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The Role of Emotions in Sustaining and Transmitting the Song and Dance Celebration

Summary of the Doctoral Thesis
for obtaining a doctoral degree (*Ph.D.*)

Sector – Sociology and Social Work
Sub-sector – Other Sub-Sectors of Sociology
and Social Work (Sociology of Emotions)

Rīga, 2021



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Table of Content

Abbreviations used in the Thesis	4
Introduction	5
1 The Theoretical Framework of the Sociology of Emotions	23
1.1 The Concept of Emotions	23
1.2. Emotions as Promoters of Solidarity in R. Collins’s Interaction Ritual Theory	28
2 Preconditions to Sustain and Transmit the Song and Dance Celebration Tradition	31
2.1 The Song and Dance Celebration as a Tradition, and its Study in the Humanities and Social Sciences	31
2.2 The Potential of Emotions as a Precondition to Sustain and Transmit the Song and Dance Celebration	32
2.3 The Symbolism and Emotions of the Song and Dance Celebration	33
3 Methodology	34
4 Emotions in the Celebration and in the Everyday Activities in the Interim	35
4.1 Analysis of Emotions in Everyday Activities	35
4.2 Analysis of Emotions in the Celebration Events	39
4.3 The Celebration Tradition as an Interaction Ritual Chain	41
Conclusions	48
Publications and Reports	53
Bibliography	57
Acknowledgements	70

Abbreviations used in the Thesis

LAC	Latvian Academy of Culture
LAC RC	Latvian Academy of Culture Research Centre
LNCC	Latvian National Centre for Culture
The Celebration	The Song and Dance Celebration
UNESCO	United Nations Educational, Scientific and Cultural Organisation
SRP	State Research Programme

Introduction

Relevance

Culture and art are sources of powerful and positive emotional experience. We strive to enjoy culture and art that contrasts our everyday lives, routine, and bland or even negative emotions. In Latvian culture, one of the most emotionally positive and powerful events is the Song and Dance Celebration. Although it takes place every five years, 87% of Latvians have participated in the Celebration either actively or passively at some point in their lives (population survey in 2017 by Laķe, 2018; Vinogradova, 2017). It is impossible to miss hearing about the Celebration in the Latvian media. Every Latvian has a choice to take part in the tradition both actively (as a participant or other direct involvement) or passively as a spectator. Increasing demand for tickets to the Celebration events suggests that there is an eagerness for in-person attendance and emotions. Although there has not been much talk on gaining emotional pleasure from watching the Celebration on television, broadcasters and organisations desire to highlight the scenes showing emotion. In the period after the Celebration, mass media are reflecting on the event as one that has been uplifting and full of positive emotion (e.g. Strapcāne, 2018; Jaunzems, 2018). The importance of emotions throughout the Celebration has been shown by various quantitative studies (e.g. Laķe & Grīnberga, 2014; Vinogradova, 2017; Muktupāvela et al., 2018). Despite the widely known emotional effect of the Celebration, which can be equated to some mythical and indescribable element of this tradition, thus far researchers have not drawn attention to this topic. The idea to study emotions in the Celebration was developed based on previous studies that indicated emotions as one of the most meaningful aspects of sustaining and transmitting the Tradition (Tisnekopfs et al., 2002; Tisnekopfs et al., 2008; Laķe & Muktupāvela, 2018).

Development of the Topic

The Author of the Thesis (Author) developed the idea while working on the project "Habitus: Sustainability of Latvian Cultural Traditions in an Innovative Environment 2014 – 2017", funded by the State Research Programme (SRP) and carried out by the Latvian Academy of Culture (LAC). The aim of the project was to study the mechanisms of transmitting the tradition in the modern society, focusing on the tradition of the Song and Dance Celebration. The SRP comprised diverse sub-studies on various preconditions for sustaining and transmitting the Tradition, such as historical, legal, social, economic and financial, and educational and symbolic aspects (Muktupāvela & Laķe, 2018). The Author participated in the theoretical study of the phenomenon of tradition (Treimane & Vinogradova, 2018a), studied educational (Treimane & Vinogradova, 2018b; Laķe, Treimane & Vinogradova, 2018), economic and financial aspects (Tjarve et al., 2018), and evaluated the role of art group leaders in the Celebration (Hermane, Treimane & Vinogradova, 2018). The Author developed practical and methodological skills by participating in the SRP (Laķe & Grīnberga, 2014; Vinogradova, 2017; Muktupāvela et al., 2018). The search for a suitable approach to study tradition led to visual research methods (Laķe & Vinogradova, 2016). The methodology to utilise and apply these methods to study tradition have been improved in the Thesis.

The motivation for developing the methodology of visual research methods was to study the everyday activities of art groups in the interim of the Celebration (Vinogradova, 2018). Data of this study was used to analyse emotions, and has been included in the Thesis. A key conclusion of this study was that everyday activities are important in sustaining and transmitting the Tradition. Although the main events of the Celebration are the culmination of the five-year cycle, everyday activities in the interim promote participation in the Tradition and strengthen the transmission. There may be no Celebration

without inclusive and engaging everyday activities for participants in the five-year interim. To sustain a stable transmission of the Tradition, long-term participation in art groups for more than five years is critical. Long-term participation depends on the motivation and aims of individual art groups, as well as the types of everyday activities. Informal activities were found to play a key role in sustaining long-term participation. Examples of informal activities include excursions, celebrations, and other gatherings that promote positive atmosphere within a group. Data from a previous study (Vinogradova, 2018) indicated that the main reasons for participating in amateur arts and the Tradition are positive atmosphere within an art group and the accompanying emotions. Although the Celebration gives indescribable and powerful positive emotions, it is only one of the events within the five-year cycle. A more important drive for long-term participation are the positive emotions gained from rehearsals, performances, and informal activities (Vinogradova, 2018). However, the previous study (Vinogradova, 2018) about everyday activities was inconclusive on exactly what is the role of emotions in the Tradition due to two major obstacles. First, the lack of appropriate theoretical background restricted the possibility to accommodate analytical concepts, for example, how to interpret and describe powerful emotions, upliftment, and a sense of solidarity. Secondly, the methodology was not focused specifically on emotions, which prohibited a comprehensive analysis of the dynamics of emotions in the Celebration events and everyday activities of art groups. Therefore, questions on the significance of emotions in sustaining and transmitting the Tradition and the dynamics of emotions were not included. In the Thesis, in addition to describing the Celebration itself, the Author focused on everyday activities as part of the Tradition.

Previous quantitative studies (Laķe & Grīnberga, 2014; Vinogradova, 2017; Muktupāvela et. al., 2018) indicated the significance of emotions in sustaining and transmitting the Tradition. Latvians consider emotions as an

important value of the Celebration. Emotions are even more important to the participants of the Celebration (Figure 1). In the population survey carried out by the LAC in 2017, 40% of respondents noted powerful emotions that one cannot get anywhere else as one of the key benefits of the Celebration. Interestingly, the notion of powerful emotions in the Celebration has been formed even among respondents who had not participated in any way: 38% of them pointed out emotions as one of the main benefits. Among the participants of the Celebration, the significance of emotions is based on their experience: 45% of respondents recognised emotions as one of the main benefits (Vinogradova, 2017). A more accurate presentation of participants' thoughts on emotions may be shown by the survey shortly after the Latvian Nationwide Song and Dance Celebration carried out by the LAC in 2013. Among surveyed participants, 73% acknowledged emotions as one of the main benefits from the Celebration (Laķe & Grīnberga, 2014). Among school students, 75% of participants and 45% of non-participants noted emotions as the main benefit of the Celebration (Muktupāvela et. Al., 2018). The data outline several key tendencies. First, the significance of emotions in the Celebration is a notion for those who have not been involved, and as an evaluation of their experience for those who have participated. Second, the participants recognise emotions as an important benefit and, therefore, there is a need to study emotions as a precondition to sustain and transmit the Tradition. Third, the survey right after the Celebration showed a higher significance of emotions than the survey that was done before the Celebration. This finding led to the idea to evaluate the dynamics of emotions during daily practices of art groups and in the interim of the Celebration events, and to identify aspects that affect emotions. These tendencies indicate that the emphasis on researching the role of emotions in the Celebration should be on the experiences of the participants from amateur art groups. More importantly, the study must integrate both everyday activities and the culmination of the Celebration events, which requires complex and adequate methodological approaches.

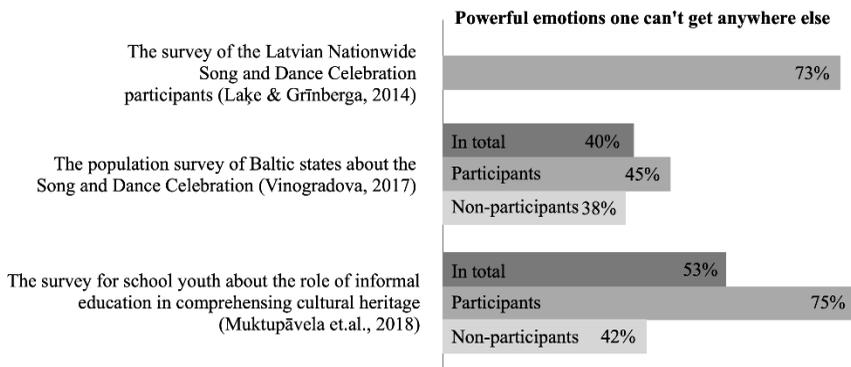


Figure 1.1 – A comparison between participants and non-participants (2014 – 2018 survey data): main benefits from the Song and Dance Celebration.

The research question of the Thesis is based on the necessity to study preconditions for sustaining and transmitting the Song and Dance Celebration tradition. It is important to maintain the evolution of the Tradition and to ensure its transmission as a cultural heritage. Although various emotions are present throughout our lives, the Celebration is associated with powerful positive emotions. It is yet to be determined how to interpret these powerful emotions. So far there have been a lack of appropriate studies to determine the role of emotions in sustaining and transmitting the Tradition. Understanding emotions in the Tradition would enable the identification of potential necessary changes and key aspects to be considered when organizing activities related to the Tradition.

Research Questions

- 1) What methods are used to study emotions in sociology and what theoretical approaches are applicable to study the Song and Dance Celebration tradition?
- 2) How to interpret the Song and Dance Celebration as a tradition in social sciences and humanities, and in what way emotions can be seen as a precondition to sustain and transmit the Tradition?

- 3) What are the everyday activities of amateur art groups in the interim of the Song and Dance Celebration tradition and what are the dynamics of emotions in these activities?
- 4) What is the meaning of emotions and their dynamics in the Song and Dance Celebration events?
- 5) What are the preconditions for the Song and Dance Celebration tradition as a successful interaction ritual and what are the worthwhile activities to achieve positive emotions in everyday practices and Celebration events?
- 6) How to apply visual research methods to study emotions as a phenomenon of tradition and what are the benefits and restrictions of these methods?

The Aim of the Thesis is to identify the role of emotions in the Song and Dance Celebration tradition and everyday activities by amateur art groups in the interim of the Celebration, and to identify the preconditions for emotions to promote the sustainability and transmission of the Tradition.

Tasks

- 1) Find methods to study emotions in sociology and select an appropriate theoretical framework to describe the Song and Dance Celebration tradition.
- 2) Find out the characteristics of the Song and Dance Celebration as a tradition in social sciences and humanities, and study how emotions can be a precondition to sustain and transmit the Tradition.
- 3) Study the everyday activities of amateur art groups in the interim of the Song and Dance Celebration and the dynamics of emotions in these activities.
- 4) Study the meaning and dynamics of emotions in the Song and Dance Celebration events.

- 5) Identify the preconditions for the Song and Dance Celebration to be a successful interaction ritual and the worthwhile activities to achieve positive emotions in everyday activities and the Celebration events.
- 6) Find out the advantages and disadvantages in applying visual research methods to study emotions in a tradition.

Theoretical Framework

In the last few decades, the study of emotions has experienced a rapid breakthrough and is now considered a “hot” topic in science. However, the multifaceted and interdisciplinary nature of the phenomenon of emotion make it challenging to relate it to a certain scientific discipline. Emotions are studied in biology, psychiatry, medicine, neuroscience, social sciences (e.g., psychology, sociology, communications and law), and humanities (e.g., history, philosophy and literature (Evans, 2001; Keltner, Oatley & Jenkins, 2014; Stets & Turner 2014; Franks, 2014; Barret, Lewis & Haviland-Jones, 2016; Jacobsen, 2019). There is no common understanding about emotions in the above-mentioned diverse disciplines. To study emotions within a certain discipline, one should consider the restrictions of that discipline, as well as benefit from the unique perspective that the discipline provides. The theoretical framework of the Thesis is based on the **sociology of emotions**. It is rapidly evolving subfield of sociology with a wide range of theoretical approaches and empirical studies, including quantitative and qualitative studies. This distinction of a subfield enables the sociology of emotions to be a prominent perspective and to compete with other disciplines in the study of emotions (Turner & Stets, 2006; Stets & Turner, 2005; Jacobsen, 2019). Previous ignorance led to increasing interest in emotions by sociologists thanks to new trends in science in general. There has been an increasing recognition and acknowledgment of human versatility, including not only rational, but also emotional aspects, in science, especially in social sciences

and humanities. Moreover, the possibility to reflect about one's actions is affected by emotions and commitments (e.g., desires, attitudes, values, and moral beliefs) (Thoits, 1989; Jacobsen, 2019). Emotions can be studied as a phenomenon itself or as a significant element of another social phenomenon (Barbalet, 1998; Bericat, 2015; Collins, 2014). Sociological perspective gives unique insight into sociocultural context of emotions and how social and cultural norms affect emotional experiences, manifestations, and actions of individuals, thereby becoming an important element of relationships, social formations as communities, social movements, nations etc. (Turner & Stets, 2005; Van der Löwe & Parkinson, 2014; Lively & Weed, 2016; Jacobsen, 2019). For decades, sociologists have resisted considering emotions as a key aspect that affects the actions of an individual, because emotions oppose rationalism, which was thought to be the driving force of the society. Only in the past decades, integration with other disciplines, such as neuroscience, revealed that emotionality and rationality are closely related and affect individual's decision-making process. Emotions drive conscious and unconscious decisions, and to a great extent motivate the need to gain more positive results and neglect negative results in the decision-making process (Franks, 2014; Harris, 2015; Turner & Stets, 2005). Sociological perspective should consider that sociocultural aspects are not the only ones that affect the nature of emotions. Research restrictions are related to the extent at what sociological theories of emotions can integrate sociocultural and other aspects of interest to other disciplines, and how not to contradict them, for example, physiological origin and function of emotions.

There is no common understanding among sociologists on how emotions function within a society, therefore fundamentally diverse and incommensurable theories exist. In this Thesis, a single theory needed to be selected. The Author selected interaction ritual theory by Randall Collins which is the most well-known among the ritual theory group. **The ritual theory** group was selected to analyse emotions as a means of sustaining and transmitting the Celebration. The

focus of the ritual theory group on a diverse range of interactions enables to explain not only the Celebration events, but also everyday activities of art groups. The ritual theory sees emotions as a motivation to be involved in further interactions, and therefore gives theoretical instruments to explain the process of sustaining and transmitting a tradition. Furthermore, successful interactions promote solidarity, which can be seen to a great extent in the Celebration events (Collins, 2014). R. Collins's theory of interaction ritual chains is recognised as a prominent idea even between competing sociological theories. The benefits of the theory are as follows: (1) it explains macro processes of a society using micro concepts; (2) it partially integrates sociocultural and biological aspects of emotions; (3) it explains short-term and long-term emotions; (4) it has been empirically tested within a wide range of topics, accounting for good methodological practices and the latest developments in sociology; (5) it differentiates positive and negative emotions, facilitating data collection and analysis (Thoits, 1989; Kemper, 1990; Collins, 2004; Turner & Stets, 2005; Jasper, 2011; Collins, 2012; Turner, 2014; Bericat, 2015; Holmes, 2015).

The framework of the Song and Dance Celebration tradition is interdisciplinary without a focus on a certain discipline. Like the phenomenon of emotions, tradition belongs to various disciplines of social sciences and humanities: anthropology, folkloristics, cultural studies, and sociology (Giddens, 1990; Finnegan, 1991; Green, 1997; Macionis, 2007; Kockel, 2007; Bula, 2011; Bronner, 2011; Sims and Stephens, 2011; Vaz da Silva 2012). The theoretical framework of tradition can be expanded to humanities. For various historical and theoretical reasons, sociology only recently developed an interest in traditions in the context of the modern society. Previously, traditions were viewed in the context of traditional cultures and societies. An essential contribution to the Thesis was the wide range of previous empirical studies by sociologists on the Celebration (e.g., Tisenkopfs et al., 2002; Tisenkopfs et al., 2008;

Muktupāvela & Laçke, 2018) that enabled the integration of sociological and humanitarian knowledge.

Terms and Definitions

Emotions in the Thesis are viewed as an internal evaluative state, and a system or reaction to external stimuli (Lawler, 1999; Brody, 1999; Harris, 2015). Emotions can be a conscious or unconscious reaction to physiological affect states and are based in the culture and previous experiences about the world. The following terms are related to emotions: affect, feelings, sentiment, and mood. The umbrella term is the word “affect”. However, it lacks a cultural element and therefore is not commonly used by sociologists who are more interested in feelings, a conscious experience based in the culture that does not include any unconscious emotional experience (Gordon, 1981; Thoits, 1989; Kemper, 1990; Shouse, 2005; Turner & Stets, 2005; Kelly, Iannone & McCarty, 2014; Rodgers & Robinson, 2014; Frank, 2014; Bericat, 2015). All sociologists should strive to study both conscious *and* unconscious emotions. Thus, the sub-field is named after “emotions” (Turner & Stets, 2005). Although this Thesis does not fully incorporate the study of unconscious emotions, through empirical data analysis the Author attempted to interpret emotions that were not directly revealed by the participants. It is important to recognise biological, cultural, and cognitive elements of emotions, which interact with each other in various ways (Thoits, 1989; Turner & Stets, 2005). The sociological framework is restricted and does not fully comprehend all above-mentioned aspects. In sociology, numerous definitions for emotions exist and therefore it is essential to use definitions within a certain theory (Thoits, 1989; Harris, 2015; Turner & Stets, 2005). In the **interaction ritual theory** (Collins, 2004), emotions are considered as one of the components of a ritual. Emotions play an important social role and emerge in interactional situations. R. Collins identifies two types of emotions:

(1) short-term or dramatic emotions, and (2) long-term emotions or emotional energy. Both terms allow describing macro processes within a society by using micro interactions of the interaction ritual chains. Whereas short-term emotions are more noticeable and vigorous, long-term emotions are milder and motivate participation in further interactions, given positive previous experience (Collins, 2004). There are three types of social emotions – individual, collective, and an emotional climate or atmosphere (Bericat, 2015). In the empirical study of this Thesis, the focus was on individual emotions of the participants. By using Collins’s interaction ritual framework, these individual emotions were additionally analysed as collective emotions of the Celebration. Collective emotions have observable social effects, such as fostering social solidarity (Collins, 2004). It should be noted that collective emotions are emotions that are common among a large group of people. These emotions do not need to be identical, they can be similar (Jasper, 2014; Helly, Iannone & McCarty, 2014).

The Song and Dance Celebration is the event in which the role of emotions was studied. The Song and Dance Celebration is a unique tradition in the Latvian culture and an important part of the national identity (Saeima, 2005). The Tradition comprises a set of practices: (1) the Celebration events once every five years; (2) everyday practices by amateur art groups in the interim of the Celebration. These practices are defined by the Song and Dance Celebration Law (Saeima, 2005) and practically studied in two publications by the Author (Laķe & Vinogradova, 2016; Vinogradova, 2018). Originally, the Tradition developed as a form of communal singing. Nowadays, the Celebration is a nationwide multidisciplinary event based on three interlinked cultural practices – amateur arts, professional arts, and traditional culture. The Tradition and its symbolism within the Baltic states (although in different forms) has been recognised by The United Nations Educational, Scientific and Cultural Organisation (UNESCO) and declared a Masterpiece of the Oral and Intangible Heritage of Humanity. This has enabled the justification of the significance of the Tradition nationally

and encouraged the dissemination of the Song and Dance Celebration Law that protects this unique cultural tradition (Saeima, 2005; Ministru kabinets, 2020). The Celebration can be called a cultural phenomenon, a festival, or a ritual, among other options. In the Thesis, the term “tradition” is applied, as it is the most widely used term in cultural politics and scientific studies (e.g., Tisenkopfs, Āboltiņa & Miezīte, 1995; Tisenkopfs et al., 2002; Estonia, Latvia and Lithuania, 2003; Tisenkopfs et al., 2008; Muktupāvela & Laķe, 2018). The term “ritual” is used in the context of the Collins’s interaction ritual theory. It should be noted that in the context of the Thesis, the term “ritual” is different from its widely recognised interpretation in humanities that includes symbolic and emotional value of a religious act. The Thesis considers all interactions of the Celebration as a part of an interaction ritual chain, including everyday practices in the interim and culminating events.

A tradition is a combination of practices and beliefs that are based in the past and accepted in the present. Through transmission to the next generations, a tradition is accepted as an important part of the identity of a group (Green, 1997; Bula, 2011; Treimane & Vinogradova, 2018a). Because of its multi-layered and subjective nature, it is challenging to apply a single definition for the term “tradition” in the Thesis. Instead, tradition can be analysed by using the following common characteristics of various definitions: a link to the past, continuity, variability, symbolic value, and tradition carriers.

The sustainability and transmission of the Celebration tradition in Latvia is based on regulations, such as the Song and Dance Festival Law. It emphasises the importance of providing a continuous and cyclic process of the Tradition with everyday practices in the interim of the Celebration to sustain and transmit the Tradition to the next generations (Saeima, 2005). Preconditions for sustaining and transmitting the Tradition have been studied previously. A significant contribution was provided by the LAC team in the book titled “The Anatomy of Tradition: the Song and Dance Celebration” (Laķe & Muktupāvela,

2018). Researchers identified the following preconditions to sustain and transmit the Tradition: historical, legal, financial and economic, social, symbolic, and educational. As the authors concluded, to ensure the sustainability of the Tradition, it is important to divide responsibilities between the State and the local governments, have a supportive educational system, a coherent action plan by all stakeholders (e.g., amateurs, professionals, and managers), and appropriate infrastructure. Perhaps even more importantly, the individual desire to self-assurance and expression of creative skills in amateur arts are equally important elements to sustain the Tradition (Ministru kabinetis, 2020). Several studies have explored the motivation of individuals to participate in the Tradition (e.g., Tisenkopfs et al., 2002; Tisenkopfs et al., 2008). However, there is a lack of cultural political documents and research publications focusing on emotions as a key precondition to sustain and transmit the Tradition, which is the focus of this Thesis.

Methodology

The research design entailed two aspects: emotions and the Celebration tradition. As previously discussed, a comprehensive study of emotions should include conscious and unconscious emotions and distinguish experienced and expressed emotions. It is important to choose a methodology that contains a wide range of emotional experiences. Thanks to previous experience, the Author decided to use versatile methods with the following criteria: (1) allow participants to reflect on their emotions (not always easy to study by using traditional methods in sociology), and (2) allow a more objective interpretation of the emotional experiences by the participants and making conclusions about both conscious *and* unconscious emotions. The choice of methodology was also influenced by the interaction ritual theory, which indicated the need for qualitative methods that have the flexibility to identify specific ritual elements

within the Celebration. Theoretical analysis indicated the use of observation and interviews as a method and encouraged the additional collection of audio-visual elements (Collins, 2004; Collins, 2012). Because of its symbolic and subjective nature, appropriate methods should be selected that allow the tradition carriers to interpret the Tradition. The mundane nature of a tradition could restrict the participants to reflect on it (Bauman, 1992; Bronner, 2011). In a previous study, the Author selected visual research methods to study everyday practices of the Tradition (Laķe & Vinogradova, 2016; Vinogradova; 2018). Significant contribution was given by using the photo-elicitation method (Harper, 2002; Hatte, Fotin & Adams, 2013). Thanks to above-mentioned previous experience, the Author concluded that visual research methods should be applied to study emotions within the Tradition. In the Thesis, a customised photo-elicitation method was used as the main approach. The role of emotions was studied by using various additional methods.

The logical structure of the study is based on six research questions that were addressed by integrating theoretical and empirical knowledge. The first two chapters analyse emotions and the Celebration tradition. Two directions were selected to study emotions: (1) everyday practices in the interim of the Celebration; (2) the role of emotion in everyday practices and the Celebration events. These directions are based on qualitative methodology by applying the following visual research methods: observation with photo documentation and photo-elicitation. Empirical data was analysed based on elements of the interaction ritual theory, discussed in more detail in a separate final chapter.

The research object of this Thesis are emotions in the Celebration tradition (including everyday activities and culminating events in the Celebration week). **Everyday activities in the interim** are all activities carried out by amateur art groups between two consecutive Celebrations. Theoretically, they are defined in the Song and Dance Celebration Law (Saeima, 2005). Practically, they have been identified in a study by the Author (Laķe & Vinogradova, 2016;

Vinogradova, 2018). **The Celebration week** comprises numerous events. It takes place only once in every five years and is a culmination of the cycle of the Tradition. **The research subject** are amateur art groups and their participants involved in the Celebration tradition. Although the study describes everyday practices, the focus is on each individual and the collective emotions within amateur art groups and the Celebration experience, studied from the perspective of an individual. According to the Song and Dance Celebration Law, **amateur art groups** are actively involved in the Tradition as they practice activities with elements of folk art or traditional culture (Saeima, 2005; Ministru kabinets, 2020).

The study design for both empirical study directions are based on two different approaches:

- 1) **Everyday practices of amateur art groups in the interim of the Celebration.** Empirical data for this study was collected before developing the idea of this Thesis. Published results (Laķe & Vinogradova, 2016; Vinogradova, 2018) initiated a further study of the role of emotions in the Celebration. This data was used to analyse everyday activities and emotions and therefore was an integral part of the logical structure of the Thesis. **Methodology:** qualitative design. **Methods for collecting data:** visual research methods: observation with photo documentation and photo-elicitation, an additional approach was in-depth interviews. **The research object:** everyday activities of amateur art groups. **The research subject:** amateur art groups. In the study, 14 amateur art groups were selected by certain criteria, and they chose to participate. Data collection took place from November 2015 to April 2016. For a month, each amateur art group was observed at least 5 times. Eight amateur art groups were involved in a more comprehensive study that included photo-elicitation with its participants and in-depth interviews with their leaders. Data consisted

of 1971 photographs (of which 156 were gained from participants), 13 in-depth interviews, and 7 photo-elicitations.

2) **The role of emotions in everyday activities and the Celebration.**

This was the focus of the Thesis and therefore the methodology was designed specifically for this study. Data analysis and conclusions from this study take up most of this Thesis. **Methodology:** qualitative design. **Methods for collecting data:** visual research method: photo-elicitation. **The research object:** emotions in the Celebration tradition. **The research subject:** participants of amateur art groups. 31 participants from various types of amateur art groups (choirs, dance groups, brass bands, and a kokle ensembles). Data consists of 30 photo-elicitations and 2 in-depth interviews (where photo-elicitation was not possible). Participants were selected by certain criteria (age, place of residence, type of amateur art group, and experience in the Celebrations). Data was collected in 2017 and analysed using MAXQDA.

The Structure of the Thesis

Chapter 1 describes the theoretical framework based on sociology of emotions and consists of two sub-chapters. The first sub-chapter explains the concept of emotions in sociology, focusing on definitions, types of emotions, and collective emotions and their role in nationwide events. It also includes a discussion on the empirical study of emotions. The second sub-chapter describes the interaction ritual theory by Collins (2004).

Chapter 2 describes a theoretical overview of the Celebration tradition and the preconditions to sustain and transmit it. Three sub-chapters reveal the perception of tradition in social sciences and humanities, analyse this perception in the context of the Celebration tradition, and explain the role of emotions as a precondition to sustain the Tradition. The final sub-chapter discusses the relation between emotions in the Celebration and solidarity and symbolism described by Collins.

Chapter 3 describes the logical structure of the study, as well as the methodology. Because visual research methods are not as widely known and discussed in sociology as traditional methods, a separate sub-chapter on appropriate approaches is dedicated to this topic.

Chapter 4 reveals the analysis of the empirical data. It is divided into three topics: (1) emotions in everyday activities of amateur art groups; (2) emotions in the Celebration events; (3) the Tradition as an interaction ritual chain.

Chapter 5 describes conclusions referring to research questions and discussion. Conclusions are made by connecting theoretical and empirical analyses. Finally, several recommendations for the Tradition carriers are added to maintain and develop positive emotions.

Novelty and Practical Importance. First of all, based on previous studies on the preconditions to sustain and transmit the Celebration tradition (Muktupāvela & Laķe, 2018), the Thesis complements previous research of the Tradition and focuses on less-studied topic of the role of emotions. Although emotions are mentioned as a potentially important aspect in transmitting the Tradition, previous studies lack appropriate theoretical framework and data collected specifically for the purpose to analyse emotions. The necessity to study the preconditions to ensure the sustainability and transmission of the Tradition is outlined in the Song and Dance Celebration Law (Saeima, 2005). Additionally, it can be useful for tradition carriers to consider recommendations made by

researchers. Second, the study of emotions is a relatively recent field of sociology, especially in Latvia. The application of sociological theories to study emotions can improve research opportunities locally and globally and advance the overall knowledge for studying similar topics. Researchers have expressed the need to test diverse case studies to improve Collins's theory and widen its applicability (Turner & Stets, 2005). Third, visual research methods have been applied to study emotions and a tradition. In a previous study, the Author concluded that visual research methods provide data that is very different from data acquired by traditional methods (Laķe & Vinogradova, 2016), motivating to continue testing visual research methods. A particularly useful method to study emotions is photo-elicitation which was a great solution for the need for audio-visual and reflective methods (Rosner & Meher, 2014; Collins, 2009). At the writing of this Thesis, the Author is not aware of any studies using the photo-elicitation method to study emotions. There is no information on using this method in the field of sociology in Latvia. Appropriation of this method may widen the range of methods that can be used in the field of sociology in Latvia.

1 The Theoretical Framework of the Sociology of Emotions

To choose the theoretical framework for analysing emotions in the Celebration tradition, the interdisciplinary nature of the phenomenon of emotions and tradition was considered. Neither emotions nor tradition is linked to a certain discipline, thus enabling an interdisciplinary approach. However, a specific perspective was needed to highlight the focus of the work.

1.1 The Concept of Emotions

The sociology of emotions, a leading sub-field of sociology, may provide a relevant perspective for the Thesis as it studies emotions in a sociocultural context (Stets & Turner, 2014; Harris, 2015). The Author acknowledges that sociological comprehending does not explain emotional aspects in their entirety. However, the Author proposes that the social and cultural aspects are the key to sustain and transmit the Tradition, as they provide an elaborate perspective on the topic. The study of tradition in the context of sociocultural aspects means the study of a large part of the population. Data reveal that 87% of Latvians have participated actively or passively in the Tradition at some point in their lives (Vinogradova, 2017). Therefore, sociocultural solutions are important to ensure the sustainability of the Tradition by studying preconditions for its transmission.

Definitions and Types of Emotions

Researchers have realised that emotions are not only an important social phenomenon, but also a significant element of other social phenomena, e.g., various celebrations and events. Emotions have diverse social functions that direct relationships based on the emotional states and experiences of individuals (Turner & Stets, 2005; Stets & Turner, 2014; Harris, 2015; Lively & Weed, 2016). The emotional experience of individuals can combine in a collective

emotional experience, significantly altering the development of a society on a micro, mezzo, and macro level. This sociological perspective is pertinent for the study of diverse topics, but it makes it challenging to use common definitions and characteristics of emotions (Thoits, 1989; Barbalet, 1998; Turner & Stets, 2005; Bericat, 2015; Harris, 2015; Jacobsen, 2019). There is a lack of a definition for emotions that sociologists agree on (Thoits, 1989; Harris, 2015; Turner & Stets, 2005). A summary of several definitions reveals emotions as inner evaluative states or reactions to external stimuli. Emotions consist of psychological, cognitive, neurological, behavioural, empirical, and physiological elements (Lawler, 1999, 219; Brody, 1999, 15; Harris, 2015, 13). The lack of a common definition clearly shows that sociology alone cannot provide a detailed explanation on emotions. Additionally, a single term could be complex and interdisciplinary, making it impossible to base an empirical study on it. Definitions of emotions should be analysed in the context of a certain sociological theory.

Inaccurate use of various terms for emotions in sociology is an additional challenge in this work. Terms such as emotions, feelings, sentiments, affect, and mood, are used by researchers quite loosely. The umbrella term is *affect*, which is defined as an unconscious and spontaneous experience of the human body to external stimuli. This experience is uncontrollable and therefore uninteresting to sociologists. It is more common to study “feelings” – a conscious bodily experience that can be studied by using traditional sociological methods. In contrast, emotions can be both conscious *and* unconscious reactions to affective states. Furthermore, emotions are based in culture and previous experiences, and therefore can be regulated (Gordon, 1981; Thoits, 1989; Kemper, 1990; Shouse, 2005; Turner & Stets, 2005; Jasper, 2011; Kelly, Iannone & McCarty, 2014; Rodgers & Robinson, 2014; Frank, 2014; Bericat, 2015).

Typology enables a general analysis of various aspects of emotions, without focusing on a specific emotion. The following typologies that are consistent with Collins's theory have been selected in this Thesis: (1) positive and negative emotions (or valence) (Collins, 2004; Turner & Stets, 2005; Jacobsen, 2019; Bericat, 2015; Medicine.lv, emocijas); (2) short-term or dramatic emotions and long-term emotions (Collins, 2004); (3) three types of social emotions (Bericat, 2015).

Collective Emotions: Emotional Contagion and An Example of Collective National Gatherings

The Celebration tradition is associated with powerful positive emotions and solidarity. Therefore, a theoretical model that enables describing emotions, their effects, and solidarity, was needed. Collective emotions are experienced when multiple individuals display or feel emotions within the same situation (Jasper, 2014, 346). The term has been criticised in sociology, as sociologists consider it impossible to feel identical feelings and emotions across multiple individuals. However, collective emotions should be considered as being similar rather than identical (Jasper, 2014; Helly, Iannone & McCarty, 2014). Emotional contagion is one of the most well-known mechanisms to disseminate collective emotions. It is defined as the tendency to imitate and synchronise within a group using various bodily expressions, which also promotes emotional convergence. In sociology, emotional contagion is analysed in the context of the effect of social experiences on the psychological state of an individual. In result, emotions become a significant social function within a group. They shape the values and goals of a group (Collins, 2004; Scheve & Salmela, 2014; Helly, Iannone & McCarty, 2014; Hatfield, Carpenter & Rapson, 2014).

Collective emotions are visibly expressed in nationally significant large-scale gatherings. They synchronise participants to find a common identity and

activate group symbols (Knottneruss, 2014; Sullivan, 2014; Páez & Rimé, 2014). The Celebration event can be considered as a “special collective ritual event” (Knottneruss, 2014, 313), which disseminates positive emotions, such as pride. Billig has said that banal nationalism or daily actions are key in sustaining national identity (Billig, 1995, 69). Based on Skey, events of ecstatic nationalism that celebrate the existence of a national identity are the basis of daily acts of nationalism, whereas these daily acts make the events meaningful (Skey, 2008, 154). Collins promotes the term “time-bubbles of nationalism” and suggests that the emotional context of nationwide gatherings ensures the solidarity of a nation. In turn, these gatherings are critical in maintaining day-to-day social activities (Collins, 2012). The Celebration week is an example of ecstatic nationalism or “a time-bubble of nationalism”, where the national identity is being affirmed. Everyday activities of the Tradition create a platform for banal nationalism. In result, the Celebration week and everyday activities go hand-in-hand – the Celebration events are the goal for everyday activities, whereas everyday activities give a meaning to the Celebration week.

Empirical Study of Emotions: Problems and Methods

Several problems have been identified in the study of emotions in the Celebration tradition. First, the notion of emotions is a subjective and immeasurable phenomenon. Emotions in the Celebration events are described by subjective and complicated elements, e.g., “the feeling of x” and “magical” (these are descriptions from the data). Although many researchers have avoided explaining subjective emotions, biological perspective-based sociological theories acknowledge that reactions in an individual take place regardless of their title, and it is therefore worth to study such emotions (Harris, 2015). Second, it is necessary to distinguish emotional experience and emotional expression to fully comprehend the phenomenon of emotions. A comprehensive research

of emotional experience includes conscious and unconscious emotions based on physiological processes, as well as emotional expressions based in the culture (Rodgers & Robinson, 2014; Bericat, 2015). To understand the Tradition, it was important to go beyond the study of emotional expressions and additionally research the diverse emotional experiences. Third, to identify emotions and influential social factors, it should be noted that most theories and methods focus on emotional expression. Therefore, to identify emotions that have been experienced by an individual, diverse sociocultural factors need to be considered, e.g., cultural vocabularies of emotions, metaphors, the situational nature of emotions, and the power of an individual to manipulate with their emotions (Harris, 2015). Fourth, the emotional reflexivity within a researcher and a research subject gives the benefit of interpreting emotions in various situations. However, manipulations cannot be fully avoided. Sufficient information and the context of the situation should be enough to distinguish emotional experience and expression (Holmes 2015; Harris, 2015).

There is currently no dominating methodology in the sociology of emotions. Various quantitative and qualitative approaches have been tested (Kemper, 1990). Observation has been recognised as one of the most beneficial traditional methods. It provides an opportunity for the researcher to objectively evaluate the emotional experience of a research subject within a given context. Audiovisual approaches are useful to make note of many details (Collins, 2004; Turner & Stets, 2005; Rossner & Meher, 2014; Rodgers & Robinson, 2014). Visual research methods could tackle the above-mentioned problems by enabling reflection on emotions within a given context and aiding in the distinction between emotional expressions and experiences.

1.2 Emotions as Promoters of Solidarity in R. Collins's Interaction Ritual Theory

The interaction ritual theory is a motivation theory that represents emotions as stimuli for involvement in further interactions, given that the previous ones have been successful (Collins, 2004). The theory enables the study of the basis of Tradition activities, that is, everyday activities. Emotions in the theory are used in two ways. First, individual emotions can affect the interactions within a group and become collective emotions. Second, collective emotions within an interaction promote solidarity within a group. To explain interaction rituals, Collins uses combinations of various ritual ingredients at different intensity levels, the outcomes of rituals, and other elements that create a feedback loop or an interconnection across all elements (Collins, 2004), Figure 1.2.

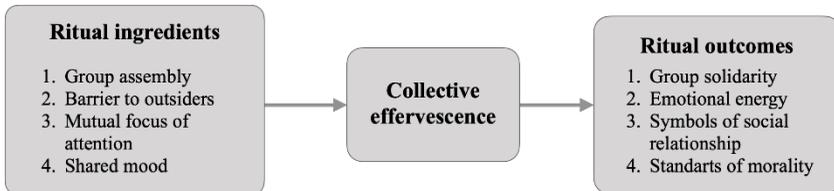


Figure 1.2 – **Interaction ritual***

* Adapted from: Collins, 2004, 48; Rossner & Meher, 2014, 208.

If all ritual ingredients are successfully combined and high mutual attention focus and shared mood (or emotional experience) are achieved, a collective effervescence and four ritual outcomes are created (Collins, 2004). Collective effervescence is a sum of ingredients that ensure the results of a ritual. In a successful interaction ritual, a collective effervescence is achieved, and it induces the following results. Thanks to a mutual attention focus, rhythmic synchronisation, and shared mood, the group feels solidarity. The group has established their own symbols, which maintain moral standards within the group and urges to protect the symbols from internal or external threats. Rituals

transform short-term emotions within a collective effervescence, resulting in long-term outcomes, such as emotional energy. Emotional energy is key in ensuring that each individual continues to participate in future rituals, thereby creating interaction ritual chains (Collins, 2004; 2014; Turner & Stets, 2005).

Empirical Study of Interaction Rituals

As a leading modern theory of the sociology of emotions, interaction ritual theory not only allows but also requires advanced research methods beyond traditional ones. To collect objective information and obtain a perspective that differs from the perspective of participants, the integration of observations and audio-visual materials in a research design is encouraged. Important points that have to be taken into account in the research design are described below. First, although it is impossible to test the theory empirically to a full extent, it is possible to identify and interpret its elements. Second, because empirical data does not entail a precise description of emotions and their dynamic, the results are highly dependent on the researchers' skills to interpret the data by identifying and evaluating ritual elements. Third, objective observations by a researcher, supplemented with audio-visual evidence, can identify and evaluate ritual elements and reveal important details of a ritual. Fourth, at least two types of methods are useful to study emotional energy: observation helps evaluate its dynamics within an interaction, and interviews help identify its manifestation within an individual (Collins, 2004; Turner & Stets, 2005; Rossner & Meher, 2014).

Critical Questions and Possible Development of the Theory

Critical analysis of the theory allows to conclude that, in theory, it is universal and focused on micro processes. Although it enables the study of any process or structure of a society, the extent to which complex and metaphorical

elements of the theory allows making conclusions about macro processes remains unclear. Because of its universality, it may be impossible to systematically test the theory by incorporating all its elements. It is a descriptive theory that indicates the potential role of interactions in macro processes of a society. It is possible to empirically test any of its elements individually, as well as to describe interactions of several elements within a specific example. To strengthen the theory, researchers are advised to apply it to diverse studies entailing uniquely collected data (Collins, 2004; Turner & Stets, 2005; Rossner & Meher, 2014).

2 Preconditions to Sustain and Transmit the Song and Dance Celebration Tradition

The chapter describes the case of the Thesis, the Song and Dance Celebration, and its analysis as a tradition. The chapter includes conclusions on the study of emotions as a precondition for sustaining and transmitting the Tradition.

2.1 The Song and Dance Celebration as a Tradition, and its Study in the Humanities and Social Sciences

The wide scope and uniqueness of the Tradition are the reasons why multidimensional explanations of its nature are necessary. Based on the leading cultural policy and scientific direction (Muktupāvela & Laķe, 2018), the Celebration is analysed as a “tradition” in the Thesis. The term “tradition” includes cultural and social dimensions, described as a folk celebration with professional, artistic, and national elements. It is also an event and a process that includes ritual elements, according to the humanities. This may cause confusion, considering that the interaction ritual theory by Collins was selected as the main approach in the Thesis. Whereas the humanities approach covers only a fraction of the Tradition, is less broad and associated with religious qualities, the micro-sociological perspective of the Celebration as an interaction ritual describes each interaction between individuals as a ritual.

Because the multi-layered nature and subjectivity of a tradition makes it challenging to study it empirically, it is impossible to choose a single comprehensive definition of the Tradition. Instead, characteristics of diverse definitions and classifications are used: a link to the past, continuity, variability, symbolic value, and tradition carriers (Laķe & Vinogradova, 2016; Treimane & Vinogradova, 2018a).

2.2 The Potential of Emotions as a Precondition to Sustain and Transmit the Song and Dance Celebration

The review of existing studies showed that thus far researchers of social sciences and humanities have studied emotions indirectly. Only recent studies have included empirical data on the role of emotions in the Celebration (Tisenkopfs et al., 2002; Tisnekopfs et al., 2008; Muktupāvela & Laķe, 2018). However, prior studies lack goal-oriented or extensive analyses of emotions based on an appropriate theoretical background. Although researchers have analysed the source of emotions, their effects, and how to maintain them, the overall role of emotions in the Tradition remains unexplored.

The lack of theoretical knowledge of the study of emotions has created a careless attitude towards terms for emotions and their usage. First, variable terms for emotions are used even within a single publication, indicating the lack of understanding on which term to use. Second, various expressive and metaphorical descriptions are frequently added to the term “emotions” and “emotional”, without a clear explanation of their meaning, limiting their use in an empirical study. Third, only the positive emotions are most commonly highlighted in association with the Celebration, with additional adjectives, such as “powerful” and “glowing”, without revealing their ambivalent nature, including also negative emotions. To create a consistent use of terminology and empirical data acquisition and analysis, a theoretical background and methodological instruments are required to study emotions in the context of the Celebration.

2.3 The Symbolism and Emotions of the Song and Dance Celebration

There were indications in prior studies of emotions as a generator of community and solidarity in the Celebration. However, it remains unclear whether it is the Celebration that creates emotions, or vice versa. Researchers have concluded that singing is the basis of the sense of community and solidarity in the Celebration. Through the emotional experience of joint singing, unfamiliar individuals achieve the sense of simultaneity (according to Collins – rhythmisation) and the sense of being a part of the same community (Bula, 2000; Muktopāvela, 2018). This conclusion was based on the “imagined communities” idea by Benedict Anderson (Anderson, 1991): joint singing enables to feel that the abstract community of a tradition is physically present. Collins’s theory helps explain that a personal emotional experience is gained through singing, and individual experiences merge into collective positive emotions in such a form of unity that can symbolise a nation as a whole. Furthermore, through the realisation that singing helps sustain the nation, in addition to gaining positive emotions, an individual will want to continue participating in further interaction rituals.

Collins criticises “imagined communities” (Collins, 2004; Anderson, 1991) as abstract and non-identifiable in space, thus weakening the power of a ritual. On one hand, the culminating events of the Celebration are identifiable in space, as one can feel the physical and emotional power of the community. On the other hand, the community of participants in the Celebration is rather abstract than identifiable in space, as no single event gathers all participants. Therefore, to study spatially identifiable and tangible processes that strengthen the rituals, it is necessary to study everyday activities in the interim of the Celebration.

3 Methodology

To study the interdisciplinary phenomena of tradition and emotions in the context of sociology, advanced empirical methods were needed. Visual research methods were selected for the empirical study.

The aim of **visual research methods** is to use visuals to solve a research problem (Emmison, Smith & Mayall, 2014). There is no single visual research method, but rather a list of various approaches for various types of visual data. Visual data can be static, e.g., photos, pictures, drawings, postcards, and maps, or moving, e.g., videos or movies. Photos are the most widely used visual materials in sociology (Pauwels, 2011).

Photo documentation in social sciences entails taking photographs for scientific purposes. It is documental in nature, indicating the most realistic fixation of events. Photo documentation is typically an addition to other approaches, e.g., to a literature review, an in-depth interview, a statistical analysis, or, most commonly, – an observation (Gold, 2012).

Another way to use photography in visual research is **photo-elicitation** or photo-interview (Hatte, Fotin & Adams, 2013). It is an interview where photographs are used. Compared to in-depth interviews, the power balance between the researcher and the participant is altered in photo-elicitation. In in-depth interviews, the researcher is leading the process by asking questions and choosing the direction of the interview. The use of photographs alters or completely dismantles this process (Collier, 1957; Harper, 2002; Lapenta, 2011).

In the Thesis, photo documentation was used in studying everyday activities, whereas photo-elicitation was used in studying the role of emotions.

4 Emotions in the Celebration and in the Everyday Activities in the Interim

To make conclusions about the role of emotions in sustaining and transmitting the Tradition, data of participants' emotions in the Celebration events and in everyday activities were analysed. At the end of the chapter, the Tradition is analysed in the context of the interaction ritual theory.

4.1 Analysis of Emotions in Everyday Activities

Observation and photo-elicitation data provided important conclusions about **the Tradition carriers**, specifically, amateur art groups and their everyday activities. Amateur art groups include choirs, dance groups, folklore groups, kokle ensembles, folk music groups, brass orchestras, symphonical orchestras, liberal art groups, and amateur art theaters (Saeima, 2005; UNESCO, 2000). Preconditions of the Tradition management encourage the amateur art groups to relate their everyday activities with the Celebration. However, it is possible to exclude themselves from the community of the Tradition. This choice depends on the everyday activities that they decide to do in the interim of the Celebration. To be a part of the Tradition community, an amateur art group has to prepare the repertoire for the next Celebration, and take part in annual contests or exhibitions that show their skills (Saeima, 2005). Additionally, amateur art groups can be involved in other activities, related or unrelated to the Tradition. There is no rule on what proportion of their activities should be related and unrelated to the Celebration. It is a choice made by each individual amateur art group based on its resources and aims. The collected data revealed three types of everyday activities:

- 1) **Rehearsals** determine the overall atmosphere and emotional dynamics of everyday activities, as they take up the majority of all activities.

- 2) **Performances** as culminating events of the rehearsal cycle ensure emotional effervescence and motivate the participants to take part in daily activities of the Tradition.
- 3) **Informal activities** include various activities beyond rehearsals and performances that provide a different kind of an emotional experience, such as fun and solidarity. Positive emotions gained from these informal activities are transferred to other everyday activities, enhancing the positive atmosphere and ensuring long-term participation in amateur art groups and thereby also in the Tradition.

Everyday Activities as an Element of Continuity of the Tradition: Active and Passive Types of Amateur Art Groups

Aiming to identify the elements in everyday practices that promote long-term participation, the collected empirical data revealed two general and strategical operating models of amateur art groups. The **active type** amateur art group has specific goals, an active performative schedule, a unique approach among their peers, and various informal activities that promote solidarity and positive emotions. Although they recognise the value of the Celebration, it is not the primary purpose for this group. This approach encourages long-term participation, thanks to the positive emotions gained in everyday practices. The participants identify themselves with the group, which is also appealing to newcomers and audiences. On the contrary, the aim of a **passive type** amateur art group is to participate in the Celebration. In the interim, these groups do not participate in many performative practices. There are only a few or no activities initiated by the group. The passive type group does not stand out among their peers, and there are few informal activities. As a result, it is quite challenging for these types of groups to attract newcomers and ensure long-term participation. There are only a few opportunities to achieve solidarity and common identity,

and create positive emotions. To a large extent, the types and intensity of everyday activities affect the sustainability and transmission of the Tradition and related elements, such as attracting newcomers and ensuring long-term participation.

Individual motivations of participants also need to be considered. Depending on the type of the amateur art group and the motivation of the individual there are two possible options. First, the motivation of individuals is to creative expression and self-realisation (or any other motivation unrelated to the Celebration). Second, the motivation of individuals is the Celebration. For individuals whose motivation is creative expression:

- 1) In an **active type amateur art group**, there are more opportunities for long-term participation and being an integral part of the base of the Tradition, thanks to a sense of belonging and positive emotions.
- 2) In a **passive type amateur art group**, there is a risk of less motivation for further involvement and therefore short-term participation. In a short period of time, participants might not be motivated enough to wait for the possibility to participate in the next Celebration and gain positive emotions from it. Additionally, it might be difficult to feel a sense of belonging with the group.

For individuals whose primary motivation is to take part in the Celebration, their motivation can be equally strong before the Celebration, but there are several risks after the Celebration:

- 1) In an **active type amateur art group**, long-term participation is likely even after the Celebration, because other types of motivations have already been established. This is strengthened by the sense of belonging and positive emotions gained from various activities within the group.
- 2) In a **passive type amateur art group**, difficulties to ensure long-term participation are likely, because participants have to find a new

motivation. In passive groups, additional motivations are harder to find than in active groups.

Everyday practices have a fundamental role in sustaining and transmitting the Tradition. The sustainability and transmission of the Tradition are ensured by those amateur art groups that are able to motivate their participants, where participants can relate their own lifestyle with the group's everyday activities, and where participants feel a sense of belonging to the group and gain positive emotions from it. The key everyday activities are performances initiated by the individual groups themselves, as well as a wide range of informal activities.

The Dynamics of Emotions in Everyday Activities

The study of everyday activities revealed that being a part of an amateur art group is a way of spending free time. It is integrated in participants' lives and becomes an important part of their lifestyle. Voluntary participation and an integration of the Tradition in everyday lives is affected by the sense that the benefits surpass the invested resources. Because positive emotions are an important motivation for long-term participation, everyday practices likely bring more positive than negative emotions. The analysis of the dynamics of everyday practices revealed that positive emotions are the dominant ones. Positive emotions are gained from opportunities of creative expression, feeling valued and recognised, affirming the Latvian identity, as well as from informal activities (including traveling) and various momentary events. Events that give ambivalent (both positive *and* negative) emotions are rehearsals, performances, annual examination contests, repertoire, the attitude of the group's leader, as well as interpersonal relationships among participants. Continuous striving for improved quality and competition at various levels have been noted as particularly negative elements.

There are numerous sources of a wide spectrum of **positive emotions**. Participants strive for positive emotions and a great atmosphere, especially if they have had a previous positive experience (for example, in the Celebration). They participate in everyday activities only when they gain enough positive emotions. Critical for long-term participation is the ability to recall positive emotions in moments of crisis, when there is a thought to discontinue participation in amateur arts. It is easier to achieve positive emotions and atmosphere for those amateur art groups that are purposefully advancing in their artistic skill and are focusing on their set tasks. This way, participants gain satisfaction and want to spend even more time together (i.e., they have a wide range of informal activities).

Analysis of **negative emotions** indicated that participants are aware and agree to work hard and overcome various obstacles by participating in amateur arts. They understand that some negative emotions, like worry and insecurity, can mobilise the group and result in something positive (e.g., a successful performance). However, it is important to avoid negative emotions related to disrespect for participants and their invested resources (e.g., a discourteous attitude by leaders or event organisers, negligence, and internal conflicts), as they can discourage participation in everyday activities.

4.2 Analysis of Emotions in the Celebration Events

The empirical study revealed that participants receive more powerful and memorable emotions in the Celebration event than in everyday practices. The study identified specific reasons and moments that caused positive emotions: various performances, especially the final ones, the feeling of togetherness and being a part of a large group of people, audience, repertoire, affirmation of the Latvian identity, the feeling of being valued, the procession of the Celebration, and the everyday life during the Celebration week. Typically, the Celebration is

a successful interaction ritual. However, some negative aspects include rehearsals, performances, repertoire, everyday life in the Celebration, relationships with fellow participants, and inner feelings and attitude.

It was concluded that participants see emotions as the main benefit of taking part in the Celebration. The Celebration gives a wide range of powerful positive emotions that are unique and have no equivalent. Therefore, the Celebration is usually the highest emotional point for amateur art groups and their participants. Emotions relate to the feeling of togetherness not only as part of carrying the Tradition, but also as carrying the Latvian identity. A problematic situation can arise if the participants are motivated only by taking part in the Celebration and rely solely on the Celebration to achieve the widely accepted unique positive emotions, because they risk a disappointment. Although the Celebration week can bring emotionally fulfilling stimuli for daily life, it is not the goal. It is possible that one or two years before the Celebration week is too short of a period of time to achieve a sense of belonging and solidarity within an amateur art group, and share memories that allow synchronizing common emotions in the Celebration. The study revealed that participants can have a negative attitude towards the Celebration if their expectations have not been fulfilled and if the invested resources exceed the benefits. The strongest dissatisfaction and disappointment come from the unfulfillment of expectations that correspond to the terms “celebrate” and related “mythical” powerful emotions. **“The Celebration” process** includes four elements: an opportunity to enjoy the Celebration; moderation of fatigue; a sense of gaining a recognition and a reward; a feeling of content in the everyday life of the Celebration. The dynamics of emotions is affected by different groups of participants having diverse experiences. Groups that are not fully immersed in the Celebration are *kokle ensembles*, women choirs, men choirs, and senior choirs, because they have a small or no part in the final Celebration week events. Groups from Riga and the surrounding areas do not get a full Celebration experience, because,

compared to groups from outside Riga, they do not stay together throughout the Celebration week and therefore miss the everyday life experiences. For participants with prior long-term experience in the Celebration and expectations based on previous events, it can be challenging to fully meet expectations.

4.3 The Celebration Tradition as an Interaction Ritual Chain

Everyday practices are the starting point and the basic interactions of the Celebration tradition. The Celebration week is the culmination of a five-year cycle. Each Celebration or each five-year cycle is intimately linked with another link in the chain, affecting the sustainability of the Tradition.

Ritual Ingredients

1. Group assembly – everyday activities and the Celebration week physically bring participants together. Without face-to-face interactions, it is impossible to sing, dance or make music together. There are at least five levels of groups in the Celebration tradition: a single amateur art group; several amateur art groups that take part in the same performance and have common rehearsals; amateur art groups of a certain sub-group of a field; amateur art groups of a certain field; participants of the Celebration. In the Thesis, the first and the last ones are studied.

2. Barriers for outsiders – amateur art groups can create a barrier for outsiders by using their own rehearsal space for everyday activities, having common outfits and other attributes, as well as by choosing the location for informal activities. Event venues create the barrier for the participants of the Celebration. In practice, however, “the participants of the Celebration” is a rather abstract entity. As a whole, all participants meet only in the procession, which is scattered in a time throughout the day. The unity among participants is an important element of the Celebration. However, too much competition and focus

on the boundaries of a single amateur art group can distract from the sense of a common group within a field or a common group as participants of the Celebration. It is easier to discuss unity and solidarity within a certain field, e.g., dancers or choir singers. To ensure a sense of identity and belonging among the group as a whole, it is important to be physically together and create barriers to outsiders. The development of smaller sub-groups within the group can become problematic. If this happens, some participants may suspect themselves as hierarchically lower and therefore gain less positive emotional energy. Group leaders and the more active participants may find themselves in a privileged position. It is important to include both the active and the passive participants and provide various informal activities that are of interest to all participants.

3. Mutual attention focus – in all levels of groups, there is a high degree of focus and awareness of a mutual attention, which is affected by the aims and everyday practices of the group. Focusing on the aim gives the opportunity to create a collective identity. In an **active type** amateur art group, there is a high level of focus and therefore more opportunities to combine short-term collective emotions into a sense of solidarity. The established collective emotions in turn strengthen the group symbols and solidarity, making the group a united entity beyond the ritual interactions. In a **passive type** amateur art group, the focus is on the participation in the Celebration, less so on everyday activities. As a result, an amateur art group becomes a “focused crowd” (Collins, 2004). It is challenging for participants of this type of a group to recognise themselves as a unity outside the situational nature of a ritual, make common emotions, or establish group symbols. These challenges affect the sense of solidarity and belonging and reduce the desire to participate in amateur arts in long-term.

The consciousness about the Tradition as an important event promotes a high attention focus in the Celebration. The Celebration events may bring more powerful emotions for the passive than for the active type groups. Because they have more significant aims to achieve in their everyday practices, the active type groups may not have as increased levels of emotional energy as passive type groups do during the preparation for the Celebration. Although it might seem as a potential risk for the sustainability and transmission of the Tradition, it is more important and beneficial to ensure long-term participation. In the passive type groups, the focus only on the Celebration and even its glorification is important in increasing positive emotional energy. However, there is a risk that a five-year cycle is too long to maintain sufficient emotional energy from the Celebration alone and to ensure long-term participation.

4. Shared emotions and mood. The final events of the Celebration are emotionally uplifting thanks to the motivational power of shared emotions. There is a great chance that even less motivated and more sceptical participants “catch” the positive emotions and synchronise with other participants, eventually combining short-term emotions into a collective effervescence. The awareness of shared emotions promotes the sense of belonging to a group, as the participant feels that he or she is a part of a group. Those who feel left out do not fully “become infected” with short-term emotions and therefore do not get a positive effect from the results of the ritual. The study revealed that the symbols from the Celebration remind about the positive emotions and motivate to participate in long-term. Additionally, the leaders and active participants have an important role in affecting short-term emotions. As being hierarchically higher, they have increased their individual emotional energy and can use their internal energy resources to create additional positive emotions and shared mood.

Collective Effervescence

The term “collective effervescence” in the Celebration tradition describes the moments that are referred to by the participants as “incredible”, emotionally powerful, and that entail a combination of some unidentifiable elements. The interaction ritual theory enables explaining these unknown factors as ritual ingredients that result into collective effervescence or emotional uplifting, which is socially important for the Tradition. The Celebration is a unique event that can be equated to the Olympic games and that shows the theory in practice. In the final rituals of the Celebration, the mutual focus of participants is so high that their emotions are considered “contagious”. The acquired emotions and the nature of the event (songs or dances run by a charismatic leader) lead to a high level of rhythmicity and synchronisation. The ritual results in an intensive collective effervescence – a feeling of togetherness and being a part of a large group of people that acts as a single entity. Collective effervescence is also seen in everyday activities and moments that bring powerful positive emotions. In everyday activities, it is a slightly milder feeling that can also be equated with the atmosphere within an amateur art group.

Ritual Results

1. Group solidarity – a feeling of togetherness and solidarity among participants that indicates the Celebration as a successful interaction ritual. The promotion of solidarity within the community of tradition carriers is a long-term task and should be tackled in everyday practices. There are different levels of solidarity for amateur art groups in the Celebration. Choir singers of the same art group, for example, are scattered in various places on the stage depending on their voice group. Throughout the five-year period, an amateur art group has the opportunity to ensure solidarity in everyday practices, which indicates the level of belonging to the group and thus the motivation for long-term participation.

A greater sense of unity and solidarity is felt within the active type amateur art groups and the groups that are focused on a specific goal. These groups need to organise various informal activities to make shared emotions, symbols, and memories. If group symbols are related only to achievements, there are a lack of friendly relationships, and competitiveness dominates the group, these symbols will not ensure shared emotions and the sense of feeling united. The passive type groups that prepare and participate mainly in the Celebration alone cannot maintain a similar solidarity in everyday activities as the active groups do. In theory, the passive groups may ensure a greater solidarity in the Celebration than in everyday practices. However, the lack of solidarity in their everyday activities does not promote long-term participation.

2. Symbols of social relationship. To ensure the transmission of the Tradition, it is important to maintain a link with the prior Celebrations. For example, symbols that can be beneficial in promoting shared emotions in the future Celebrations. Symbols have the power in promoting shared emotions also after the ritual, thus making it possible to revive the collective emotions and solidarity gained in the Celebration, although at a lower intensity. Symbols remain only if they are recharged in new rituals. Including symbols in everyday activities reminds the participants of the emotions they felt in the Celebration. The study revealed that the participants in their everyday practice strive for emotions equal to the ones gained in the Celebration. Therefore, emotions themselves become a symbol of the Celebration, a symbol that can be recharged in everyday activities (although at a lower intensity). Symbols must be regular, targeted, and important for the collective memory of an amateur art group. Everyday activities, annual contests, and various co-repertoire events can be considered symbols of the Celebration. Furthermore, there should be enough participants who stay with the group for a long time, so that the collective emotions in the Celebration, memories about common experiences and moments are kept alive.

3. Standards of morality. In everyday practices, the participants accept the aims, arrangements, and hierarchy of an amateur art group. If any action contradicts the accepted order, conflicting sub-groups may be created. This can negatively affect the solidarity of the group, which may lead to participants abandoning the group. Empirical data indicate that a risk and a discussion item for following the moral standards is the respect for the Celebration symbols, e.g., repertoire, artistic managers, and the system of annual contests. In theory, turning against any of these means demurring the symbols, resulting in a decreased solidarity within the Tradition community. Data also suggested that aversion towards these symbols can promote negative emotions in participants.

4. Emotional energy. Empirical data identified factors that are indicative of the existence of emotional energy and its principles. First, participants recognise that there are activities of an amateur art group that can emotionally charge and that can emotionally drain. Secondly, an individual gains emotional energy from the interactions within an amateur art group. Thirdly, indicators for both low and high levels of emotional energy can be identified in everyday activities. Through a successful participation in amateur art group activities, an initially low emotional energy level can increase. If there are participants within the group who have a high emotional energy (either a few strong leaders or most of the group), they can manage to engage participants with a lower emotional energy. However, if low emotional energy dominates the group, few individuals with a higher emotional energy might be unable to change the overall energy and the group may dissolve over time.

The Celebration experience reflects the dynamics of the creation of emotional energy, allowing the development of **an ideal model** where successful rituals of everyday activities result in a successful Celebration ritual. If participants have achieved significant positive emotional energy in the interim activities of the five-year cycle, the gathered energy is invested to its full extent in the Celebration, i.e. the final element of a single interaction ritual chain. The

energy of all participants and charismatic leaders boosts the overall emotional energy, motivating the participants to focus on the Celebration events. The participants have the resilience to adapt to even uncomfortable conditions. They feel the highest collective effervescence possible that results in an equally powerful solidarity, which enables achieving the culmination of emotional energy. In turn, the participants are motivated to take part in another five-year cycle. Symbols established in everyday activities and shared memories can increase the overall emotional energy and maintain the solidarity within the group. In five years, they are again eager to participate in the next Celebration. To some extent, positive emotional energy becomes an addiction that creates the necessity to search for new ways to increase the energy. To summarise, no single positive emotion is crucial to sustain and transmit the Celebration tradition. The critical element is long-term emotions or emotional energy achieved through interaction rituals of the Tradition. Instead of specific positive or negative emotions, it is much more important that an amateur art group feels connected and shares emotions. These emotions can create collective symbols and an elevated emotional energy that may lead to a long-term participation in the Tradition. The study identified elements of the ideal model of successful interaction rituals in the Celebration and elements that make them unsuccessful.

Conclusions

Sociological Interpretation of Emotions

- 1) In the Thesis, emotions are seen as an inner evaluative state, system or reaction to outside stimuli, entailing psychological, cognitive, neurological, behavioural, empirical, and physiological elements. There is no single discipline that provides a full perspective on the phenomenon of emotions.
- 2) The sociological perspective of emotions as a sociocultural phenomenon and an important drive for individual's action provides the theoretical framework for studying the sustainability and transmission of the Tradition. A significant portion of the population (87%) has been involved in the Tradition at some point in their lives, indicating the sociocultural aspects as the most important ones.
- 3) Three types of emotions were considered in the theoretical framework:
 - a) positive and negative valences;
 - b) short-term and long-term emotions;
 - c) collective emotions (a type of social emotions).
- 4) Interaction ritual theory by Collins (2004) is useful to study the transmission of the Tradition. It is the theory of motivation (explains how emotions affect the motivation to participate) that describes macro processes in the society (sustainability of the Tradition) by using micro processes, and is applicable to various topics. Solidarity (the feeling of togetherness in the Celebration) is considered a result of a successful interaction ritual.

The Song and Dance Celebration Tradition

- 1) The concept of tradition in the Thesis is an interdisciplinary one, and considers the works of the humanities (e.g., anthropology, cultural studies, folklore etc.). In Latvia, sociologists are the ones who have provided the main contributions to study the Celebration.

- 2) Based on the latest approach in cultural policy and research, the Celebration is analysed as a tradition – a collection of practices based in the past and with its value in the present.
- 3) The following elements are identified as significant elements of a tradition – link to the past, continuity, variability, symbolic value, and implementers of the tradition. All are identifiable in the Celebration.
- 4) Previous studies have indirectly indicated the role of emotions as an important precondition for sustaining and transmitting the Tradition. However, there are no studies that have purposefully studied emotions by using appropriate theoretical and methodological frameworks.
- 5) Through singing, dancing and playing music the participants of the Celebration gain individual emotional experience. Individual experiences are unified in collective emotions and a solidarity, which symbolises the Latvian people as a single entity. Positive emotions and the feeling of togetherness motivate further participation in the Tradition and its activities.
- 6) To study the Celebration tradition, it is necessary to distinguish two elements: the Celebration events and everyday activities of amateur art groups in the interim of the Celebration. Previous studies revealed the significance of everyday practices in maintaining solidarity and transferring it to the Celebration events.

The Celebration as an Interaction Ritual Chain

- 1) Everyday activities are all activities that amateur art groups do in the interim of the Celebration: (1) rehearsals; (2) performances; (3) informal activities.
- 2) Informal activities are important for promoting solidarity in an amateur art group and forming a sense of belonging, which in turn supports long-term participation.

- 3) Two general and strategic types of amateur art groups were identified in the Thesis. They indicate the ideal elements in everyday practices that could improve long-term participation. An active amateur art group has set specific goals, has frequent self-initiated performances and a wide range of informal activities. In a passive amateur art group, the focus is on the Celebration; any other above-mentioned activities are absent.
- 4) If the individual motivation of a participant is to take part in the Celebration, in an active type group they will find other motivating elements to continue participation even after the Celebration. If their motivation is unrelated to the Celebration, the participant will find the motivation to participate regardless of the Celebration. However, in a passive type group, a participant may not have enough positive emotions or benefits for long-term participation.
- 5) The Celebration is an interaction ritual chain. It begins with everyday practices. The culmination of the five-year cycle is the Celebration events. Each Celebration is closely linked to the next link of the chain, enabling the transmission of the Celebration.
- 6) In everyday practices, the sense of belonging to the group promotes active performance life and a wide range of informal activities. Furthermore, informal activities increase the focus of attention and promote short-term positive emotions. In long-term, the focus of attention on the group activities can lead to these activities becoming a group symbol. Symbols prolong the common emotions of the group and intensify synchronisation among participants, strengthening the ritual results.
- 7) Amateur art groups with many participants of high emotional energy can easily maintain collective effervescence and solidarity, because it is easy to multiply these emotions. Therefore, it is important to consider the elements that bring positive emotions to participants.

- 8) Rituals of everyday practices result in a successful Celebration ritual, given that participants have accumulated enough positive emotional energy in the interim and fully invest it in the Celebration events. This in turn motivates to participate in the next five-year cycle.
- 9) Successful interaction rituals in everyday activities are ensured by the following elements: creative expression, performances, the sense of being valued and recognised, annual contests, repertoire, the affirmation of the Latvian identity, traveling, informal activities, attitude of the leader, relationships among participants, and momentary events.
- 10) Unsuccessful interaction rituals in everyday activities can be caused by the following elements: rehearsals, performances, annual contests, repertoire, attitude of the leader, and relationships among participants. Especially negative are elements like continuous quality improvement and competition.
- 11) Everyday practices are generally dominated by positive emotions. Dominance of negative elements can be a risk to abandon the group.
- 12) Successful interaction rituals in the Celebration events are due to the following elements: final performances, the feeling of togetherness, being a part of a large group of people, audience, repertoire, the affirmation of the Latvian identity and culture, the feeling of being valued, the procession, and everyday experiences of the Celebration.
- 13) Unsuccessful interaction rituals in the Celebration events are due to the following elements: rehearsals, performances, repertoire, everyday experiences of the Celebration, relationships among participants, personal feelings, and attitude.
- 14) Participants in the Celebration gain unique powerful positive emotions. These emotions are the greatest benefit of the Celebration. The Celebration events are the highest emotional point and a reward for taking part in amateur arts.

- 15) The risks for not being able to feel the Celebration events as a culmination point are the inability to *celebrate* the Celebration events, dominance of negative emotions, and limited participation.
- 16) The following groups have an incomplete emotional experience in the Celebration events: only partly involved groups (women choirs, men choirs, senior choirs, and kokle ensembles), inhabitants of Riga (they do not have the experience of participating in the everyday life of the Celebration), and long-term participants with high expectations of emotions in the Celebration events.

Methodology

- 1) Interaction ritual theory can be used to study emotions in the Celebration tradition by using visual research methods: observation with photo-documentation and photo-elicitation.
- 2) A combination of both methods enables getting the full context and acquiring a wide range of information about emotional experiences, which could not be achieved by using only one of these methods.

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¹ The author of the Thesis changed surname (before August 6th, 2016 – Grīnberga).

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