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## THE STRUCTURE AND PURPOSE OF SHARED FESTIVAL MEMORIES: A STORYTELLING APPROACH

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There is a dearth of research that addresses postfestival experience and particularly the effect of memory sharing on the sharer and the listener. In this article, we gather the memory stories from 11 festival-goers focusing on those they share with others. Analyzing these using Aristotelian storytelling principles helps us understand how they are constructed, what makes them memorable and affective. It allows us to better understand the effects on others of sharing these and the purpose behind sharing. Our findings show that a storytelling analysis provides a rich understanding that has implications for festival design and postevent marketing. We found that emotional resonance in the plot coupled with a moral outcome is often present. More surprisingly, we discovered that each story is condensed to a short phrase or title to aid recall in the teller and the listener. Implications for narrative analysis, postevent marketing, and festival design are discussed.

**Key words:** Aristotle; Storytelling; Festivals; Memory; Narratives

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### Introduction

It is impossible to understand a story without understanding memory as memories are the stories we tell ourselves and others (Dings & Newen, 2021; Mar et al., 2021). Memory is not a recollection of facts but a constantly adapted narrative, based on an experience, but not replicating it. As we share memories, the story adapts, becomes more concretized, and, regardless of veracity, is believed by ourselves (E. T. Higgins et al., 2021). In this research,

we explore how festival memories are reframed as stories to entertain and influence others and in sharing these stories we seek to elicit pleasure in ourselves and in our audience.

Festivals are fertile ground for memorable moments (Neuhofer et al., 2020), and those moments, when shared, influence future festival visits and loyalty (Manthiou et al., 2014; Wood & Kinnunen, 2020). In exploring the way stories are shared after the festival, we can better understand how telling the “festival tale” creates new

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memories and influences behavioral intentions in the listener (Cowley, 2014; Delgado & Escalas, 2004). Humans can mentally construct an episode when listening to another person's recollection, even though they themselves did not experience the events (Chen et al., 2017; Zadbood et al., 2017). The stories we tell therefore have a substantial ripple effect influencing those around us, their attitudes, and behavioral intentions. In order for stories to affect both the teller and the listener, they follow patterns, include characters, use emotional highs and lows, and have an "ending" or purpose. This might be the moral of the tale, a joyous moment, a future plan (Wang, 2013). The stories are not told to recount or relive a moment but to shape the future (Klein et al., 2010). Stories are told to affect change and therefore we would expect to see this in any memories of heightened emotional experiences such as those that accrue from festival attendance.

There is a growing body of research investigating the contributions that organized events and festivals make to social well-being through social interaction (Nordvall et al., 2014; Robertson et al., 2018). Live musical experiences in particular have been found to contain special characteristics leaving an everlasting impact (Kirillova et al., 2017). The "transformative" composition and impact of these types of live cultural events often create a reassessment of an individual's perception of aesthetics, beliefs, judgment, identity, and relationships (Neuhofer et al., 2020). Such experiences lead to meaningful personal stories about reconstructed interpretations that Atha (2019) frames as generating and reinforcing a "collective sense of belonging, cultural identity and place-attachment" (p. 118). Music lovers often establish "lasting, significant and memorable connections with the artists they love" (Skandalis, 2020, p. 1). This demonstrates how festivals offer opportunities for a multitude of festival-related interactions to impact positively outside and beyond the festival as transformation (Neuhofer et al., 2020; Nordvall et al., 2014), and sometimes long after the festival has ended, the memory lives on (Wood & Kinnunen, 2020).

The temporal nature of experiential consumption (Pelletier & Collier, 2018) plays a "constructive role in our social lives" (Potter & Wetherell, 1987, p. 2), as we are able to remember accounts of these social experiences. Often, accounts are constructed versions of an earlier version (Potter & Wetherell,

1987, p. 6) that occurs when we interpret meanings of engagement with the music, the event, and the stories about them. Therefore, overnight music festivals are an ideal context for memorable moment creation, building the foundations for the stories told and retold later (Lamond & Moss, 2020). They represent a liminal space where strangers mingle, where the everyday is escaped and new experiences are actively sought (Wu et al., 2020).

Although much research has considered the in-the-moment experience of festival attendance, there is less research that explores the more lasting effects of such experiences (Wood, 2020). This study is needed therefore as the memory stories told are not only a way to better understand the experience itself but also to explore how the memory becomes a "story" that can be told, retold, passed on, and developed. The resulting story potentially has little in common with the original experience but can greatly influence future attendance (Cowley, 2014; Moore, 2012). In order to explore how these memories are restructured and adapted to create memorable festival stories told to others, we use data captured on "memorable moments" from festival goers in the UK and Finland and analyze these using an Aristotelian storytelling approach.

Employing Aristotle's notion of "proper pleasure" allows us to learn from centuries old traditions in what makes a fiction affective, pleasurable, and memorable (Aristotle, 330 BCE/2008). Exploring festival memories from this perspective uses the well-established narrative approach in research (Clandinin & Connelly, 2000). We argue that it is more realistic to explore memories as stories rather than mere recollection. Here we take retold festival stories and analyze their structure and content, teasing out the plot, the heroes, and the morals. Through this, we seek to better understand how we frame our memories of festival experiences not as an accurate recital of facts but as stories designed to elicit Aristotle's (330 BCE/2008, 330 BCE/2013) "proper pleasure" in the storyteller and the listeners and through this affect change in attitudes (Luonila et al., 2016).

Therefore, the research questions guiding our approach are:

- How are festival memories restructured and adapted to create memorable stories told to others?

- How are festival memories framed as stories designed to elicit emotion-rich responses in the storyteller and the listeners, and thus influence future festival attendance?

### Literature Review

#### *Aristotelian Approach to Storytelling*

Aristotle is informally known as the “Father of Storytelling” and his various works still have much to teach us about the structure, purpose, and, perhaps most importantly, persuasiveness of stories. Aristotle’s *rhetoric* demonstrates his principles of persuasion that stemmed from his observations of speeches. The principles of *ethos* (credibility), *pathos* (emotion), and *logos* (reason) were actively employed to convince audiences about the dramatic emotions they should be feeling from a story (Demirdöğen, 2016, p. 192; Woltmann, 2023, p. 1). In antiquity, actors wore masks to physically symbolize these principles of characterization imitating emotions and qualities of the characters played. Logistically, this was also inclusive for audience members sitting far away from the stage; masks could be followed along with the plot (Freeman, 2022, p. 218). These historical, “tragicomic” theatrical masks continue to provide a powerful visual representation of the arts and for storytelling.

Figure 1 demonstrates the principles of persuasion within the rhetorical triangle. “Ethos” relates to the narrator’s credibility and trust, embodied in their moral character or expertise when delivering

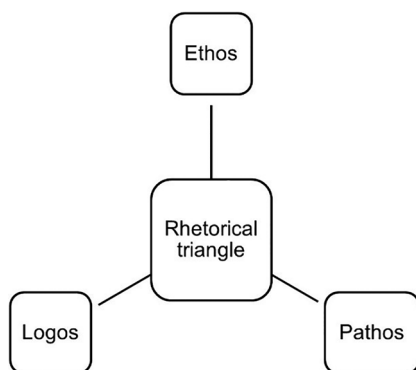


Figure 1. Aristotelian Rhetorical Theory (Aristotle, 350 BCE/1954; Demirdöğen, 2016; Ross, 1959).

information (C. Higgins & Walker, 2012). “Pathos” is the affective or emotional appeal intended to build bonds and connect with audiences on a deeper level via persuasive empathetic messages. Therefore, persuasive storytellers need to tap into emotions, while taking into consideration the characteristics of the audience (Mshvenieradze, 2013). “Logos” appeals to rationality and reason, persuading a point of view with validity and “proof, or apparent proof,” evidenced by the rhetoric within the story itself (Isai et al., 2020, p. 21). The trio of ethos, pathos, and logos became known as Aristotelian Rhetorical Theory (see Fig. 1) and is often applied as a research framework for assessing persuasive communication strategies (Demirdöğen, 2016).

Storytellers naturally assume two simultaneous roles, acting as both narrators of and characters within the story. Personal stories typically involve first-person narrative (Chronis, 2012), whereas autobiographical memory stories combine both acted and narrated formats, meaning that the storyteller was an observer or actor in the original experience. They then become narrator or listener in the process of memory sharing (Habermas et al., 2021). If the story does not involve their own experience, they assume a narrator’s role, outside of the story plot, and do not have involvement in the action as a character, therefore assuming a third-person narrative (Pachucki et al., 2022).

In *Poetics*, Aristotle (330 BCE/2008, 330 BCE/2013) asserted that storytelling strategies and techniques can be adapted to create “proper pleasure,” implying the more pleasure a drama creates, the more powerful the drama and, therefore, the greater the opportunity to satisfy audiences. Fundamentally, Aristotle established the premise that storytellers must consider the pleasure of the audience and their emotions foremost, rather than the performing characters.

However, Sadler (2017a) interpreted book 10 of “*The Nicomachean Ethics*,” claiming Aristotle (349 BCE/2009) does not accept all pleasures to be equal, suggesting the nature and value of pleasure/s could be either morally good or bad. Previously implying in book 7 of “*The Nichomanchean Ethics*,” Sadler (2016) discovered, “something which is pleasurable good, could also be pleasurable bad.” He claimed, “Aristotle does not think that

pleasure is The Good (or the highest good), and he does admit that some pleasures can in fact be bad in certain ways” (Sadler, 2017b). For instance, when individuals organize their lives around the pursuit of pleasure, this typically involves a primary experience or activity that generates pleasure as a secondary phenomenon. For example, a music festival as a primary experience generates pleasure as a secondary phenomenon: the music is excessively loud for neighboring communities, but to satisfy those at the event, it remains loud to create the atmosphere. This demonstrates how pleasure could be regarded as bad, because the pleasant aspect bringing happiness also brings sadness or pain to others and is therefore detrimental to a “happy equilibrium.”

Arguably the world of operational management at music events, for example, is fraught with moral decisions to create “special events” that involve increasingly more memorable, moving experiences (Lamond & Moss, 2020). This can compromise the budget with devastating financial consequences impacting other key areas such as safety. Or, when festival-goers find pleasure in trying to beat the system by jumping fences to gain entry to events, knowing that it is wrong to do so, but do it anyway. This involves a bad pleasure, because they gained access for free, while others had to pay.

These categories further divide creating intellectual pleasures, separate to sensory pleasures (Sadler, 2017a). Sensory pleasure might be remembered in the tastes and smells of a food market, the tingling of apprehension on a theme park ride. Intellectual pleasure might be gained from the plot twists in a crime drama or the memories of feeling part of “the tribe” at a festival.

Additionally, *eudaimonia* (Annas, 1993), roughly translated by the ancient Greeks as happiness, contentment, or well-being, provides further layers of pleasure. Aristotle’s moral and ethical stance indicated that virtue is required. For example, we should not only act with virtue, but we must also intend to be virtuous as well (Annas, 2013). Paradoxically, Freeman (2022) suggests that Aristotelian logic implies that to experience “*eudaimonia*” we must first discover the nature of proper pleasure in tragedy. In our understanding, we should evaluate the quality of any isolated tragedy and then compare it to other tragedies by assessing how much proper pleasure it produces (Aristotle, 30 BCE/2013).

Aristotle argued the function of a tragic storied plot is for the audience to live and feel the story emotionally, thereby arousing emotions of pity (“that poor person”) and fear (“oh no that might have happened to me”) (Freeman, 2022, p. 219). *Catharsis* then takes place with an “emotional climax of tragedy” (Hiltunen, 2002, pp. 12, 27) to enable an emotional release of pleasure. Audiences leave many types of festivals having experienced storytelling constructed to generate emotions of pity, fear, and pleasure. We can see how festival memories might be told as dramas and involve catharsis. The “tragedies” of being unable to sleep in a tent due to hearing all night parties, or accidentally falling to the ground in wet, muddy, festival fields also have comedic value. We can imagine watching someone trip into squelchy mud and find the image amusing, we also feel happiness knowing that it didn’t happen to us. While we recognize this as a small tragedy for the person, it also involves a comedic value, especially retold as a memory with emotion by the storyteller, how they felt, why they behaved in a certain way, and how others reacted.

The Aristotelian approach to narrative plot structure features a “roller coaster” journey of storytelling highs and lows, with tragedy at the height of the emotional journey, releasing to “catharsis” towards the end of the story. For ease of linking this approach to the present day, we can replace the word “tragedy” with drama (Hiltunen, 2002, p. 5; Sörbom, 1994). These structured dramas might involve stories of friendship, interpersonal conflict, love, separation, problems overcome, outcomes, goals, and emotions. It is this resonance with shared human experience and emotions that makes stories so memorable (Brosch et al., 2010; Bruner, 1961; Gardner, 2004; Graesser et al., 1991).

### *Narrative Structure*

As humans we are used to interpreting types of stories; we either tell our own authentic stories, or we are told stories by others, or we tell other people’s stories to others. We can interpret and recollect the differences between tragedy and comedy, possibly by the type of language, often via the delivery of the tale, but nearly always due to the unique framing of the narrative, story patterns,

and themes that are somehow connected. Bruner (2002) suggested that “stories offer an opportunity to see the world as embodied in the story” (p. 25). The most superior kind of storytelling, in Aristotle’s opinion “contains tragedy, as this achieves its purpose better than epic” (Freeman, 2022, p. 209). Aristotle maintains that tragedy imitates a better sort of person than us, compared to comedy, which imitates people who are inferior to us. For instance, comedic characters are laughable, and being laughable, become a “spectacle,” but one that does not involve any serious pain or destruction.

Aristotle hypothesized that these narrative elements were strung together by storytellers to maintain the audience’s engagement and memory of stories (Boyd et al., 2020, p. 1). As we have seen so far, the storytelling process requires both a storyteller and a story receiver. The challenge confronting academics and industry practitioners over the years has been how to research the postmodern elements of the story structure with a classical “narrative arc,” typically involving a beginning, middle, and ending, analyzing the effectiveness of these types of storied narrative structures, using an appropriate narrative analysis (Boyd et al., 2020, p. 1; Clandinin & Connelly, 2000).

Every good story requires an obvious, storytelling narrative structure to keep audiences and readers engaged to effectively deliver the concepts the writer wants to share in a “classical three-stage

structure” (Freeman, 2022, p. 51; Hiltunen, 2002, pp. 15–16). This involves the “characters, events and the causal or temporal relationships threaded together” (Bruner, 2002, p. 31). The mapping and sequencing of components form the plot, which is often regarded as the scaffolding for the narrative; this supports the overall story. Aristotle’s *Poetics* (330 BCE/2008) devised an efficient, unique plot structure, typically characterized as equilibrium–disruption–equilibrium (or setup, confrontation, and resolution). Aristotle’s classical three-act plot structure consists of Act One to present the central theme and questions, followed by Acts Two and Three, which present major turning points and a conclusion (Min & Park, 2019, p. 3).

Aristotle hypothesized that storytellers linked together narrative elements to maintain the audience’s engagement and memory of stories. His narrative schema relating to the tragedy plot is described in Table 1.

The ancient art of storytelling is among the most common form of discourse in human communication (de Fina, 2016). It has shaped our evolution from early visual stories depicted in cave drawings, to oral traditions involving stories passed down from generation to generation by word of mouth. Classic story formats contain explicit messaging about morals and legends with familiar constructs influenced by Greek mythology. Since the 1980s, researchers have increasingly emphasized and

Table 1  
Six Main Elements of Tragedy

1. Plot	Main storytelling construct and the impact upon characters. All plots contain elements of suffering ( <i>pathos</i> ), or mistakes. A complex plot might involve events spiraling out of the characters’ control. Then, a pivotal moment produces a sudden reversal ( <i>peripeteia</i> ) of narrative direction, resulting in a change in fortune. Or recognition ( <i>anagnorisis</i> ) realizing a shift from ignorance to awareness, such as extremes of love and hate, or secrets and lies. A plot with tragic reversals and recognition effectively arouses pity and fear.
2. Character	Characters serve to advance the action of the story, not vice versa. They reveal unique motivations of the plot and the interaction with the unfolding drama. Thereby mirroring how we deal with reasoning and general truths.
3. Thought	Saying what is possible or pertinent in given circumstances.
4. Diction	The language format communicating the story. Well-written speeches have less impact than the emotion of a well-structured tragedy. Information can be presented verbally (whether that’s through speech or song) or non-verbally.
5. Melody	Music can be an agent of pleasure if used as an instrument to balance a person’s emotional state. Despite Aristotle’s text referenced plays, music featured in the storytelling, taking it from a conceptual process to sensory, with other elements of spectacle.
6. Spectacle	Some plots emphasize more spectacle than others. Although “emotionally potent” it was not always integral, so existed beyond the boundary of art. Involves everything seen or heard on stage; set, masks and costume.

Note. Adapted from Freeman (2022).

refined the Aristotelian idea that narrative fiction has an educational value for sociomoral development (Carroll, 2000; Gasser et al., 2022; Nussbaum, 1985) and is a powerful marketing tool (de Oliveira Júnior et al., 2023).

*Storytelling, Social Connection, and Influence in the Festival Context*

Stone et al. (2022, p. 451) suggested people “share memories to tell stories, entertain others, and develop and maintain social bonds” (p. 451); sharing memories teaches others (Pillemer, 1998) and passes along “important lessons learned from the past” (Stone et al., 2022, p. 451). This further acknowledges that storytelling serves “social, directive and therapeutic aims,” as people also share memories to gain sympathy and advice from others and cope with negative feelings (Wang, 2013, pp. 10–11). There are thus clear event marketing benefits to encouraging festival memory storytelling as these can become a highly influential form of word of mouth and, as Moore (2012) found, can create attitude change in the teller as well as the listener.

Storytelling constructs naturally create social bonds between festival audiences through shared empathy, experiences, and memories of the artists’ performances. Memories are also connected to the spaces and places where people travel to see artists perform live. These form the scenery and setting for the storied accounts of the minidramas that take place during such experiences. Festival memory stories are therefore rarely exclusively individual but rooted in shared social and material interactions with other people and environments (Ryan & Wollan, 2013) and are, therefore, more meaningful than those undertaken in isolation (Gannon et al., 2017).

A key assertion of the collective “we-mode” (Krueger & Szanto, 2016) when experiencing powerful live music events together is often enhanced by being in close physical proximity with others in a crowd. This influences the shared behaviors manifested in these typical “lived-through experiences” (Gannon et al., 2019). Arguably, the identity and character of the festival place and space within it become a valuable part of the personal and collective story, as can the longevity of the event. This provides audiences with a sense of familiarity and

cultural reference for festival consumption in terms of “feeling,” “thinking,” and “doing” (Giovanardi et al., 2014). The role of festival-goers may involve taking part in unfamiliar theatrics to add to the atmosphere and spectacle of the event, such as dressing up or trying new experiences for the first time (Anderton, 2018; Cochrane, 2009). These out of the ordinary moments shared with others then form the memory stories that are shared and reshared (Wood & Kinnunen, 2020).

A good, shared story with a recognizable framework can bring people together, as they integrate through shared narratives and connect through shared emotions, which Hamann (2011) claimed can effectively facilitate memory. Higher positive emotions are often induced when retelling stories. During dissemination of a story, people tend to compare their own stories, then develop connections through their own experiences when hearing others tell tales about their shared experiences (Escalas, 2004). The interpretation of storytelling in this context has been found to induce empathy and create a persuasive effect to trigger positive cognition of a shared or similar experience (Li & Liu, 2020). This again has important implications for postevent marketing and for event experience design (Manthiou et al., 2014). It would seem that emotionally charged, social, and out-of-the-ordinary moments during the festival will trigger the formation of a memory story, and this story will continue to influence both the experiencer and those that they share the experience memory with long after the festival is over (Wood & Kinnunen, 2020).

These experiences can sometimes be associated with “awe-inspiring moments,” such as the iconic stage sets at Tomorrowland festival, or “an epiphany,” such as David Attenborough appearing on stage at Glastonbury, celebrating their plastic-free policy (Kirillova et al., 2017; Miller & C’de Baca, 2001). These affectively charged recollections are often described as “flashbulb” memories, which suggests the notion that emotional events are deeply imprinted on the mind (Winograd & Neisser, 1992; see also Mar et al., 2021).

Seasonal music festivals are ideal landscapes for memorable cultural experiences providing a “temporary escape from the mundane nature of everyday routines” (Finkel & Platt, 2020, p. 2). This abundance of experiences provides a memory-making platform

to apply the Aristotelian principle of *Mimesis*, meaning “imitation” (Hiltunen, 2002, p. 14). Taking an etymological approach creates imitation by way of representation and expression, as opposed to copying or duplicating which particularly relates to the meanings and insights of the stories being told. For example, while we might not share exactly the same event experiences, we can share very similar emotions, dreams, and fears, while fostering meaningful encounters and engendering a sense of belonging (Duffy & Mair, 2021; Fan et al., 2022).

These are the aspects that are shared with others after the experience but are also the ones that might be difficult to consciously create in festival design. Often it is the unlooked-for, the surprise, the comedy, that then creates a good story to entertain others with (Gannon et al., 2019). If there is an emotional connection created between the teller and the listeners then there is likely to be some form of influence (Cowley, 2014). This influence can extend further if the listeners find the story amusing and easy to pass on to others, spreading the word-of-mouth to wider and wider audiences (Delgadoillo & Escalas, 2004).

## Methodology

### *Research Approach*

The ideographic nature of sharing memories and the lack of research in this area led us to take an abductive narrative approach (Clandinin & Connelly, 2000). This allowed us to use Aristotle’s work as an initial framework for the study while still allowing new themes to emerge. The overall research design is qualitative and aimed to gather intact stories with little or no input from the researcher. These were therefore gathered in a manner that mirrored, as far as possible, the way they would be told to friends or family rather than to researchers. A qualitative approach is necessary in narrative inquiry and here we treat each whole story as an individual case, allowing us to explore structure, meaning, and purpose.

### *Methods*

Festival memories for this study were gathered using self-recorded audio. We felt it important that

no researcher was present and that the story was told to an imagined audience. The prompt statement was simply: “We’d like you to record yourself talking through your memories of a festival you attended. Just your thoughts, memories, feelings with no particular audience in mind.” This resulted in over 20 festival stories. Due to our narrative approach and the word limits of this article, we have selected 12 to present here. These stories have all been shared with family, friends, or wider social circle. We explored these narratives taking an Aristotelian “proper pleasure” perspective as interpreted by Hiltunen (2002). We, therefore, employ the ideas adopted for millennia in fiction to explore the telling of memory stories. Memory is, of course, a fiction and, in retelling, attuning to audiences and adding in perspectives from new experiences, the “memory story” is reworked as drama.

### *Sample*

Participants were recruited through a database of festival goers in the UK and respondents from the Finnish Festival Barometer 2020 survey who had shown an interest in further festival research participation. (Finnish Festival Barometer is an audience survey conducted every second year.) From initial emails and snowball sampling, we recruited 13 people, who then recruited their festival companions, resulting in 26 participants in total (see Table 2), who had attended music festivals overnight and who were willing to share their memories with us.

Table 2  
Research Participant Pairs (Pairs = 13,  $N = 26$ )

Pseudonyms	Relationship	Country
Sharon & Susie	Female friends	UK
Emily & Beck	Mother & daughter	UK
Isla & Sam	Partners	UK
Kate & Oliver	Partners	Finland
Sari & Albert	Partners	Finland
Ivy & Noah	School mates	Finland
Aleksi & Joni	Male friends	Finland
Lisa & Nicola	Female friends	Finland
Freya & Harry	Partners	Finland
Sara & Karen	Female friends	Finland
Jenni & Laura	Female friends	Finland
Olivia & Milly	Female friends	Finland
Remi & Amelia	Female friends	Finland



Table 3  
Our Storytellers (see the Appendix for the Story Summaries)

Storyteller (Pseudonym)	Festival	Story
Ivy	Flow Festival 2017, Finland	Shitty volunteer work
Ivy	Flow Festival 2017, Finland	Back to school
Noah	Flow Festival 2017, Finland	The storm
Lisa	Roskilde Festival 2016, Denmark	Lenny, the late bus driver
Nicola	Roskilde Festival 2016, Denmark	The lost phone
Sara	Download 2011, UK	I got married
Sari	Pori Jazz Festival 2019, Finland	Toto's gig
Beck	Beautiful Days Festival 2019, UK	Dressing up
Emily	Beautiful Days Festival 2019, UK	Tree of knowledge
Isla	Glastonbury 2016, UK	Mud
Sam	Glastonbury 2016, UK	Me, the logistics man
Joni	Roskilde Festival 2015, Denmark	The first festival day

The research ethics approval for the UK was given by the first author's institution. In Finland, the ethical review was not required, since participants were adults, they gave their informed consent, and the research was not physically or mentally harmful and did not cause any threat to safety (Kohonen et al., 2019, p. 19). The names of the participants are pseudonyms.

The 26 participants provided us with many separate stories from their festival experiences. Not all participants provided a clear narrative in terms of storytelling (i.e., having a beginning, middle, and end). Therefore, only 12 narratives were found sufficiently complete to inform the findings and conclusions. The 12 individual memory stories, summarized in Table 3, provide sufficient richness of data and allowed the narratives to be explored as a whole. We were also careful to maintain the voice of the participants.

### *Analysis Method*

From the self-recorded memories, 12 episodic narratives (Keven, 2016) were chosen for analysis (Ivy, one of the participants, provided us with two stories). We limit the analysis to 12 stories so that we can keep the narratives whole and fully explore the Aristotelian principle of "Mimesis," taken here as memory imitating lived experience. Each selected story is analyzed in terms of characters, plot, emotions, and moral outcome. We have added the theme of "triggers" to the analysis after

recognizing the importance of keywords or phrases in remembering the story.

### Findings

The Appendix summarizes our initial analysis of the stories. From these stories, we have then used elements from Aristotle's proper pleasure to analyze how storytelling elements are used to great effect within the memories we share with others. Here we present our analysis and interpretation of the findings. In the last section of the article, the meanings are discussed in relation to the literature and conclusions drawn.

### *Character Development*

Whether the story centers around themselves or around others, we saw distinct characters emerging. These were described to engender awe, pity, and/or pathos in the listener. In some stories we see the narrator develop their own character first (as the lead), in others, the narrator plays a minor role and the story is mainly about others.

For example, Sam's story casts himself as the hero where he describes himself as "the logistics man" and explains how he sets up the camp and gets things sorted so that he and his friends can then relax and enjoy the festival:

That's me, that's logistics man. That's always a priority to get the tent erected, get a little base set up, have a few beers. . . . It just feels like you're

there, you know, as soon as you park up, plonk your tent down, open a beer. And that for me is when the festival experience really starts. You're immersed in the festival from that point, like this is my village, this is my city where I'm gonna be living for the next 3 or 4 days. (Sam)

In "Lenny, the late bus driver," Lenny is described as the tragic hero by our storyteller, Lisa:

That year there was this bus driver, Lenny, who had somehow told Nicola that he had some kind of disease. It was Lenny's last time in Roskilde. Next year he wasn't there anymore. . . . It was wonderful that we managed to meet Lenny. It was memorable as we sat there at the yard and laughed so much at those stories, I don't remember what we talked about, but we laughed so much that our stomachs ached, and I remember how Lenny said that he hadn't laughed like that for at least 10 years or so. (Lisa)

Supporting characters also often play a key role in the narrative and enhance the feeling of a story shared. In "Back to School," Ivy brings in a shared moment with a group of friends. At the time it was about being cool and showing off, but she now tells the story as amusing, laughing as she remembers their younger selves:

I remember an Instagram account named Darralooks [Hangover looks] was the thing at that time. The idea was that people put photos of their outfit and look there when they were feeling a little hungover. It became a really fast way to be edgy, to be interesting, to be special for hipsters and trendy people. At that time, it was a real hot thing for me as well. So, I remember that we took a picture of us on the stairs of our school (chuckles). There were maybe six or seven of us that hung around at the festival. We took a picture of us in our Flow [Festival] outfit, sunglasses on and we posted it onto Darralooks. It was kind of the coolest thing ever. It was like "ah, this sends a message that we are this kind of people." We are the ones who came to school the next day even though we stayed late at the festival on Sunday. And surely it wasn't that late, I was in bed at 11. (Ivy)

### *Plot Structure*

Several of the stories told of overcoming adversity, invoking pity, and then relief in the listener. A form of catharsis. For example, Ivy paints a

detailed picture of the ignobility of working as a volunteer and emptying the bins but offers relief in the pleasure of suffering with a friend:

I remember that those garbage bins had to be pushed along a road. Which was quite awful on a Friday night, along a really busy road that was quite noisy. Wearing those really awful yellow high-visibility vests that had the text "Flow Festival" on them, we pushed the garbage bin along the road, and emptied it. And each time we entered the [festival] area through the gates, a security guy checked that we didn't try to get a friend inside the area in the bin. . . . It kind of sucked. But we were there together and that was nice. (Ivy)

Isla also provides details of the story-setting in her description of the weather and the mud. She offers the listener relief from pity in a comic moment (an example of catharsis), falling over in the mud and being happy that it's happened:

The weather was so bad that the mud was up to your shins. I felt like, "This isn't going to be a fun experience. This is just going to be a challenge." And it was a challenge. Because it was so muddy, there was nowhere to sit down. So, you just had to be on your feet all day. And it felt quite tiring. And, actually, falling over in the mud made me feel happier because I felt, "Well, it's done now. That's happened. I'm covered in mud. So, it can't get any worse in terms of that." (Isla)

Beck's story is one of acceptance and freedom. The plot starts long before the festival and builds to an emotional high in the joy in being with friends and freely expressing themselves:

We loved designing our outfits, we'd plan our outfits about 3 months in advance and what make up we're going to wear. We'll do our nails to match and everything. So, on the Sunday, which is the sort of fancy dress day, everyone goes all out for that, which was great. . . . And you just feel like you can walk around in anything, and no one's going to judge you or laugh at you or think you look strange. The weirder the better, really (laughs). (Beck)

### *Emotional Resonance*

There is no story without emotion; hence the importance of pathos in Aristotle's proper pleasure. All of our storytellers displayed emotions as they

told their festival stories, many described their own emotions at the time, the emotions of others, and the emotions felt in retelling the tale. Many also told the story in a manner designed to evoke emotions in the listener.

For example, in “Toto’s gig,” Sari vividly describes the physicality of her remembered emotions when listening to a particular music performance. Her description enables the listener to imagine the same feelings:

And when the music comes—not too loud, but it does come so close, the live music—you feel like your heart is bursting and your feet are so tight on the ground you can’t even move. You just close your eyes and let the music sort of go through your body. All the bass sounds, you feel them thumping right in your chest. It was such a wonderful experience. (Sari)

Sam’s memories are often quite factual (logos), but his emotions come to the fore when describing his awe at the scale of the Festival (Glastonbury):

I remember being completely over-faced by the scale of it, you know. You walk into a couple of stages and see them and then that’s impressively large. And then, as you get deeper into Glastonbury and start going into where the woods are, and the little stages off there, I just couldn’t believe how big it was. . . . All the different campsites and stages and just the scale of the place and kind of, just being awed really, about the size of it all, and thinking how lucky we were. (Sam)

In “The Storm,” Noah also uses rich description to get us, the listeners, to feel what he felt at the time. Although he doesn’t describe his own emotions, his story enables us to feel the fear, worry, and loneliness that the situation engendered:

I don’t get how, but my friend and I got separated and it was kind of super dystopic. I mean, people were running here and there in the storm, rain and wind. It was dreadful weather. And everything was just a big fuzz, like people and weather as well as festival arrangements. Everything fell apart and Ivy and I lost each other and there I am, alone. (Noah)

Ivy, quite poetically, also describes being moved by a moment that has remained in her memory like a “picture”:

I have a picture where Lana Del Ray sings in front of us “Born to Die” and everyone’s so beautiful and they have crowns made of flowers and they cry for their teenage memories and swear that it was ironic, but it wasn’t necessarily so. (Ivy)

Ivy is describing the emotions of others rather than her own. She was clearly affected by the audience’s response so much so that the image has stayed with her and elicits new emotions as she tells us the story.

For Emily, her story revolves around the emotions she both anticipates and remembers. She regularly visits the Festival with family and therefore experiences the anticipation for what they know will come (the euphoria of the festival climax) and then the sadness at knowing it will come to an end:

. . . all the fireworks go off in an amazing firework display, and it really builds up that feeling of euphoria, and just being so detached from normal life, being part of your tribe, and being part of a big family and being part of something, sharing the emotions with everybody else there. It’s just an absolutely amazing feeling, and that year was so special because I had friends and my daughter with me and her friends and it was just an amazing time where we all were able to share that experience together. Afterwards, it’s all quiet and you’re going back to the camper van and you know that the weekend’s over. It’s quite sad really, after having a good weekend, there’s always having to start facing coming back to reality again and back to work, packing up, getting ready to go home the next day. (Emily)

Emily’s story takes us through her emotional highs and lows as all good stories must. The happy ending here is that she knows they’ll return the following year. The sadness at the festival ending makes the anticipation of next year all the sweeter.

### *The Moral of the Tale*

Each story is told with a purpose. These might be cautionary tales, lessons learned, or simply to provide entertainment for the listener. Nicola’s tale of the “lost phone” tells us not to worry too much about the small stuff and enjoy ourselves:

Losing the phone annoyed me. But I kind of had the feeling that just the same, it’s just a phone, we are here, and life is good. And it didn’t bother me

except the first night's photos were there. . . . But things happen. And it really wasn't that serious. (Nicola)

She also uses the story to advise her future self, and others, adding in humor to get the message across:

And you live and learn Nicola, you shouldn't do it like this, you don't put your phone in your trouser pocket when you go for a pee. (Nicola)

Joni's story of his and his friend's "first festival day" is also a cautionary tale, warning others to learn from their mistakes but also a well-honed entertaining anecdote retold simply to amuse:

The first festival day kind of went totally wrong for me and Aleksis . . . when I saw that there was a mojito bus. You get mojitos with triple booze here, oh f\*ck! In Finland, you get nothing but one unit of booze. And I was like, "let's buy two each" (laughter)! It wasn't anything like a good idea, it was a really bad idea. And we got totally, insanely drunk and suddenly we rolled over on the lawn, we couldn't stay up anymore. . . . I remember that I saw maybe one song. . . . It's six o'clock and we go back to the camping site. And somehow, we get into the tent and both of us pass out in the tent and wake up next morning around 9. And everyone had tried to wake us up. Nothing could wake us up. And isn't it a joke (chuckle) that you spend your first day like that, you see nothing. But this is a traditional mistake, meaning that you shouldn't drink mojitos with triple booze. (Joni)

Sam (the logistics man) also has advice to give in his heroic tale of setting up the tent. Although implicit, he is telling us to follow his good example and ensure a safe base is established before having fun, "always a priority to get the tent erected, get a little base set up." For Beck, her story of dressing up reminds herself, and tells us, to be yourself as no one will judge you. The "moral of the tale" provides an ending for most of our narratives. It is often the climax that the story builds to creating a new memorable moment in the retelling.

### *Memory Triggers*

Many of our participants started their story (or summarized their story) with a short phrase. This seems to be the trigger for the memory recall in

themselves and those they share it with. As the story is shared often after the event, this simple term can elicit an emotional response with little or no further explanation. The memory story becomes condensed into a "meme" that is easily transmitted and understood by those in the know. These shorthand triggers allow for connections with others with little explanation, reaffirming their relationships through a shared, almost unspoken bond.

Emily's phrase is "The Tree of Knowledge"; although there is little about this in her story detail, the phrase encompasses everything she loves about the Festival. It's the place where she and her family and friends meet up and represents safety, a coming together and a sense of belonging:

There's this tree in the middle of the festival site, and we call it the Tree of Knowledge. Don't know why, we just do. It's a massive great big tree. So, that's always been a meeting point for all of us to gather whenever any of us get lost or if we all go off and do different things, it's the place we all come back together to meet, to catch up with each other and check how we're doing. (Emily)

In Isla's story, her memory trigger is reduced to one word, "Mud." In Ivy's aide memoire her relived emotion is evoked in the phrase "shitty volunteer work." Sara builds in intrigue, the desire to know more in the listener with her opening phrase "I got married." We have used examples of these as the story titles in Table 3 and the Appendix.

### Discussion

Analyzing shared memory stories using the Aristotelian approach is valuable for festival and event research as it provides significant insights into how attendees construct stories from memories to amuse themselves and others, to bring about change, and to create emotional responses. This is important as it extends the festival experience beyond the moment and beyond the experiencer, and thus, has clear implications for marketing communication design, word of mouth, and influence.

Taking a storytelling approach and, as such, teasing out the characters, plot, emotions, and moral outcome of our festival-goers' stories, we see how each tale becomes a form of entertainment, bringing pleasure to both the teller and the listener (Krueger

& Szanto, 2016). An entertaining story is a persuasive story (Freeman, 2022), and therefore the telling of these has an intention. A lesson to pass on, an amusing anecdote to share with others, advice for future festival attendance, or improved social status for the teller (Gannon et al., 2019).

We see many elements of Aristotle's narrative arc in the festival memory stories our participants related (Boyd et al., 2020). These minidramas display the building blocks of narrative using pathos, logos, and ethos to engage the listener. Therefore, analyzing shared memory stories using this approach has value as it provides insights into how we construct stories from memories in order to amuse ourselves and others, to bring about change, and to create emotional responses (de Fina, 2016). Even short, seemingly banal stories include characters, plot, emotional highs and lows, and, perhaps most importantly, outcome or "moral." The fashioning of these condensed minidramas takes place as we share. Our findings show how in doing so, the sharer uses classic storytelling techniques. These well-crafted stories tend to be rich in emotion and revolve around self and other "characters" at the festival rather than merely the festival content (Brockmeier, 2015).

The affective nature of the stories our participants chose to share often involved "catharsis" in that they inspired pity through tales of mishap and offered relief, either through a happy ending or simply through the listener being glad that it didn't happen to them. The moral or outcome was well developed in many of the stories creating a purpose for the retelling (Wang, 2013). This was often told as learning a lesson and advising others, and therefore clearly had an influence on the future behavior of both the teller and the listener (Gasser et al., 2022). Ethos, in the credibility of the teller, was also important in terms of passing on the lesson. Hearing festival stories from trusted friends clearly adds to the believability and effectiveness of the tale (C. Higgins & Walker, 2012; Kuehnl et al., 2019). The desire to influence and the credibility of the storyteller are key factors in any word-of-mouth message (Cowley, 2014) and both are present in our storytellers. They are therefore an important and overlooked event marketing resource.

Our more unexpected finding is the importance of memory "triggers" or story titles. Our findings

show that, through the development of these triggers, memories become memes. With each retelling, memorable moments gradually become condensed into emotion-rich, easily remembered, and transmissible stories using, for example, humor, tragedy, and hero figures to create engagement, impact, and, above all, memorability (Heath et al., 2001; Swiatek, 2016). In this way, even our memories are given a title that helps bring back the story to ourselves and to share with others. It also allows others to easily pass on the same story, or a version of it. Similar to the condensing of festival marketing messages into short taglines, catchphrases, or even logos, these short aide memoires are easily shared and create immediate emotional connections.

### Conclusions

Our findings have implications both for the purpose and benefits of social, memorable experiences and for the marketing of festivals and other experiential products. Firstly, this analysis emphasizes the importance of creating memories and how this drives decisions to have memorable experiences. The future is anticipated shared memories—to misquote Kahneman (2010)—and the value in festival experiences is extended through memories that can become shareable stories (Wood & Kinnunen, 2020).

Secondly, the reduction of these memories to short stories or memes is important in marketing in terms of word of mouth as well as pre- and postevent marketing more generally (Heath et al., 2001). For example, there is a potential to use these customer-created memes as taglines in festival marketing communication campaigns, thus leveraging the word of mouth to a wider audience. Another important aspect is the usefulness of stories in the festival brand construction and maintenance. The memes are particularly suitable for social media communication (Hudson et al., 2015).

Taking a storytelling approach to analyzing word of mouth (shared memory stories) helps us understand the ways that individuals engage with activities or content; for example, the processes involved in the customer journey and the touchpoints involved in attending music festivals (Kuehnl et al., 2019; Lemon & Verhoef, 2016). This refers to both the psychological state and motivation to reengage,

postevent, through remembered stories at each of these stages in the customer journey process (Kim, 2010; Manthiou et al., 2014; Tung & Ritchie, 2011).

Detailed understanding of how memory stories are created and shared is also an important basis for designing festival experiences (Nordvall et al., 2014). From our storytellers, we learn that it is not necessarily the high-impact moments but those that relate to sociality, overcoming adversity, manageable “microtragedies,” and, more often than not, comedy (Bruner, 2002). Although encouraging personal minidramas is not the mainstay of festival design, it is perhaps something that could be recognized and developed further (Neuhofer et al., 2020; Nordvall et al., 2014). For example, this might be through the design of social spaces, the provision of fancy dress and make-up, the encouragement of “surviving the weather,” and photo sharing. Indeed, Ballantyne et al.’s (2014) study of festival design also calls for a focus on designing for social and psychological benefits.

#### *Limitations*



Our research has two main limitations. One is in the self-selecting nature of the sample. Those who took part represented people who were willing to share festival memories and are therefore likely to have positive or amusing stories to tell and are those who are likely to do the most sharing of those memories. Although this was useful in ensuring we had rich and focused data, it did mean that we failed to capture stories that remained painful or

that were seen as too boring or ordinary to share. Secondly, we took a cross-sectional approach, capturing a story told at that moment in time. It would be useful to track how each story evolves with the telling either by the original “author” or how it is retold by those who heard it (Li & Liu, 2020).

#### *Research Recommendations*

There are rich avenues for future research in this area exploring the lasting memories created by festival and event experiences and how marketers can influence and harness these. Memories are used to learn lessons and form the basis on which future decisions are made. Further research might consider how such stories influence (in person or online) other potential festival-goers, and how they are drawn upon for our own future decisions. The use of pathos, logos, and ethos as the basis for exploring influence has much potential (de Oliveira Júnior et al., 2023). Marketers have long been aware of the importance of emotional connection, credibility of source, and cognition in their persuasive strategies. Our stories display all of these components and give an indication of how their sharing and retelling influences the behavioral intentions (in choosing to attend and behavior while attending festivals) of both the teller and the audience.

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## Appendix: Analyzed Stories

Characters (Pseudonyms)	Plot	Emotions	Moral, Outcome, Goal
<b>Shitty volunteer work</b> Ivy (storyteller) Noah, school mate and fellow volunteer worker Their friends Security guys	<ul style="list-style-type: none"> <li>Ivy and Noah start as festival volunteers at Flow (a quality boutique festival, where lots of hipsters go to show off), thinking it would be something cool. But it wasn't since they ended up pushing big garbage bins from place inside the festival area to outside the area and back again.</li> <li>Their friends see them doing that, and they laugh at them. Ivy feels less well off than her friends as she had to do the volunteer work to get the ticket, but the others were just having fun.</li> <li>Security guys check them each time they return to the festival area with the garbage bin. Ivy is tempted to hide someone inside the bin.</li> <li>Everyone else is beautiful, and they had to wear ugly security vests and they were all sweaty.</li> </ul>	<ul style="list-style-type: none"> <li>First anticipation and excitement, then a bitter disappointment.</li> <li>Being sweaty, tired, and maybe embarrassed in front of their friends.</li> <li>Irritated/annoyed of "upper-class" friends' behavior.</li> </ul>	<ul style="list-style-type: none"> <li>Despite everything, it created a funny story to tell and a memorable experience.</li> <li>Overcoming difficult times is an important part of life.</li> </ul>
<b>The Storm</b> Noah (storyteller) Ivy, school mate and fellow volunteer worker Boss/coordinator Audience members (hipsters) Other volunteers	<ul style="list-style-type: none"> <li>It starts to rain, and Noah's shoes, socks and feet are all wet. Then a crazy storm hit, hipsters are running for cover, all the performances are canceled, and Ivy and Noah are separated.</li> <li>Noah finds a volunteer break room to dry off and the situation is really unclear. He's worried since he can't get in touch with Ivy. When he reaches her by phone, she is having a rum and cola in a container but had sprained her ankle.</li> <li>After seeing each other, they find out that they need to continue working. The atmosphere is ruined. Ivy goes to the Airbnb because of her ankle, Noah works the whole night alone. He brings an oat latte to Ivy and is incredibly tired when reaching the Airbnb.</li> </ul>	<ul style="list-style-type: none"> <li>Disbelief, discomfort, being alone.</li> <li>Confused (what to do), worried (where's Ivy?).</li> <li>Relief and empathy when finding Ivy.</li> <li>Discomfort, lonely, tired (working alone).</li> </ul>	<ul style="list-style-type: none"> <li>Intensive experience. Ups and downs and the importance of friendship.</li> </ul>
<b>Back to school</b> Ivy (storyteller) School mates (those who had been at the festival and those who hadn't)	<ul style="list-style-type: none"> <li>Coming back from the festival on Monday by train, directly to school, being a bit late and bragging about having a hangover and being tired.</li> <li>Taking a photo at the stairs of the school with others who had been at the festival. Posting the picture to the Instagram group "Hangover looks" even though Ivy didn't actually have a hangover or stay up late on Sunday.</li> <li>It felt so cool and trendy! Ivy imagined how she would move to Helsinki and be a very cool person.</li> </ul>	<ul style="list-style-type: none"> <li>Mockery of her younger self who thought she was so cool.</li> </ul>	<ul style="list-style-type: none"> <li>How your young "adult" self thought being cool was the most important thing without actually understanding anything about life.</li> <li>The naivety and self-obsession of youth.</li> </ul>

(continued)

## Appendix: (Continued)

Characters (Pseudonyms)	Plot	Emotions	Moral, Outcome, Goal
<b><i>Lenny, the late bus driver</i></b> Lisa (storyteller) Nicola (friend) Lenny (the bus driver)	<ul style="list-style-type: none"> <li>• Each night, when returning from the festival area to the accommodation Lisa and Nicola had in a school, they stayed in the school yard, chatting with each other and other people.</li> <li>• In particular they were talking with Lenny (who drove the bus their group used in Denmark), and they laughed with him. Lenny was terminally ill at that time and died within a year. Lisa remembers how he said that “he hadn’t laughed like that for at least ten years”.</li> </ul>	<ul style="list-style-type: none"> <li>• Melancholy, longing.</li> <li>• Happy, content.</li> </ul>	<ul style="list-style-type: none"> <li>• Lisa was clearly happy that they had been friendly with Lenny and made his last festival trip pleasant since he died so soon afterwards. She probably felt that they did the right thing.</li> <li>• Happiness from being kind to others.</li> </ul>
<b><i>The lost phone</i></b> Nicola (storyteller) Lisa (friend) Harri (a festival acquaintance) A guy who found the phone	<ul style="list-style-type: none"> <li>• The first festival night, Harri was introducing them to the festival area. Nicola had to pee and after returning from the tour, realized that her phone was missing.</li> <li>• She called using Lisa’s phone and a guy answered. He refused to take a taxi to return it even though they said they would pay the expenses. They arranged several meet up times for the next day, but the guy never turned up.</li> <li>• Finally, Nicola realized that the guy was not going to return the phone at all, and she blocked it. It was annoying since she lost the photos of the first day. However, she got over it: “it’s just a phone”.</li> </ul>	<ul style="list-style-type: none"> <li>• Annoyance.</li> <li>• Resignation.</li> <li>• Fatalism, recovery.</li> </ul>	<ul style="list-style-type: none"> <li>• The small things don’t matter.</li> </ul>
<b><i>I got married</i></b> Sara (storyteller) Karen (friend) Will (the Australian groom)	<ul style="list-style-type: none"> <li>• The bar at the festival area is quite full, and Sara and Karen want to share a table with these guys. One of them is from Australia where Sara always wanted to move. So, they “get married” since Will wants an EU passport.</li> <li>• They make rings out of can ring pulls and take a photo of the happy couple. Will is wearing a bunny rabbit beanie.</li> </ul>	<ul style="list-style-type: none"> <li>• Being brave (when asking to join the guys).</li> <li>• Being social.</li> <li>• Having fun.</li> </ul>	<ul style="list-style-type: none"> <li>• You can make friends at festivals.</li> <li>• Open yourself up to new experiences.</li> </ul>
<b><i>Toto’s gig</i></b> Sari (storyteller) Her spouse Other festival goers who are behaving themselves and not drunk	<ul style="list-style-type: none"> <li>• The sounds of summer night and the love of Sari’s life next to her. People are behaving well and not drunk.</li> <li>• Sari’s favorite band starts to play, and her experience is very bodily. She is feeling the gig with all her senses, the music is going through her body.</li> <li>• The gig is a long one, with several encore songs. Night sky is now black, they see the stage lights.</li> </ul>	<ul style="list-style-type: none"> <li>• Overwhelming.</li> <li>• Love.</li> <li>• Getting goosebumps while reminiscing.</li> <li>• Bodily feeling: heart bursting, closed eyes, bass sounds thumping in the chest.</li> <li>• Happiness.</li> </ul>	<ul style="list-style-type: none"> <li>• Combination of music, atmosphere and a loving company can create a holistic, very bodily feeling.</li> <li>• Be in the moment and savor it.</li> </ul>

(continued)



## Appendix: (Continued)

Characters (Pseudonyms)	Plot	Emotions	Moral, Outcome, Goal
<b>Dressing up</b> Beck (storyteller) Her mother Her granddad Accompanying friends Other festival goers	<ul style="list-style-type: none"> <li>• Beck and her friends love to design their outfits, starting the planning work three months in advance. Sunday is the fancy dress day at the festival.</li> <li>• No one is going to judge or laugh at you. Also, mum and grandfather join in the dressing up.</li> </ul>	<ul style="list-style-type: none"> <li>• Anticipation.</li> <li>• Tolerance.</li> <li>• Feeling accepted.</li> <li>• Belonging.</li> </ul>	<ul style="list-style-type: none"> <li>• “No one is going to judge you”.</li> <li>• Experiment and be yourself.</li> </ul>
<b>Tree of Knowledge</b> Emily (storyteller) Daughter Other friends Family	<ul style="list-style-type: none"> <li>• First night fun, release, spoiling themselves builds to last night euphoria of fireworks, but tainted by having to pack up and go back to “normal life”.</li> </ul>	<ul style="list-style-type: none"> <li>• Rollercoaster, indulgence, pleasure, love, sadness.</li> </ul>	<ul style="list-style-type: none"> <li>• Good times must come to an end (but you can go again next year).</li> <li>• There’s pleasure in anticipation.</li> <li>• Have to have lows to appreciate the highs.</li> </ul>
<b>Mud</b> Isla (storyteller) Her spouse	<ul style="list-style-type: none"> <li>• The weather was awful and there was mud all over the place, up to your shins. Isla was expecting that the experience would not be a nice one.</li> <li>• They could not sit anywhere so they had to stay on feet the whole day.</li> <li>• She falls over in the mud and it actually made her happy: “Well, it’s done now. That’s happened. I’m covered in mud. So, it can’t get any worse in terms of that.”</li> </ul>	<ul style="list-style-type: none"> <li>• Waiting for the disappointment.</li> <li>• Tiredness.</li> <li>• Relief (it cannot get any worse than this).</li> </ul>	<ul style="list-style-type: none"> <li>• If you anticipate something bad happening when it happens, you are relieved.</li> </ul>
<b>Me, the logistics man</b> Sam (storyteller)	<ul style="list-style-type: none"> <li>• Excitement builds as arrive at the festival, knows his own role that is repeated at other festivals.</li> <li>• Very macho – make camp, feel safe, have a base before fun can begin.</li> <li>• Reward with a beer and then sit back and take in the vastness of the festival site.</li> </ul>	<ul style="list-style-type: none"> <li>• Pride (in the retelling), excitement, anticipation.</li> <li>• Satisfaction.</li> </ul>	<ul style="list-style-type: none"> <li>• Get the camp sorted then you can have fun.</li> <li>• See to the basics first.</li> </ul>
<b>The first festival day</b> Joni (storyteller) Aleksi (friend) Festival friends trying to wake them up	<ul style="list-style-type: none"> <li>• At the first festival day, Joni and Aleksi spot a mojito bus that fascinated them: in Finland, you get only one unit of booze and here they sold triple mojitos.</li> <li>• They drink too much, too quickly, and get insanely drunk. They roll over on the lawn and can’t stay awake.</li> <li>• Somehow, they manage to get to their tent and fall into a deep mojito sleep at six pm. They saw only one band during the whole day.</li> </ul>	<ul style="list-style-type: none"> <li>• Surprise, fascination.</li> <li>• Joy.</li> <li>• Fuzziness.</li> <li>• Moral hangover.</li> </ul>	<ul style="list-style-type: none"> <li>• You should not drink too much at festivals.</li> <li>• Don’t overdo it on the first day.</li> </ul>

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