project both documentation (administration documents, newspaper clippings and concert programmes), transcribed interviews and logbook written during direct observation will be used as a triangulation of data sources. This is combined with triangulation of methods, with survey as the third, interview and observation already mentioned. Combining a survey based on a questionnaire with interview and observation means linking qualitative and quantitative data, which according to Miles and Huberman (1994) is useful for at least three main reasons: "(a)

to enable confirmation or corroboration of each other via triangulation; (b) to elaborate or develop analysis, providing richer detail; and (c) to initiate new lines of thinking through attention to surprises or paradoxes, “turning ideas around”, providing fresh insight” (ibid. p. 41). Also Yin (2003) recommends the mixing of quantitative and qualitative evidence (ibid. p. 12).

Conducting a pilot case study is recommended as a final preparation of data collection (ibid. p. 78). When considering the research project concerning *Festspel i Pite Älvdal*, the pilot study was conducted for a considerable length of time (a whole year) before the main study. The reason was of course that large parts of the information about the festival could only be collected once a year, during the festival period. As a consequence of this, the decision was made to conduct the pilot project in a way that would give as much information about the phenomenon as possible. Originally, the pilot project was only supposed to contain testing of the questionnaire used for the survey. To get extended information, observation was added as a second method and source of evidence. Hence, the pilot project has more the character of an early, exploratory study, including extensive data collection and analysis for opening up the field of research.

Writing a report on the pilot project was a choice made for gaining experience, both concerning research design and field procedure. The experience gained by writing this particular text will be reported in the last section, “Changes”.

In the following I will give a closer presentation of the methods used. Since this is a pilot project report, interview will be left out, and I will only deal with describing the survey and the observation.

3.2 Survey/questionnaire

The survey was conducted through a questionnaire⁴ sent to voluntary members of the audience immediately after the festival. Respondents were picked out by me in front of the festival concerts, and the expectation was that this personal contact would increase the response frequency, this in relation to Kruise’s (1996) statement that it is favourable to have “pre-contact with the persons who will answer the questionnaires sent“ (ibid. p. 208).

The aim of carrying out a survey as part of the design was to reach a fairly large number of people and thereby be able to get an overview of patterns in the audience’s use of, relation to and opinions about *Festspel i Pite Älvdal*.

⁴ For further details of the questionnaire, please see the appendix.

As shown in the previous section, the research questions originated in theory and earlier research, and for formulation of the inquiry questions, the research questions functioned as a kind of hypotheses, the questionnaire questions approaching these from different angles. Some questions were stated as open, others had fixed alternatives and still others were presented as statements for the respondents to take a stand on by placing cross marks on a graded scale. To prevent misunderstandings, the language was kept as simple as possible, “short words were used instead of long” (ibid. p. 203) and technical terms were replaced with more common expressions.

The questionnaire had a short introduction with information about the research project. It also had a section assuring the respondents that their answers would be treated confidentially, that they would be kept anonymous and that they could interrupt their participation whenever they desired. The last question was formed as an attempt to collect volunteers for further interviews about their relation to Festspelet i Pite Älvdal, making it possible for the respondents to place a cross at the statement “Yes, you might contact me later for making an interview appointment”.

3.3 Observation

Adding observation as a second method and source of evidence made it possible for me to grasp, in another way than through the survey, what the Festspelet i Pite Älvdal was all about. By being present at most of the festival’s arrangements I got a first hand impression of the concerts, the different settings, the kinds of music played and performers visiting and the audience, i.e. a total experience of the festival atmosphere.

Adler and Adler (1994) state that observation is the least intrusive of all research techniques (ibid. p. 382), and that was indeed the feeling I had, only being part of the regular audience. Most probably I stood out a little, making field notes in my light blue logbook, but I always tried to find a place at the seats in the back of the concert hall, being as invisible as possible, both to the performers and to the other members of the audience. I never introduced myself to the performers, except when asking permission to observe at the master classes. Because I attended a lot of the arrangements people started to recognise me, but I do not think that this affected the observed phenomena in any considerable way.

Due to the fact that I also took part in the events that I observed, I will describe my researcher role as changing between observer-as-participant⁵ and participant-as-observer

⁵ I participated as a member of the audience, not as a performer.

(ibid. p. 379), the latter having to do with my love for music and long education as a musician, which sometimes made it difficult not to evaluate what was performed, as I would do in a normal concert situation. Another possible role is that of the active-member-researcher (ibid.).

Observation is found to be a most useful technique in combination with other research methods, especially when “employed as a part of a methodological spectrum that includes member-articulated data” (ibid. p. 389). Its weaknesses lie in the area of validity, in that the researcher only relies on her own perceptions and interpretations, which may lead to bias in the empirical material (ibid. p. 381). Having several sources of evidence, as for this particular pilot project, will help avoiding this. Adler and Adler also emphasize observation as a powerful tool of validation, stressing its constancy compared to other kinds of data: “Freed from the subjects’ whimsical shifts in opinion, self-evaluation, self-deception, manipulation of self-presentation, embarrassment, and outright dishonesty, observation rests on something researchers can find constant: their own direct knowledge and their own judgement. It thus stands as the fundamental base of all research methods” (ibid. p. 389).

4 PLANNING AND EXECUTION

The pilot project was performed during the Festspel i Pite Älvdal 2004, from 27 June to 4 July. The prior planning and the execution will be described here, treating the survey and the observation and log separately.

4.1 The survey

I developed the questionnaire for the survey in the months prior to the festival, taking the four research sub-questions as a point of departure and also adding questions that would give me background information about the respondents: age, income, education etc. Before using the questionnaire in the study, I ran a test among six of my colleagues and one external volunteer. This helped me clear out some of the indistinct questions leading to misunderstandings, and made me also realise that the questionnaire was too extensive. In two of the questions I asked the respondents to compare different festivals and cultural institutions on a scale from 1 – 10. The test showed that these questions did not work the way I wanted to, and they were left out in the pilot project version of the questionnaire. The questions dealing with taste in music had fixed answers in the test version. This seemed to be a bad solution, because the test respondents complained about not finding their specific favourite genre, so I decided to keep these questions open and perform the categorization on a later stage.

For the pilot project, I decided to select respondents at five of the festival's concerts, ten respondents at each concert. With a wish for maximum variation, both in the genres of music played and in the kind of audience visiting, I turned to the festival director and the festival's artistic leader to make use of their experience while making my choices regarding where to select the respondents. In collaboration with them I picked out the following concerts:

Inigningsceremoni – V8-konsert för amerikanska bilar

The opening ceremony – a newly written piece for American cars performed in a public car park. Possibly attracting all kinds of curious people.

Planetariekonsert – Duo Gelland

Contemporary music played by a violin duo in a local cinema with a large surround sound system. Somewhat avant-garde.

Gårdsfest – Östen med Resten

Popular music, a mix of pop, rock, country and ballads played by a well-known, Swedish popular group in the backyard of a local coffee shop. Outdoor concert with a 'popular' attitude.

Familjeföreställning – Kattresan med Nordiaensemblen

A sinfonietta ensemble playing and acting a tale known to many Swedish children; Ivar Arosenius' Kattresan ('The cat journey'). Family concert.

Mästarnas afton

Evening of the masters – pieces of classical music performed by the musicians teaching in the festival's master classes. Meant to attract the more traditional, classically oriented audience.

While selecting the respondents, I arrived early at the concert place or hall, placing myself near the entrance area, wearing a sign showing that I was employed by Luleå University of Technology. I then picked out the possible respondents at random, and asked if they wanted to take part in the survey. If they agreed, I asked for their names and addresses and told them about the further process. While doing this, I soon realised both that there were more women visiting than men, and also that the men tended to refuse to take part in the survey more often than the women. Therefore, the gender-distribution (28 women and 17 men) reflects the gender imbalance in the audience and some of the men's unwillingness to take part in the survey, and must as such be considered a fairly representative selection.

The intention of selecting 10 informants from each concert was not fulfilled. Due to a rather small audience, I selected only 9 and 6 respondents respectively at the concerts *Planetariekonsert – Duo Gelland* and *Familjeföreställning – Kattresan med Nordiaensemblen*.

In all I selected 45 respondents from the five concerts. The questionnaires were sent to the respondents the day after the festival's closing concert with an explanatory letter and a stamped return envelope enclosed. The answers were to be returned to me within a week. After a reminding letter, the number of returned questionnaires was 39, something that left me with a response frequency of 87 %. The material was then prepared for being loaded into the statistics programme SPSS. A few of the open questions were left open and the

decision was made to treat the answers as purely qualitative data⁶. For the remaining open questions I developed categories based on the respondents' answers to make possible the use of the computer software. Here follow two examples of the categorization work:

Example I: The answers to question number 26 *If your answer was yes to the preceding question⁷: Write the festival's/festivals' name and/or location:* were divided into three levels: 1) In the local area (Piteå, Skellefteå, Luleå, Storforsen) 2) Outside the local area (elsewhere in Sweden) and 3) In Sweden and abroad.

Example II: Question number 5 *What kind of music do you like listening to?* ended up having 18 categories of different genres of music, reflecting the respondents' answers. These categories were relatively different from the ones I had developed in the test version of the questionnaire (see above) and were in themselves a compression of the answers⁸.

After finishing the categorisation of the open questions, the material was put into the computer programme and analyzed. The focus was on frequency tables and cross tabs drawn from the questions originating from the four research sub-questions with which they were now reconnected. The results will be discussed in the later sections of this report.

4.2 Observation and log

Since the pilot project was limited to Piteå, the selection of which arrangements to observe and log was almost given. However, some of the concerts took place at nearly the same time, and I had to make a decision. One evening concert (Thursday 1 July) and one lunch concert (Friday 2 July) were therefore left out of the schedule. During the festival week I observed 33 different arrangements, here written as listed in the festival programme:

Sunday 27 June

Opening ceremony – V8-concert for American cars

Opening concert – Talekvartetten and Karin Dornbusch, clarinet

⁶ This concerns question 22 (the second part), 23 and 33.

⁷ Which was: Do you visit other music festivals – in North Bothnia or elsewhere within or outside Sweden?

⁸ For instance the category 'pop' contains both pop, soft pop, 21st century pop, popular music and west coast.

Monday 28 June

Master class, cello

Lunch concert

Festival talk with current performers at Krokodil

Planetarium concert – Duo Gelland

Night concert – Zakhar Bron and Irina Vinogradova

Tuesday 29 June

Master class, song

Lunch concert

Festival talk with current performers at Krokodil

Evening concert – Martti Rousi, Bengt-Åke Lundin and Karin Dornbusch

Night concert – Ordet & Tonen. Ballad concert with Jonas Kinell, baritone and Jonas Olsson, piano

Wednesday 30 June

Lunch concert

Festival talk with current performers at Krokodil

Evening concert – Anna Larsson, alto and Matti Hirvonen, piano

Dance evening – Wille Crafoord and Roxy big band

Night concert – Bengt-Åke Lundin

Thursday 1 July

Lunch concert

Festival talk with current performers at Krokodil

Backyard party – Östen med Resten

Night concert – Andreas Blau⁹, flute and Lars-David Nilsson, piano

Friday 2 July

Master class, composition

Family concert – Kattresan with Nordiaensemblen

Festival talk with current performers at Krokodil

⁹ The flutist Henrik Svitzer replaced Andreas Blau at this concert.

Evening of the masters

Backyard party – Wild Balcanian brass party

Saturday 3 July

Lunch concert

Festival talk with current performers at Krokodil

Evening concert

Jan Sandström evening part I – Choir concert with Erik Westberg's vocal ensemble

Jan Sandström evening part II – Orchestral concert with the symphony orchestra of NorrlandsOperan

Sunday 4 July

Wishing concert – Motorbike concerto

Reception

Initially I had decided to write an open log for five of the observed arrangements, allowing myself to write down anything that came to my mind, trying to keep separate what 'actually' took place and my interpretation of the events. From this material I wanted to develop categories for use during the further observation. At the point where the categories were to be made, I felt it was too soon to fix the material and I also had too much work to do (this was in the middle of the festival week) to be able to categorise it in a proper way. I therefore decided to keep on logging in the original way for the rest of the week, making categories at a later stage.

The log work left me with a rather large, handwritten material, of which I made a clean copy in the days immediately following the festival. Finishing this work, I took a five-week holiday which gave me the necessary distance in time for sorting out and dealing with the material again, still being close enough to be able to recall important events from memory. After several times of thorough reading, I then developed nine categories for analyzing, of which four had their basis in the research questions and five in the material itself:

Based in research questions

The festival's content and form

What types of arrangement/concerts presented, what kind of music played. Which concert halls/arenas used and how they were used. Related to research sub-questions I and II.

The audience's patterns of use

The number and kind of audience visiting, audience behaviour and movements between concerts. Related to research sub-question I and II.

Significance for local identity

Events/statements related to the festival's significance for local community identity. Related to research sub-question III.

Global/local – glocalization

Events/statements related to global artists interacting with the local community, "the world" being present in Piteå. Related to research sub-question IV.

Originated in the material

My bodily perceptions

Reflections on smells, non-musical sounds and the experience of being tired.

My experience of the music and the performers

My reflections as a trained musician on what I heard/saw.

Self reference

Events/statements where the festival in different ways refers to itself. Related to research sub-question IV.

The myths and stories about the music and the musicians

Stories about music and musicians mediated through the festival's different settings. Related to research question I.

Leftover category

Selection of the remaining statements/events not fitting into the other categories.

Three categories, Leftover category, My bodily perceptions and My experience of the music and the musicians were read through and found not to contain information important for the analysis. Concerning the category My experience of the music and the musicians, writing out

my professional reflections¹⁰ functioned as a way of getting rid of ‘slag’ connected to the fact that I sometimes took the role as participant-as-observer, evaluating what was being performed. The results of the analysis of the remaining categories will, as with the survey, be discussed through the following sections.

4.3 Some thoughts on representativity and the purpose of the pilot project

The respondents chosen for the pilot project cannot be considered representative of the total of the festival audience. In all, 5405 visited the festival, but this is of course not the number of individuals visiting. Many people went to several concerts during the week. This shows that the matter of representativity in this study needs to be seriously discussed before performing the main study. However, the pilot survey left me with quite a lot of information about 39 different individual’s relation to Festspel i Pite Älvdal. Combined with the log material this is, in my opinion, enough to treat the findings as preliminary results, used for the purpose of making adjustments to the research questions, design and execution of the coming main study.

¹⁰ Connected to my previously mentioned long education as a musician.

5 BACKGROUND INFORMATION - THE RESPONDENTS AND THE AUDIENCE'S PATTERNS OF USE

5.1 The survey

The respondents selected for the survey were quite diverse in age, education, occupation, income and musical taste. Among them 59 % were women and 41 % men. Three out of four lived in Piteå and most of the others lived in towns and villages nearby. One exception was a visitor from another Swedish town, almost 600 kilometres away.

The age range was 21 to 70 years, with a clear majority in the group between 50 to 69 years. Education was divided into three levels, based on the number of years spent at school, level 1 covering primary and secondary school, level 2 upper secondary school and level 3 including higher education either at a university or some other school with academic status. The respondents distributed themselves like this:

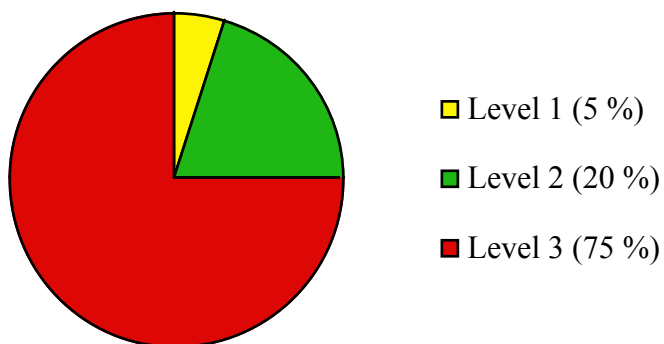


Figure 1: Distribution of the respondents' level of education (n=39)

As shown, 3/4 of the respondents reported that they had studied at a university or a similar institution of higher education, although most of them had thirteen and fourteen years of education, i.e. only one or two years of higher education after upper secondary school (in the Swedish school system). Only two of the respondents had nineteen years or more of education. One of the respondents on level 1 had only had 6 years of education.

Occupation was split into eleven groups, the respondents being distributed as follows:

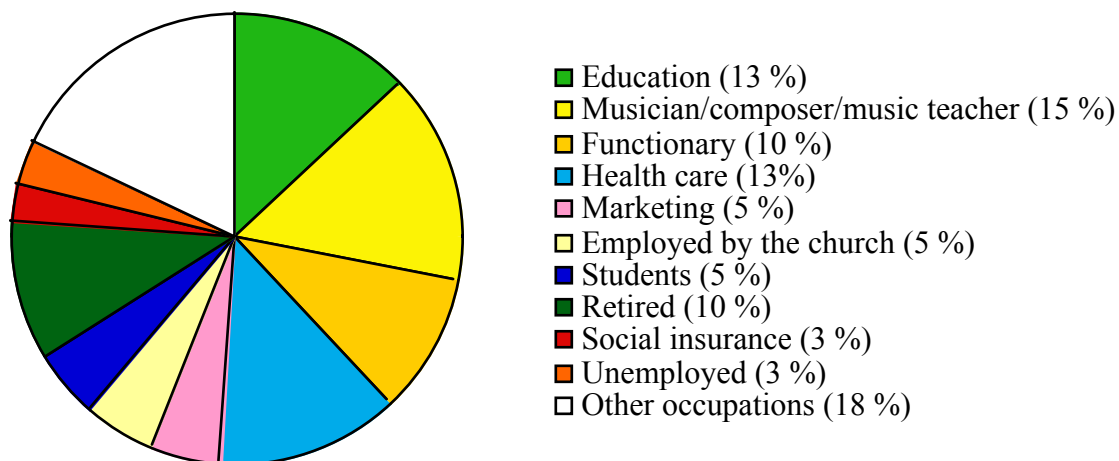


Figure 2: Distribution of occupation (n=39)

The largest single group was the one covering the music workers. There were also a considerable number of people working with education on different levels, in health care and as functionaries. In the group of “other occupations” there were among others a female truck driver, a man employed in the cleaning business and a consultant with his own company.

The diversity shown by the types of occupation was also visible when asking about the annual income for each household¹¹, which ranged from SEK 47,000 to SEK 1000,000. The majority (in all 24 respondents) had a household income between SEK 47,000 and SEK 400,000. Nine respondents reported that their income was between SEK 400,001 and SEK 700,000 and only one person estimated the annual income to be about SEK 1 000,000.

The respondents expressed a wide variety in musical taste, from contemporary music and opera to ballads, jazz, rock and dance music¹². Not unexpectedly, out of an audience of a festival with a large classical and contemporary programme, half of the respondents reported that they liked listening to classical music. There were also many people describing themselves as musical omnivores and several expressing their fondness of pop music of different kinds, jazz, ballads and rock:

¹¹ The respondents were only asked to state their annual household income, not the number of persons living in the household.

¹² This is an inaccurate translation of the Swedish word ‘dansbandsmusik’, meaning a genre very much ‘of the folk’, containing a mix of pop, rock and ballads, played by bands like Ole Ivars and Vikingarna and younger artists like Boogart and Svänzons, in people’s parks and places where people meet to dance.

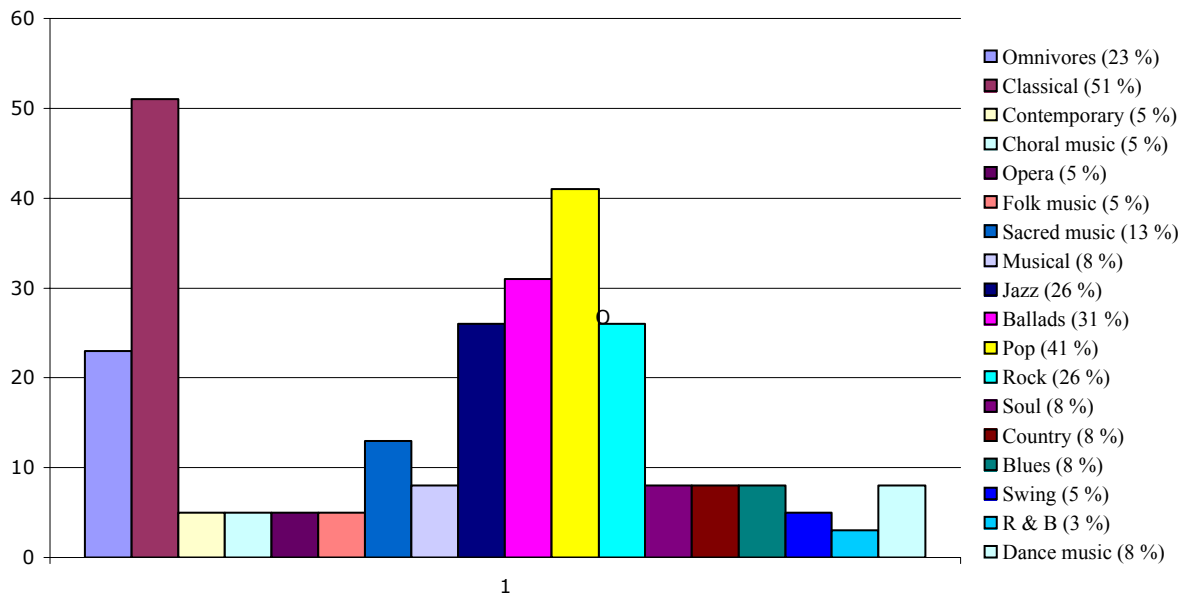


Figure 3: Respondents' preferences¹³ when listening to music (n=39)

When asking those of the respondents who played an instrument or performed as a singer (in all 51 %) what kind of music they liked to play or sing, the emphasis was on classical music, ballads and sacred music. Genres that appeared here, but not when they were asked about listening preferences, were children's songs, traditional accordion music and band music. In the last two examples the answers clearly reflected the respondents' strong musical identity, also expressed elsewhere in the questionnaire.

5.2 The log

Most of the audience's background information in the log material is to be found in the category called "The audience's patterns of use", reflecting among other things the kind and approximate number of people visiting the different arrangements, the level of engagement in participatory activities during the concerts and the audience's general behaviour. I will refer to some of this material by highlighting what I experienced as contrasts in these parameters between the different kinds of arrangements.

¹³ The respondents were allowed to list as many genres as they wanted. That explains the high total percentage number.

Opening ceremony vs. opening concert

The opening ceremony included a newly written piece performed by 'car musicians' in cars in a public car park. The event seemed to attract all kinds of people, many coming in cars or motorbikes. There were young couples with children and dogs, elderly couples riding bicycles and youngsters meeting their friends for a chat, in all about 650 people. I wrote:

The place has a character of summery outdoor life and the children are ventilating their worries loudly. A puppy sniffs around.

My questions in the log reflect that the audience seemed like 'ordinary people', no high society to be seen. There was no possibility of buying the best tickets because of the free entrance and everyone had to share the same tribune or the same asphalt. The atmosphere was relaxed, the audience were laughing and the car musicians grinning on several occasions.

Immediately after the opening ceremony, there was an opening concert some kilometres away in a car supermarket. The audience consisted of about 70 people with an average age well above fifty. My reflection was:

This is an entirely different audience than at the opening ceremony.

The programme was classical and contemporary, played by a clarinet quintet. The audience acted like in a proper concert hall, whispering softly before the concert and applauding after each piece. Some of the car musicians were present, but left during the break.

Lunch concerts vs. Krokodil talks and concert

The students participating in the master classes and their teachers gave lunch concerts each day at 1 p.m. At the beginning, the concerts were well attended but grew exceedingly popular during the week. The staff had to bring in extra chairs and some of the audience had to stand during the concerts. The programmes for these concerts were decided and released just before the concerts started and the emphasis was on classical music, with elements of contemporary music, the latter genre mostly presented by the teachers. These concerts seemed to attract many senior citizens, perhaps both because of the time of day and because of the free entrance. I quote from my logbook:

The room is almost full and there are many elderly people here.

These concerts are really popular! Is it the informal style that draws them here?

The free entrance? Many elderly people here, too.

The rather informal style, compared to other classical concerts, was also expressed in the sometimes wild appreciation of the performer's playing and the discreet beating of rhythm with the feet while listening to a classical flutist's version of a stylized Polska, originally a Swedish traditional dance tune.

Informality was also a keyword while talking of the arrangements at Krokodil, a local coffee shop downtown in Piteå. This place hosted the 'festival talks', interviews¹⁴ with some of the more internationally oriented performers, and a concert presenting the result of the master class in composition, a co-written piece by the participating composers. Though being relaxed and informal, these arrangements were characterized by a rather small audience, often consisting of festival staff, journalists, a few others and myself:

There are 14 people in the room, including myself. Two more arrive. There is a journalist in the room and three of the [interviewees'] family members.

There are not many here, except [name of interviewee]. The audience are leaving, either during the first part or in the break. Four people leave the room. Now everybody, except three, are staff or [name of interviewee].

At one occasion I ended up being the only one in the room not belonging to the staff or the interviewees. However, the atmosphere was open, the audience were drinking coffee and eating cookies. They were also invited to ask questions during the interviews, which they sometimes did.

Popular concerts vs. classical concerts

On two occasions I went directly from a popular concert to a classical concert. These experiences made me somewhat bodily aware of the differences in the use of music, focusing on audience behaviour. Here is a situation report from a jazz/pop concert and the following classical concert:

¹⁴ The performers were interviewed by members of the festival staff or local journalists.

Jazz/pop: People are dancing, eating and enjoying themselves (...). This is social companionship, dancing. People 'are using' the music. (...) This is a social happening. The audience are showing joy and joining in, singing and clapping hands.

Classical: This is yet another atmosphere. (...) They are sitting calmly, listening devoutly.

At last reflections on the difference between an outdoor pop/rock concert and a classical concert in the town church:

Outdoor: Many people, middle-aged, many couples. Some are sitting on the garden furniture, many are standing. You can buy sausages, food and beer. People are chatting, saying hello to friends and wandering around. (...) After the break, the audience join in singing and sing a whole refrain by themselves. There are several hundred people here.

Church: Applaud. The performers enter. They play Bach. It is the custom here to applaud at church concerts. Again I am in a totally different world with an entirely different audience.

5.3 Summation

The respondents' occupations ranged from truck driver to composer of contemporary music. I think this fact is characteristic of the group, showing that it represents a wide variety of people. This is not an upper-class group of people, in my opinion rather middle and lower middle class with elements of working class, to judge from education, income and occupation. If something should be pointed out as specific, I would say it is the relatively high age of most of the respondents, the great interest in classical music, shown both through preferences in listening and playing or singing and the fact that half of the respondents actively played an instrument or performed as a singer.

The diversity and also the contrasts are for me important findings as regards the different kinds of arrangements, the number and kind of people visiting, the level of participation and the audience's general behaviour. As I see it, the festival creates different social rooms for musical activity, each with its own set of informal rules and standards of

behaviour. How people make use of and move between these rooms will be further discussed in the two next sections.

6 DEVELOPMENT OF MUSICAL NARRATIVES

Findings – research sub-question I

What significance does Festspel i Pite Älvdal have for the development of the audience's construction of their musical narratives?

6.1 The survey

The results of this research question I expect to find mainly through the in-depth interviews, which were not included in the pilot project. However, the survey and the log can possibly give some guidance to what there is to be found.

Although only four of the thirty-nine respondents report that they have participated as musicians in concerts arranged by the festival, and only three completely agree that Festspel i Pite Älvdal is an important part of their lives, a surprisingly high number, twelve persons, have visited the festival every year, from the beginning in the early 1980s. Of these twelve, only four have visited other music festivals, either on other locations in Sweden or abroad. For the remaining eight, Festspel i Pite Älvdal could be an important deliverer of what I choose to call 'the music festival experience'.

On the other hand, as written earlier, very few consider the festival to be an important part of their lives. When asked if they always try to be in the Pite River Valley during the festival to attend the festival's arrangements, the answers are:

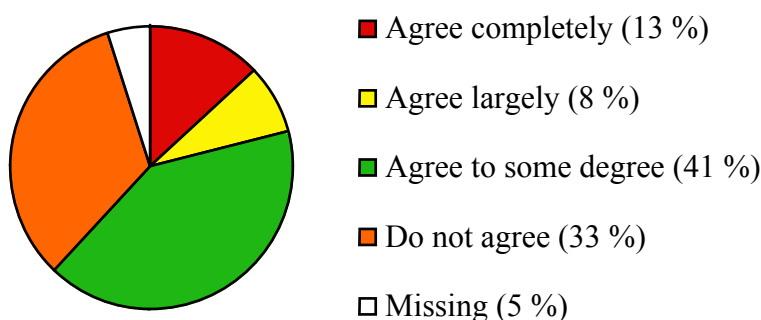


Figure 4: Respondents' agreement on staying in Pite river valley during Festspel i Pite Älvdal (n=39)

This means that almost 2/3 of the respondents somehow agree that they try to stay in the river valley to be able to experience some of the festival arrangements.

39 % agree completely that the festival covers their areas of interest when it comes to music. This is not surprising, considering that the members of the audience actually attend the concerts of their own free will. It is perhaps more surprising that four respondents say that the festival does not cover their musical areas of interest at all¹⁵.

In many people's view, culture and art experiences have the potential to define, develop and change the self and thereby play an important part in the construction of self-narratives (Giddens 1991). Twenty-three (59 %) of the respondents report that they have had "strong emotional experiences"¹⁶ during the festival concerts. Following up this original question (see the footnote) with two more questions: "If yes to this question, I would like you to tell more about it:" and "If you answered yes to the preceding question: How has this experience influenced your relation to music?" I got many different answers, some very poetic and emotional and some very short. One person wrote, as an answer to the first follow-up question, only: "Private". I will here quote directly from the answers:

An elderly woman answers, when asked to tell more about her strong emotional music- (and festival-) related experiences:

A piano recital some years ago, where an elderly Russian female pianist (reminding me of my grandmother) gave a recital that made me shed tears and when I came home, I sat by the piano full of inspiration.

Without really answering how this experience has influenced her relation to music, she states what music means in her life, giving a general view, apparently also considering this particular recital:

Music has always had a great significance in my life, and shines like diamonds in the web of life.

Another, younger woman says:

¹⁵ This might be explained by the fact that, of the four respondents this applies to, two were selected at the opening ceremony, one at the backyard party (Östen med resten) and one at the family concert (Kattresan). These arrangements might not be considered 'real' festival arrangements, and therefore possibly attract another target group.

¹⁶ As answers to the question: Music has the ability to, on some occasions, give people strong emotional experiences. Have you ever had such experiences during concerts arranged by Festspelet i Pite Älvdal?

Duo Gelland was a meditative experience, largely because of the room.

And then, when asked how (or if) this experience has influenced her relation to music, she simply answers:

No.

A man, touched by the contemporary piece “The angels’ concert at the museum of pain” says:

During the concert with Duo Gelland they played a piece about pain. I shuddered and got tears in my eyes. They brought forth tones that deeply touched me.

Answering the second follow-up question, he somehow unwillingly seems to recognise that this piece has possibly given a new dimension to difficulties in his own life:

Not especially, because that was there and then. But on another level; to come closer to my feelings because I live with chronic pain.

A young music student and teacher expresses the idea that how you react to music can change from situation to situation, depending on your state of mind:

When someone has played/sung with much expression, so that it has touched me. Happened at both the concerts I attended this year. Personally I think it also depends on one’s state of mind at the time. Another day it may not have touched me that much.

She also says, as I interpret her, that strong emotional experiences through music are important for her development as a musician:

These experiences are important for my own musicianship. Music is part of my life and because of that, experience is extremely important.

However, what must not be forgotten, in spite of these quotations, is that as many as 41 % of the respondents report that they have not had strong emotional experiences during the festival concerts.

6.2 The log

As reflected in the section “Background information – the respondents and the audience’s patterns of use”, the numbers of listeners at the different arrangements this year varied from 13 to about 700 people¹⁷. For 2003 the numbers were considerably higher; two arrangements had almost 1,700 paying visitors, quite a large number in a rather sparsely populated area. As the northernmost festival in Sweden, giving, among others, concerts with classical and contemporary music, *Festspel i Pite Älvdal* seems to touch upon many people’s lives in one way or another, in a deeper or more superficial sense.

What became visible through the log material, and also came to constitute a category of its own, was that besides giving the audience the opportunities to listen to music, the festival functioned as a mediator of what I have chosen to call “the myths and stories about the music and the musicians”.

Seen through the perspectives of Ruud (2002), the stories we hear and experience about music and musicians will be part of our musical self-narratives. Such myths and stories were mediated during the festival mainly through three different settings; the festival talks¹⁸ with the performers at a local coffee shop, the master classes and the concerts, the first setting perhaps being the most evident on this matter.

Through the informal interviews or festival talks with the performers in front of an (often rather small) audience, thoughts and stories about musician’s ways and lives became visible through statements. The following is taken from my logbook, often directly quoting the performers:

Musicians get a strange look when they are playing, they disappear, a transcendent experience.

It is not realistic that every music student should get a job as a musician (...) the job market is tough for everyone, also the good ones.

¹⁷ These numbers are taken from the festival’s own statistics, counting only paying visitors.

¹⁸ The performers were interviewed by members of the festival staff or by local journalists.

Musicians do not separate their lives into working hours and leisure time. To be a musician is a calling.

Either you have something fine and unique inside, or you have not.
[Name of performer] was forced to be a musician. He *had* to do this.

[He] finds inspiration in art, paintings, moments, beautiful women. It is magic, a miracle; he cannot tell where the inspiration comes from.

During the observed master classes, and also directly before and after, non-musical knowledge of musicians' lives was passed from the masters to their students. Such information could contain advice about how to prepare oneself mentally for an audition, how to deal with nervousness and the importance of not travelling on the same day as you are auditioning. The belief that there exists a 'real' you¹⁹ that can be expressed through music is also put forward in the master classes, especially among the singers. The voice is used as a metaphor for the inner essence and the thought that the voice is good enough in itself is transferred to body and self-image:

The teacher talks about believing that the voice is good enough in itself. [This is] transferred to body and self-image. The voice will grow from itself by floating on the air.

The concerts of course presented the music, but also some of the myths, in this paper personified by one of the masters both playing concerts and teaching in the master classes, a virtuoso on her instrument, using both the repertoire, the looks and the gestures belonging to her 'virtuoso role'. In connection to the concerts, one of the presenters repeatedly emphasized that the music offered was for everyone to use. He openly rejected the idea that art consumption had anything to do with distinction, taste and social class, as discussed by for instance Bourdieu (1984). Thereby he contributed to the story of music as something pure and autonomous:

¹⁹ This 'real self' is interpreted by me as a kind of fixed identity, an essence in the Enlightenment subject understanding (Hall 1992).

The speaker says that he is tired of the discussion about ‘upper class culture’. His attitude is that one has to take the chance, and that it is only to step inside the open doors offered [through the festival].

6.3 Summation

As stated above, I do not expect to find out what significance Festspel i Pite Älvdal has for the development of the audience’s construction of their musical narratives through using only a survey and observation. When doing interviews during the main project I hope to come closer to an answer. However, what I can see from the preliminary findings is that the festival affects many people’s lives. This happens to various degrees, but certainly, for a considerable number of people, the festival is an important source of musical experience. For instance, several of my respondents report that they had had strong emotional experiences related to contemporary music. Without this festival, the supply of this kind of music in the region of North Bothnia would certainly have been smaller.

What I referred to earlier as ‘the music festival experience’ includes not only the music, but also stories, myths, beliefs and values connected to music. Talking about the different social rooms for musical activity mentioned earlier, the answers²⁰ quoted above show that the rooms can be used for pleasure, the work of adapting ones feelings and for development within a profession. When asked in the survey why they attend the festival’s concerts, 4/5 of the respondents say it is in order to listen to music, 2/5 go to combine good music with social companionship and there are also a number of persons who state that it is because they want to get an impression of the festival atmosphere. However, these answers are fixed by me in the questionnaire and with further background material I will hopefully be able to give a more differentiated picture.

Important questions that I will carry with me to the main project are also: Who are the people visiting the festival, saying that the arrangements do not cover their musical areas of interest at all? Why are they there? What about the people denying getting strong emotional experiences during the concerts? What kinds of experiences and/or expectations are so important to them that they attend the concerts?

²⁰ Connected to the questions about strong musical experiences.

7 DEVELOPMENT AND MAINTENANCE OF PARALLEL MUSICAL IDENTITIES

Findings – research sub-question II

What significance does the festival, both as a happening and with its content and form, have for the audience developing and maintaining parallel musical identities?

7.1 The survey and the log

In this section, the findings connected to the survey are closely related to my experiences from being present at the festival arrangements and from the findings in the log material, i.e. originating from knowing where to look and what to look for, thanks to observation. I have therefore chosen not to separate the survey and the log, but to deal with the findings under one heading.

Through my observation I found that the festival staff clearly organized for people in order both to develop and to maintain parallel musical identities. The festival programme this year presented a great variety of genres, often in unexpected and unorthodox ways and arenas. A classical chamber music concert was held in a car supermarket, the closing concert was to be held in a public park (it rained, and the concert had to be moved indoors). Holding on to the ‘social musical room’ metaphor, it is evident through the log, and especially in the category “the festival’s content and form”, that these rooms can be represented both by physically existing rooms like market halls, lobbies, churches, concert halls and cinemas, but also by the different atmospheres and settings created in the meeting between the rooms, the people and the music.

Unfortunately, organizing for diversity sometimes meant limiting, as in the case of placing all the folk music concerts in Arvidsjaur, all the ballad concerts in Arjeplog and the musical²¹ concert in Älvsbyn. In this way the festival staff of course restricted the opportunity of each location’s inhabitants of listening to each other’s genres. One should really be a fan to drive for three hours to listen to a concert; in fact no one of the respondents gathered in Piteå attended any of the concerts in Arvidsjaur, Arjeplog or Älvsbyn.²²

Through advertising the arrangers also made a point of this festival being for everyone to use and urged the audience to challenge their own musical taste. Despite this,

²¹ As in the genre musical; “Phantom of the Opera”, “Cats” etc.

²² This is not to say that no one travelled between the places at all. From conversations, I know that some did, but not how many.

very few of my respondents did. When comparing their musical taste to the concerts they actually attended, it becomes clear that most of them confirmed their earlier preferences. Giving two examples, taken from what I experience as extremes in musical taste, classical music and dance music, it looks like this:

Example I: The people reporting that they liked listening to classical music (20 individuals) mainly attended classical or contemporary based concerts. Of totally 80 attendances distributed on 25 concerts, 17 classical concerts had 57 attendances, 6 concerts with contemporary music had 17 attendances and 2 ‘popular’ concerts²³ had only 4 attendances.

Example II: The ones who liked listening to dance music were not nearly as many (3 individuals), but they did not have the same opportunity to confirm their preferences either. None of them attended concerts with purely classical music, but they showed a somewhat more experimental attitude than the people in the first example. Of totally 6 attendances at 5 concerts, 3 attendances were at concerts with contemporary music, 2 attendances were at ‘popular’ concerts and 1 attendance was at one of the festival talks.

An interesting side-effect observation when tracking down how people follow their musical preferences was that, for instance at the classical concert, one can find people who do not state having classical preferences at all. There are not many of these in my material, but one or two of them become visible at a time at certain classical concerts.

To the statement “During Festspel i Pite Älvdal it is possible to find concerts for every musical taste”, the responses are:

²³ Although the number of paying audience on these two concerts was rather high, 558 and 293 people.

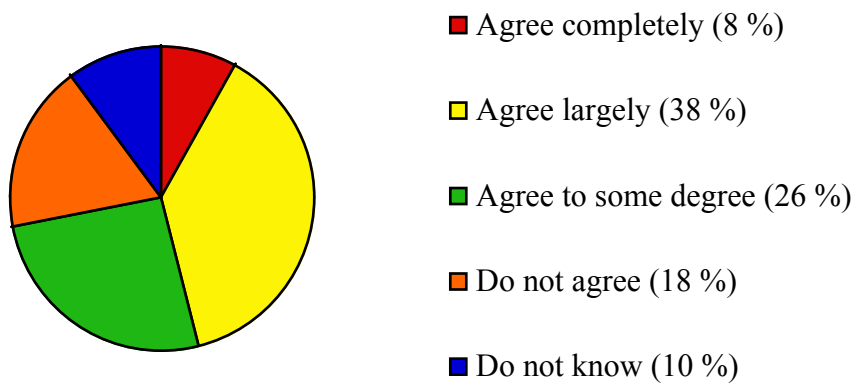


Figure 5: Respondents' agreement on the possibility of finding concerts for every musical taste during Festspel i Pite Älvdal (n=39)

A large majority apparently agree that finding concerts suiting different musical tastes is possible during the festival. Although only three persons agree completely, there are many agreeing to some degree. Seven do not agree with this statement at all.

When the statement is “The festival is mainly for people who like classical music”, the respondents divide themselves as shown, revealing that as many as twenty-seven persons somehow agree with this:

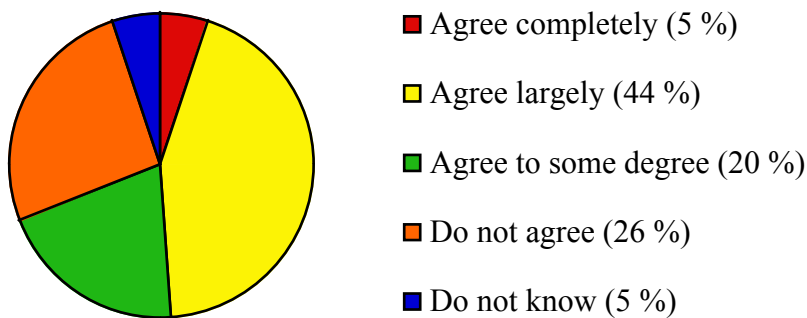


Figure 6: Respondents' agreement on the festival being mainly for people who like classical music (n=39)

These findings are not bound to preferences in genre, as I can see it from my material, but vary through a diversity of musical tastes.

As part of the intention to find out to what degree the audience developed new musical identities during the festival, I asked the respondents if they had consciously attended concerts with music he or she would not usually listen to. Only one person declared that he

had often made such attendances, and as many as three out of five said they had also done this, but rarely. From the total number of people that made attendances at concerts with, for them, unknown genres, only six reported that this had resulted in later attendances at similar concerts or buying CDs with this kind of music. No one reported that they had actively been playing or singing such music. Almost similar results were found when asking if they more incidentally had had the experience of listening to ‘unheard’ genres at the festival concerts. When asked directly, eleven respondents agreed (from completely to largely) that the festival concerts helped broadening their musical taste. Using the same measure, four out of five said they mainly attended concerts they knew, in advance, that they would enjoy.

Against this background I would say that for these thirty-nine respondents, who express, as we have seen, a wide variety in musical tastes, the festival is more useful in maintaining than developing parallel musical identities. Although exceptions are to be found, exemplified by this quotation:

Ale Möller [musician visiting the festival for several years] made me discover ‘world music’.

Immediately after the festival week I drew a ‘concert map’ based on my impressions of the movements of the festival audience (see p. 38). Later I compared the map to the collected data from the survey. This largely confirmed my two main impressions: The respondents collected from the most ‘popular’ concert²⁴ rarely went to any other concerts. The respondents collected at the classically and contemporarily oriented concerts²⁵ went to a large number of arrangements, but mainly with similar genres, thus making some kind of “inner circle”.

A copy of the concert map based on statistics from the survey is displayed below (fig. 7). The concerts where I selected the respondents are marked with bold black lines. To simplify the picture, all the lunch concerts, evening concerts and night concerts have been gathered in three circles and the concerts going on in Arjeplog, Arvidsjaur and Älvsbyn have been left out (none of the respondents attended these). Arrows show the movements of the respondents, only indicating that attendances *were made* to the other concerts shown by

²⁴ Östen med Resten: 9 respondents attended 1 other concert

²⁵ For instance Planetarium concert: 8 respondents attended 20 other concerts or Evening of the masters: 9 respondents attended 17 other concerts.

the respondents collected at the emboldened concerts, not *how many people* made such attendances.

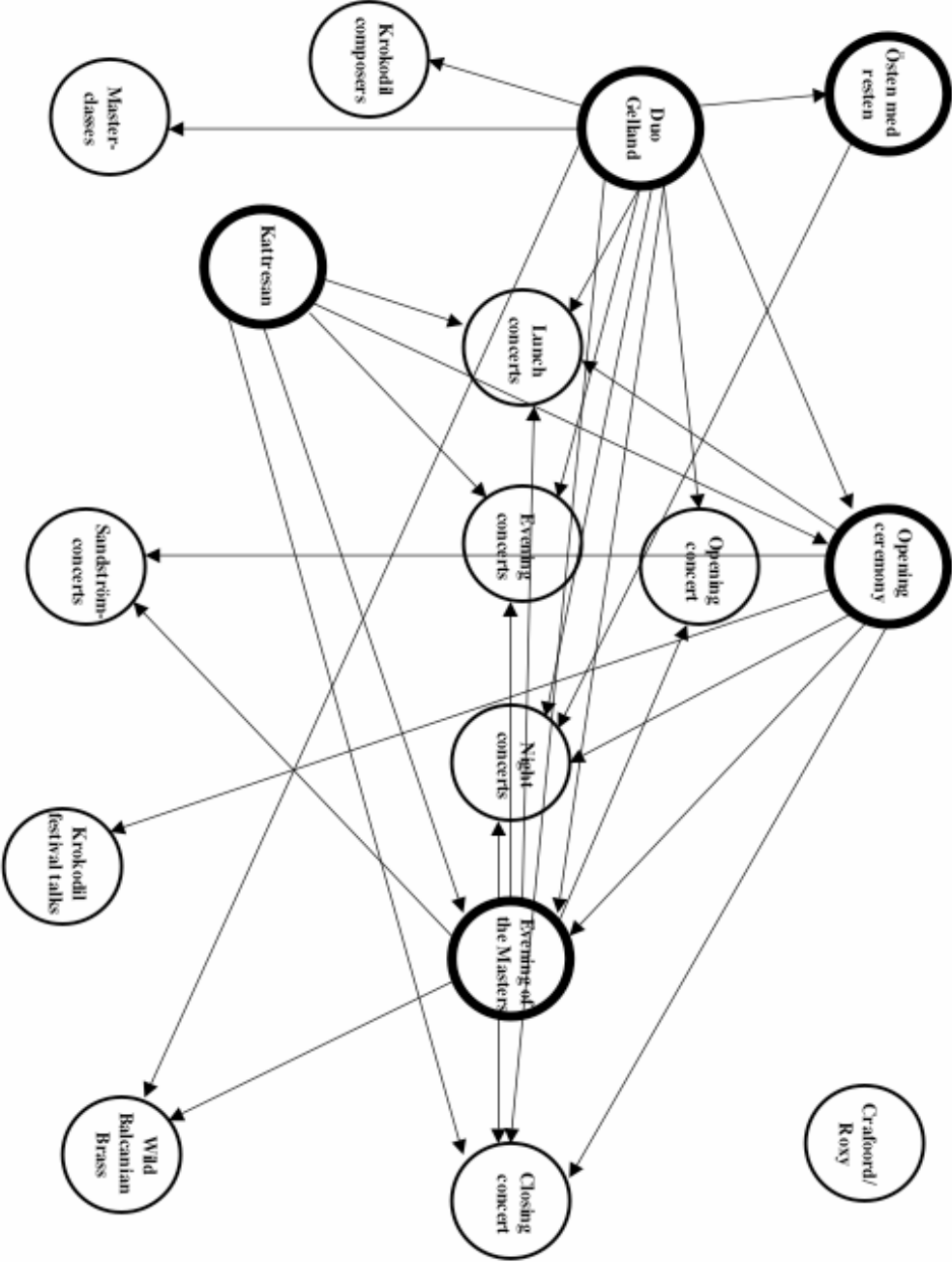


Figure 7: Concert map based on statistics from the survey (n=39)

7.2 Summation

On the basis of the log information, I will claim that the staff of Festspel i Pite Älvdal 2004 made it possible for people to develop and maintain parallel musical identities through both the festival as a happening, and through its content and form. However, by separating the genres between the four communities, they made it difficult for instance for people in Piteå to listen to the folk music that was played in Arvidsjaur. The sale of festival passports²⁶ permitted the audience to move between the arrangements without too high expenses, although none of my respondents bought this kind of ticket.

As pointed out earlier, the respondents seemed to maintain rather than develop their musical taste and identity. On the basis of both the survey and the log information, it is my impression that people certainly move between the different social rooms for musical activity represented by the different concerts, but they tend to move between many similar rooms with a well-known set of informal rules and standards of behaviour, or they visit only one or very few rooms. A comment from one of the teachers in the observed master classes indicates that this behaviour is also to be found in that particular setting:

The master classes function as parallel worlds, not interacting with each other.

One important exception that goes against this impression is the opening ceremony, an arrangement that really *did* attract all kinds of curious people, despite the fact that a contemporary piece was performed.

Important questions for my further work are: Who are the people who visit the classical rooms but report that they do not prefer this kind of music? Who are the few who move easily between the different rooms? What motivates their kind of behaviour? And at last: What prevents the majority of the respondents from challenging their musical taste?

²⁶ The sale of festival passports started this year. For SEK 595 one could get access to all the festival arrangements.

8 DEVELOPMENT OF LOCAL IDENTITY

Findings – research sub-question III

What significance does the Festspel i Pite Älvdal have for the development of local identity in the peripheral community of Piteå?

8.1 The log

In this section, answers from the survey function as a deepening and broadening of findings in the log material. I therefore choose to start by dealing with the latter.

The note down from the log does not directly answer the research question above. However, it shows in different ways how the festival organizers arrange for the festival to take a place in the self-narrative of the municipality of Piteå, often by cooperating with other organisations.

As on many similar occasions, the county governor of North Bothnia spoke highly of Festspel i Pite Älvdal at the opening ceremony. He linked the festival to the county, the county's common identity and pride. He also emphasized the significance of the rich musical life for keeping up the population in North Bothnia. Later, at the opening concert, the chairman of the festival board talked about this festival linking itself to the community by using a rich variety of local arenas.

During the week, I clearly saw that the festival also works in close co-operation with the local trade and industry in different ways²⁷. The contemporary piece for the opening ceremony was commissioned and paid for both by the festival and by a local car salesman, whose firm also owns the car supermarket in which the opening concert was held.²⁸ Some of the local companies sponsored specific concerts, and on these occasions a representative of the company would open the arrangement. Quoting from the log:

A representative of [name of local newspaper] opens the concert. It is evident that [the newspaper] sponsors²⁹ ('owns') this concert.

²⁷ It is also a fact that Festspel i Pite Älvdal was founded by a group of Piteå-based music educational and industry-related organisations.

²⁸ While writing this, I got the message that Festspel i Pite Älvdal and the car firm have been nominated for the Swedish Arts and Business Awards for this cooperation.

²⁹ This was my immediate comment in the log. The local newspaper referred to is not a 'sponsor' in the ordinary sense of the word, but one of the founder-organisations of the festival.

[Name of local bank] is sponsoring this concert and their representative wishes welcome. He speaks highly of the tradition of Festspel i Pite Älvdal.

The local churches were, as earlier mentioned, also used for several concerts. Only on one occasion was a similar gesture made here, emphasizing the cooperation between the festival and the church:

[Name of representative] wishes the audience welcome. She presents the performers and is “happy that [name of congregation] can cooperate with Festspel i Pite Älvdal”.

An effect of the local sponsoring was that the companies, at both the backyard parties, used the opportunity to reward local cultural enterprises with money. Both a rock band for disabled children and a student folklore ensemble received a rather large sum of money for their further work and travels. The folklore ensemble also functioned as the warm-up band at the particular concert together with a local ladies choir.

Otherwise, the participation from local performers, amateur or professional, was sparse. One exception was the first (of two) Jan Sandström³⁰ concert, performed by Erik Westberg's³¹ vocal ensemble, a mainly Piteå-based choir. The ensemble brought a local performer of joik³² into the church and also a runebomme³³, in some places still banned from the church because of its heathen origin. Another exception was the local chamber choir participating at the closing concert, singing Swedish folk tunes and Negro spirituals.

8.2 The survey

The statement “Festspel i Pite Älvdal makes an important contribution to the river valley's cultural life” got these responses:

³⁰ Jan Sandström is professor of composition at the School of Music in Piteå. The concerts were given to celebrate his 50th birthday.

³¹ Erik Westberg is professor of choir conducting at the School of Music in Piteå.

³² A Sami form of folk song.

³³ A Sami drum.

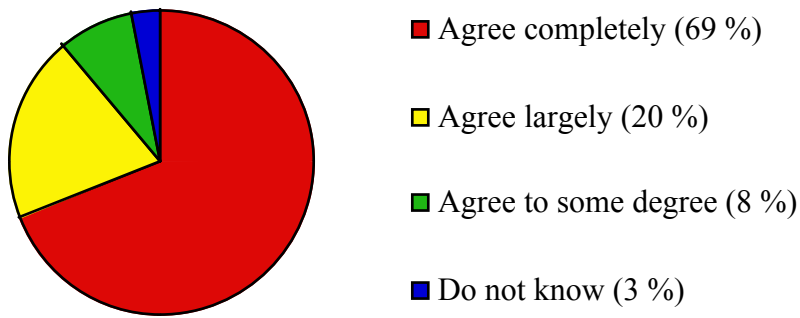


Figure 8: Respondents' agreement on the festival making an important contribution to the river valley's cultural life (n=39)

None of the respondents disagree with this statement and everyone, except one, somehow agrees; as many as twenty-seven persons agree completely.

The significance for the local industry was measured by the statement "Festspel i Pite Älvdal means a lot to the local industry":

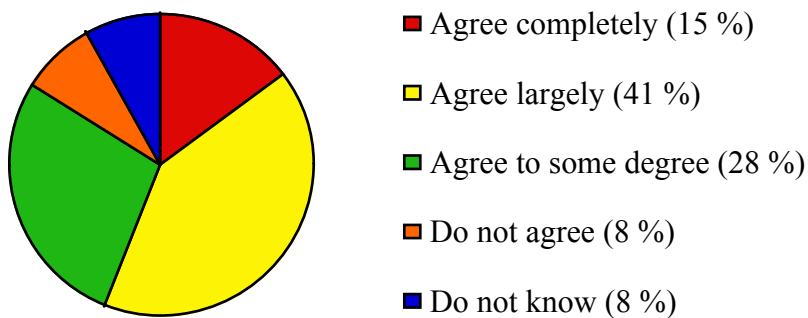


Figure 9: Respondents' agreement on the festival's significance for the local industry (n=39)

This is also a statement agreed upon by many people, although the number of persons who agree completely is fewer than for the statement above.

The statement "Cultural activities are important for the area to obtain qualified labour force" was answered like this:

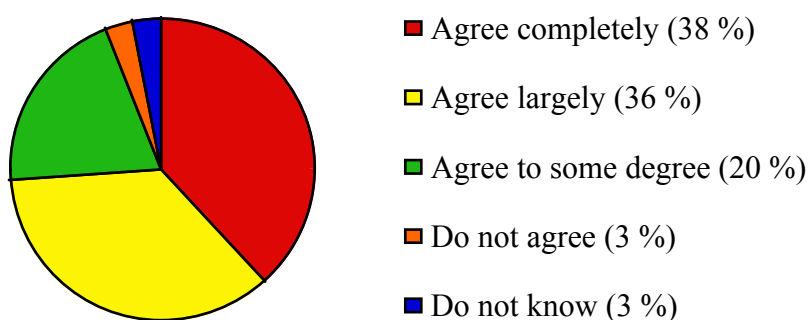


Figure 10: Respondents' agreement on cultural activities being important for obtaining qualified labour force (n=39)

Again, almost everyone seems to agree at some point, 3/4 of the respondents agreeing completely or largely to this statement.

Almost one out of three agree completely that the festival has some kind of function as Piteå's outward face within the county. This number was halved³⁴ when they were asked whether the festival functions in such a way in a national perspective. Very few agree completely that the festival creates tighter boundaries between the river valley inhabitants, thereby contributing to the development of a common identity for the four municipalities involved.

In reply to the question "What significance do these statements have for your attendances at concerts during Festspel i Pite Älvdal", 70 % say that the cooperation between world famous and local musicians has a great or medium importance, and almost the same number of people say that the festival's creation of an important arena for local musicians is important for their attendances.

What becomes clear through reading some of the answers to the open questions in the questionnaire is that there exists an opinion among certain inhabitants of Piteå (even expressed by some of the respondents as their own opinion) that the festival is not for them, and that it exists to satisfy the needs of another social group. This is explained by the music being too difficult to understand. I quote:

³⁴ The numbers are, when including all the persons who agree to some degree, 85 % within the county and 72 % in a national perspective.

I think that many inhabitants of Piteå choose between this festival and Piteå Dansar och Ler³⁵ and choose the latter because Festspel i Pite Älvdal is too classically oriented. Believed to be too difficult music. My son's football team's parents help building scenes and sound/light and despite getting free tickets, the interest in attending is not too large.

A woman, who indeed did visit the festival, describes her difficulties in enjoying what she prefers to call advanced music:

Since I am not a part of the music world, I sometimes experience that it is rather 'difficult' or advanced music. The quality is surely fantastic, but for a layman not easy to listen to! An example is Duo Gelland – amusing experience – but certainly not for pleasure!! [I] have listened to lots of 'difficult' things that have not given me the great music experience I had wished for because of this!

8.3 Summation

For the main project, research sub-questions three and four will hopefully be enlightened by interviews with local and regional politicians. As a community's narrative also somehow consists of the self-narratives of its single members, I hope to come across some answers during interviews with the audience. However, some summation is to be made here on the basis of the pilot project survey and log.

Festspel i Pite Älvdal cooperates well with the local industry and the churches, both sides gaining a lot from the cooperation. Some of this cooperation is also visible to and noticed by the outside world (Swedish Arts and Business Awards) and assumingly thereby contributing in a significant way to the development of local identity.

When considering the participation of local musicians this year, it is not particularly large, possibly mainly attracting more audience to some of the concerts.

Some groups in the municipality of Piteå seem to consider that this festival is not for them. Probably, the festival is not included in their musical self-narratives other than perhaps as a negation, and I assume that it is neither included in their version of the narrative of the municipality. However, Festspel i Pite Älvdal is part of a common 'identity package' based on the fact that Piteå also hosts two large music education institutions, the School of

³⁵ Street festival with popular music.

Music and Framnäs Folkhögskola, several dance and music programmes for upper secondary school students and one of Sweden’s largest street festivals, Piteå Dansar och Ler (Piteå Dances and Smiles). As a consequence of this, the area has a very rich musical life. This is an important source of identity development and pride for the whole community.

Instead of a Triple Helix model, based on community, trade/industry and university (Ylinenpää 2002) there is some evidence that the local authorities in Piteå focus on what I will call a Quadruple Helix model (fig. 11), with culture as the fourth component, also important for synergy effects and the building of a positive local identity. In a brochure explaining the developmental plans for Piteå during the period 2004 – 2010 it becomes clear that music, media and dance are important fields of development. I quote:

Within the field, crossing borders is both a way of conducting and a prerequisite of growth. This implies that music, media and dance are supposed to enrich each other and fields like tourism, IT, audiovisual industry- and culture.

To what degree Festspel i Pite Älvdal might play a role in these plans will hopefully be further enlightened by the findings in the main project.

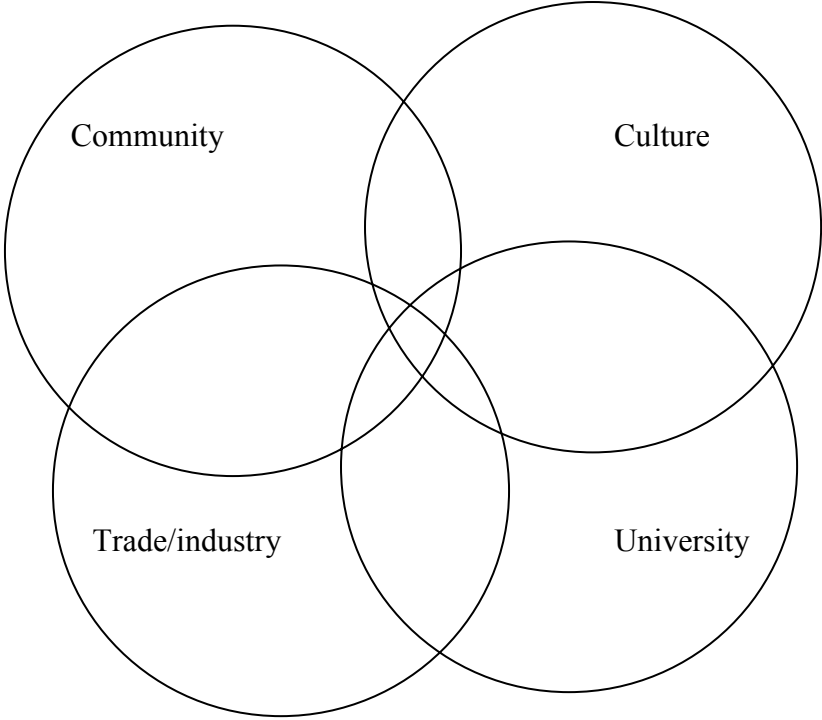


Figure 11: Quadruple Helix model

9 GLOBAL ARTISTS IN A LOCAL FESTIVAL – SIGNIFICANCE FOR DISTRIBUTION OF POWER OF DEFINITION

Findings – research sub-question IV

How does the possibility of bringing globally acknowledged artists to locally founded festivals affect the relation between central and peripheral cultural institutions when considering the power of definition?

9.1 The log

Glocalisation (Bjørkås 2001, Ericsson and Vaagland 2002), the festival's potential to obtain close interaction between the local and the global was the subject of several speeches during the festival week. As an observer, I could also see this happening during the arrangements. On the one hand there were spectacular concerts with world famous performers like Duo Gelland, whose concert was made very special by being played at Aqua Upplevelsecenter, a local cinema with a tremendous surround sound and light system. On the other hand, there were highly acclaimed teachers like Zakhar Bron, who gave a master class at Framnäs Folkhögskola with students from all over the world. Apparently a fair number of them were his own students, studying at music academies where he held a position as a teacher, and coming to Piteå to spend a week with their master during the summer holiday. I quote from my log reflections:

Many (at this point 4?) study with Zakhar Bron in other places. The master brings his students here.

The student folklore ensemble mentioned earlier functioned as a warm-up band for the concert Wild Balcanian brass. The main concert was a cooperation between a Balcanian brass ensemble rooted in Sweden and an 'original' Balcanian brass band, Pizzicato Orkestar, with members coming from Skopje in Macedonia.

In my log reflections I find the thought, attached to several of the arrangements, that this could happen anywhere, that some of the arrangements are kind of placeless, universal happenings taking place in Piteå:

This could be a master class anywhere in the world.

The performance is somewhat Sinatra-in-Vegas, but it happens actually in Piteå.

This is a standard reception, and could be held anywhere.

Performers of European reputation being interviewed at the local coffee shop Krokodil certainly brought 'the world' to Piteå. I will here show some examples:

Example I: A young performer talked about her experience of living in Germany during the fall of the Berlin wall. She said that this had given her openness and a certainty that Sweden is a good country to live in, both socially and materially. She also knew musicians that had been punished for their political beliefs.

Example II: A singer explained the various trends in the operatic world and the difference between working as a singer in USA and Germany.

Example III: A local music teacher gave a lecture on Balcanian music, and especially the Gypsy part of this tradition. Balcanian history and the contemporary situation in these countries were central parts of the lecture, together with musical examples on tape.

One reflection was, however, that this close interaction between the artists and the members of the local population affected only a few, for the reason that the number of people at these arrangements was mostly very small.

9.2 The survey

When asking the respondents what significance various factors had for their visits to the festival, the following statement "Festspel i Pite Älvdal gives me the opportunity to listen to world famous musicians live" had the highest percentage of positive answers:



Figure 12: World famous musicians' significance for respondents' visits to the festival (n=39)

This shows that for 34 of the 39 respondents this was a very important reason to attend the festival arrangements. When I asked them to respond to statements giving reasons why world famous artists like Anne Sofie von Otter and Omara Portuondo visit the festival, the statement "Festspel i Pite Älvdal has a good reputation as a serious festival" got the highest percentage, three out of four saying this is of great importance. However, when combining both the 'great importance' and the 'medium importance' category, the statement "The world famous artists see Pite river valley as an exotic place and think it is exciting to come here" got the highest percentage of the statements. Thoughts related to this statement were also expressed through answers given in the open category of this question:

They [the world famous artists] get stimulated by teaching in this beautiful environment with the unique light.

High values were also found connected to the statements "The festival's administration has an extensive network within the music business" and "Festspel i Pite Älvdal gives concerts of high artistic quality".

26 % of the respondents agreed completely (almost half agreed completely or largely) that Festspel i Pite Älvdal gives concerts of similar quality to those given in Stockholm and other large European cities. Only two persons agreed completely that "The concerts offered during Festspel i Pite Älvdal are good, but to get really strong musical experiences I visit Stockholm or other large cities". Whether this is explained by the fact that the others do not feel the need because the local concerts are to their satisfaction, or it simply

is the case that very few people have the ability to travel that far for visiting cultural arrangements, I cannot tell from my material. What interests me is that the two persons agreeing completely that they visit Stockholm or similar cities to get strong musical experiences also agree completely that the festival has concerts of similar quality as large European cities. This needs not necessarily to be understood as a contradiction. Another possible interpretation is that these people, who certainly do attend concerts in larger European cities, are able to compare the festival's concerts to those given on such locations.

9.3 Summation

Festspel i Pite Älvdal certainly contributes actively to glocalization processes, both by bringing together local musicians and musicians from the outside world, often from places far away, but also by bringing the acknowledged performers into contexts where they meet and interact with the local population, although the audience on such occasions is sometimes small. Most of my respondents are of the opinion that the effects of the glocalization processes are important for their festival visits, and they also state that this festival and community, the former by its professionalism and quality and the latter by its local characteristics, have something special to offer visitors from the outside world. However, whether this information is important for the distribution of the power of definition between central and cultural institutions I think it is hard to decide.

What should probably be discussed here is the fact that through observation I found the festival rather self-referring, always advertising its concerts in others of the arrangements, telling jokes about what had happened at earlier festivals, having a photo exhibition of pictures taken at last year's festival and using both the staff and the performers in several roles during the week. This reflexive behaviour is evident in the log material:

At the same time he uses the opportunity to advertise the closing concert [at the opening ceremony].

The speaker presents pieces and performers, but also tells anecdotes from [earlier, connected festival] between the numbers.

Pictures from the festival are also an expression of reflexivity.

[Name of person in festival staff] is singing in the choir...

These observations, and also the fact that I find it almost impossible to answer the fourth research sub-question by means of the material collected in this study, made me rethink and ask new questions: Perhaps the ‘periphery’ does not care so much about the ‘centre’? Maybe the power to define is always local and connected to the more local truths being a characteristic of late or post-modern societies³⁶? If so, maybe I should change the direction of this research question, instead dealing with glocalization processes and the significance for the development of local identity?

³⁶ In contrast to the over-arching, modern *grand narratives* as described by Lyotard (2001).

10 SUMMARIZING – IDENTITY DEVELOPMENT

Findings – main research question

What significance does the Festspel i Pite Älvdal have for the development of the audience's musical identity and in what way does the festival influence the inhabitants of Piteå's experience of and relation to their local community?

As noted before, Festspel i Pite Älvdal seems to touch upon many people's lives, but to various degrees. For some, the festival certainly is a source of deep pleasure, meditation and delight. They consciously make use of the opportunity to seek out the locations and kind of music they know will get them close to the experiences they wish for. Others do not look for certain experiences, but might be surprised at enjoying music in unexpected ways and modes. For some of my respondents this seemed to happen especially when getting into contact with contemporary music. As some of the audience might seek fulfilling, deep emotional, personal experiences, others seem to use the festival more as a sort of social occasion, going out with friends and family, having fun and listening to the music. I am not saying that this way of use is less fulfilling, less deep or less emotional, only that there are at least two main modes of use, which I will call an intrapersonal and an extrapersonal pattern. This duality is of course a simplification of reality, and the two modes also overlap each other by taking place at the same time, in the same human being and on the same location. People seek for deep emotional experiences and join their friends at the concert. Others go out to socialise and get deeply moved while dancing. Still others do not get deeply moved at all, but enjoy themselves anyhow. How significant Festspel i Pite Älvdal is for the audience's development of identity depends on how the single member of the audience uses the festival, but also on whether or not this festival has an important function in the individual's total use of music. As noted in the chapter "Development of musical narratives", for eight of my respondents this festival is the only festival they have ever attended. Although all the styles of music presented are available through other concerts during the year, Piteå is not the kind of place where you can attend classical symphony concerts or spectacular contemporary performances on a weekly basis. Visiting Balcanian brass bands are also rare, and so are the opportunities to speak to internationally acknowledged artists at the local coffee shop.

As for the matter of development and maintenance of parallel musical identities, there is a gap between the festival staff organising and encouraging the development and the audience preferring the maintenance. From the respondents' answers considering musical

preferences, it is obvious to me that many people both like and enjoy a diversity of musical genres. They do not state how the development of musical preferences comes about, but for most of them it certainly does not seem to happen during Festspel i Pite Älvdal. However, there might be reasons to take a closer look at this picture. There is some divergence between reported behaviour, for instance of only visiting concerts they know in advance that they will enjoy, and actual behaviour, represented by the people who do not express a liking for classical music, but still attend such concerts. This behaviour might of course not be self-contradictory, but I still look forward to a closer exploration of this and related phenomena.

Festspel i Pite Älvdal influences the inhabitants of Piteå's experience of and relation to their local community to various degrees and in different ways. For the number of people who do not connect to the festival at all, I think it primarily affects their understanding of their local community as part of the above-mentioned identity package, making Piteå the 'musical capital' of North Bothnia. For those using the festival, the actual audience, I think the influence through the identity package might also be an important part, deepened by the experience of their community as a place where culture and industry to a certain degree interact in mutually beneficial ways. The festival's active participation in glocalisation processes also adds a dimension to the experience of the community. Through this, Piteå can both be seen as a place hosting world famous musicians, presenting them to its inhabitants, and as having something special to offer the visitors in return.

All the findings presented in this report are nothing but tentative answers to the research questions. Anything else would mean jeopardising my openness to phenomena and patterns still waiting to be explored. A deeper and broader understanding will hopefully be gained through the empirical material following from the execution of the main project. However, a summation of the pilot project helps me to sort out what to look for and also gives me ideas of where to find it. In this way I can correct my course while still being on the way. The correction of the course is, as such, the real result of the pilot project. How I will go about this work is the subject of the next, and last, section of this report.

11 CHANGES

As Miles and Huberman (1994) state, writing is a form of analysis and also a way of thinking, adding clarity and new ideas (ibid. p. 243). Thus, the main point of writing this report has been to analyse the empirical material collected through the pilot project in order to improve the ultimate data collection and to clarify the lessons learned for the further research process. In this particular case, experiences both from doing the actual field work and from writing the report, and thereby gaining an overview of the situation, taught me lessons which will lead to changes, both in research design, research questions and the questionnaire used for the survey. However, topic, angle and theoretical framework remain the same. The changes are more to be looked upon as adjustments and correction of the course.

11.1 Changes in research design

This research project is, and will still be, designed as a case study with the case being the festival Festspel i Pite Älvdal. However, originally I wanted to limit the investigation to Piteå, and thereby exclude both the audience and the local communities of Arjeplog, Arvidsjaur and Älvsbyn. Going through the pilot study material showed me that this exclusion would be most unfortunate for several reasons, the most important listed below:

- The fact that Festspel i Pite Älvdal divides itself between four municipalities, and thereby connects different local communities, is perhaps the festival's most unique distinctive feature when compared to other festivals. By leaving Arjeplog, Arvidsjaur and Älvsbyn out, I would miss an important part of the festival's 'soul'.
- As it is now, and probably also will be in the future, the genres are divided between the municipalities. To really be able to grasp the festival's diversity, I also need to be present at the concerts presenting folk music, ballads and musicals.
- By gathering respondents only in Piteå, I would miss diversity also when considering audience. It is highly likely that for instance the folk music concerts attract a special kind of audience, and by leaving these concerts out when selecting respondents, I would risk an unwanted bias in the empirical material.

Hence, the conclusion is that the survey, and thereby also the gathering of possible objects for the audience interviews, will be conducted among the festival audience in Piteå, Arjeplog, Arvidsjaur and Älvsbyn, at all the arrangements and concerts taking place during Festspel i

Pite Älvdal 2005. To make this possible I will have to rely on assistance from the festival, using their staff (in addition to myself) to select respondents.

Due to the positive experiences in the pilot project, observation and log will also be brought in as methods and sources of evidence in the main project. Writing this report made me realise how valuable the information was that I got through the observation, and also that this information gave me ideas of what to look for when analysing the survey material, especially regarding audience patterns and behaviour. As all the four municipalities are now to be part of this research project, observation will also take place at the arrangements in Arjeplog, Arvidsjaur and Älvsbyn. Since performing the observation is limited to myself, I will have to make a selection (due to practical reasons) based on the festival programme for 2005, yet unknown to me.

To avoid total data overload, interviews with local cultural politicians have been left out of the design. However, there is a danger that this omission will yield too little information on the festival’s contribution to the development on local identity. If so, and the interviews still seem to be needed, I have decided to conduct them as short telephone interviews. What remains, on the basis of the suggested changes, is a data collection design looking like this:

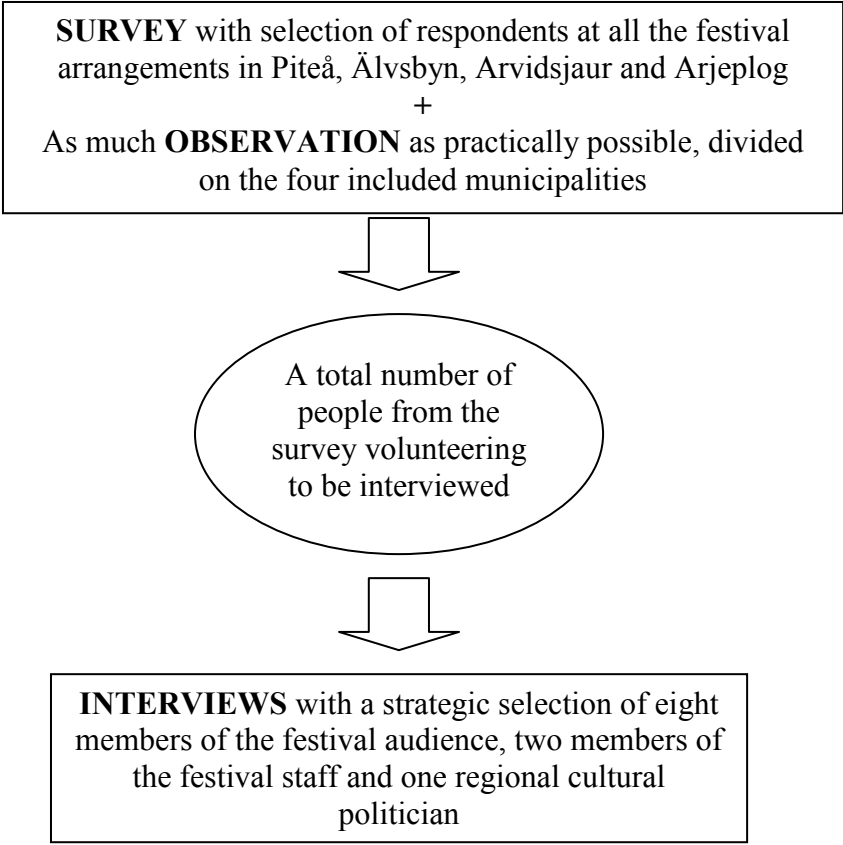


Figure 13: Main study data collection design

As previously written, this will remain a case study with an embedded single-case design, having multiple units of analysis, although one change will have to be made here as well. As for the changes in research questions we will see that there will be only two, not three, embedded units of analysis, namely the festival's impact on the festival audience's construction, development and maintenance of *musical identity* and the festival's impact on the development of *local identity*.

11.2 Changes in research questions

Obviously, when changing the research design as shown above, the research questions also have to be affected. This though, is not the only reason for changes.

When writing out the findings on the fourth research question, dealing with the glocalization processes following the festival and their impact on the distribution of power of definition between central and peripheral cultural institutions, I reflected upon the fact that it was almost impossible to answer the question by analysing the material collected, i.e. the project's validity was in danger. I will not claim that the research question is entirely impossible to answer, only that it belongs to another kind of study, thereby being beyond the scope of this one, and should therefore be left out in its original form. As suggested in an earlier section, I will change the question's direction towards the glocalization processes initiated by the festival and how they affect the development of local identity.

Reading Yin's (2003) description of characteristic features of case studies, and also trying to apply his thoughts to my own project, it struck me that my so-called "extended how-questions", the "What significance does (...) have for (...) -questions" would be better off, both simpler and more distinct, by just asking "how".

Combining the above-mentioned three reasons for changes, the research questions following the main project have now been transformed into:

Main research question:

How does Festspel i Pite Älvdal affect the audience's development of musical identity and the audience's experience of and relation to their own local community?

Research sub-questions:

How does Festspel i Pite Älvdal affect the audience's construction of their musical self-narratives?

How does the festival contribute, both as a happening and with its content and form, to the audience developing and maintaining parallel musical identities?

How does Festspel i Pite Älvdal contribute to the development of local identity in the communities in which it is arranged?

How does the possibility of bringing globally acknowledged artists to a locally founded festival affect the development of local identity in the communities in which the festival is arranged?

11.3 Changes in the questionnaire

The questions in the questionnaire will of course be changed in relation to the changes in design and research questions, meaning for one thing that every specific reference to Piteå will have to be replaced with references to the entire river valley or to all the river valley's communities. Besides, grounded in experiences from the process of analysing the data, I will change one unclear question leading to misunderstandings, have a few more questions with fixed (instead of open) alternatives and possibly remove a few questions that seemed unnecessary for answering the research questions. The questions with the most extensive modifications will be:

- Questions 6, 7, 8 and 9: *Do you play an instrument (included solo song/vocalist)? If yes, what kind of instrument? Do you sing in a choir? What kinds of music do you like to play or sing?* I did not really find a need for the information about what kind of music the respondents liked to play or sing, nor what kind of instrument they played. In fact, I would like to put three of these questions into one, having fixed answers, more like: *Do you 1) play an instrument 2) perform as a solo singer/vocalist or 3) sing in a choir?* The musical preferences for listening are taken care of by question number 5, and the preferences for playing or singing did not differ considerably from this one.

- Regarding question 13: *How many times have you visited Festsipel i Pite Älvdal?* I will have to specify ‘times’ meaning ‘concerts’ (not the number of years visiting) and perhaps make up fixed categories, like ‘1 – 5 concerts’, ‘6 – 10 concerts’ and ‘More than 10 concerts’. I will also have a category for those who report that they have visited the festival every year since the start.
- In question 28 I asked for opinions on possible reasons for Piteå’s increase in population during the year 2003. The real purpose of the question, to see if the respondents thought that a rich supply of cultural events had anything to do with it, is in fact covered by other questions. Also, this is limited to Piteå, and will have to be left out for this reason.

The questionnaire’s last question, asking the respondents to volunteer for further interviews, unfortunately happened to end up as the single question on the last (back) page. This might explain why only 12 of 39 individuals volunteered, and will of course be avoided in the final version of the questionnaire.

11.4 Concluding remarks

In section two (Aim, research questions and theoretical background), I argued, on the basis of Nielsen (1997), that music festivals could be seen as large, music educational projects, offering intentional education on an informal arena where functional education would also take place. The aim of the research project was presented as investigating the consequences of functional education with a basis in a music festival, specified as its impact on and significance for identity development, both for the individual inhabitant and for the local community. To complete this argumentation it will be necessary to figure out how exactly identity development processes are connected to learning processes.

One possibility is to understand learning, not as acquisition of knowledge, but as legitimate peripheral participation in social practices (Lave and Wenger 1991). Learning processes would then be seen as processes leading to changes in participation and position, thus demanding the continuous revision of the self-narratives, an essential process regarding identity development (Giddens 1991). Learning and identity development processes would be integrated, mutually dependent and overlapping, both in time and content.

Social relationships and interaction, either as happening in social practices (Lave and Wenger 1991) or in discursively mediated communities³⁷ (Hruby 2001), are integral both to learning and identity development processes. Offering such social relationships, and also offering several, multifaceted musical and social settings for the audience to visit, the music festival creates various kinds of meetings and conditions for change, either gradual change or change characterised by a break, a sudden fascination of something unknown.

A further exploration of these phenomena would be a step towards understanding the connection between learning and identity development processes, how these processes interact in functional educational settings and thereby the full potential of the music festival as a large, music educational project.

³⁷ Both being possible definitions of a music festival.

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APPENDIX



MUSIKHÖGSKOLAN I PITEÅ

LULEÅ TEKNISKA UNIVERSITET

Denna enkät ingår i forskningsprojektet “Festspel i Pite Älvdal – en studie om vad festivalen betyder för identitetsutveckling”. Projektet är knutet till Musikhögskolan i Piteå och är delfinansierat av EUs Mål 1-medel. Datainsamlingen kommer att ske med hjälp av denna enkät och senare genom en intervjuundersökning. Resultaten kommer att publiceras i form av en doktorsavhandling. Dina svar kommer att bli behandlade enligt Vetenskapsrådets etiska normer. Det betyder bland annat att:

- Dina svar blir behandlade konfidentiellt och du kommer att ha full anonymitet.
- Deltagandet i denna undersökning är frivilligt.
- Data som samlas in med hjälp av denna enkät kommer enbart att användas i detta forskningssammanhang.
- Genom att skicka tillbaka denna enkät godkänner du att dina svar kommer att ingå i kommande forskningsarbete.
- Du har i efterhand rätt att avbryta ditt deltagande när du så önskar.

Har du frågor kan du kontakta:

Sidsel Karlsen
Telefon: 0911-726 82
Mobil: 070-614 17 25
E-post: sidsel.karlsen@ltu.se

Bifogat finns ett frankerat kuvert. När enkäten är ifylld lägger du den i kuvertet och skickar den till mig innan 15 juli. Det är viktigt för undersökningens kvalitet att så många som möjligt besvarar och skickar tillbaka denna enkät. Jag vill därför gärna passa på att tacka för din medverkan.

Med vänliga hälsningar

Sidsel Karlsen
Doktorand vid Musikhögskolan i Piteå

A. Frågor om dig själv och din relation till musik

1. Vilket år är du född?

2. Vad arbetar du med?

.....

3. Ringa in det totala antal år du har studerat. Räkna så väl grundskola som annan utbildning:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19+

4. Vilken är den totala brutto årsinkomsten (före skatt) i ditt hushåll?

.....

5. Vilken typ av musik tycker du om att lyssna till?

.....
.....
.....

6. Spelar du ett eller flera instrument (inkluderad solosång/vokalist)?

- Ja
 Nej

7. Om ja, vilket eller vilka instrument?

.....

8. Sjunger du i kör?

- Ja
 Nej

9. Vilken typ av musik tycker du om att spela eller sjunga?

.....
.....
.....

B. Frågor om ditt förhållande till samt dina upplevelser under Festspel i Pite Älvdal

10. *Till dig som inte spelar ett instrument/sjunger i kör: Gå vidare till fråga nr. 12.*

Till dig som spelar ett instrument/sjunger i kör: Har du någon gång framträtt på en konsert i regi av Festspel i Pite Älvdal?

- Ja
 Nej
 Kommer inte ihåg

11. Om svaret var ja på föregående fråga, vilken/vilka konsert(er)?

.....

12. Varför går du på konsert i regi av Festspel i Pite Älvdal? Sätt ett eller flera kryss:

- För att lyssna till musik
- För att träffa vänner
- För att kombinera god musik med social samvaro
- För att stödja Festspelen
- För att jag har fått gratisbiljetter
- För att familjen vill att jag ska vara med
- För att få en upplevelse av festivalstämningen
- Annat:

13. Hur många gånger har du besökt Festspel i Pite Älvdal?

.....

14. Vilka arrangemang besökte du under årets Festspel? Sätt kryss:

- Jag har varit deltagare i Mästarkurserna

Lördag 26 juni:

- Visafton – Marie Bergman

Söndag 27 juni:

- Gudstjänst – Sofia Jannok
- Visafton – Mikael Samuelsson
- Inviigningsceremoni – V8-konsert för amerikanska bilar
- Premiärkonsert – Talekvartetten och Karin Dornbusch

Måndag 28 juni:

- Lunchkonsert – deltagare från Mästarkurserna
- Samtal med för dagen aktuella artister på Krokodil
- Planetariekonsert – Duo Gelland
- Visafton – Ulrika Andersson och Jenny Lindberg
- Musikalafteon – Sofia Källgren och Anders Ekborg
- Nattkonsert – Zakhar Bron och Irina Vinogradova

Tisdag 29 juni:

- Lunchkonsert – deltagare från Mästarkurserna
- Samtal med för dagen aktuella artister på Krokodil
- Kvällskonsert – Martti Rousi, Bengt-Åke Lundin och Karin Dornbusch
- Nattkonsert – Ordet & Tonen

Onsdag 30 juni:

- Lunchkonsert – deltagare från Mästarkurserna
- Samtal med för dagen aktuella artister på Krokodil
- Kvällskonsert – Anna Larsson och Matti Hirvonen
- Danskväll – Wille Crafoord och Roxy storband
- Nattkonsert – Bengt-Åke Lundin

Torsdag 1 juli:

- Lunchkonsert – deltagare från Mästarkurserna
- Samtal med för dagen aktuella artister på Krokodil
- Kvällskonsert – Nordiaensembeln
- Världsmusikkväll – Ale Möller Band, Pizzicato Orkestar, Båsk och Gunnel Mauritzon
- Gårdsfest – Östen med resten
- Nattkonsert – Andreas Blau och Lars-David Nilsson

Fredag 2 juli:

- Lunchkonsert med morgondagens Mästare – folkmusik
- Lunchkonsert – deltagare från Mästarkurserna
- Familjeföreställning – Kattresan med Nordiaensembeln
- Samtal med för dagen aktuella artister på Krokodil
- Musikcafé – sång på mål
- Mästarnas afton
- Gårdsfest – Vild balkansk blåsfest
- Folkmusikkursen spelar upp till dans

Lördag 3 juli:

- Lunchkonsert – deltagare från Mästarkurserna
- Samtal med för dagen aktuella artister på Krokodil
- Eftermiddagskonsert – Duo Gelland
- Jan Sandströmafton del I – körkonsert med Erik Westbergs vokalensemble
- Jojk och sång – Sofia Jannok
- Mingelbuffé i Christinafoajén
- Jan Sandströmafton del II – orkesterkonsert med Symfoniorkestern vid Norrlandsoperan

Söndag 4 juli:

- Mässa i folkton
- Önskekonserten - Motorcykelkonserten

15. Har du köpt festspelspass?

- Ja
- Nej

16. Om ja på föregående fråga, vilka konsekvenser fick detta för dina konsertbesök under årets Festspel i Pite Älvdal?

.....

17. Anser du att arrangemangen under Festspel i Pite Älvdal täcker dina intresseområden när det gäller musik?

- Ja, i hög grad
- Ja, men i mindre grad
- Nej, inte alls
- Annat:

18. Om du fick välja fritt, vilken typ av konserter vill du ha mer av i förhållande till årets program?

.....

.....

19. a) Händer det att du *medvetet* väljer att gå på Festspelens konserter för att du är nyfiken på en annan genre/stil än du vanligtvis brukar lyssna till?

- Ja, ofta
- Ja, men sällan
- Nej, aldrig
- Kommer inte i håg

b) Om du svarat ja på föregående fråga: Har detta medfört att du senare har gått på liknande konserter eller köpt CD-skivor med denna typ av musik?

- Ja
- Nej
- Kommer inte i håg

c) *För dig som inte spelar ett instrument/sjunger i kör: Gå vidare till fråga nr. 20.*

Till dig som spelar ett instrument/sjunger i kör: Har detta lett till att du senare aktivt har gått in för att spela/sjunga denna typ av musik?

- Ja
- Nej
- Kommer inte i håg

20. a) I motsats till fråga nr. 19 där jag frågade om du *medvetet* hade valt att gå på konsert med en annan genre/stil än du vanligtvis brukar lyssna till: Har du någon gång under Festspelens konserter mer *tillfälligt* fått höra musik i en annan genre/stil än du vanligtvis brukar att lyssna till?

- Ja, det har ofta hänt
- Ja, men det har sällan hänt
- Nej, aldrig
- Kommer inte ihåg

- b) Om du svarat ja på föregående fråga: Har detta medfört att du senare har gått på liknande konserter eller köpt CD-skivor med denna typ av musik?

Ja
 Nej
 Kommer inte i håg

- c) *För dig som inte spelar ett instrument/sjunger i kör: Gå vidare till fråga nr. 21.*

Till dig som spelar ett instrument/sjunger i kör: Har detta lett till att du senare aktivt har gått in för att spela/sjunga denna typ av musik?

Ja
 Nej
 Kommer inte i håg

21. I vilken grad instämmer du i följande påståenden? Sätt *ett* kryss för varje påstående:

Påstående	Instämmer helt	Instämmer till stor del	Instämmer något	Instämmer inte alls	Vet inte
Festspel i Pite Älvdal är en viktig del av mitt liv					
Jag försöker alltid vara i Pite Älvdal under Festspelen eftersom jag då kan besöka festivalens arrangemang					
Festspelens konserter bidrar till att bredda min musikaliska smak					
Jag besöker huvudsakligen konserter under Festspel i Pite Älvdal som jag på förhand vet att jag tycker om					

22. Musik kan vid vissa tillfällen ge människor starka känslomässiga upplevelser. Har du någon gång haft liknande upplevelser under konserter i regi av Festspel i Pite Älvdal?

Ja
 Nej
 Vet inte

Om ja på denna fråga, vill jag gärna att du berättar om detta:

.....

23. Om du svarade ja på föregående fråga: Hur har denna upplevelse påverkat din relation till musik?

.....

.....

.....

.....

24. Hur stor betydelse har dessa påståenden för dina konsertbesök under Festspel i Pite Älvdal? Sätt *ett* kryss för varje påstående:

Påstående	Stor betydelse	Måttlig betydelse	Liten betydelse	Ingen betydelse	Vet inte
Festspel i Pite Älvdal ger mig möjlighet till att lyssna på världskända musiker "live"					
Det unika med Festspelen är samarbetet mellan världskända och lokala musiker					
Festspel i Pite Älvdal skapar en viktig arena för lokala musiker					

25. Besöker du andra musikfestivaler – i Norrbotten eller andra städer inom eller utanför Sverige?

- Ja, ganska ofta (flere än 3 gånger per år)
- Ja, av och till (1 – 3 gånger per år)
- Ja, men sällan (mindre än 1 gång per år)
- Nej, aldrig

26. Om du svarade ja på föregående fråga: Skriv festivalens/festivalernas namn och/eller ort:

.....

C. Frågor om Festspel i Pite Älvdals betydelse för närsamhället

27. I vilken grad instämmer du i följande påståenden? Sätt *ett* kryss för varje påstående:

Påstående	Instämmer helt	Instämmer till stor del	Instämmer något	Instämmer inte alls	Vet inte
Festspel i Pite Älvdal är ett viktigt tillskott till Älvdalens kulturliv					
Festspelen är huvudsakligen för människor som tycker om klassisk musik					
Under Festspel i Pite Älvdal är det möjligt att hitta konserter för varje enskild smakinriktning					

28. Piteå kommun hade år 2003 bland den högsta befolkningstillväxten i Norrland. Hur stor betydelse tror du faktorerna nedan kan ha för befolkningstillväxten? Sätt *ett* kryss för varje påstående:

Påstående	Stor betydelse	Måttlig betydelse	Liten betydelse	Ingen betydelse	Vet inte
God tillväxt i näringslivet					
Låga fastighetspriser					
Goda möjligheter att välja skola och förskola					
God kommunal service (som till exempel omsorg för barn, gamla och funktionshindrade etc.)					
Ett brett utbud av kulturarrangemang som till exempel Festspel i Pite Älvdal					

Finns det andra faktorer som du tror kan ha avgörande betydelse för befolkningstillväxten, kan du skriva detta här:

.....

.....

.....

.....

29. I vilken grad instämmer du i följande påståenden? Sätt *ett* kryss för varje påstående:

Påstående	Instämmer helt	Instämmer till stor del	Instämmer något	Instämmer inte alls	Vet inte
Kulturaktiviteter i närsamhället är viktiga för att området ska locka till sig kvalificerad arbetskraft					
Festspel i Pite Älvdal betyder mycket för det lokala näringslivet					
Festspel i Pite Älvdal fungerar som Piteås "ansikte utåt" inom Norrbottens län					
Festspel i Pite Älvdal fungerar som Piteås "ansikte utåt" i nationella sammanhang					

30. I vilken grad instämmer du i följande påståenden? Sätt *ett* kryss för varje påstående:

Påstående	Instämmer helt	Instämmer till stor del	Instämmer något	Instämmer inte alls	Vet inte
Festspel i Pite Älvdal har konserter som är helt i höjd med liknande konserter i Stockholm och andra europeiska storstäder					
Konsertutbudet under Festspel i Pite Älvdal är bra, men för att få riktig starka musikupplevelser besöker jag Stockholm eller andra storstäder					

31. Festspel i Pite Älvdal har de senaste åren engagerat världsstjärnor som Anne Sofie von Otter, Take Six, Truls Mørk och Omara Portuondo (Buenavista Social Club). Varför väljer dessa musiker att komma till just denna festival? Jag har här samlat några möjliga orsaker till detta. Hur stor betydelse tror du påståenden nedan har för att internationella musiker samtycker till att delta vid Festspel i Pite Älvdal? Sätt *ett* kryss för varje påstående:

Påstående	Stor betydelse	Måttlig betydelse	Liten betydelse	Ingen betydelse	Vet inte
Festspel i Pite Älvdal har ett gott rykte som en seriös festival					
Festspel i Pite Älvdal har konserter av hög konstnärlig kvalitet					
Musikerna kommer för att uppleva den speciella atmosfären som Älvdalen kan bjuda på under Festspelen					
Festspelens administration gör ett gott jobb					
Festspelens administration har ett omfattande nätverk inom musiklivet					
Världsstjärnorna ser Pite Älvdal som en exotisk plats och tycker det är spännande att komma hit					

Har du några andra synpunkter varför världsstjärnorna kommer till Festspel i Pite Älvdal vill jag gärna att du skriver de här:

.....

.....

.....

.....

32. I vilken grad instämmer du i följande påståenden? Sätt *ett* kryss för varje påstående:

Påstående	Instämmer helt	Instämmer till stor del	Instämmer något	Instämmer inte alls	Vet inte
Festspel i Pite Älvdal knyter Älvdalens invånare närmare varandra					
Det är viktigt med arrangemang som gör att resten av Sverige får en positiv bild av Pite Älvdal					

33. Har du andra synpunkter på och/eller kommentarer till Festspel i Pite Älvdal som det inte varit möjligt att ge uttryck för genom ovanstående frågor, vill jag gärna att du skriver dem här:

.....

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.....

34. Längre fram i detta forskningsprojekt kommer jag att genomföra intervjuer med flera av Festspelens besökare om deras förhållande till Festspel i Pite Älvdal. Om du skulle kunna tänka dig att delta i detta kan du kryssa i här:

[] Ja, du får gärna kontakta mig längre fram för att avtala en tid för intervju

Tack för att du har fyllt i denna enkät och därmed bidragit till forskningsarbetet!