



*A phenomenological exploration of music festival experience*

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March 16, 2018

A PHENOMENOLOGICAL  
EXPLORATION OF MUSIC FESTIVAL  
EXPERIENCE

A thesis submitted in partial fulfilment of the requirements of Sheffield  
Hallam University for the degree of Doctor of Philosophy

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## ABSTRACT

The study provides an in-depth exploration of music festival experience. The research was positioned in the field of experience and this provided the research with a phenomenological lens. Reflecting on the theories of phenomenological anthropology (Jackson, 1996; Andrews 2006, 2009) and the anthropology of experience (Bruner, 1986, Turner, 1986) this research justified a contrasting epistemic perspective and phenomenological psychology was used to investigate the ideographic experiences of the attendees. This enabled an understanding of how music festival experience effected the lifeworld of the individuals involved. The research is grounded in the philosophy of existential phenomenology and its conceptualisation of experience. The exploration used the philosophical work of Husserl (1936/1999) as its phenomenological foundation. Developing this position, and contrastingly from the phenomenological research of Jackson (2014), the research argues for the interpretative phenomenological (Heidegger, 1927/1962; Merleau-Ponty, 1962) perspective to further understand music festival experience. This is because, by engaging with the phenomenological psychology of Smith, Harre & Van Langenhove, (1995a, 1995b) and Ashworth (2006, 2015), it becomes possible to understand the contribution that the music festival experience has to an individual's Lifeworld. Smith's et al (1995b; Smith & Osborn's, 2015b) Interpretative Phenomenological Analysis (IPA) provides a robust framework for understanding the idiographic music festival experience. The Descriptive Experience Sampling (Hurlburt & Heavey, 2001) approach was used to gather data about the experiences of 9 participants before, during and after the Green Man Music festival (a 5-day period), and then later explored in detail during individual phenomenological interviews. These interviews were carried out between 24-48 hours after the festival. Using Smith's IPA approach (2009; Smith & Osborn, 2015b) the interviews generated rich data as the interviewer and each participant discussed the information recorded during the 'capture' process. This provided 9 deeply idiographic accounts of music festivals experience. Analysis showed 'Universals' (Ashworth, 2015) emerged which provided both a detailed picture of music festival experience and how the lifeworld of the individual was affected. These universals were then used to develop the Ideographic Map of Music Festival Experience. This is an illustrative conceptualisation of the shared, yet subjective, journeys taken by the participants during the Green Man Festival and provides an understanding of music festival experience which is in line with theories that articulate the need for experiences to be understood within the context of the individual's everyday life (Uriely, 2005), and as a development of their lifeworld (Flowers, Larkin & Smith, 2009) and life story (Guignon, 2012). The findings also provided further idiographic perspectives about theories of experience including: flow (Csikszentmihályi, 1990), liminality and communitas (Turner, 1969, 1974, 1979), and existential authenticity (Cohen, 2007, 2010). The Descriptive Experience Sampling method and Interpretative Phenomenological Analysis were also able to provide findings that contribute to Krueger's (2014a, 2014b) Hypothesis of Individual Extended Emotions and his Hypothesis of Collective Extended Emotions. Moreover, the analysis showed evidence of how this theory combined and contributed to existing theories within experience research. Through this ideographic investigation, music festival experience was shown to be fluctuating, dynamic and oscillating. It was also found that while negative emotions were present, these still formed an important part of the participant's

experience. Past models of music festival experience, due to their managerial prerogatives, have tended to ignore these negative emotions (Lee & Kyle, 2013; Getz, 2012; Morgan, 2008), but this research argues that they should be acknowledged so that meaning, or insights can be derived from them (Jackson, 2014; Ziakas & Boukas, 2014) and therefore a richer understanding of the effect upon the individuals' lifeworld can be developed. In doing so, the method's applicability and adaptability were enhanced to justify using them for future studies.

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The deeper we explore space, the more we know about where we are.

## **Chapter 1: Introduction**

### **1.1 History and development**

No longer the cauldron of rebellion, counter culture or fringe political movements, music festivals are now a core element of leisure and tourism. The growth, development and professionalisation of music festivals over the last 30 to 40 years has seen them become something very different from their earlier incarnations. Music festivals can generate enormous revenue and in 2011 the whole sector was calculated to have been worth £42.2 billion in the UK (Business Visits and Event Partnership, 2011) and in 2015, \$1 trillion in the USA (Kear, 2015). Events management has seen considerable growth as an industry in the last two decades with significant economic, socio-cultural and political impacts for the host community or destination (Arcodia & Whitford, 2006). Furthermore, music festivals have developed to become an integral part of the tourism experience (Picard and Robinson, 2006) and a key marketing strategy (Crowther & Donlan, 2011). They have grown in number, size and attendance (Abreu-Novais & Arcodia, 2013). Music festival attendance and the popularity of live music have grown in the face of declining recorded music sales (Brown & Knox, 2016; Anderton, 2011). This trend has been driven by the internet and the same technology that has slowed recorded music sales (Stone, 2008). Current reports show that this sector of events is worth approximately £3.8 billion, with 9.5 million people travelling to live music events annually (UK Music, 2015). Between 2013 and 2014 there was a 34% increase to 20 million social media conversations about music festivals (Eventbrite, 2014). This supports Holt's (2010) argument that the increase developed during a decline in traditional media, with music festivals forming a key part of the hybrid media economy (Lessig, 2008). In addition to their economic benefits, arts and music festivals have also been recognised as effective ways of enhancing community cohesion and reducing social exclusion (Bennett & Silva, 2006). This perspective is echoed by government reports which identify the role of music as an important factor in enabling the growth of understanding between people from different cultural backgrounds (Department for Culture, Media & Sport 2008). Music festivals are now tourism attractions, image builders and economic engines for the host community (Manthiou et al., 2014). They are also now seen as drivers of tourism with the U.K economy receiving £4 billion from music tourism in 2016. Within that figure, 65 million music tourists from abroad spent £2.5 billion in the UK. A figure set to grow to 40 million spending £31.5 billion by 2020. (Wish You Were Here, 2017). The U.K. Music Report (2013) calculated that 24,251 jobs are supported by music tourism in the U.K.

Such is the strength in this sector that even poor weather and a steep economic downturn have not had a negative impact (Watson, 2014). Smaller, independent festivals have also come together to form the Association of Independent Festivals (AIF) to provide strength in unity. Its membership has grown from 17 in 2008 to 44 in 2014. Their six-year report, 'AIF: 6-year report, 2014', (Webster, 2014) found that the number of festivals registered on eFestivals had grown from 0 to 1000 since the year 2000. They found that the average festivalgoer spends £395 per festival, with a total spend between 2010 to 2013 at those independent festivals of £7.95m. This means that the estimated spend, including tickets, between 2010-2014 was £1.01 billion. Furthermore, each attendee contributed £30.77 to the festival's local community, meaning that between 2010 and 2013 £60m was spent in festivals' surrounding areas – rising to £77m for the five-year period 2010 -2014.

These figures are supported by a Mintel report (2015), which shows that the industry as a whole grew by nearly 50% between 2010 and 2015 (47.6%), with 75% of the spend on ticket price and the remaining 25% on secondary items such as food, drinks and merchandise. Statistica.com (2016) state that in the UK between 2012 and 2014, 3.5 million people attended a music festival. In the US,

32 million people go to at least one festival per year; 14.7 million of which are millennials (Lynch, 2015). By 2020, the music festival value (based on income) is estimated to reach £2 billion a year (Business Visits and Event Partnership, 2011). The high numbers of attendees at these music festivals have led to festivals like SXSW generating 1 million tweets (Eventbrite/Music Festival Study, 2014) and for up to 15 Terabytes of data being used at Glastonbury in 2014 (Bostock, 2016). This is evidence that music festivals attract large numbers of people and are strong income generators, and that festivalgoers strongly engage with social media to communicate and share their experiences with fellow attendees and those at home. It can be argued that this shows how significant an experience they are for the attendees.

One of the reasons for this exponential growth in attendance and value is the way in which festivals have changed over the last 50 years. No longer the sanctuary of a rebellious counter culture, festival attendance is now seen more as a gentrified weekend break of culture and arts, of inclusion and acceptance (McKay, 2000, 2015). Whether this is good or bad is not the discussion here, but it is indicative of how society and festivalgoers who attend them have changed and how the industry itself them has also evolved. For example, in 2014 Latitude Festival was awarded the Silver Level Award by Attitude is Everything and their Charter of Best Practice in recognition of the festival's ongoing commitment to access and inclusion. Latitude has developed a loyal deaf and disabled customer base; their disabled ticket sales have increased year-on-year by 36 per cent, with ticket sales having tripled since 2009 (Measuring Music, 2014).

In a bid to diversify and thrive, music festivals are developing and adapting. Anderton (2011, 2015) recognises two trajectories within the outdoor rock and pop music festival sector since the free festival movement of the 1960s and 1970s. First there is the emergence of the more overtly commercial festival. The festivals involved seek multiple sponsorships and brand partners, and there is no pretence at being 'independent'. Examples include Reading/Leeds, the V Festivals and T in the Park. The other trajectory is rooted in a post-hippie countercultural heritage and is demonstrated in the contemporary presence of a non-corporate, ethically minded, environmentally friendly sustainability agenda on the part of organisers who are reluctant to engage in corporate sponsorships, and in the festivalgoers, who are attracted to these kinds of event. This type of festival also includes experiences beyond the music, including workshops, participatory arts and areas for complimentary or alternative healing and health.

These figures help to demonstrate the importance of understanding why people choose to spend their money in this way. Webster, (2014) conducted research for the AIF 2014 report into what brings people to their festivals. Researched across a 6-year period, the most important factor was "the general atmosphere and overall vibe, character and quality of the event", at 53.2% of those questioned (p.190). This is in line with a number of other key pieces of research into this area which show that the key reasons to attend are based around socialisation, novelty, music programme, entertainment, cultural exploration and escape (Gelder & Robinson, 2009; Bowen & Daniels, 2005; Nicholson & Pearce, 2001; Crompton & McKay, 1997). These studies will be discussed in more depth later but are mentioned here because over a 17-year period, there is significant alignment in their research conclusions. When also considering the impact of festivals and their financial value there is significant financial evidence, but another reason that music festivals have thrived over the last 15 years is because they also have demonstrated significant cultural and social value. The cultural and social value of festivals is much more difficult to measure, but as Behr, Brennan & Cloonan (2014) stated they can include such dimensions as:

- Catharsis
- An escape from reality
- A release from the everyday
- The chance to meet new friends and cement existing friendships
- Getting back to nature
- Participation and being part of the spectacle
- A chance to experiment with utopia, albeit only fleetingly.

To close, music festival growth has been marked over the last 15-20 years and shows little sign of abating (Mintel, 2016). It provides a great deal of revenue to multiple stakeholders and has developed into a highly-professionalised component of the service sector. Festivals now attract millions of attendees globally and for those who attend they engage and satisfy a wide range of motivations. Beyond the financial considerations, festivals offer cultural and social benefits and, as McKay (2000, 2015, p.29) notes, they still have the potential to turn “the world upside down [and] invert social hierarchy’ and allow a “special fluid state where social experimentation can occur”. In acknowledgment of the nature of music festival experience, Firth (2007) applies a theory from Gestalt psychology and sees festivals as more than the sum of their parts. Therefore, the festival experience is now, less ‘all about the music’ than one in which music forms a part of the overall experience (Watson, 2014). It is the idiographic, lived experience of the music festival attendee which forms the central focus of this research and it is understanding the idiographic, lived experience of the music festival attendee which forms the central focus of this research.

## 1.2 Theoretical Context

As various reports (Kear 2015; Mintel 2012, 2016), research articles (Ballantyne, Ballantyne & Packer, 2013) and textbooks (Sharples, Crowther & May, 2014; Gelder & Robinson, 2009; Bowdin, 2005) demonstrate, events management research has been emerging as a distinct subject of study following its investigation from within many other disciplines, particularly tourism research, for a number of years (Andrews & Leopold, 2013; Chang, 2011). Events and festivals, once seen as an important segment of tourism, now stand connected to, but distinct from, tourism and leisure studies (Getz, 2010; Gelder & Robinson, 2009). Moreover, according to Getz (2012a), events have direct connections with specific areas of study, like performance study, but also with broader academic disciplines such as economics and sociology.

Due to the growth in the music festival industry sector there has also been an increase in music festival experience research. Broadly speaking, this body of research has tended to address one of two business focused questions: the first is what motivates people to attend these music festivals (Brown & Knox, 2016; Abreu-Novais & Arcordia, 2013; Tkaczynski & Rundle-Thiele, 2013; Gelder & Robinson, 2009; Li & Petrick, 2006; Bowen & Daniels, 2005; Nicholson & Pearce, 2001; Crompton & McKay, 1997) and the second is (how to enhance) the quality of experience at music festivals (Manthiou et al., 2014; Cole & Chancellor, 2008; Lee et al., 2008; Morgan 2008; Cole & Scott, 2004). These two research questions have enabled event managers to better understand what attracts attendees to music festivals so that they can then be designed to attract the optimum number of people and also boost satisfaction, loyalty and the intention to revisit. These papers however also highlight that event management research has strongly maintained a business focused perspective (Andrews & Leopold, 2013). Event management research has developed and there are notable exceptions to this perspective, but the point is made here to illustrate a predominant research focus.



### 1.3 Researching experience and music festivals

The reason for this predominant business research focus is clear: without attracting attendees there would be no music festivals and without enhancing the attendees' experience(s), the music festival(s) would struggle to be sustainable. Without these two factors, issues of music festivals as tourist attractions, drivers of cultural growth, increasers of diversity and community cohesion and a number of economic implications, they are unable to develop a positive impact or legacy. Therefore, attendee experience research is vital to the event management subject and industry. It is for this reason that some research has strived to become increasingly advanced and insightful. This is evidenced by research into the commercialisation of the carnivalesque (Anderton, 2008), real-time evaluation of audiences (Brown & Hutton, 2013), and attendees' emotions during a music festival (Lee & Kyle, 2013). These studies will be discussed further in the literature review but are listed here to illustrate how the concept of experience is addressed within the literature. Music festival experience is increasingly seen as an 'out of the ordinary phenomenon' that can be managed by manipulating factors that are identified to effect it.

This thesis argues that for the development of event management theory and for industry growth it is important that this predominant focus changes and furthermore, this will be achieved through interpretative research approaches. An example of this is to consider the concept of experience from a social psychology perspective, which sees experience as a human phenomenon and places the research focus on the relationships of people and in addition, not only in observable behaviour but also by the inferences of peoples' inner lives (Alcock & Sadava, 2014). Early event management research into motivations to attend music festivals, for example Crompton and MacKay (1997); Bowen & Daniels (2005), used social psychology theories of leisure researchers like those of Iso-Ahola (1982) to underpin their studies, but ultimately reduced their findings to broad generalised categories that offered few subjective insights. Moreover, current research like that of Brown and Knox (2016) indicates that there has been little theoretical development around the motivations to attend music festivals in the last 20 years. This supports Abreu-Novais & Arcodia's (2013) view that, while there are a number of studies in this area, the lack of methodological breadth means that this area of research is still under explored. This is because the studies into event motivation have predominantly used quantitative research methods to carry out research from a reductionist perspective which aim to generate generalisable findings. If broader theories are used, it is still conducted with a similarly positivist perspective, rather than one which is interpretative or holistic. Chalip (2006a, 2006b) argues that this economic and reductionist insistence ignores the social value that events can generate. There are notable exceptions to this (Ayob, Wahid & Omar, 2013) and some of the research into motivations to attend music festivals does have its roots in social psychology (Abreu-Novais & Arcodia, 2013). There is only one paper, however, which develops its framework specifically for the event management subject (Getz & Cheyne, 2002). Perhaps this is because as Benckendorff & Pearce (2012, p.2) stated, social psychology has a "sprawling array of theories, methods and levels of analysis as its researchers attempt to forge a scientific approach to the analysis of people's behaviour and experience".

This business focus therefore, has driven the subject forward but it can also be argued that there is now a need for a wider perspective. The research conducted to date has largely ignored the full investigative scope of events and festivals and this means that by overlooking the width and breadth of investigation, it has also changed the very nature of what events and festivals are. This is supported by Turner (1982) who argues that the historical and cultural roots of music festivals are anti-structural spheres. They arise when there is a form of control and a cultural space is used to invert dominant social relations, challenge ideologies and take marginalised identities and issues back to the

centre. They can also be a form of protest or resistance against western capitalism (Rojek, 1999, 2013) as well as a means of social networking and solidarity (Eyerman, 2002). The use of music festivals as events for the counter-culture or socialist movements can be seen by the role of folk festivals during the 20<sup>th</sup> century and in the 1960s when they were a voice of a rebellion towards a dominant parent culture (Bennett, 2001).

Waterman (1998) widens this debate and develops the argument for events research to develop beyond its predominant business focus, because festivals are not inclusive events and should remain elitist as this is the primary mechanism for cultural development. They are actually the expression of interests by socially and politically dominant groups and it is the commercialisation of them that weakens the growth of culture. The tension of festivals to be a celebration of art and of enterprise is referred to as a “powerful force” (p.67). To illustrate this Waterman (1998) raises the issue of who is invited and who is not invited. Festivals give the appearance of inclusivity but operate exclusion strategies and highlight symbolic barriers. Furthermore, Jeong and Santos (2004) not only recognise this social division but argue that events are attempts by the socio-politically dominant to exercise and demonstrate their power. This is done by offering the ‘masses’ reasons for celebrations which serve as a distraction and diversion from real issues. The paper that this reference is taken from was written over 10 years ago and was concerned with a festival in South Korea, however it seems that neither time nor culture have rendered this irrelevant if one considers the large televised festivals that have occurred in this country in the last couple of years such as the Royal wedding (BBC, 2011) and the jubilee (BBC, 2012). The festival has developed but has become increasingly gentrified with a widening middle-class appeal (Bloodworth, 2012; Reader, 2012).

Wilks (2009, 2011) agrees with Waterman (1998) that music festival research should be studied with an acknowledgement of their complexity and of their social-cultural issues. Taking this further, and in line with this thesis, it is this type of research that can inform both their management and their sponsorship (Oakes, 2003). “Festivals would also be a suitable context to take forward other research suggestions for further social and cultural research, offering the chance to study activities within a defined and bounded setting” (Wilks, 2009, p.6). Researching music festival experience facilitates insights into these socio-cultural issues because they provide a spectrum of tastes and genres, they are bound in a specific space and they are increasingly prolific in both number and in size (Wilks, *Ibid.*). The research however, must be philosophically aligned to methods that enable findings to emerge that contain meaning and not sole measurement (Holloway, Brown & Shipway, 2010). Therefore, to enhance the potential of this emerging research, it is argued that event management research needs to ensure the development of the critical diversity and cultural turn within its subject area.

#### **1.4 The critical and cultural turn in event management research**

The research aims to contribute to the emerging critical debates within music festival research and in doing so to contribute to the development of the cultural and critical turn in event management research. Moving event management research under a socio-psycho-geographical lens requires a shift in theoretical emphasis, a 'turn' which has occurred in human geography and tourism studies. This turn moves away from the economy to a more culturally and socially based perspective and was rooted in the considerations surrounding consumption. Moving away from a focus on the production of culture, human geography began to investigate its consumption. The importance and relevance of this paradigm shift is summed up by Waterman (1998) who sees that “festivals are cultural artefacts

which are not simply bought and 'consumed' but which are also accorded meaning through their active incorporation into people's lives" (p.56).

Festivals provide a vehicle of symbolic dimension that allow for the construction and maintenance of both individual and collective identities (Gibson & Connell, 2005). Festivals are, as Zukin (1991) concludes, the ideal representation of modern accumulation through spectacle and consumption in a time of flex and shift. Reviewing these theories from 10 to 20 years ago, they still have relevance but are also still underdeveloped within the subject of events management. It is therefore hard to state with certainty that the views of these writers in social sciences and humanities about culture and festivals have become outdated or not because they have not been followed up by more contemporary thought and research from within the events management subject. Furthermore, although this is improving, there still remains very little in the way of cultural theory expansion in festivals and events or even research approaches that can generate this (Crowther, Bostock and Perry, 2015). As such, undertaking research from this perspective is positioned to benefit what could be seen as the two sides of the same coin. As has been previously discussed however, while event management over the last two decades has seen considerable growth, this research area remains relatively sparse and it is this that needs to develop if a 'turn' is to occur in event management research and enable the critical study of the subject. Exploring the ideographic experiences of attendees at a music festival through a phenomenological research lens is a contribution to this developing turn.

Despite recent publications by Andrews & Leopold (2013), Richards, (2013) and Quinn (2013), there remains, "a substantial knowledge gap in the emerging field of Events Studies" (Pernecky & Moufakkir, 2014, p.2). Reflecting on the disciplines of tourism, leisure and geography however, Aitchison (2006) argues that the development of these studies came with their "cultural and critical turns" (p.417). Occurring over the last 20 years these developments within tourism, stemming from a stronger influence within social and cultural geographies, have countered what Urry (1990) called the productivist bias (p.14) and reframed leisure and tourism as "predominately cultural phenomena" (Aitchison, 2006; p.419). This paradigmatic shift recognises tourism studies from multiple world views and removes the business imperatives of positivist and quantitative research (Pritchard & Morgan, 2007; p.11; Bianchi, 2009). This research recognises that events management is starting to take similar steps towards its own cultural and critical 'turn' towards events studies and is using the above disciplines as a foundation to do so (Lamond & Platt 2016). This research aims to continue the 'turn' by investigating the emotions of experience using a phenomenological approach. It is through the use of different research lenses that this study will contribute to the research in events management and the development of events studies (Andres & Leopold, 2013) specifically through a deeper, idiographic understanding of event experience.

Further evidence of the 'turn' and the development of events studies is starting to emerge as the cultural significance of (music) festivals is starting to be recognised. This can be seen in the work of Derrett (2003) who researched the influential role of space and place at community festivals and Acodia & Whitford (2006) who conclude that festivals hold a significant role in enhancing social capital. In addition, Browne (2009) investigated music festivals as spaces to challenge everyday norms, values and hegemony and Sharpe (2008) considers how music festivals can foster social change. Duffy et al., (2011) argue that it is through the bodily rhythms experienced at music festivals that a sense of belonging to each other is synthesised and Biaett (2015) used auto-ethnography to investigate festival attendee behaviour as a method to move event research forward from its quantitative and positivistic tendencies. This gradual critical and cultural 'turn' however, has not yet been fully realised and the

business focus of experience has paid little attention to questions of gender, power and ethnicity which remain wholly under-researched (Mair, 2012).

Emotions and experience of festivals have also received little critical investigation and have only been investigated using quantitative methods and reductionist analysis to measure and explain experience and (music) festivals from a traditional managerial perspective. For example: Lee & Kyle, (2013); Hixson, McCabe & Brown, (2012); Lee et al., (2008); Yuan et al., (2005), and Nicholson & Pearce (2001). It is argued that the experience of events can only be fully understood by holistically investigating the complexity, not by the reduction of it to its constituent parts. This extensive quantitative approach, as Holloway, Brown & Shipway (2010) discuss, has relevance and is appropriate for certain types of research, but does not provide an insight into the meaning and the social nature of the events world. Holloway et al. (2010), support Browne's (2009) call for an epistemological and ontological shift in event research. Qualitative research of this nature is primarily found outside the specific events journals because of their management focus. The main aim of this research is a phenomenological exploration of experience at music festivals, as advocated by Getz (2008) and in line with the requirement to develop event study theory and the cultural and critical 'turn' of the subject, and it takes an interdisciplinary perspective.

### **1.5 Positivism to phenomenology**

The philosophical underpinnings of phenomenology will be discussed later but it is introduced here to raise two points. The first is that this research is a response to a significant call from a number of writers who recognise the limitations of solely positivistic research (Henderson, 2011; Jackson, 2009). The second is an articulation of what, for this research, phenomenology is not. Therefore, both of these issues will provide further justification and context to this study.

The contribution of phenomenological study to understanding motivations and experience is recognised by a number of authors, for example when considering motivations in leisure, events and festivals, Mannell & Iso-Ahola (1987) argue that the predominant approach of motivation research, factor analysis, does not actually "take one very far in understanding...motivation and satisfaction" because it cannot account for other "experiential components that occur during the episode" which include "imagining, daydreams and emotions" (Mannell & Iso-Ahola, 1987, p.323). They call for investigation to be done phenomenologically so that the immediate conscious experience can be examined. This echoed Iso-Ahola (1980) who stated:

What is the phenomenology of these experiences that people define as leisure? The study of immediate phenomenological leisure experience for its own sake has been rare in social science approaches to leisure (Harper, 1981). While researchers have actually begun to see the value of asking people if they are experiencing leisure in a given context, and if they are satisfied with their experiences, the anatomy of the experience, its intensity, duration, memorability and meaning, go for the most part, unexamined.

In addition, Mannell & Iso-Ahola's (1987, p.322) critique of a factor analysis approach, when researching motivations and experience, was developed before much of the research had been carried out. This raises questions about the volume of studies using this approach and also, about the significance of the results:

What researchers have done is to present subjects with various reasons [to engage/attend] and ask them to rate how important each of them is to their leisure participation. Subjects have made these ratings not in relation to a particular leisure experience but as statements about their perceived reasons for leisure participation in general. Invariably in these studies, the data has been analysed by factor analysis, typically resulting in four to five “need dimensions” or “motivation factors.” It is then assumed that such factors explain most peoples’ leisure motivation and satisfaction most of the time.

An approach to counter this critique, as noted above and by Getz (2008, 2012b) is to use a phenomenological research lens that focuses on experience from an ideographic perspective. This approach to examining the experiential will be discussed in later sections, as it provides the foundations for this research’s epistemological position and execution. In this section, a phenomenological research lens is used to demonstrate and conclude that firstly, measuring motivations and exploring experience of music festivals using the dominant approaches limits the research output, which in turn limits theory generation. Secondly, despite this, and Mannell & Iso-Ahola’s (1987) (pre)critique on the subject, a change of research approach has been slow to materialise and moreover, phenomenological research beyond the acknowledgment of its investigative potential by Ziakas & Boukas (2014) in event management remains largely underused. There are few phenomenological investigations into music event experience in peer-reviewed literature, with Ziakas & Boukas (2013) being a rare example. There are a large number of investigations in closely connected areas which include: tourist experiences (Andrews, 2006, 2009, 2011; Hayllar & Griffin, 2005; Cohen, 1979a, 1979b), music listening (Dura 2006) and consumer experience (Thompson, Locander and Pollio, 1989). These papers all consider the limitation of structural functional research approaches, (Hayllar & Griffin, 2005) and though varying in application all recognise that phenomenology, through first person accounts, provides insights into experiences as “something different to response patterns or cognitive structures,” because it is less reductive and more relative in its perspective (Thompson et al., 1989, p.144). Furthermore, when investigating the experiential elements of events from a subjective perspective, insights that challenge behavioural and cognitive paradigms can be found, as more complex relationships are identified, thus pushing event management research to develop beyond its current paradigm (Geus et al., 2013).

It is equally important to consider what phenomenological research is not. Phenomenological research gathers qualitative data and is thus interpretative in its approach. It is not however, in this thesis, used as a synonym for ‘qualitative data’. This distinction is made because qualitative research methods have been used in event management research, but the analysis is not interpretative and therefore, despite the qualitative data collection is still reductive in the analysis and results. An example of this is Axelsen (2007), who investigated motivations to attend special events in art galleries using qualitative questionnaires. In the analysis, however, the data is reduced to similar factors that are found in quantitative factor analysis research into motivations. This removes the subjective, idiosyncratic element so pivotal to phenomenological research and aligns Axelsen’s research with post-positivism. In addition, for this thesis, as will be discussed later, experience is a phenomenon that is to be investigated through interpretative methods that respect the subjective nature of the study’s focus (Ziakas & Boukas, 2013). This issue is raised here because one recent paper has pursued a deeper understanding of motivations to attend events and festivals by considering their relationship with subjective experience and satisfaction (de Geus, Richards & Toepoel, 2013). The authors recognise the development of subjective research in relation to understanding experiential elements of events but again use quantitative approaches and factor analysis that neutralise any subjective insights. As will be discussed in the literature review, phenomenology is therefore, not only qualitative and interpretative

in approach but also a philosophical commitment with definite theoretical foundations and assumptions to extract meaning from individual accounts of an experience, not solely the measurement of them (Burrell & Morgan, 1979).

## **1.6 Repositioning music festival experience research**

As has been stated, the research focus of this thesis is music festival experience and it is designed to phenomenologically explore and capture what music festival experience is for the individual. For this reason, the research aims to reposition the concept of experience, to change its focus from the extraordinary to understanding it within the context of the individuals' everyday life (Uriely, 2005). This research explores music festival experience and its contribution and relationship to the individual's lifeworld (Ashworth, 2003a, 2006, 2015). As will be discussed, by placing phenomenological psychology at its centre, this research also challenges established cognitive and behavioural explanations for experience. To paraphrase the Husserl's (1936/1992) famous quote, this research focuses on returning music festival experience to itself, for the individual. It therefore researches the individuals' conscious attention of what the music festival's experience is for them. The research focuses upon music festival experience as a specific moment in the attendees' life which is part of, yet distinct from their everyday experiences. As an example, this passage is taken from Smith, Flowers & Larkin (2009, p.1) as they articulate this specific type of research position:

Imagine that you are about to take a swim in the sea on a hot summer day. You may not be mindful of the pebbles under your feet until you remove your shoes, and then find that you have to hobble the last few steps to the waterline. You may not be aware of the warmth of the sun on your back, until you begin to anticipate your first bracing contact with the cold water. Momentarily then, you are made aware of the flow of your experience; for most of the time, however, you are simply immersed in it, rather than explicitly aware of it. Now imagine that the event has further significance for you: you have been a keen swimmer since childhood, but have not swum on a public beach for some years, since undergoing major surgery for a serious health problem. The anticipation of this swim takes on a host of additional meanings. Perhaps you are concerned about the visibility of scars or other changes to your bodily appearance. Perhaps you have been looking forward to this for some time, as a marker of your recovery, and the return of a lost self. Perhaps you are simply wondering whether you will be able remember how to swim! In any cases, the swim is marked for you as an experience, something important which is happening to you.

This passage illustrates that deeply reflecting, by becoming conscious of an experience's hierarchy, we mark it as existing outside the normal flow of the everyday experience, yet it is also contextualised in and affected by our past lives and has the potential to shape an individual's future lifeworld. This research was conducted with the aim of exploring the role of music experience upon the individual and therefore allowing a new conceptualisation of music experience to emerge.

As mentioned earlier in the chapter, the methodological approach for this research has not been adopted for investigating music festival experience. The approach is called the Descriptive Sampling Method (DES) (Hurlburt & Heavey, 2001) and is an adapted qualitative method of the Experience Sampling Method (ESM) (Hektner, Schmidt & Csikszentmihályi, 2007), both of which have evolved over time and with technology but were constructed to capture experience in real time and in-situ (Mittelstaedt, 2001). They do this by the researcher sending messages to the participants

throughout the research period (usually 5-7 days). Upon receiving the communication, the participant records details of their present experience. The original quantitative approach required the participants to reply to short questionnaires, but the qualitative approach asks the participants to record their feelings by either writing a passage, voice/video recording or by photography. This raw data is then discussed between the participant and researcher in an in-depth interview. This approach has the advantage of minimising memory bias, and therefore provides the opportunity to detail and expand upon the differences of experience in a way that an interview-only approach could not provide. Heavey et al., (2010) refers to these captured experiences as “pristine inner experiences” (p.345) and it is by using this technique that the current research will provide insights into an individual’s music festival experiences and how it is contextualised within their lifeworld.

## **1.7 The field of ‘experience’ research**

It can be argued that commodification, proliferation and the sponsor-dominated control of events has led to a situation where there is little beyond festivals than the expansion of economic interests (Waterman, 1998). Furthermore, many festivals are created by event management teams as the corporate property of the corporate parent (Seiler, 2000). They are now seen not as a vehicle of rebellion and counter-culture activity but, through gentrification, careful planning and preparation as something that can be used to drive tourism, urban renewal and the cultural economy (Sharpe, 2008). This then, as Henderson (1991) argues, leads not to the spontaneous but to a meticulously planned and controlled event, managed by directors and producers who shape it through programme choice, venue selection, artist choice and are therefore, as Greenfeld (1988) defines them and Waterman (1998) argues, gatekeepers. It can be further argued then, that the pursuit of economising and professionalising music events and festivals has also shaped research direction and delivery. In doing so, this has shaped and changed music festivals not only on an economic and professional level, but also a sociological and cultural level. These areas of research are not the focus of this thesis but are discussed here as a critical challenge to the principle current research ethos in event management as set out by Holloway et al. (2010) who note that studies of experience in events must focus on the socio-cultural and the personal.

This research critically challenges the current predominant event management voice of music festival experience research because it considers art and culture, of which music festivals are part, from a similar perspective to Blau (1996): arts festivals have a core and fundamental relationship with culture and the values of group life and social order. It is these contentious relationships that require exploration and arts events and festivals provide us with cases and opportunities to study how culture can no longer be seen simply in the discussions surrounding business imperatives, taste or style but that these issues must be questioned in combination with the politics of power, inequality and oppression (Waterman 1998). Music festivals then, are environments for critical research to better understand relationships, interactions and human processes. As an example of this, researching art events and festivals permitted further insight into the developments of Carney’s (1982) differentiation of American music (cited in Waterman, 1998) and Blau’s (1989), (cited in Blau, 1996) distinction between elite and broad appeal culture. Both writers argued culture to be a form of social control from the elite. That is to say that researching art events and festivals can allow an understanding of the development of cultural institutions’ new hierarchy of taste and discrimination but also that culture and art have been turned into industries at the hands of agencies and managers (Blau 1996; Lebrecht 1996, cited in Waterman, 1998). Researching culture is more than providing a reflection of material civilisation because culture can be a motivator for change (Zukin, 1995) and critical research

into music festival experience has the potential to provide insights into these phenomena. Weedon & Jordan (1995) argue that, we can no longer define culture in a singularly aesthetic realm; it is bound to society and economy and thus, should be seen as a way of life. Culture can now be seen as a contested expressive relationship of identity, subjectivity and ideology. In studying events and festivals through specific philosophical and critical lenses it is possible to provide these debates with new and potentially challenging perspectives. The consideration of music events as a microcosm of a larger cultural and economic shift over the last 30 years however, is not directly the focus of this thesis but is used here as an example of their cultural and critical importance. This research focuses on the how individual subjectively accounts for the social and cultural experiences of a music festival. The research philosophy and focus of the event management research means however that there remains scant primary investigations in this subject area from this perspective (Crowther et al., 2015). Writing on arts festivals nearly 20 years ago, Waterman (1998, p.55) discusses the transformative nature of festivals both in relation to landscape and place and the production and consumption of culture and the meanings transmitted through and throughout the festival. He stakes his flag into events studies by stating “This is no esoteric aesthetic topic; arts festivals have become events of sociological and geographical concern”.

The perspectives above carry much weight in favour of arts events and festivals to be researched beyond the current parameters. It can be seen that they are of sociological and geographical concern and therefore, it is argued, they are also of a social psychological concern because at its most fundamental, social psychology is concerned with the effect we have on each other’s reality and imaginations and our understanding of them within our places and positions in the world. “It is the study of how society, culture and context shape our behaviour, sense of self, beliefs, attitudes and ideologies” (Crisp & Turner, 2014, p.2). It is the study of human experience.

In positioning music festival experience within phenomenological psychology, as discussed above, it is important to acknowledge how this shifts the research focus and contribution of this thesis away from events management. In doing so, it moves it towards the field of experience and therefore it is important to analyse this academic position, and this will form a key part of the literature review.

## **1.8 The researcher’s perspective**

In this research I have adopted Heideggerian reflective research methods (Smith et al., 2009) to phenomenologically explore the experiences of a music festival for 9 attendees. It is designed to capture their idiographic experiences and provide an insight into how these experiences affect their individual lifeworld. As part of the reflexive approach it is important that I provide an account of my journey and do so in a reflective and personal manner. In doing so, it will help clarify the epistemology, the methods used and later, inform both the discussion and conclusion. Using the reflective technique outlined earlier by Smith, Flowers & Larkin (2009) as they demonstrate its role in phenomenological psychology, I will start by recalling why and how music festivals became part of my own lifeworld.

I have always had music in my life, from trips to my grandparents’ in the back seat of a Vauxhall Viva, my parents would always be playing tapes by Simon and Garfunkel, The Beatles and Paul McCartney and the Wings. My father, who was tone deaf, wouldn’t sing as vigorously as my mum, brother and me, but singing together in that car 30 years ago still feels much closer than the temporal distance implies. Perhaps because it was something that continued for many years and included an increasing number of bands and artists. Over time, I learnt to drive, and I would sing with my passengers: ‘girlfriends’, friends and band members. Tapes became CDs and then mini-discs. Cars



changed too, but the songs and the singing were ever-present. I still sing now, both in a band and in a car (amongst other places and situations). My first live music 'gig' was at Brixton Academy in 1991, the band was called Senseless Things and not long after I formed my first band, The Mockingbirds, with my brother and two other school friends. We gigged and went to gigs, critically analysing bands to help us improve, revelling in the smoky, dirty, pubs and clubs and being part of something. My first festival attendance was in 1995, I had just started my mental health nurse training at Bradford University and I wanted to go before the summer became too busy. They didn't work on the same semester timetable as other courses and summers were placement months, not holidays. The festival was Glastonbury and it was its 25<sup>th</sup> anniversary year. It was headlined by Oasis and Pulp and my girlfriend and I loved them both, as well as The Cure who were the Sunday night headliner. I was so excited, even in the queue for tickets at Jumbo record shop, even on the long coach ride, even in the traffic jams and the searching for a somewhere to pitch our tent. I remember sitting on the hill that overlooked the crowds and feeling amazed, spellbound by the size, scale and the spectacle of it all. I remember the atmosphere, the 'vibe', seeing Jarvis Cocker transfix thousands of people by singing Common People and feeling like I was present at a special moment in time. I remember being in love with my girlfriend, in love with the noise, the lights, with Jarvis Cocker and Robert Smith. I remember how powerful it was to sing together with that many voices and to share those feelings, experiences of belonging, of unity. I don't remember thinking of the Vauxhall Viva at the festival, but I think of them both now.

I didn't attend another festival for many years after. Fashions, both mine and those of I was with changed. I had moved to London to do a BSc in Psychology and my 'festival friends' had also travelled away from our earlier homes. After the millennium, I moved back to Leeds and playing in bands became the norm again, as did attending festivals. At this time, it was the Leeds Festival. Though we didn't go for the camping, we caught free buses to the site each day, we went to be part of the Leeds music scene. I went because my girlfriend could get free backstage passes, we went to try and network, raise our profile, hand out demo recordings. We entered competitions to play festivals, we sent promoters CDs. It was a very different experience to Glastonbury a decade earlier; I don't really even remember the bands' performances. Being in a band and playing our own festivals was at the heart of these festival experiences. Ultimately however, they didn't yield much success, we did some good local festivals but nothing to rival our band heroes. Reflecting back, it was unsustainable; we lived together, worked together and sang together and things just slowly (and painfully) ground to a halt. We had all just reached our 30s and I think perhaps we all felt the weight of societal expectations. My brother moved to Canada to start a new life with his wife, a friend moved to London to start journalism, another went travelling and I started my MSc in events management. This was another period of my life where music festivals and making music took a back seat, but it was probably only for two or three years. Due to the complexities of Canadian immigration my brother had to come back to England for a year and also during this time my father became very ill from a brain tumour and died. This slowed down my MSc as I had to temporarily withdraw. My brother and I found strength, support, unity and expression in another band. A few years later I finished my MSc and it was the dissertation of this course that would affect the direction of my lifeworld for the next eight years. The distinction I received empowered me to pursue a PhD and to reconnect with my undergraduate degree because it investigated the psychology of satisfaction at a music event. It was also when I first used a variation of the methodology which is employed for the primary research in this thesis.

Two years after my MSc, my brother returned to Canada permanently, I wasn't in a band, I wasn't studying for a PhD and I hadn't been to any festivals. Following a successful application however, I became a graduate tutor at Sheffield Hallam University. Here I gained higher education teaching experience, two postgraduate qualifications and I also began my PhD. Moreover, it brought

music events and festivals back into my life and it did so by also drawing on, and utilising my, academic qualifications. Soon after, I began attending festivals again. They had changed, but then I wasn't going to the same festivals because I had changed and in fact, they weren't the same festivals of my past. There is no local gang that goes, it's more of a collective journey for friends from around the country travelling there to meet. There's no 'scene' that I want to be part of and no networking to do. I still enjoy singing in the car on the journey and with the crowds when a favourite band play. I still like that sense of unity, of belonging together. I also still wish I was on the stage with my band.

Looking back, I have always found the brain-mind a fascinating phenomenon: be that through illness (my diploma in health studies/mental nurse training), addiction (my BSc dissertation was on drinking habits of students) and then music, gigs and emotions (MSc dissertation). These experiences (amongst many others) and studies has slowly shaped my philosophical position. There is a world out there to be interpreted but it is always changing, and I change it by studying it, as it changes me. These feelings and readings led me to critical realism and phenomenology which are discussed in Chapter 4. They led me to Bhaskar's work on emergence and false truths and to Heidegger's perspectives about interpretivist methods of knowing and researching: that the researcher is part of what they are researching and because of this, they shape what they are studying. They've helped me believe that this is a positive thing, not to be written out of the research. They've taught me that I can never truly know the mind or experiences of another person, but that we can only interpret that which they tell us, as a result of their interpretations. They helped me locate the article by Mijuskovic (1978) which argued that we are never truly known to others and that we are driven "by a perpetual but futile attempt to escape, his (sic) loneliness, his extreme sense of isolation and to seek companionships with other consciousnesses or at least to achieve a benign forgetfulness from his hermitic isolation" (p.14). The Vauxhall Viva, the gig, the festival?

It is true that I am only at the early stages of my phenomenological journey, but I am experienced in interpretative work and investigation. I do not offer this research as a definitive conclusion but the beginning of a continuing discursive approach to understanding the complexities of consciousness and experience which in agreement with Zhavi (2005) may help to inform and challenge the predominant models and theories. It strives to understand music festival experience from subjective perspective by being aware of the intersubjectivity between myself and the participants. "Rather, the three dimensions "self," "others," and "world" belong together, they reciprocally illuminate one another, and can be fully understood in their interconnection" (Zhavi, *ibid.*, p.176). This is achieved through empathic, interpretative and reflective dialogue which enables the participants and me to explore their Dasein (being in time) (Heidegger, 1967) of music festivals. This is not an ethnographic account of my own experiences, it aims to explore the lifeworld of the participants but because I have become part of their lifeworld through this research, my reflexivity and interpretations of their experiences become a shared knowledge. I cannot know their world, I can only understand their experiences grounded in my own lifeworld and my intersubjectivity with them. Therefore, by being reflective of my own subjectivity, I strive to empathically gain an understanding of our intersubjectivity and our shared, but different, relatedness to each other and their experiences of the music festival.

## **1.9 The Green Man Festival**

As will be discussed in more depth later, this research aims to phenomenologically capture the experiences of the participants as festival attendees, in real time and with strong eco-validity. Therefore, it is important to provide an overview of the festival so that the attendees are provided

with a context for their experiences. Green Man festival began in 2003 and in the past 14 years has developed into a 20,000 capacity, four-day event. It is situated in the Brecon Beacons of Wales, the closest town being Crickhowell. The festival site is on the banks of the river Usk. It showcases music acts from alternative, indie, folk, rock dance and Americana genres and also provides stages for literature, film, comedy, theatre and poetry (GreenMan.net, 2006). It has always maintained a strong non-corporate, ethical approach and has won a number of awards including 'Best Medium Sized Festival 2010' (Swindells, Fahey & James 2015), 'Grass Roots Festival 2012' (Festivalawards.com, 2012) and 'Best Music Festival 2015' at the Live Music Business Awards (Guardian Music, 2016).

The festival was chosen as the case study for a number of reasons. The first was the researcher's familiarity with the festival. Due to certain methodological considerations it was felt that being onsite with the participants and having prior knowledge of its layout and size would facilitate the running of the research and would help to minimise the chances of problems arising which could jeopardise the data collection period. Furthermore, the 20,000-capacity meant that while it was a significant size, it was also not so large that if problems arose that they could not be dealt with in a timely way by either the researcher, festival staff or emergency services. This was a reassuring factor as this type of research had not been undertaken before so there were no precedents to guide the researcher or participants. Another factor was the time of year it was held. Green Man is the third weekend in August, so towards the end of the 'festival season' in the UK (Green, 2016). This allowed a greater amount of time to select the participants and to then adequately inform them and gain consent. In addition, this time also allowed appropriate recording apps for smartphones, external battery charging devices and methodological details to be fully explored, chosen and then disseminated to the participants.

From a personal perspective, Green Man was appropriate because it was while attending this festival prior to undertaking this research that I synthesised the research question. Before the formulation of the question and the literature searches that would provide the academic underpinning, it was at this festival where the idea of exploring the experience of attending a music festival took shape. My feelings were generated by the scenery, the people, the excitement, the music, the ethos and collective temperament of the festival. While other festivals had been attended in the past and enjoyed, it was the combination of these factors that led me to choose it as the appropriate festival for this research.

The research involved nine participants, four males and five females, and recorded their experiences from Thursday morning to Monday afternoon (five days/four nights). Their attendance of Green Man festival varied from, not having been before to, others who had been multiple times. In addition, one of the nine had never been to a music festival that involved at least one overnight stay and one participant had not been to a music festival for over a decade. The others in the research group had been to a range of festivals in the past five years including Glastonbury, Latitude, Leeds and Reading Festival, as well as smaller community music festivals.

### **1.10 Research question**

The research question of this thesis is "what insights into the attendees' lifeworld will be provided by a phenomenological investigation into their experiences of a music festival?"

### **1.11 Aims and Objectives**

Aim: To use phenomenological psychology to investigate the experience of attending a music festival and its effect upon the lifeworld of the individual.

Objectives:

1. To critically examine the literature on 'experience' including phenomenological anthropology, phenomenological psychology, the anthropology of experience, tourism studies and leisure studies, to inform the phenomenological exploration of experience of music festivals.
2. To collect primary data using the phenomenological method of descriptive experience sampling to provide a valid and reliable means of phenomenological investigation into music festival experience.
3. To critically evaluate:
  - i) The findings of the primary data against the past literature as a means to contextualise and assess them against current theories of music festival experience
  - ii) The phenomenological methodology as an approach to gathering primary data in music festival experience research.
4. To consider how phenomenological approaches to investigating the experience of music festivals and the research method used can affect future research and theory development in the field of research

## 1.12 Structure of the thesis

This thesis is divided into six chapters.

Chapter 1: Introduced the topic and justified its study. The research setting was explained, and it also introduced the theoretical concepts. It then defined the aims and objectives of this research.

Chapter 2: The literature review is a full critical review of the musical festival. Therefore, this chapter looks in detail at the history of festivals and music festivals, festivalisation, festivity, the festival as a planned event, characteristics, motivations to attend, the consumption of festivals and the experience economy.

Chapter 3: Critically analyses the field of 'experience' literature and reviews the theories in phenomenological anthropology, the anthropology of experience and phenomenological psychology. It also reviews the theories of liminal time, liminoid space and *communitas* (Turner, 1967, 1969, 1974, 1979, 1982); Flow and Optimal Experience, Csikszentmihályi & LeFevre, (1989); Csikszentmihályi, (1975/1990); Csikszentmihályi, (1999); Csikszentmihályi, (2008), and Authenticity, Cohen (1979a, 1979b, 2004, 2007); Cohen and Avieli, (2010).

Chapter 4: The methodological considerations and approach are discussed. From this point forward, and in line with interpretative methods of research, the remaining chapters will be written from a first-person perspective. Critical realism (Bhaskar, 1989) and Phenomenology (Husserl, 1911/1965, 1925/1982, 1936/1999); Heidegger (1927/1967, 1975/1982) underpinning this thesis is detailed and followed by the justification of the Descriptive Experience Sampling (DES) method Hulbert, (1990, 1993); Hulbert & Heavey, (2001); Heavey et al, (2010); Hurlburt, Heavey & Kelsey (2013) and the phenomenological interview technique which used to collect the data. Interpretative Phenomenological Analysis (IPA) (Smith, 2015a, 2015b); Smith & Van Langenhove (1995a, 1995b); Smith & Osborn (2015) is then discussed as the approach to analyse the data. The sampling, validity and ethical issues are also addressed and thus a comprehensive justification of the methodological approach is provided. The chapter also discusses the limitations of the DES and IPA approach. This chapter will also discuss how research of musical festival experience using the descriptive experience sample method can contribute to conceptual theories of emotions in neurophenomenology; specifically, Krueger's (2013, 2014a, 2014b, 2015) hypothesis of the individual and collective extended emotions.

Chapter 5: Describes the universals that emerged from the primary research analysis using interpretative phenomenological analysis. From these rich descriptions of music festival experience, the chapter provides an illustrative account of the participants' shared, yet individual, experiences of this phenomena, this is called the ideographic map of music festival experience. The chapter details the elements of the map and how, from the emergences, the map contains the neuro-physical, psychological and psycho-social territories and how these the combine to form the individual's music festival experience.

Chapter 6: Discusses the emergences of this research against the extant literature. It critically evaluates them against past event management research of music festival experience, how this research can contribute to phenomenological psychology theories of lifeworld and flow as well as the theories of extended emotions in neurophenomenology.

Chapter 7: Provides a clarification of the main findings of the research and the extent to which the research question is addressed. Contributions of this approach to both theory and practice are

discussed and implications for the development of phenomenological research into music festival experience is also considered. Lastly, the conclusion is brought to a close with a consideration of the limitations of this research.

### **1.13 Concluding overview of the introduction**

As previously highlighted, this investigation of music festivals' experience is undertaken from a phenomenological perspective. This is done to develop the understanding of how doing so can contribute to event management subject area and industry practice. Understanding music festival experience has been shown to be an area of increased attention because of music festival proliferation. This research aims to respond to calls for the conceptual development of music festival experience and contributes to it by its research philosophical position and its conceptual theory of experience through phenomenological exploration. The qualitative method of descriptive experience sampling and phenomenological interviews will be employed.

## Chapter 2: Festivals

### 2.1 Introduction

Before reviewing the literature within the field experience, it is appropriate to provide a critical overview of the music festival itself. This will facilitate a context for the subsequent debates. The word 'festival' has many meanings across a wide range of different events, be those "sacred and profane, private and public, sanctioning tradition and introducing innovation, proposing nostalgic revivals, providing the expressive means for the survival of the most archaic folk customs, and celebrating the highly speculative and experimental avant-gardes of the fine art elite" (Falassi, 1987, p.1). Whatever the type, all festivals and events involve interactions between people and places and respond and contribute to the cultures and societies in which they exist (Andrews & Leopold, 2013). Furthermore, the predominance of the managerial perspective and research agenda into festivals and events has not always been the norm, as historically they have been the concern of a number of academic subjects such as anthropology, religion, social psychology, sociology and folklore (Getz, 2008). Therefore, Falassi (1987) reasons that festivals as defined by the social sciences are "a periodically recurrent, social occasion in which, through a multiplicity of forms and a series of co-ordinated events, participate directly or indirectly and to various degrees, all members of a whole community, united by ethnic, linguistic, religious, historical bonds, and sharing a worldview" (p.2).

Festivals are a social function for the community in which they occur and hold many symbolic meanings. They are linked to ideology, social identity, historical continuity and physical survival. Andrews & Leopold (2013) argue that due to the commercialisation of events the terminology has moved away from sociological definitions and towards a more neoliberal, managerial lexicon as events become a commodity to manage and sell. Therefore, the terminology includes words like 'hallmark event' and 'mega event' and while this is a key element to the emerging subject area it is in danger of becoming the predominant language. If the subject of events is to develop further, conceptualisations and research need to also focus on the socio-cultural and spatial dimensions of events. Historically, a key component of festivals is the presence of rituals which mark in time a variety of key moments. Both the festivals and its rituals were grounded in the culture of those involved; one shapes and supports the other. It is this inherent relationship that has been removed from contemporary events management so that they can be artificially commodified, to be sold and consumed (Brown and James, 2004). This will become more evident further in the chapter as music festivals are specifically discussed, however it is also key to note that individuals at these events do still engage in experiences at these commercialised sites; experiences which can still have significant phenomenological meaning.

### 2.2 Festival development

Establishing a historical foundation of festival development will provide a strong foundation from which to later examine music festivals. It is therefore important to start with the word 'festival' itself. Examining the etymology of the word festival shows that it is derived from two Latin words. The first is 'festum' and translates as "merry, joyous, holiday" and the second is, 'feria' meaning religious festival or holiday (<http://www.latin-dictionary.org/festum>, 2017). These words were used as plurals and Falassi (1987) states that this indicates they were held over a number of days. These words also can be seen in the Old English of 'faire' and 'fair'. Over time these words developed and expanded to 'festival', which in English contemporary society means a number of different occasions such as special observances with sacred and profane celebrations; annual occasions of significance for a person, an

age or a harvest of product; cultural events of art and performance; a fair and general events of celebrations and joyfulness. This consideration of what a festival consists of shows similarities to another type of event: the carnival (Mesnil, 1987). While parallels have been discussed by some (Anderston, 2008; Getz, 2010), a carnival's origin's in Catholic countries, processional nature, use of masquerade and the inversion of social norms are key differentiating factors (Andrews & Leopold, 2013). Furthermore, Jackson (2014) argues that the blending historical definitions of festival and carnival as a means to define modern festivals is misleading, as the research has not sought to actually articulate the experiences of these festivals and as such relating them to past carnivals led the research to "overuse and exaggerate" the relationship. That is to say that the complexities of a modern, commercial music festival's multi-faceted, multi-variant strands and streams cannot be fully explained by historical definitions. This is because modern music festivals are more than the radical and countercultural experiences and the meaning to which these refer (Anderton, 2008).

Hunyadi et al. (2006) argues that the while festivals have been part of human history since its conception, the definition of festivals is hard to pinpoint because of their now wide-ranging nature and the broad appeal due to factors like cheaper, easier travel and globalisation (Bennett et al. 2014). Hunyadi (2006, p.7) writes "the first festivals in the modern sense of the word were actually celebrations of art, meeting points for those of the cultural and social elite. At the beginning they included only one artform, e.g. the Venice Biennale, founded at the end of the nineteenth century, covered fine arts, the Salzburg festival – classical music, the one in Bayreuth – opera... For a long time only international, large-scale art events and competitions (such as film festivals) were designated as festivals." Following this, in the last two decades, the growth of festivals has expanded rapidly and is demonstrated in the use of the word 'festival' stretching to include events that have historically not been part of its definition. Sandoro et al. (2010) provides a four-way definitional split to help provide clarity to understanding festivals: "Festivals are organizations. It is through organization that they materially exist, work and can organize those products people know as a festival, i.e. the more or less long cycle of performance for an interested audience. This is what differentiates our 'post-traditional' festivals from the traditional ones studied by anthropologists. The post-traditional festivals are formal organizations, and this has an effect on their life, image, needs, and outcome" (p.72). It is from this differentiation that the second distinction can be made; that of whether the festival is either professional or voluntary based. There is certainly, however, a discussion to be had about these distinctions. For example, the inference that post-traditional festivals are not of a research interest to anthropologists has certainly seen a shift in attitude in the last decade (Jackson, 2014; Ziakas & Boukas, 2013, 2014; Lamond & Platt, 2016).

## 2.3 Music festivals

Moving the focus towards music festivals, the following section provides an account of how the music festival has developed over time. It is therefore also important to analyse the music festival from a socio-cultural and historical perspective. As a foundation to this, Falassi (1987) provides a broad but accurate definition of festival: "[it] is an event, a social phenomenon, encountered in virtually all human cultures" (p.1). From here it is noted that there is vivid variety in meaning, historical significance, colour, intensity, choreography and aesthetic. As a result, they have attached much research interest from a diverse range of academic disciplines. Despite this, Falassi (1987) notes that there has been little clarification of their nomenclature or their definition. This has led to the word covering many elements of events which include "sacred and profane, private and public, sanctioning tradition and introducing innovation, proposing nostalgic revivals, providing the expressive means for



the survival of the most archaic folk customs, and celebrating the highly speculative and experimental avant-garde of the elite fine art” (p.1).

Moving from older, traditional festivals to the 20<sup>th</sup> century, the emergence of the popular music festival has been attributed to the jazz festivals of the 1950s. There is some debate regarding the use of the word ‘popular’ and what it means in relation to jazz (which was a popular music genre at the time) and popular music festivals (which uses the word to encompass a different genre of music) (McKay 2000; Frith et al., 2013). Indeed, McKay (2015) clearly states that the origins of what is today understood as a music festival has its roots in these earlier jazz festivals of the mid-20<sup>th</sup> century and not the later 1960s festivals like Newport (1967) and Woodstock (1969). Furthermore, these and other festivals like them, both in the UK and the USA, have been popularised as the root of music festivals through documentaries about them such as ‘Woodstock’ (1970), ‘Glastonbury’ (2006) and ‘Festivals Britannia’ (2010). Drawing on McKay’s earlier work (2000), Thomas (2008) uses popular media sources to illustrate how the ‘festival epochs’ (p.840) developed. It is also clearly noted that they are not mutually exclusive, with overlaps and concurrency but that it is through this delineation that the changing appearance, organisation and participation in them can be seen. Jackson (2014) built upon the work of Thomas (2008) by including the work of Rihova (2013) which saw the role of co-creation impact of Thomas’ (2008) discussion of the corporate festival as separate from the personal festival. Jackson (2014) argues that since 2005, because of Rihova’s (2013) research, co-creation practices have started to become more prevalent and understood. This has allowed greater customer-to-customer autonomy which has moved away from a service dominant approach. Developing previous work, Jackson (2014) provides an overview of how the popular music festival has advanced, and it now includes ‘the engineered festival’ (p.7). This can be seen in Table 1 (p.20).

**Table 1: Developmental eras of the popular music festival.**

Years	Era	Explanation
1956-1967	The emerging festival	Beginning of outdoor gatherings for jazz at Beaulieu 1956-1961. Idea from Glyndebourne Festival. 1960s Richmond Jazz Festival started to programme emerging rock music. Identification of a ‘youth lifestyle’ that separated childhood and adulthood.
1968-1970	The commercial festival	Large-scale, multi-day, camping. International line-up of musicians. Conflicts and troubles led to the ‘Isle-of-Wight Bill’ 1971.
1971-1972	The transitional festival	Start of smaller, non-commercial versions of Glastonbury and Reading festivals. Amateurish approach led to ‘festival spill-over’ where poor planning resulted in local and media criticisms.
1973-1979	The free festival	Smaller festivals resulted in less negative impact. Less emphasis on the line-up and more on the participant. Volunteerism led to the blurring of roles but reflect practices of communality. Drugs and alcohol fuelled the ‘festival spirit’.
1980-1992	The political festival	Festivals had a cause e.g. environmentalism. Sites of legitimate resistance compared to the Thatcherite demonstrations outside of the festival.
1992-2005	Capital’s festival	Capitalism, commercialism and consumerism take centre stage within the festival” (Thomas 2008, p.134). Greater control through the indirect impact of the Public Order Act 1994. A reaction to the moral panic over unlicensed raves. As festivals became more commercial the focus was on attempting to extract as much capital from festivalgoers as possible and the balance of power returned to the organiser.
2005-2008	The engineered festival	Highly managed and corporate sites Co-created by the festival participants Liminal but sanctioned space.

McKay (2000); Thomas (2008); Rihova (2013); Jackson (2014).

In some shape or form then, popular music festivals have been around for about the last 70 years and are now “one of the most strikingly successful and enduring features of seasonal popular culture consumption for young people and older generations of enthusiast alike” (McKay, 2015). Aided by globalisation and mobility, they are becoming increasingly culturally plural and inclusive whilst still offering meaning into phenomena like belonging, identity and community (Bennett et al., 2014). It is for this reason perhaps that music festivals present so many research opportunities, perspectives and conceptualisations. They are a cauldron of economic, political, socio-cultural and psychological intrigue; the elements simmering and changing over time as they interact and combine with each other.

## **2.4 Festival theory**

As seen in the previous two sections, there has been a widening definition of ‘festival’ because it has had to incorporate its increasing presence in 21<sup>st</sup> century life. This has had a number of other effects upon the socio-cultural landscape. An example of this is Richards (2010) who writes about the ‘eventful city’ and cities with a portfolio of events which synthesise a gentrification of urban areas and their cultural consumption. The ‘entrepreneurial city’, the ‘creative city’ and the ‘inter-cultural city’ encompass different forms of cultural practice that offer sources of inspiration and engagement. Richards (ibid.) states, “Cultural events have become one of the major avenues for harnessing this creativity” (p.19). This has the potential to regenerate and reinvigorate cities and find new avenues of entrepreneurial, creativity and intercultural inspiration. The European Commission continues to recognise the contribution that large scale events and festivals can have upon cities and this can be demonstrated in its awards of both the European Capital of Culture, which celebrated its 30<sup>th</sup> anniversary in 2015, as well as the UK City of Culture (European Commission, 2015). In contrast however, Rojek (2013) argues that through the deliberate use of events and festivals that are known to have pleasurable outcomes for the individual, greater social inequalities are deepened and exploited. The festival studied for this research is not in an urban area but is discussed here, from a macro perspective, to provide a wider context that may have a bearing upon the individuals involved in this research. Furthermore, there are certainly important questions about the relationship between the attendees’ experience, policy, profit and impacts to be further researched; “there is a case that it is most useful to think of them as components of lifestyle architecture through which we now build competent, relevant credible images of ourselves” (Rojek, 2013, p.2). This developing complexity within festival theory means that festivals are beginning to be used and researched from multiple perspectives and that this has broader socio-cultural ramifications. Examples of this are discussed in the next section.

## **2.5 Festivalisation and festivalscape**

Festivalisation is underpinned by the development of space and place to affect change and effect the experiences of the attendee. Experience of space and place has strong roots in socio-cultural theory and will be discussed at a later stage in this thesis. Its context in this chapter is more closely linked to the literature of ‘servicescapes’. Like the festival research of Jackson (2014), this thesis is not based upon an urban festival however, as mentioned above, not only is festivalisation worth noting from a broader perspective but also, non-urban festivals are still developed and designed around the attendee and change how space and place is used and presented. For example, a non-urban festival may attract attendees to a region they may not have been before, nor otherwise thought of going to.

This has the potential to impact upon their experience as well as that of the local community. Getz (2001) applied Bitner's (1992) definition of servicescape and developed to include all built and planned aspects, from arrival to departure of the event, which interact with the attendee on a multisensorial and emotional level (Tattersall & Cooper, 2014). There has been research to show that there is a strong relationship between how festivals and events are designed and how this effects attendee engagement. Moreover, the more engaging the eventscape, the more involved the attendee becomes and the longer they are likely to stay (Lin & Worthly, 2012; Siu et al., 2012). Understanding the effect of how design can affect the attendee's lived experience of the festival and the impact upon their lifeworld has the potential to provide key insights into music festival experience. Furthermore, it will add to the body of knowledge establishing a need for a deeper understanding of this subject, which is discussed later in the chapter (Carù & Cova, 2007).

There is evidence to show that through festivalisation and festivalscape, attendees elicit certain feelings and emotions which can be described as 'festivity'. Matheson (2008) articulates this as a relationship between the music, emotions and audience and the role it can play in an audience's feelings of authenticity. Finn & Frew (2013) however take a different stance and in their research of 'festivity' of the Glastonbury festival, conclude that "today the festival experience is often represented as that site of liberation and cathartic expression; an off-world where the constraints of consumerism and an everyday self can, for a moment, be left behind... [but] Taking the case of Glastonbury modern festivity has evolved as a credit to consumerism. Glastonbury has been transformed from a casual and chaotic past into a haven of rationalised consumption that mirrors that of most 24-h post-industrial cities" (p. 428). Perhaps Costa (2001) offers an explanation for the tension between what festivity used to be and what it is now, when he writes that the sensation of festivity offers a relationship between modernity and tradition. Is it that through the process of festivity, the attendees are reconnected with an individual and communal past that they don't or can't access in their lives?

One issue with understanding 'festivity' is that those involved often find it hard to express their experiences beyond broad terms or generalities and reflect more on the service/festivalscape model (Liu & Worthley, 2012; Siu et al., 2012) mentioned earlier, than they do on the ideographic, subjective experiences. It is notable that certain elements of experience and festivity are included in the festivalscape conceptualisation, so this might be because of how the research is conducted. That is to say that, even semi-structured interviews can yield limited results if the questions contain a certain perspective: a managerial, post positivistic one, for example. Academic conceptualisations of the festive and festivity are present in both Lefebvre's spatial and social model and of Turner's interpretation of van Gennep's liminality. These are however, conceptualisations with contrasting perspectives. These will be discussed in more detail later in the chapter but as an introduction it was Lefebvre (1991a [1947]; 1991b [1974]) who saw festive space as a place of escape but also unity through festive activity, but significantly he observed that the festive space did not reverse or invert the norms of everyday life, but rather magnified them. Other theories of festive experiences see it as turning the world inside out, with a suspension of hierarchical norms and distinctions; one which was temporary and that the everyday social structures would be returned to (Bakhtin, 1968; Turner 1969, 1979, 1982, 1987). This research will generate idiographic accounts of attendees' experience of music festivals and in doing so, will be able to analyse these anthro-sociological theories further by developing a deeper understanding of the relationship between the self and others within music festivals.

## **2.6 Characteristics of music festivals**

Green Man festival is the research site for this study and its characteristics were outlined in the introduction. For clarity of position and perspective it is important to contextualise it within the music festivals industry. At the centre of a music festival is the principle of programmed musical artists (Jackson, 2014). Other factors are more flexible including the number of days, with some a day long and others lasting between two and seven days (Mintel, 2017; Stone, 2011). Further is the supporting activities and content and the music type; be that jazz, folk, pop etc. (Stone, 2011, Hunyadi et al., 2006). Indeed, the range of music festivals is broad and while the taxonomy of Paleo & Wijnberg (2006) offer some degree of clarity, the 12-year-old article could be argued to be unrepresentative. This is because the article, at 12 years old, may not be as representative as it was when written. The market has proliferated significantly in this time and due to the festival market's diversification and differentiation, it is now how less use. Or, at least the binary nature of the categories could be revised. For example, 'range' (wide-focused) and 'scope' (local/national-international) were conceived in a time before social media's impact upon festival participation and experience.

Specifics of the music festival are fluid then, but this thesis finds accord with both Stone (2011) who uses the word 'pop' music (p.206) as an inclusive term to cover all types of music included at festivals whether performed 'live' by musicians, a 'live' performance involving DJs, 'live' performances by artists using recorded music, samplers and backing tracks, as well as recorded music being played through large amplification systems enabling people to dance. Rojeck (2011) also uses the term 'pop' music to be a broad and inclusive term, as it has moved on from its specific territorialised genre: "music defined by the Tin Pan Alley tradition of the three-minute song formula structured around narrative typifications, basic chord structures, harnessed to powerful commercial interests" (p.1). Moreover, the audiences are 'more literate' (p.2), commercial success is achieved by a wide range of artists and lastly, the boundaries of today's music are 'leaky' (p.2) with many crossovers and blurring of genres and idioms and has had a significant impact of music hierarchies and audiences (Rojek, *ibid.*).

It is for these reasons that the experience researched here is a 'music' festival: Green Man has a wide range of music types and styles, all with varying degrees of commercial success and popularity, therefore to use either 'pop' or 'popular' seems redundant. This is especially pertinent when considering the focus of this thesis is on the idiographic experiences of the participants and its affect upon their lifeworld.

## **2.7 Music festival as a planned event**

In Chapter 1 it was noted that event management as a subject area developed from research within leisure and tourism studies (Getz, 2010) and because of this it was still academically in its infancy. This is evidenced by Getz (2012b, p.12) who suggests:

The events "industry", if we can call it that, is well established in many forms such as meeting and exposition planners, festival managers, sport event managers and marketers, or entertainment producers, but as an academic field of study and career path it is quite new and immature -- so new that the focus remains on management of events without ever having established a core of event studies.

Since the turn of the millennium the events industry has seen considerable growth and differentiation but as will be shown much research into music festivals tends to broadly work from the perspective of these type of events as planned events as defined by Getz, (2012, p.28):

‘Planned events’ are created to achieve specific outcomes, including those related to the economy, culture, society and environment. Event planning involves the design and implementation of themes, settings, consumables, services and programmes that suggest, facilitate or constrain experiences for participants, guests, spectators and other stakeholders. Every event-goer’s experience is personal and unique, arising from the interactions of setting, programme and people, but event experiences also have broader social and cultural meanings.

This quote highlights that within the event management literature, music festival experience could broadly be conceptualised into two areas. The first conceptualises music festival experience as a factor to be altered as a means to enhancing attendees’ satisfaction and likelihood of revisiting. The second was investigating experience by researching peoples’ motivation to attend music festivals with a view that event managers could then ensure these factors were part of the planned experience, increase satisfaction and thus, the intention to revisit (Cole & Chancellor, 2008; Cole & Illum, 2006; Cole & Scott, 2004). Cole & Scott (2004) demonstrated a sequential relationship between performance quality, experience quality, overall satisfaction and revisit intentions as a model of festival experience. Contrastingly to the tourist experience model, it was found that experience quality had a different relationship to satisfaction and revisit intention. Cole & Illum (2006) found that in a festival setting, experience quality is multi-faceted and quality service provision and attributes do not necessarily lead to positive festival experience. They refer to these as ‘psychological responses’ (p. 171) but offer no further or deeper insight into this phenomenon. Cole & Chancellor’s (2008) research showed that overall experience was affected by the influence three key attributes: programs, amenities and entertainment. The quality of these factors leads to the rating of the attendees’ experience, their satisfaction and thus, their intention levels of revisiting. Significantly when exploring the phenomena of experience however, it was also found that “the path coefficients from attributes to experience quality were not high which indicates that there were other contributing factors that were not studied” (Cole & Chancellor, 2008, p.322). This helps to illustrate that the relationship between experience, satisfaction and revisit intention is not as linear as the model shows. Certainly, there is a link from the attributes to satisfaction and revisit intention, but it also suggests that experience at festivals is a more complex phenomenon and one that it is not wholly dependent of the delivery and quality of certain service attributes (Pine & Gilmore, 1999).

The events management approach to understanding music festival experience is demonstrated by Lee & Kyle (2013) who investigated how negative and positive emotions shaped attendees’ experiences of music festivals. To do this, Richins’ (1997) consumer emotion set (CES) was expanded to form the festival consumption emotion scale. It had six dimensions: love, joy, surprise, anger, sadness and fear. It was concluded that the music festival experience could be expressed through four basic emotions; love, joy, surprise and negative. Furthermore, Lee & Kyle (2013) acknowledge that peoples’ inability to articulate these more complex emotions may have affected the results. It can be argued however that the process that was used to identify emotions and avoid redundancy by sorting out synonymous words led to nuances and harder to express emotions being omitted from the research data. It can be argued that by reducing festival experience to four basic emotions, Lee & Kyle (2013) have demonstrated that the emotions of festival attendance are less complex than those associated with product consumption (Richins, 1997). In addition to this, they acknowledged that they did not examine the reasons behind why the festival experience generated

the emotions found but “managers ought to focus on creating and managing environments that engender joyful and loving emotions by choosing appropriate festival atmospherics” (Lee & Kyle, 2013, p. 656). Both Lee et al. (2008) and Lee & Kyle (2013) reduce festival experience to basic components and offer no level of insight into the phenomenological experiences, so no actual meaning is extracted (Ziakas & Boukas, 2014).

A further example of event experience being conceptualised as a behaviour which can then be managed and predicted is the ‘attributional model of visitors’ event experience in festivals and special events’ (Ayob, Wahid & Omar, 2013). The psychological theory of attribution (Heider, 1958) is used to predict the behaviour of festival visitors. Briefly, attributional theory attests that individuals seek to explain their behaviour and do so by analysing their own and others’ behaviours and subsequently develop explanations for it. These causal inferences can be seen as internal and external attributions (Alcock & Sadava, 2014; Crisp & Turner, 2014). The ‘internal locus of causality factor’ are the event features and the ‘external factor’ are the social interactions. This is a conceptualisation to Cole & Chancellor (2008) and Manthiou et al. (2014) but is underpinned by a social cognition theory. In doing so however, it does reduce the concept of the event experience as something to be predicted based on factors that can be controlled in the same way that products and services are (Kanuk & Schiffman, 2007). In this way, as can be seen in the model, this conceptualisation of event experience is based on satisfaction and future intentions and not on the deeper understanding of what the attendees are experiencing and why. Moreover, attributional theory is not without its conceptual problems. The first of these is that people are unaware of their own causes of behaviour and do not question why they act the way that they do (Nisbett & Wilson, 1977). Moreover, even when people do consider these causal relationships, most activities are performed in a state of ‘mindlessness’ (Weiner, 1985). Lastly, because most research has been conducted in America, there is the effect of culture norms on attributional thinking. Sampson (1977) and Nisbett (2003) both demonstrated the extent attributional thinking was dependent on cultural notions of the self-contained individual, which is prevalent in America and situational factors, which are more apparent in Asian cultures.

There are, however, conceptualisations of event experience that do utilise a more holistic perspective (Getz, 2008, 2012; Morgan, 2008). The model of Getz (2008) does conceptualise event experience as inter-related elements: conative, cognitive and emotional dimensions. In addition, Getz’ (2008) model utilises a multi-disciplinary approach to experience and argues that it is a phenomenon that extends beyond the study of behaviour. Any subsequent research however is limited, because the philosophical position remains unchanged (Crowther et al., 2015). Morgan’s (2008) model is similar to Getz (2008) because it approaches event experience from a holistic perspective but again, one that epistemically is no different. The focus is still on the event and the management of that experience. They do not challenge the positivistic perspective so prevalent in the events management literature. They do not provide insights into the ‘experience’ of music festivals as Ooi (2005, p.51) recognises:

Experiences arise out of people’s social and cultural backgrounds. The way people frame experience is embedded in the social order of specific societies and social groups...Experiences are multi-faceted; they arise from activities and the physical environment. People have different experiences even if they are doing the same thing in the same place...Experiences are existential. They are embodied in people in that they are personally felt and can only be expressed. People’s moods and personal feelings of the moment affect their experiences.

This provides further support for extending the understanding of music festival experience so that they account for the factors discussed in the above quotation and moreover, for repositioning this research in the theories of experience as a means to do this.

## 2.8 Motivations of attendance

Adapting the escape-seeking theory of leisure motivation developed by Iso-Ahola (1980), Crompton & McKay (1997) were among the first tourism researchers to investigate motivations to attend a festival, arguing the need to understand attendees' motivations as a means to designing an optimal experience, and that past research had shown motivations to be multiple (Mansfeld 1992; Crompton, 1979). Six motivational factors were found:

- I. Cultural exploration
- II. Novelty/regression
- III. Recover equilibrium
- IV. Known group socialisation
- V. External interaction
- VI. Gregariousness

(Crompton & McKay, 1997)

The identification of these motivations provided support for the work of Mansfeld (1992) and Crompton (1979) which recognised the need for a multi-motivation framework. The research did however, they contend, also challenge Iso-Ahola's (1980) escaper-seeking theory. It was found that festival motivations were predominantly 'seeking' behaviours rather than 'escape' focused but that overall, both elements were intertwined. This, however, is not developed further and Crompton and McKay (1997) argue for the dominance of the 'seeking' motivation to conclude that festivals should not be seen as a subset of tourism as they are recreational offerings. This statement seems at odds with their research findings, especially in the light of Dunn-Ross & Iso-Ahola's later research which found that certain tourists were similarly categorised as 'seeking' in their motivations (1991). Furthermore, both Crompton & McKay (1997) and subsequent researchers into event and festival motivations, seem unwilling to acknowledge a significant aspect of Iso-Ahola's (1982) motivation framework. It can be argued that this unwillingness is connected to the managerial priorities of the event management research, as opposed to the social psychological perspective of the motivations framework. That is to say that, investigating motivations is seen, not as an ongoing process to understand behaviour to be a dialectical-developmental process, but as an insight into optimising service provision (Iso-Ahola, 1980; 1982). Another theory of motivation is that of Deci & Ryan (1991) who argue that motivations are either intrinsic or extrinsic. Simply put, intrinsic motivation is "doing an activity for its inherent satisfactions rather than for some separable consequence" (p.56); extrinsic is the opposite, with the activity being undertaken for a separate outcome. This approach however does not consider the complexities and interwoven dynamics of motivations (Brownstein et al., 2000). Furthermore, the categories of motivations identified by events research does little to help us understand these complexities as they are reduced down to a number of factors (Bowen & Daniels, 2005; Nicholson & Peace, 2001) or simplistic terms like "for fun" (Chang, 2011, p.156).

This interpretation of Iso-Ahola's (1980; 1982) model, continued focus upon management outcomes (Crowther et al., 2015) and move to a more subjective, exploratory approach (Mannell & Iso-Ahola, 1987) means that upon review, there has been little development in motivation theory within the event management literature area since Crompton & McKay (1997). For example, Nicholson & Pearce (2001) who used factor analysis over four types of event; Yuan et al., (2005) who used factor analysis at a wine festival; Bowen & Daniels (2005) who used factor analysis to group attendees together based on motivation; Gelder & Robinson (2009) who provided primary research support for the previous studies and finally, Li & Petrick (2006) who provided a review of the event motivation literature and conclude that a "fairly consistent and practical framework has been established" (p.243) in this area of event management research and that research has progressed beyond the simple case study. An adaptation of their table summarising these, and other motivation factors, can be seen in

Table 2 (p.28). Their argument is well founded, but all except one of the studies reviewed used a methodology that employed motive items and Likert scales. Studies completed more recently, after Li and Petrick (2006), would still have fitted into their summary of research approach and findings. McMorland & MacTaggart (2007) and Tkaczynski & Rundle-Thiele (2013) are two examples which both demonstrate an accord with Crompton and McKay's (1997) findings. A third study by Pegg & Patterson (2010) stated that their research is "largely consistent with the previous research undertaken by Bowen & Daniels (2005)" (p.95). This raises the question of what progress there has been in this research area and is evidenced most recently by Devesa et al., (2015) who used factor analysis to conclude that there are three motivations for attending film festivals: novelty and new experiences, desire for leisure and entertainment and the chance to see a greater number of films. More specifically to music festival experience Brown & Knox, (2016) concluded that attendees' motivations could be distilled into four main categories; experience, engagement, novelty and practical. The breadth of these categories means that they have a rhetorical truth and have many similarities to past studies but offer very little deeper subjective or experiential insight.

In a more recent review by Abreu-Novais & Arcodia (2013) they recognise that the similarity in research approach facilitates comparison but "limits the exploration of a topic that is still under-researched" (p.44). Research using a qualitative approach towards event motivations is limited but interestingly, because the research philosophy maintains its managerial perspective, the results differ little and do not offer much more insight than those using factor analysis. For example, Axelsen (2007) reduced the in-depth interview transcripts to a similar list of motivations which bear significant similarity to the quantitative approaches. That is to say that there is no deeper exploration of the experiential. This demonstrates that without progress epistemically, the method used will lead to little change in knowledge. Mannell & Iso-Ahola's (1987) critique of this type of motivation research was published over three decades ago and there remains little development within event management research over this time. Research that does demonstrate the potential of epistemic development in motivation research comes from areas of psychology which show the effect of motivations to engage in leisure activities upon subjective wellbeing and quality of life (Adams, Leibbrandt & Moon, 2010; Cini, Kruger & Ellis, 2013).

Referring back to Mannell & Iso-Ahola (1987) as they debate the experiential phenomena involved in tourism ten years prior to Crompton & McKay's (1997) research, it is argued that factor analysis does not actually "take one very far in understanding...motivation and satisfaction" because it cannot account for other "experiential components that occur during the episode", which include "imagining, daydreams and emotions" (Mannell & Iso-Ahola, 1987, p. 323). Developing on Iso-Ahola's (1980; 1982) model, Mannell & Iso-Ahola (1987) call for research into leisure and tourism experience to be examined as an "immediate conscious experience" (p. 325) i.e. phenomenological research. Leisure and tourism studies have responded to this and similar calls and those studies will be discussed later in this chapter.

One recent paper which has pursued a deeper understanding of motivations to attend events and festivals by considering their relationship with subjective experience and satisfaction, is the work of de Geus, Richards & Toepoel (2013) who recognise the need for the development of subjective research in relation to understanding experiential elements of events, but again use quantitative approaches and factor analysis that minimise any subjective insights. Using the intrinsic-extrinsic motivation theory (Deci & Ryan, 1985), the research showed that there was a relationship between motivation, subjective experience and satisfaction (Geus et al., 2013).



**Table 2: A Summary of event motivations studies: result and approach**

A summary of selected studies on festival and event motivation			
Researchers	Delineated Factors	Event Name and Site	Methodology
<b>Ralston &amp; Compton (1998)</b>	Stimulus seeking; family togetherness; social contact; meeting or observing new people; learning and discovery; escape from personal and social pressures; nostalgia	1987: Dickens on the Strand, Galveston, USA	48 statements; 5-point Likert scale
<b>Uysal et al. (1991)</b>	Excitement; external; family; socialising; relaxation	Pleasure Travel Market Survey (1985), USA	12 motive items
<b>Uysal et al. (1993)</b>	Escape; excitement/thrills; event novelty; socialisation; family togetherness	Corn Festival, South Carolina, USA	4 statements; 5-point Likert scale
<b>Mohr et al. (1993)</b>	Socialisation; escape, family; togetherness; excitement/uniqueness; event novelty	Freedom Weekend Aloft, South Carolina, USA	3 motive item; 5-point Likert scale
<b>Scott (1996)</b>	Nature appreciation; event excitement; sociability; family togetherness; curiosity; escaper	Bugfest Holiday Lights Festival and Maple Sugaring Festival, Ohio, USA	25 motive items; 5-point Likert scale
<b>Formica &amp; Uysal (1996)</b>	Excitement/thrills; socialisation; entertainment; event novelty; family togetherness	Umbria Jazz Festival, Italy	3 motive items; 5-point scale
<b>Schneider &amp; Backman (1996)</b>	Family togetherness/socialisation; social leisure; festival attribution; escape; event excitement	Jerish Festival, Jordan	23 motive items; 5-point Likert scale
<b>Crompton &amp; McKay (1997)</b>	Cultural exploration; novelty/regression; gregariousness; recover equilibrium; known-group socialisation; external interaction/socialisation	Fiesta in San Antonio, Texas, USA	31 motive items; 5-point Likert scale
<b>Formica &amp; Uysal (1998)</b> <b>Formica &amp; Murnmann (1998)</b>	Socialisation/entertainment; event attraction/excitement; group togetherness; cultural/historical; family togetherness; site novelty	Spoletto Festival, Italy	23 motive items; 5-point Likert scale
<b>Nicholson &amp; Peace (2000, 2001)</b>	External interaction/socialisation; novelty/uniqueness; escape; family Socialisation; novelty/uniqueness; entertainment/excitement; escape; family	Marlborough Wine, Food and Music Festival Hokinka Wildfood Festival	Open ended questions; 20 motive items; 5-point Likert scale Open ended questions; 20 motive items; 5-point Likert scale
<b>Nicholson &amp; Peace (2000, 2001)</b>	Novelty/uniqueness; socialisation; specific escape; family Specifics/entertainment; escape; variety; novelty/uniqueness; family; socialisation	Warbirds over Wanaka New Zealand Gold Guitar Awards, New Zealand	
<b>Lee (2000)</b>	Cultural exploration; escape; novelty; event attractions; family togetherness; external group socialisation; known group socialisation	1998 Kyongju World Cultural Expo, South Korea	34 motive items; 5-point Likert scale
<b>Dewar et al. (2001)</b>	Event novelty; escape; socialisation; family togetherness; excitement/thrills	Harbin Ice and Sculpture Snow Festival, China	23 motive items; 5-point Likert scale
<b>Lee et al. (2004)</b>	Cultural exploration; family togetherness; novelty; escape (recover equilibrium); event attraction; socialisation	200 Kyongju World Cultural Expo, South Korea	34 motive items; 5-point Likert scale

(Li & Petrick, 2006)

de Geus et al., (2013) however, unable to determine which kind of extrinsic motivational style influenced satisfaction or experienced positive affect. This result led to a call for future investigations to consider hedonistic motivations as not being the same as intrinsic motivations and that the external 'identified/personal' motivations are also more intrinsic than previously considered. It is believed that these issues raise further questions about the limitations of using quantitative methods to investigate subjectivity. Furthermore, if a framework of motivation is so susceptible to research contextualisation, resulting in the fundamentals of the intrinsic and extrinsic motivation to be repositioned, what contribution does it provide? Finally, it is also worth considering that when investigating the

experiential elements of events from a subjective perspective, insights that challenge behavioural and cognitive paradigms can be found as more complex relationships are identified, requiring the study of event management to develop beyond its current research paradigm (de Geus et al., 2013).

Mannell & Iso-Ahola (1987, p.325) recognise that to understand the meaning of experience, tourism and leisure studies needed to go beyond a research paradigm that was epistemologically bound to measurement and this thesis makes the same argument for the study of music festival experience. The quantitative approaches discussed do not attempt to examine the characteristics of experience and do not elucidate on the properties or the meaning of music festival experience. Whether or not festival experience and event management research is part of tourism, leisure studies or neither, their critique of this approach into audiences' motivations as being problematic is adaptable and applicable:

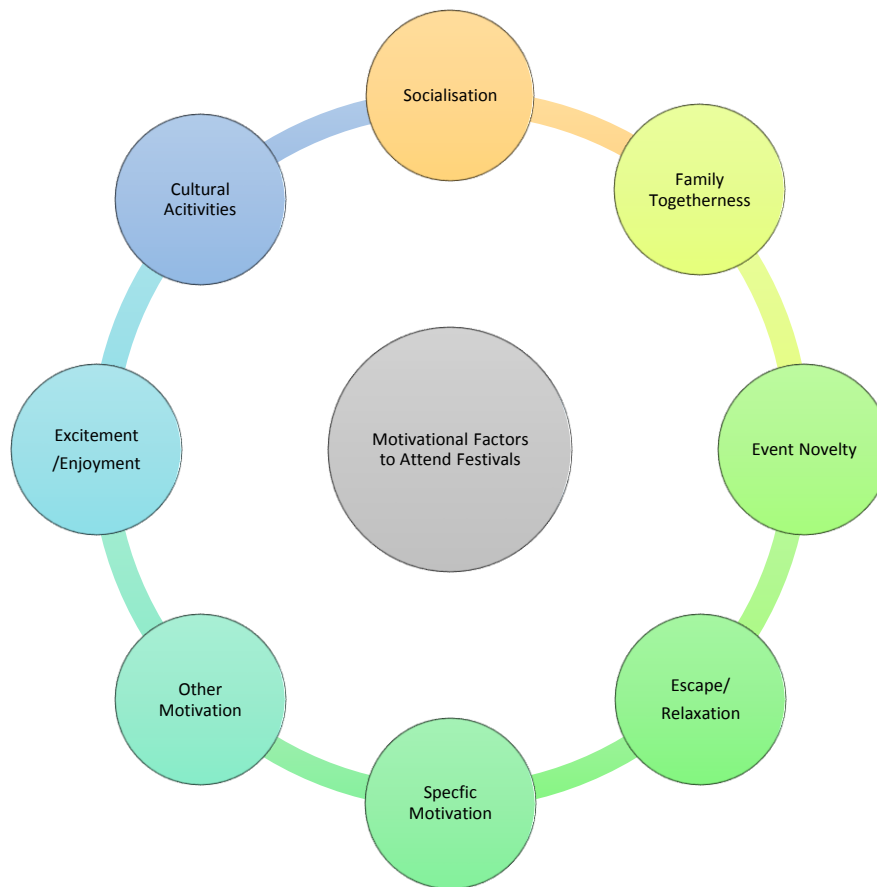
What is the phenomenology of these experiences that people define as leisure? The study of immediate phenomenological leisure experience for its own sake has been rare in social science approaches to leisure (Harper, 1981). While researchers have actually begun to see the value of asking people if they are experiencing leisure in a given context, and if they are satisfied with their experiences, the anatomy of the experience, its intensity, duration, memorability and meaning, go for the most part, unexamined (Mannell, 1980).

Understanding attendee experience through researching their motivations does not provide as complete a picture as presented in the literature, and a call in leisure studies research nearly 30 years ago to address this has not been answered in current event management research. Upon review, the studies of event motivations draw on the social psychological theories of Iso-Ahola (1980) as their theoretical foundation but firstly misrepresent a key tenet, and also do not address the author's work. For example, Iso-Ahola & Allen (1982) empirically show the importance and impact of measuring motivations before an experience compared to measuring them afterwards. Another example is that Iso-Ahola (1982) makes the flexibility and dynamic nature of motivations very clear and that they are susceptible to change because of the individual's evolving life. Lastly, Mannell & Iso-Ahola (1987, p.322) offer a perspective about motivation research which criticises the post-hoc approach used by many event motivation researchers:

What researchers have done is to present subjects with various reasons [to engage/attend] and ask them to rate how important each of them is to their leisure participation. Subjects have made these ratings not in relation to a particular leisure experience but as statements about their perceived reasons for leisure participation in general. Invariably in these studies, the data has been analysed by factor analysis, typically resulting in four to five "need dimensions" or "motivation factors." It is then assumed that such factors explain most peoples' leisure motivation and satisfaction most of the time.

Understanding motivations can help develop a picture of experience but as can be seen in Table 2 (p.28), the research has largely reduced the meaning of them, so they are broad and similar categories. This is shown further in the model by Abreu-Novais & Arcodia (2013) (Figure 1, p.30).

**Figure 1: Summary of motivational factors to attend festivals.**



(Abreu-Novais & Arcodia, 2013)

Furthermore, while the other papers argue that this demonstrates a consistency of findings, it is also the case that this could be due to the research approach and that motivation factors have been homogenised thereby limiting the theory generation of music festival experience. Despite this and the above passage, (Mannell & Iso-Ahola, 1987) which demonstrates the limitations of quantitative approaches to this subject, a change of research approach has been slow to materialise and moreover, phenomenological research in event management remains largely untouched beyond the acknowledgment of its investigative potential by Ziakas & Boukas (2014).

Drawing the last two sections of this chapter together in summary, an examination of the research into music event experience shows how it has been developing over the last 20 years. Motivational factors to attend and the managerial conception of experience have generated some insightful findings for event managers. They have however, at the same time, been relatively limited in their pursuit of findings beyond these managerialist parameters. To advance this field of study, other conceptualisations of experience must also be discussed.

## **2.9 The consumption of experience**

The theory of experience as a phenomenon that is consumed was first introduced by Holbrook & Hirschman (1982). It was conceptualised as a means of enhancing the established information processing model(s) (Bettman, 1979; Howard & Sheth, 1969) of consumer research that had been the widely applied theory for understanding consumption. Holbrook & Hirschman (1982)

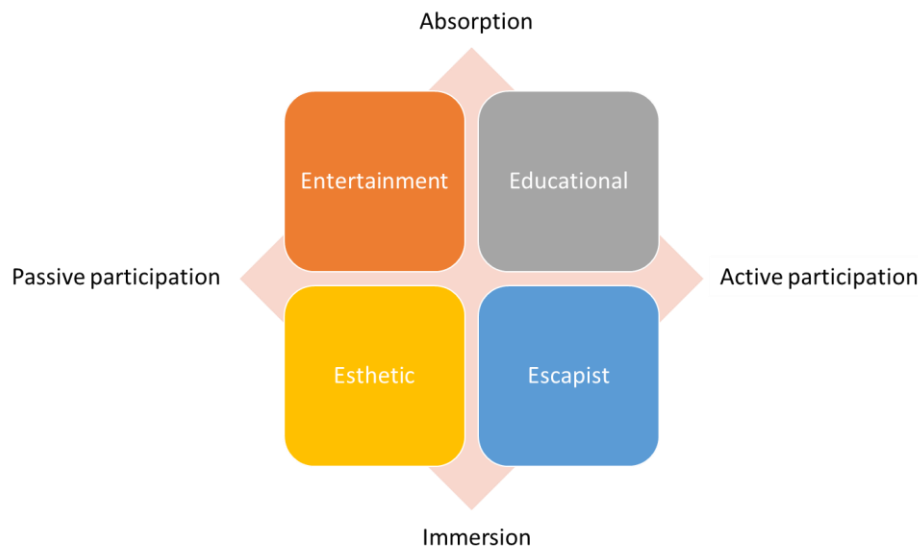
called for a conceptualisation of consumption that included approaches to understand elements that were not represented in the information processing models. These included the role of feelings, aesthetic products, fun and fantasies. The reason for this new approach was that it was believed that:

One cannot reduce the explanation of human behaviour to any narrowly circumscribed and simplistic model, whether that model be behaviouristic or psychoanalytic, ethological or anthropomorphic, cognitive or motivational: the behaviour of people in general and of consumers in particular is the fascinating and endlessly complex result of a multifaceted interaction between organism and environment. In this dynamic process, neither problem-directed nor experiential components can safely be ignored (Holbrook & Hirschman, 1982, p.139).

This realignment of experience consumption helped develop a new economy called the fourth economy or the "Experience Economy" (Pine & Gilmore, 1999; p.97). They reasoned that it was the next step in the progression of economic value and that all companies had to upgrade their offerings to reach customers/consumers and sustain themselves at the zenith of economic value as highly differentiated and at a premium price. Pine & Gilmore's four realms of experience focuses on designing memorable experiences and this became a dominant voice in this new economy (Andrews & Leopold, 2013). The effectiveness of this approach is supported by the significant amount of research about the experience economy within event management research, for example, experiential events design (Nelson, 2009); experiential marketing (Wood, 2009; Crowther & Donlan, 2011) and experiences and brand strategy (Ponsonby-McCabe & Boyle, 2006; Crowther, 2010).

Reviewing Pine & Gilmore's (1999) economisation of Holbrook and Hirschman's (1982) model, Carù & Cova (2003a) have argued that the structure that was placed on experience is simplistic and thus contrary to the origins of experience consumption. This was discussed in the earlier section of the chapter when reviewing Manthiou et al.'s (2014) model of festival marketing. They argue that experience is still not clearly designed and because of this, consumption experiences are misunderstood and misrepresented. Going further, they state that the approach to experience is in danger of being excessively reductive as it is based on ideological terms. Abrahams (1986, p.49) also contends that the complexities of experience are not to be simplified by extracting cultural significance from its meaning, stating that "experience is, at one and the same time, illustrative of what individuals do and of the conventional patterns of culturally learned and interpreted behaviour that makes them understandable to others". In other words, Pine & Gilmore (1999) designed a model and a theory to economise and market the consumption of experience but in doing so, simplified experience into generalised, nomothetic and orchestrated categories (Carbone & Haeckel, 1994). This approach has been criticised for being "superficial and excessively production centric" (Lugosi, 2014). The model, which can be seen in Figure 2 (p.32), does not therefore capture the complexities of experience. Having recognised this, writers have developed an approach which sought to engage customers in a relationship that can improve and develop through collaboration (Prahalad & Ramaswamy, 2004). This is called co-creation and is conceptualised to develop and improve experience by collaboration of provider and consumer and subsequently enhance a greater sense of value (Vargo, Maglio & Akaka, 2008; Lusch & Vargo, 2006). More recent papers advocate a sense of co-creating beyond the visible, with a need to understand the customer's mental life (Heinonen, Strandvik & Voima, 2013) which supports the concept that co-creation is not linear, nor wholly a cognitive process that should be contextualised in the everyday lifeworld of the consumer (Helkkula, Kelleher, & Pihlstrom, 2012). In addition, "co-creation also involves consumers' emotional engagement with the experiential settings, and their embodied performances of self, contribute to their positive experiences alongside enhancing those of others co-present" (Lugosi, 2014, p.4).

**Figure 2: The model of experience economy.**



(Pine and Gilmore, 1999)

Since the turn of the millennium, the events industry has increasingly turned to experiential events as a significant marketing tool because of the potential to co-create value (Crowther & Doolan, 2011). While O'Shaughnessy & O'Shaughnessy (2009) warn against an all-encompassing approach to marketing, this approach to re-positioning experience consumption has received support from event management researchers (Rihova, 2013; Tressider & Hirst, 2012; Berridge, 2012; Getz, 2012). This perspective for Schembri (2006) has limitations because, like the models and perspective discussed in the previous sections, the theory and research are dictated by a rationalistic sense that does not represent the holistic perspective of a customer's experiential meanings. Moreover, another reservation is that co-creation is more in the realm of the producer, not the consumer, and is not an equal a process as is theorised (Heinonen et al., 2013; Gronroos & Voima, 2012). Furthermore, according to Ind & Coates (2013), conceptualisation from a less rational perspective, with a greater variance in stakeholder consideration, would produce greater experiential outcomes. To do this takes an ontological and epistemological shift; one which recognises the complexities of these relationships and the multi-faceted dynamics, one which returns to Holbrook and Hirschman's original conceptions of experience and seeks to understand the idiosyncratic interpretations: in essence, a phenomenological perspective (Rihova et al., 2014; Rihova, 2013).

Taking the anti-structural critique of co-creation further, Edvardsson, Tronvoll & Gruber (2011) argue that value is a highly subjective construct which developed from multiple interactions and relationships. The value of an experience is therefore bound in the meaning it produces for the individual and this goes beyond the service exchange to include subjective, phenomenological elements (Penaloza, 2006). It is therefore argued that if these experiences and their consumption are individual, as Battarbee & Koskinen (2006) suggest, and that their meaning is relative to the interaction with other people, these experiences, like those at music festivals, have the potential to inform research about the relationship between the social construction and idiographic construction of the attendees' lifeworld.

This broader conceptualisation of experience consumption is also supported by Abrahams' (1986) perspective which seeks to understand the relationship of experience and the culture in which it occurs. In doing so, two further critiques of experiential marketing can be seen. The first utilises a sociological lens to frame experience consumption and moves "beyond a view of experience which is totally dependent on what the market offers" (Carù & Cova, 2003a; p.276). This perspective considers family experiences, friendship experiences, citizen experiences and consumer experiences involving exchanges in the market (Edgell, Hetherington & Warde, 1997). For Edgell et al., (ibid.), these four typologies demonstrate that people can be consumers of experience without the market shaping every consumer experience and moreover, that the consumed experience is created and defined by the social relations within it. Furthermore, as Rifkin (2000) argues, the context of marketing is far narrower than the culture in which it exists. In essence, our social context is as individual consumers relating to other individual consumer and the provision of the experience is given scant regard. Are then the consumption of experiences solely a number of planned specific market factors and do all experiences need to be unforgettable? Even Schmitt (1999, p.251) who wrote a cornerstone book heralding the zeitgeist of experiential marketing, reserved doubts. On the last page of his publication he professed "most brands and marketing campaigns, most of the time, are unable to provide these types of experiences – even temporarily... Our organisms have not been built to undergo intense, personality-shaking experiences all the time. Religious, spiritual, and existential experiences often result in dogmatism, obsession, and serious delusions of reality. Somewhat mundane experiences of medium intensity – and even fake experience! – may in fact be the precondition for happiness. As such, they have an important role to play in enriching our ordinary, daily lives." These examples again provide evidence that much of the understanding of experience is based in managerial frameworks. This again reiterates that if a deeper comprehension of experience is required, it must be done using a different philosophical lens and thus a repositioning of approach. This research now deliberately takes that step away from the managerial perspective of experience (consumption) and repositions itself within the literature of phenomenological conceptualisations of experience.

## Chapter 3 Experience

### 3.1 Introduction

Interpretation is the act of finding meaning. We must, however, avoid reductionism in pursuing the meaning of human activity. A single act or object has little or no meaning ...A specific act of leisure activity, then, as with any social phenomenon, will have meaning that reaches beyond it. [It is] a cumulative and holistic process.

In this quote Hemingway (1995, p.38) argues that humans are not seen as separate, discrete individuals outside their social practices but as “members of a web of shared understandings existing in a shared language that creates that practice in which human beings engage” (ibid., p.39). The world arises from interpretation of it from those engaged in it and is therefore incomplete. It is by engaging in critical research approaches that the complexities of music festival research are recognised and not moulded into a singular dimensional conceptualisation.

Another reason to recontextualise and reconceptualise research into the experiences of music festival attendees can be seen when considering how the research in consumer culture theory has developed. Through the sections of the literature review and introduction it has been argued that the reductions of experience and consumption to behavioural outcomes needs to be addressed; Arnould & Thompson (2005, p. 875) show the importance of this by reviewing consumer culture theory (CCT). That is to say that over the last three decades, CCT has stood apart from the “ivory tower” theory formation of mainstream consumer research to consider a much broader cultural and social spectrum and its significance in relation to consumption and has used multiple research tools and sources to gain a multiplicity of perspectives. In doing so, CCT has shown that the “proverbial real world, for any given consumer, is neither unified, monolithic, not transparently rational” (Arnould & Thompson, 2005 p. 85).

This view is supported by writers in tourism studies (Volo, 2009) and (Quan & Wang, 2004) who concur that the experience can be positioned into two investigative categories. These categories are the social science investigations of experience or the marketing/management research into experience. With clear relevance to event management research Volo (2009) and Uriely (2005) both acknowledge that this differentiation of tourism experience research occurred with the cultural turn of the subject area. O’Dell (2007) concurs and recognises that the importance of this area of study has developed the understanding of society beyond consumer theory because it transcends traditional academic boundaries. It has been argued throughout this literature review that the research topic and its general methodological approach is still in its early stages of development and that to advance the subject of event management there needs to be a turn away from structural paradigms. Moreover, it needs a shift from positivistic and quantitative research techniques so that a more holistic approach to events studies can be synthesised. Uriely (2005) argues that the four stages of research that generated this development in tourism research are:

- i. The reunification of leisure and everyday life
- ii. A heterogeneous consideration of motivations
- iii. A move towards understanding of the subjectivity of experience
- iv. A consideration of complementary and multiple interpretations of experience truths and realities.

This phenomenological research into music festival experience is in alignment with this perspective and it is the understanding of the plurality of realities that will also develop a multi-disciplinary event management research approach, as advocated by Page & Connell (2012). This will

result in a diversity of corroborative research and insightful research outputs that CCT has produced over the last 25 to 30 years.

The study of event management emerged from research within both leisure studies and tourism. These two disciplines have similarities and differences. These will be discussed later in the chapter. However, it is pertinent to note here how they frame the extraordinary in relation to experience. Broadly speaking, leisure studies focusses on the everyday experiences and tourism concentrates on experiences which are extraordinary (Cohen, 2010; Arnould & Price, 1993). Due to the planned nature of events, event management research has placed them as being extraordinary and outside normal routines (Getz, 2013). This certainly makes logical sense, but it can be argued that this is too simplistic a delineation. For example, music festivals are extraordinary experiences, but they have to be contextualised into the individual's everyday life by considering how they feel about what they are involved in and what their sense of flow, authenticity or liminality is; conceptions of experience that will be discussed in following section of this chapter. Music festivals therefore, are not seen as events that stand alone, beyond or outside the parameters of the individual's life. They contribute to the development of the human life as it grows and changes over time (Osgood & Howe 1984) or more recently, its lifeworld (Ashworth, 2000; Ashworth 2003a) or phenomenologically unfolding life story (Guignon, 2012). To gain a detailed picture of music festival experience, it is important to situate such experiences in the person's life.

As discussed, Pine and Gilmore's (1999) experience economy approach has had a significant influence upon how experience is conceptualised in event management research. Developing and applying the conceptualisations of experience from marketing and consumer research, events have therefore been constructed as highly memorable, individual and sensational experiences. Therefore, they are investigated with an "application of the features and benefits" approach to research (Rihova, 2013, p.28). As has been discussed, this has led to an outcome-oriented perspective and furthermore, these two strands have also removed events from the context of the everyday lived experience of the individual. Using a quote from the Italian philosopher Agamben (1989), Carù & Cova (2003) argue for a humble conceptualisation of experience consumption: "It is precisely the everyday and the extraordinary which once constituted the raw material of experience." In phenomenological enquiry and phenomenological psychology, understanding the contextualisation of these occurrences and what their meaning is for the individual, is at the core of experience research (Smith, Flowers & Larkin, 2009).

Phenomenological research contextualises experience and the everyday within the culture environment of the individual and the meanings that they attach to it as a member of that culture. An example of this is Le Breton (2002) and Abrahams' research (1986: 59) on the impact of American society upon experience consumption:

As a nation of individualists, Americans have placed ever greater importance on experience, relating it to our notions of person in constant development . . . This obsession of novelty, accompanied by a fear of boredom, is deeply implicated in the almost compulsive need to move on.

It is this fear that drives individuals and groups towards behaviour with uncertain outcomes and that enhances strong emotions and extraordinary experiences. In American society there is an overarching sense of boredom, of over-organisation and peace, and it is this that generates the need for the dangerous, which itself provides greater gratification than the mundane, routine lives (Carù & Cova, 2003b). To understand the impact and the meanings of these extraordinary events for the individual's everyday life is the purpose of phenomenological research. It is the focus of this



phenomenological research to understand the relationship of the ordinary and the extraordinary experiences of a music festival within the context of their everyday lives. This differentiation of experience, with reference to *Erfahrung* and *Erlebnis* (Andrew, 2009; Jackson, 1996), will be discussed later (Jackson, 2014).

Another argument for placing research on music festivals and experience into the context of the individual's everyday life is that it has the potential to provide insights into any dichotomies between experiential marketing of events and how these events are actually experienced. For example, what role does disappointment have in our experience of events like music festivals? Boden & Williams' (2002) consideration of disappointment sheds an interesting light on this question. Reviewing Campbell's (1987) thesis, the role and position of disappointment in the consumption experience is questioned. For Boden & Williams (2002, p.502), feelings of disillusionment can play positive roles within the consumer experience, rather than making the entire cycle of consumption anti-climactic. They contend that it is the self-improvement, the need for the above-ordinary experiences and the continual pursuit of happiness and fulfilment with which our lives are saturated, that has repositioned disappointment as something that must be avoided or escaped from. Disappointment however, should not be avoided for it is necessary "disappointment itself...becomes little more than a stepping stone, rather than a critical point of existential realization, in the search for ever-renewed pleasures, fantasies and self-illusory goals of personal fulfilment" (Boden & Williams, *ibid.*).

Another dichotomy is raised by Manzini (2003) whose writing focuses on sustainable wellbeing. It sees many positives from the movement from material goods to experience consumption as a means to sustain wellbeing. Schafer, Smukall & Oelker (2013) for example, show there to be long-term benefits to wellbeing from engaging in intense musical experiences. This shift however, may have come at the expense of contemplative time because marketers have now predicated the need to saturate every moment with activity and these experiences are done at a faster pace so that more experiences can be consumed. This negatively impacts on wellbeing and furthermore has developed a proliferation of what Manzini calls "remedial goods" which "try to make acceptable a context of life that, *per se*, is heavily deteriorated" (p.5). This is succinctly summed up by Carù & Cova (2003b, p.10), "We buy, and we consume a growing number of extraordinary experiences 'to stuff the time', to kill the sense of void left by our incapability to enjoy contemplative time or, simply, to do something at a slower pace. In fact, the disappearance of contemplative time is directly linked to the life-style sustained by the experience economy and by experiential marketing".

Understanding the ideographic subjective meanings of experiencing a music festival has the potential to add to these experiential marketing questions. It can be argued then, that the monetisation of experience consumption has, according to some writers and researchers, oversimplified the concepts that it is promoting. Looking at experience through an economic lens places the subjective nature of experience on a lower order; the everyday has become subordinate to the financial requirements of the extraordinary. For this reason, there needs to be a more reflective approach to experience which will yield greater insights into theory, research and practice (Carù & Cova, 2003a). Boden & Williams (2002) concur and consider that emerging intersections of related fields of inquiry are providing promising developments in the understanding of experience and consumption. At its core is that there needs to be a transcendence of the mind/body, reason/emotion duality which can be most effectively reached when contrasting perspectives engage with, rather than ignore, one another. This is an unknown in relation to music festival experience research and it is intended that a phenomenological exploration will address this deficit.

### 3.2 Contextualising leisure and tourism research and music festival experience

Utilising and adapting the research into experience from within the subjects of tourism and leisure provides this investigation with a strong foundation, because the considerations of tourism and leisure experience have become significantly established since the 1960s (Uriely, 2005). Moreover, Ooi (2005) argues that due to the complexity of this tourism phenomenon, a holistic approach framework is the most appropriate means to understanding all of the various dynamics and complexities of experience, and therefore, are best outlined within an attention-structure framework as summarised below:

1. Cognitive psychology of tourism experiences
2. Personal benefits of tourism experiences and activities
3. Depth of experiential engagement and optimal experiences
4. The phenomenological approach
5. The relationship between locals and tourist
6. Staging experiences and experience consumption

Cutler & Carmichael (2010, p.5) provide a summary of the research areas in tourism experience by considering the broad spectrum of research topics within what Mannell & Iso-Ahola (1987) called the definitional focus. This is adapted below in Table 3 (p.37), but it is also recognised that despite this wider definitional focus, it is still an area that would benefit from further investigation (Larson, 2007).

**Table 3: Overview of definitional approach research in tourism experiences.**

Definitional Focus	Examples of representative academic articles
Phases of experience	Botteril & Crompton (1996)
Modes of experience	Cohen (2004)
Role of authenticity	Wang (1999); McIntosh & Prentice (1999); Ryan (2003); Hayllar & Griffen (2005); Pearce (2005)
Relationships with self-identity	Desforges (2000); Galani-Moutafi (2000); Palmer (2005); McCabe & Stokoe (2004); Noy (2004); White & White (2004)
Dimensions of specific tourist experiences	Wilderness: Patterson et al (1998) Long-haul travel: Uriely et al (2002); Noy (2004); White & White (2004)
Role of narrative	Cary (2004); Noy (2004; 2007)
Sacredness and spirituality	Graburn (2001); Cohen & Avieli (2004)
Skill formation and learning	Hunt (2000); Pearce (2005); Pearce & Foster (2007)
Place and mobility	Hayllar & Griffin (2005); Larsen (2001); Li (2000)
Social relationships	Trauer & Ryan (2005)
Role of imagery	Tuohino & Pitkanen (2003)
Influential elements of experience	Larsen (2007); Nickerson (2006)
Overview of tourist experience research areas	Jennings & Nickerson (2006); O'Dell (2007); Quan & Wang (2004); Uriely (2005)

(Cutler & Carmichael, 2010)

Reviewing Table 3 (p.37), it can be clearly seen that the body of research into tourism experience is significantly broader than that of festival experience, with many of the foci not having been researched in event experience investigations. Furthermore, due to the relatively longer period of study, the subject has seen evolution in its paradigmatic and philosophical perspectives and Table 4 (p.38) shows the width and breadth of research into tourism experiences.

**Table 4: Overview of research method in tourism experience research publications.**

Research Method		Author(s)
<b>Theoretical/conceptual</b>		Wang (1999); Graburn (2001); Larsen (2001); Cary (2004); Quan & Wang (2004); Pearce (2005); Trauer & Ryan (2005); Nickerson (2006); Jennings (2006); Larsen (2007); O'Dell (2007); Uriely (2005)
<b>Quantitative:</b>		Botterill & Crompton (1996); McIntosh & Prentice (1999); Pearce & Foster (2005)
<b>Qualitative:</b>	Storytelling	Desforges (2000) White & White (2004) Noy 2004
	Photo-elicitation	Tuohino & Pitkanen (2003)
	Phenomenological	Cohen & Avieli (2004) Li (2000)
	Ethnographic	(Galani-Moutafi 2000) McCabe & Stokoe (2004)

(Cutler & Carmichael, 2010)

The focus of leisure studies, on the other hand, draws more from the quantitative psychology discipline, whereas tourism draws more from interpretative sociology (Cohen, 2010). This has meant that their research into experience has “relatively little exchange of theories” between them (Carr, 2002, p.972). Mannell & Iso-Ahola (1987) state that there are three approaches to researching experience in leisure studies. These are the definitional, the post hoc and the immediate. The definitional approach seeks to break down the phenomena into “chunks” and to separate phenomenon into leisure and non-leisure (p. 318). Post hoc research investigates experience by identifying factoring that occur outside the phenomena, an example of this would be research into motivations. These first two are the dominant approaches in leisure studies (Cohen, 2010; Carr, 2002; Hemingway 1995) and tourism (Cutler & Carmichael, 2010). It is also the current situation in event management research.

Underrepresented in both leisure and tourism experience research is the immediate approach. This approach focuses upon gathering data in real time and in-situ, thus providing a high degree of ecological validity. Leisure studies of experience using an immediate approach have been more prevalent (Krause, et al., 2013; Csikszentmihályi & Hunter, 2003; Cerin, Szabo & Williams, 2001) by using the experiential sampling method (Hektner et al., 2007) but still taking a quantitative approach. As will be discussed in more detail in the methods chapter, this has since been adapted to provide qualitative data (Heavy & Hurlburt, 2008; Koro-Lumber et al., 2008) which allows the exploration of experience to be researched phenomenologically.

This thesis responds, therefore, to the lack of both immediate-approach research and the lack of interpretative research by phenomenologically exploring the lived experiences of the music festival

attendees. By combining a psychological method used in leisure studies and a philosophy more established in the sociological tradition, this research will enable a greater understanding of the overlaps and differences between the subjects of leisure studies, tourism studies and event management. This is an important contribution because as Carr's (2002) leisure-tourism continuum describes, there are areas of leisure and tourism research which overlap and diverge, so this will help clarify the position of event management research. For example, music festivals are voluntary activities in a person's free time, like tourism and leisure. They do however usually require travel, a distinguishing mark of tourism, as leisure can be conducted without. Tourism occurs outside of the normal activity space, like music festivals, but in a modern society this is now a very wide place so in fact could be seen more in the leisure sphere (Cohen, 2010). Moreover, leisure is understood as involving activities which occur over a short duration, while tourism involves longer time frames; the duration of music festivals can be argued as both. Lastly, understanding the individual's perception and contextualisation of what is extraordinary and what is ordinary during music festival experience is important. This is because tourism assumes an extraordinary experience, whereas leisure studies does not (Carr, 2002).

Key to understanding the relationship of tourism, leisure and event management is the qualitative adaptation of a well-established research method in leisure studies experience research: the experience sampling method. It was this method that contributed primary data to help demonstrate Csikszentmihályi's 'flow' experiences of leisure (Csikszentmihályi & Larson, 1987). Furthermore, it will also contribute to theories of authenticity, liminality and *communitas*, predominantly based in tourism experience research but lacking in music festival experience research, which Cohen (2010) argues is a phenomenological conception that has the potential to unite these subject areas. Before discussing these specific theories however, it is important to review the field of experience as a means of positioning this research.

### **3.3 The field of experience**

Using Ooi's (2005) extract from earlier as a starting point then, the literature review will draw on a field of work which strives to develop a deeper conceptualisation of experience. To do this, the chapter needs to discuss a number of foundational theoretical positions before applying them to music festivals and experience. In a key article to developing an understanding of the nature of experience in tourism, Andrews (2009) grounds the research in anthropological works, chiefly that of Jackson (2005) and Turner (1986) and Bruner (1986). In doing so, Andrews (2009) argues that will provide a 'hitherto underexplored context' (p.5) for discussions of experience and tourism. The parallels of this article's perspective and the arguments within this literature review are clear and therefore it becomes important to discuss the texts of both Jackson (2005) and Turner and Bruner (1986).

Jackson (1996) discusses phenomenological anthropology and uses draws upon Smith (1996), in common with those theorists who developed phenomenological psychology by reflecting his work on the writings of Merleau-Ponty (1964). Indeed, while making a case for contextualising phenomenology into the frameworks of anthropology, he tacitly develops the case for a psychological perspective that encompasses the philosophy of phenomenology: "it [phenomenology] refuses to invoke cultural privilege as a foundation for evaluating worldviews or examining the complex and enigmatic character of the human condition. It is a way of illuminating things by bringing them into the daylight of ordinary understanding" (p.1). It is, he continues, and in agreement with those of the other side of the discipline divisions, that phenomenology is above all about understanding experience

in the individual's lived immediacy. Elegantly, Van Manen (2007) agrees and sees the phenomenological researcher as "driven by fascination; being swept in a spell of wonder, a fascination with meaning" (p.12). This is in accord with both writers pursuing understanding through experience, both anthropologists (Dilthey, 1976) and psychologists (Smith, 1996). They both place the lived experience as the primary reality (Bruner, 1986; Ashworth, 2003). Adding to this, Desjarlais (1996) adds that it is through trying to understand the inner life as a subjective consciousness, what lies at the heart of, or essence of, the experience can be closer to being attained. Experience therefore, has a richness of effect and content to it which expands beyond objectification in symbolic forms (Good, 1993; cited in Desjarlais, 1996). This view is shared by Smith, Flowers & Larkin (2009) who like Desjarlais (1996) draws on the writings of the phenomenological writer Gadamer (1960). Both texts, the former anthropological, the latter psychological, agree with Gadamer's reasoning that experience has such hermeneutical impenetrability within which, what is described as its meaning can never be exhausted or conclusively interpreted.

### 3.4 Erfahrung and erlebnis

Experience, therefore, is not observable in the same way as actions to behaviours might be seen. Going beyond that, Bruner (1986) considers them as separate because experience is not a standardised action or routine and therefore, as Andrews (2009) contends "experience is not simply in action but is derived from how the reality of life is received into consciousness and told or expressed" (p.7). Both Bruner's and Andrews' shared perspective is based on the work on Wilhelm Dilthey (1833-1911) and his fundamental conception of 'Erlebnis' or experience as being something lived through: "lived experience, then, as thought and desire, as word and image, is the primary reality" (Bruner 1986, p.5). It can be seen in the texts that it is the separation of experience and behaviour that synthesised both the phenomenological anthropologists (Turner, 1979; Bruner, 1986; Jackson, 1996) and the phenomenological psychologists (Smith, 1996; Ashworth, 2003; 2003b, Langdrige, 2003) to conceptualise experience as a means of investigation and understanding. Indeed, as Smith et al., (2009) state, interpretative phenomenological analysis (IPA) as an example of phenomenological psychology's approach is "an inquiry into the cultural position of the person, and that to understand the experiential claims being made by a research participant, we also need a certain level of cultural competence" (p.195). Support for this is provided Larkin, Watts & Clifton (2006) through the consideration of researching love and their belief that other psychological approaches "push the person to one side" (p.108). IPA would consider the individuals and their relationships to the phenomenon of love with their meanings being units of analysis and therefore would provide insights into that given phenomenon. This led Smith et al. (2009) to summarise what studying love in this way can reveal:

What is that person's positionality in relation to love – love in their experience, their culture, language and locale. Thus, through IPA, we glimpse a person's current subjective mode-of-engagement with specific context (e.g. a Greek Wedding or aspect of their world (e.g. ongoing involvement in an intimate relationship). These modes of engagement can be multiple or even paradoxical; they are not unitary or static. (p.196)

One can gain a succinct account of this research by reading the above passage and replacing the word 'love' for 'music festivals'. The social construction in discussion here, by the proponents of IPA (Ashworth, 2000; Ashworth, 2006a; Larkin et al, 2006; Langdrige, 2007, 2008; Smith et al 2009), is in line with Mead's (1934) work and with Giddens' (1991) conceptualisations of self. That is to say, that there is a relationship between the self and the social construct. It is the development of the self and

how it provides its social experiences. How this relationship is formed and developed is what separated these two thinkers. Mead's (1934) view is more rigid: it sees the social identity of the 'me' as the foundation upon which the self or 'I' becomes conscious in the child's psychological development. Giddens (1991) acknowledges the theory of Mead's I-Me relationship but does not see it as one connecting to the other, instead seeing it as an amorphous phenomenon which is developed through the emergence of self-awareness. Therefore, for Giddens and IPA theorists the self is constructed as a biographical process of subjective reflexivity which is not consistent across time and space. This is an alternative perspective to identity as purported by other approaches, and which Smith et al., (1995); Smith et al., (2009) see as having been historically neglected until more recently. This reflexive biographical process is also how Giddens (1991) frames the social side of identity. The individual develops what it is to be a person and it is this understanding that varies across cultures, as well as how to be that person in shifting cultural situations. This thesis finds strong alignment with these social constructionist perspectives of the self and the phenomenological concept of lifeworld. The research is asking how the experience of attending the music festival reflexively develops the individuals' subjective lifeworlds or: how do the experiences affect the biographies of the 'I' and the 'me' in this specific cultural environment?

Before returning to how phenomenological psychology aligned with phenomenological anthropological accounts of experience, it is important to briefly consider the social constructionist approaches with which IPA does not resonate so strongly. The two approaches discussed by Larkin et al. (2006) are strongly committed to social constructionism, however how that is constructed is what separates them. The two approaches are Foucauldian discourse analysis and discursive psychology. The discursive approach to researching 'love' would use ethnomethodological approaches and may, "outline various constructions of love, as they are made visible in accounts offered during a social interaction and might then focus on the functions of those constructions within the localized situation of that interaction" (p.109). Contrastingly, the Foucauldian approach would seek to identify the structural bodies of knowledge which shape (in terms of power) a cultural environmental understanding of love. The paper discussing these three approaches to phenomenological subjectivity and their respective epistemological underpinnings does not see primary of one over the other. Instead it clearly states that they help to inform the broader debates around the subjective-objective: "Discourse analytic approaches, for example, make a contribution to our understanding of the means by which 'love' can be understood and enacted. As we have seen, IPA simply uses the participant's account in an inverse fashion, to reflect upon 'love' from the perspective of a participant's engagement with it" (Larkin et al., 2006, p.110).

IPA explores the lived experiences of the individual and its methodological perspectives will be discussed further in the methods chapter. It was raised here as a means to begin the discussions around phenomenological experience and while there may be epistemic variation on its methodological appropriation, there are many key factors which overlap and are pertinent to discuss and are open for interpretation. Therefore, it seems correct now to return the attention of this literature review back to the wider discussions of what constitutes phenomenological experience. As a means to do this, and to continue the debate, it is pertinent to return to the opening page of Jackson (1996), which while anthropological in academic field, sees that phenomenology and other such "philosophies and theories, like political opinions, should be regarded as part and parcel of the world in which we live rather than transcendent views that somehow escape the impress of our social interests, cultural habits, and personal persuasions" (p.1). This 'broad-church' position is important to remember because there are many convergences and divergences across the subjective means of enquiry. A clear example of this is made in Jackson's analysis of Bourdieu's Habitus and Husserl's lifeworld. Before discussing this, it is important to reiterate what these words represent in a

phenomenological anthropology perspective. Later these will then be evaluated against the interpretations of phenomenological psychology.

Lifeworld for anthropologists is about understanding its social reality and forms of social consciousness which are of critical importance (Jackson, 1996, p.19). This is contrasted against Ashworth's (2000) consideration that lifeworld means the individual perspective and understanding of their own situation and it is an amalgam of objectivity and subjectivity (p.182). This was later developed with the inclusion of universals (Ashworth 2006; 2015). Husserl's original conceptualisations of the lifeworld were philosophical and developed over time. He was neither a psychologist nor an anthropologist and when comparing the key texts, it is apparent that they have been interpreted to belong to the respective discipline. To quote Jackson (1996), "this theoretical interest in lived sociality is not systematically developed by Husserl and one must turn to Alfred Schütz for an outline on the phenomenology of social life" (p.19) and then Smith et al. (2009) "As a philosopher and not a psychologist...Husserl was mainly engaged in thinking about generic processes, and when it came to the particularities he was mainly concerned with first-person processes – that is, what he had to do himself to conduct phenomenological inquiry on his own experience. Psychologists are more usually concerned with analysing other people's experiences...and therefore his thinking had to be adapted when it came to psychological inquiry" (p.15-16).

Bourdieu's habitus demonstrates similar flux in both conceptualisation and interpretation. Jackson (1996) states that, despite Schütz's persistence, Bourdieu did not accept that the conceptualisation of lifeworld as being connate with habitus. Furthermore, Bourdieu rejects phenomenology because it is unable to explain the histo-cultural conditions under which self-consciousness and sociality emerge (Bourdieu, 1990, cited in Jackson, 1996). That is not to say however, that he doesn't also reject objectivism and Jackson (1996) interprets the deeper elements of Bourdieu's theory to have a significant resonance with that of the lifeworld, saying that "despite his [Bourdieu's] caveats and cavils...his notion of habitus is directly comparable to the notion of lifeworld" (p.20). Furthermore, because of this aversion to the subjective perspective Bourdieu often uses objective or embodied language. Jackson (1996) maintains that this tension in his work results in "muddled" definitions which are also "compromised by a series of oxymorons" (p.21) and offers "spontaneity without consciousness and will" (1990, p.56) and "intentionality without intention" (ibid, p.57) as two of many examples. Jackson (1996, p.21) concludes that:

"The antinomy of subjectivity and objectivity ceases to be a problem if these terms are seen as indicative of the way human experience vacillates between a sense of ourselves as subjects and objects; in effect, making us feel that we are world-makers, sometimes that we are merely made by the world. A phenomenological approach avoids fetishizing the words with which we name these different moments or modes of experience, refusing to make any one "cut" into the continuum of consciousness foundational to a theory of knowledge."

At the centre of this tension in habitus then, is the conceptualisation of subjectivity. Like the phenomenological psychologists (Smith, 1996; Ashworth; 2000; Larkin et al., 2006), Jackson (1996) theorises that however great the extent of external powers and pressures, be those culture, history and upbringing, for example, they are always acted upon a subject. There must, it is argued, always be a site upon which these external forces might act, and the forces can never be so encompassing that they dominate the subject to such a degree that it ceases to exist, because if it did, paradoxically, so would the power or discourse in question. That is to say, however strong the habits, patterns and norms are of any cultural theory, there must be times when it is disrupted, fractured or negated and the conceptually fixed becomes an arena of potentials and the possible (Jackson, 1996). What is also

interestingly questioned by Jackson (1996) is that there is a value judgement made by theorists like Bourdieu and Foucault that these discussions concerned with structural power have a greater worth than those about existential power: “questions of coping with life or finding meaning in the face of suffering are rated less imperative than questions of social domination and distinction” (p.22). It can certainly be argued that in the phenomenological psychology subject, perhaps where the focus is understanding the relationship of the ‘me’ and ‘I’, as discussed earlier, as opposed to conceptualisations of this relationship in terms of power, there is no critical reflection of Bourdieu’s habitus in any of the following writers works: Ashworth, (2000); Ashworth and Chung, (2006); Smith, al., (1995a, 1995b, 2009); Smith, (2015); Langdridge, (2003, 2008); Larkin et al., (2008). That is not to dismiss the relevance, but it casts an interesting light across the difference in disciplinary focus between (phenomenological) anthropology and (phenomenological) psychology, despite, perhaps using the same foundational conceptual texts; take Merleau-Ponty (1962) as a prime example. Having said that, Jackson’s (1996) construction of phenomenological anthropology is at times imperceptibly close to those written by phenomenological psychologists. Experience, lifeworld, and subjectivity are all written about in strikingly similar language and terminology.

Another example is how both disciplines talk about the importance of intersubjectivity. Smith, (2009) and Larkin et al. (2006) draw on Heidegger’s (1967) perspective which positions this concept as the inability to remove ourselves to the various somatic and semantic objects that make up our world because our relatedness to it is a fundamental element of our constitution. How we relate, communicate and account for this relatedness is how we make sense of each other and is intersubjectivity. Jackson (1996) draws on Merleau-Ponty (1962, 1963), who himself was strongly Heideggerian (Smith, 2009), and states “a person becomes a subject for herself by first becoming an object for others – by incorporating the view that others have of her. The self arises in social experience, which is why one’s sense of self is unstable and varies from context to context” (p.26). Moreover, both Smith (2009) and Jackson (1996) see that the importance of understanding the experience situated within these relationships and between people. It is through intersubjectivity then, that the lifeworld can be studied most effectively and not be reduced to objective structures or subjective intentions.

Another phenomenological writer that crosses both disciplines is Dilthey (1976) as he conceptualises experience to be multifaceted. The concept however, is framed slightly differently but the similarities are clear. For example, Andrews (2009) draws on Dilthey’s conceptual distinction between the typical and habitual (*Erfahrung*) experience and the exceptional and out of the ordinary (*Erlebnis*) experience. There is however, some interpretative flexibility in these terms because Gadamer (1960) and subsequently Dejarlais (1996), frame *Erfahrung* as an experience that leaves the individual changed through a genuine experience and Turner (1986) includes group experiences. Contrastingly, Smith (2009) interprets Dilthey’s theory of experience in the form of a hierarchy. The similarities with *Erlebnis* and *Erfahrung* become clear however when it is stated “at the most elemental level, we are constantly caught up, unselfconsciously, in the everyday flow of experience. As soon as we become aware of what is happening we have the beginnings of what can be described as an ‘experience’ as opposed to just experience.” Clearly similar then, but with the differentiation being between rarity of experience and thus the awareness of it. This is a small but powerful differentiation though, because, it brings up two relevant conceptualisations around experience: that of experience flow and intentionality. Or to put it another way, understanding the relationship between *Erlebnis* and *Erfahrung* and what part temporal and social elements play in these experiences. It is possible to argue here that this returns the debate back to the earlier me/I discussions of experience.



### **3.5 Embodiment of experiences**

The conceptualisation of embodiment of experiences is a key premise of phenomenology with both Husserl's and Heidegger's commitment to understanding experience from a being-in-the-world perspective. What both Jackson's (1996) anthropology and Smith's (2009) psychology draw from primarily however is the phenomenology of perception by Merleau-Ponty (1962). Smith (2009) discusses the importance of describing the relationship with the world and how by conceptualising it as embodied, as Merleau-Ponty did, it leads to the primacy of our own individual situated perspective on the world. The body is not an object but our subjective means of communicating with it and intersubjectivities, like empathy or fantasy, are elements of the "bodylife" (Jackson, 1996). Furthermore, Merleau-Ponty (1962) strongly dismisses models of perception which place higher importance of the mind over the body. The bodily action is to be understood having reference to the object rather than as a reaction to an external agent and therefore meaning should not be reduced to what is thought or said, meaning can exist in doing (Merleau-Ponty, 1962). Therefore, the physical and perceptual affordances of the body-in-the-world are as significant as logical ones (Anderson, 2003; Jackson, 1996). It is worth recalling at this stage that Merleau-Ponty's philosophy of being-in-the-world is an alternative strand to phenomenology: "[It was] still phenomenological in that they remained focussed on understanding 'the things in their appearing', employing phenomenological methods, but were more concerned with existence (and human nature) than Husserl (who was interested in radically re-defining philosophy itself rather than offering a philosophy of human nature)" (Langdrige, 2008, p.1128).

Taking Anderson's (2003) argument further, Larkin, Eatough & Osborn (2011) argue that cognition should always be researched from an embodied, [en]active and situated perspective and should therefore be conceptualised as a conscious and intersubjective process. In their support of IPA as an investigative method of primary data collection they see that cognition should be "understood as situated (i.e. context-sensitive); temporal (i.e. varying according to time available); distributed (i.e. persons "off-load" certain cognitive work onto the environment, and thus the environment co-constitutes the cognitive system); engaged in the world, and thus action-orientated (i.e. intentional in the phenomenological sense); and embodied (i.e. at the very least, the body defines our perceptual involvement in the world)" (ibid., p.3). It is also important to note however, that the degree of priority has been interpreted differently, by different phenomenological studies, but the place of the body in the role of experience must be considered (Smith, 2009). Perhaps, in a notion to combine these two points, it is important to interpret the holistic experience, the Gestaltian elements of it, drawing on all available factors to facilitate an understanding of the phenomenon as complete as possible. As an example: "the meaning and experience of back pain, for example, will vary across situations, over time, and depending upon what the sufferer is attempting to do, and with whom. It is notable, for example, that chronic pain is frequently understood by sufferers to have a "corrosive" effect upon the embodied self. Thus, pain is intersubjectively embedded in both the physical and psycho-social aspects of our world, because its most damaging consequences for sufferers fall into this domain" (Larkin et al., 2011, p. 3).

### **3.6 Anthropology of experience**

Returning to the field of 'experience' it is important to clarify the historical developments of what was not phenomenological anthropology per se but focused on understanding experience from a non-structural or static perspective. Key thinkers from this perspective were Bruner and Turner and while Bruner (1986) talks of why it is the 'anthropology of experience' he discounts certain words

synonymous with phenomenology; hermeneutic and interpretative are two examples. Moreover, Turner writes of understanding experience, “all human act is impregnated with meaning, and meaning is hard to measure, though it can often be grasped, even if only fleetingly and ambiguously. Meaning arises when we try to put what culture and language have crystallized from the past together with what we feel, wish and think about our present point in life” (Turner, 1986, p.33). The resonance with phenomenological philosophy and experience is evident, it is however, not the theories of Husserl or Heidegger that Turner and Bruner use as the foundation, but Dewey and Dilthey.

Based on Dilthey’s (1976, p.162) concept that “reality only exists in the facts of consciousness given by inner experience” Bruner (1986) asserts that the anthropology of experience is concerned with how individuals experience their culture and that experience in this context refers to data, cognition, feelings and expectations. Furthermore, like the phenomenologists, Dilthey and Bruner are keen to separate behaviour from experience. They are more personal, they shape and engage the individual and our self-reflective nature and we can never truly know another’s experiences, only interpret them through hermeneutics (ibid, 1986). For Dilthey (1976), research in this field meant providing experiences with expressions as a means to provide understanding. Turner (1986) and Smith (2009) articulate this distinction as a state of being, experience, as being received by consciousness and the expressions as ‘an’ experience which involves intersubjective articulation. Turner (1986) considers these experiences to have a beginning and an end and therefore, as Smith (2009) interprets them, a unit of awareness: a ‘comprehensive unit’ (p.210) of varying size, intensity and length. “Whatever presents itself as a unit in the flow of time because it has a unitary meaning, is the smallest unit which can be called an experience. Any more comprehensive unit which is made up of parts of a life, linked by a common meaning, is also called an experience, even when the parts are separated by interrupting events, (Dilthey, p.210). This conceptualisation supports Bruner’s (1986) view, “experience is culturally constructed” (p.6), though as has been discussed, this is a complex relationship which is certainly open to epistemological discussions. This is especially clear when Dilthey (1976) himself values the subjective influence so significantly. That is not to say that Bruner (1986) does not recognise the importance of the subjective and sees the construction of a ‘life history’ as a relationship of three distinct areas: life as lived (reality); life as experienced (experience); life as told (expressions).

### **3.7 Perspectives about lifeworld**

Reviewing Bruner’s (1986) and Turner’s (1986) thoughts on the anthropology of experience, the resonances with phenomenology (anthropologically or psychologically) are evident and loud. Indeed, Dilthey’s works were of significant influence on Husserl and Heidegger (Rickman, 2010) and though interestingly absent from Bruner’s and Turner’s works, the texts illustrate the epistemological variations across the key writers. Jackson’s (1996) and Smith’s (1995) have previously been noted: Jackson (1996) sees the understanding of the subjective as important to understanding how cultures affect the lifeworld; Smith (1996) holds the subjective perspective as a means to understanding the self with the lifeworld and its/one’s relationship with culture. Turner (1986) has a slightly different interpretation around this because it is the expressions, or performances that his anthropology seeks to understand. “An expression is never an isolated, static text. Instead, it always involves a processual activity, a verb form, an action rooted in a social situation with real persons in a particular culture in a given historical era. A ritual must be enacted, a myth recited, a narrative told, a novel read, a drama performed, for these enactments, recitals, tellings, readings and performances are what make the text transformative and enable us to reexperience our culture’s heritage” (p.7). This, while clearly closely associated to, is different from Smith’s (2009) interpretation of unit of experience, which can be as

smaller unit as feeling the pebbles under your feet, or the sun on your back and how this personal unit of experience can be a significant marker in that person's lifeworld. One element shared by these interpretations of Dilthey's work about the units of experience is their temporal nature. The beginning and the end of these units does not mean that time is bounded so precisely, because every moment in life has its antecedents and does not simply stop when an experience has finished. It is the aim of the researcher to find the threads, the link, to interpret the importance of certain factors and discount others (Bruner, 1986; Smith, 2009).

When Dilthey (1976) wrote about life and time he did so from a perspective that was founded on the notion of its "restless progression" with all occurrences/experiences somewhere upon it. Every moment was a precursor to the next and was in anticipation of the future, but because of its ceaseless nature it was only bound together in the individual by their units of meaning. Bruner (1986) writes about the flow of time its paradoxical nature "although life is flow, we can never experience that flow directly because every observed moment is a remembered moment. Temporal succession cannot be experienced as such because the very observation of time fixes out attention and interrupts the flow of experience, leading to periods of reflexivity when the mind becomes conscious of itself" (p.8). This temporal nature of time and experience is also seen in Merleau-Ponty's (1962) work: every present that passes continues to contribute toward a complete past, a whole history and it is this history that anticipates what lies ahead. Moreover, the present "transcends itself towards a future and a past" (p.420). For Chung & Ashworth (2006) understanding the temporality of experiences is a key factor in contextualising their impact within the lifeworld of the individual. A contrasting point between the anthropology of experience and the phenomenological psychology of Merleau-Ponty, Ashworth, Smith, for example, is the production of performance and processual activity by the individuals and how these are rooted in social situations and thus, what these social situations mean for the individuals involved. Experience in phenomenological psychology is about how "people perceive an experience, or rather what any particular experience means for them: a focus on the lifeworld" (Langdridge, 2007).

Contextualising meaning is a key factor in both the anthropology of experience and phenomenology. Bruner (1986) states that more traditional forms of ethnography seek to conceptually support interpretation that removes experience and the personal because of the paradigms under which the research is being conducted. Experience research is an alternative to this approach because it is shaped by those who are involved in the expressions. It is defined, shaped and contextualised by those individuals involved. This also means, in the same way as Jackson's (1996) and Chung & Ashworth's (2006) articulations about lifeworld, as Bruner (1986) states that "even if the events in an expression are not contiguous in time and space, they do have a coherence based on a common meaning" (p. 10). Furthermore, like the writers of IPA in researching the phenomenological aspects of life, for example: Smith, (1996, 2015b); Smith al., (2009); Larkin al., (2006, 2011), Bruner (1986), talk of the double hermeneutic elements to researching experience. A key contrast however, is how and when this data is collected. Anthropology is based on ethnographic approaches as opposed to IPA, which is usually based on post hoc interview techniques. It is therefore clear that this double interpretative process occurs in different ways and therefore, to different ends. It is here again then that the narrow epistemological line divides the perspectives. This discussion will be returned to at various stages through this thesis, but it is important at this juncture to review the research that has both utilised this philosophy and is relevant to this specific study.

### 3.8 Experience within tourism research

Andrews (2006, 2009) is a key writer in anthropological tourism and uses the conceptual theories discussed previously as a foundation to the area of research interest. Investigating tourists in two resorts in Mallorca, Andrews (2006) introduces the ideas of experience consumption as both a critique of economic definitions of consumption and of static theories of tourist experience: Urry's (1990) 'gaze' which sees the tourists consume experiences as visual and then use this to mark as distinct, is a cited example. Moreover, as discussed within experience literature, Urry's approach leaves no account for the embodiment of the experiences and situates it within a strict subject-object relationship. Instead, Andrews (2006) situates tourism space within a Lefebvre's (1991) production of space theory. This approach looks at three elements of space: spatial practice (its physical and natural form); representations of space (the formal abstractions constructed by ideological discourse) and spaces of representation (socio-culturally formed, the practices, the resistances to the hegemonic tendencies of spatial practice and representations of space). This altered conceptual framework and ethnographic approach to understanding consumption yielded insights which challenged the predominant view of tourism consumption. By highlighting consumption practices as a means to affirm identity, the relationship between production of how consumption space is produced and then how it is subsequently used and lastly, the characteristics of consumption practice in resorts, Andrews (2006) clearly demonstrates the need for theoretical development in tourism consumption theory. It both strengthened the case for the requirement to develop beyond firstly, the economic definitions of consumption and secondly, the static conceptualisations of tourism experience.

Andrews (2006) then, certainly provides critical insight into tourist consumption, but this particular research is not underpinned by the subjective theories of experience discussed earlier. In fact, it could be argued that it achieves what Bruner's (1986) anthropology of experience advocates: "the difficulty is not in our fieldwork experience but in our conceptual apparatus for interpreting field data, which tend to filter out experience...We systematically remove the personal and the experimental in accordance with our anthropological paradigms" (p.9). Andrews (2009) therefore, uses these findings to take the discussions of tourism experience further. Moving away from structures of consumption, Andrews uses Dilthey, Bruner and Turner to frame tourism as a "moment of realisation of personhood and identity" (p.7). Drawing on much of what has been discussed before, Andrews (2009) situates the research in experience philosophy, separating from behaviour (Bruner, 1986) and object (Geertz, 1986), instead aligning it with Dilthey's hermeneutic perspective. Another example of stepping away from more structuralist approaches of Andrews (2006) is that in the 2009 paper Andrews brings the existential anthropologist Jackson (1996) into the discussion. In doing so it explicitly recognises the dynamic and fluctuating nature of the circumstances that control us and how we experience and interpret (live) those circumstances. It is therefore, not the single event but their relationship with it and their "sense of being" (p.9) which is shaped outside this specific tourist experience.

Furthermore, Andrews (2009) finds alignment with Jackson (1996) who discusses the subjectivity, or the "breaking" of habitus (Andrews, 2009, p.16). It is for this reason, it is argued, that the tourists at these destinations are inclined to concentrate or distil their British identities/identity. "The different situation in which these particular tourists find themselves has disrupted the normal flow of their habitus thereby making them more aware of their national identity...Thus, the experience of tourism in this context is akin to *Erlebnis*" (p.17). This provides an insightful perspective on charter tourism and illustrates how using phenomenological perspectives about experience can inform understanding of tourism experience. Indeed, the research shows the importance that experience research should go beyond observed actions and behaviours and seek to understand how tourists feel

and how their sense of self is (re)constructed and effected in relation to the other. The question then becomes, to what extent are music festivals an Erlebnis and do they therefore, in the same way as Andrews' charter tourists, become more reflexive of their self and the group which therefore, informs their sense of personhood and identity? In addressing this question this thesis aims to develop a more complex conceptualisation of music festival 'experience' and one which seeks to be grounded in the subjective phenomenological lifeworld of the attendees. Furthermore, similarly to Jackson (1996) the questions here are, what does their subjective sense of themselves in the socio-cultural world of the music festival experience mean to them, and where and how do they place themselves because, "No matter what significance we attach to discourse or culture, the phenomenal world of human consciousness and activity is never reducible to that which allegedly determines the condition of its possibility" (p.22)? In other words, what are the individual interpretations of the world(s) they are inhabiting? It is by understanding the relationships between people that we develop an understanding of the whole through the development of what Ashworth (2003) referred to as universals. These will be discussed later in the thesis. It is these studies in tourism that provide a platform for this research into music festival experience. There are however, differences too, and these will be discussed in the next section.

### 3.9 Inter-experience

This research finds strong accord with Andrews (2006, 2009, 2011) and her research has provided a strong grounding for this thesis. Similar to early discussions though, there is an epistemic difference between these pieces of research. Ethnographic and psychological approaches to knowledge are significantly different, even when being conducted by the same, or very similar, philosophical foundations. This is clear when considering that the research of Andrews (2006, 2009) was conducted over a much longer period of time, involved observation, field notes and no formal interviews. This approach provides detailed observed experiences of the group ('s) activities such as, "bar crawls and island tours and their night life entertainment" (p.6), which were supported by informal and free-flowing conversations. In contrast, this research into the experience of attending a music festival is conducted over a much shorter period and uses in-depth interviews as a means to try and understand the individual's experience of the phenomenon, whereby both interviewer and interviewee develop a shared understanding of the experience(s) being researched. This research then, is based on Laing's (1967) approach to understanding the experience of others whose work is closely aligned to phenomenological psychology (Ashworth, 2015). Laing (1967) developed the existential phenomenology of Heidegger (1927/1962) and theorised that as we are never, as individual selves, ever truly known; one's own experiences can be never be fully known. There can only be a shared understanding of that experience and therefore, as discussed earlier, experience transcends the distinction between behaviour and experience. "Social phenomenology is the science of my own and of others' experience. It is concerned with the relation between my experience of you and your experience of me. That is, with *inter-experience*. It is concerned with your behaviour and my behaviour as I experience it, and you and my behaviour as you experience it. Since your and their experience is invisible to me as mine is to you and them, I seek to make evident to others, through their experience of my behaviour, what I infer of your experience, through my experience of your behaviour. This is the crux of social phenomenology" (p.17). The inter-relatedness of these epistemic differences is apparent however, when considering that an abridged version of Laing's quote, as a demonstration of the importance of phenomenological psychology and psychiatry, is used by Jackson (1996, p.27) to support the argument for a phenomenological anthropology. One key area of research interest to the work of experience researching anthropologists is van Ganeep's (1960) and, more recently,

Turner's concept of liminality. This research aims to provide an idiographic perspective to this ongoing debate and so it is important to firstly provide a theoretical base for this.

### 3.10 Liminality

Liminality has a long history and has come to represent a broad array of meanings which transcend its historical definitions and anthropological roots (Andrews & Roberts, 2015). It is therefore important to provide a historical understanding before situating it in this research and thus providing a current interpretation.

As was noted, liminality first came to prominence through the work of van Gennep, an anthropologist who lived from 1837-1957. His work the 'Rites of Passage' published in 1909 formed the basis for Turner's work on liminality (Turner, 1969, 1974, 1979). In van Gennep (1909/1960) liminality is the second of three stages in the titular 'rites of passage'. These rites are both 'indicators and vehicles of transition' (Turner, 1979, p.466) which occur in many sociocultural states (Turner, 1979 p.466). The word itself is derived from the Latin for 'threshold' (limen) and for van Gennep this threshold represented a key element within the symbolic processes in these rites of passage (Andrews & Roberts, 2015). For van Gennep (1909/1960), liminality was not a theory of explanation of certainty, as noted by Thomassen, (2009, p.5): "Liminality is a world of contingency where events and ideas, and "reality" itself, can be carried in different directions". Rites of passage consists of three stages (rites of separation, transition rites, and rites of incorporation) and mark the passing from one 'time' to another (Turner, 1974) and are undertaken by individuals, societies and cultures (Thomassen, 2009). This passing of time can represent people moving from one status to another (e.g. becoming married), from one place to another (moving to a new house, situation (changing jobs) and the passage of time (birthdays, New Year celebrations) (Andrews and Leopold, 2013). It is the transition rites which van Gennep (1909/1960) referred to as the liminal period.

The anthropologist Victor Turner (1920-1983) played a significant role in reenergising the theories and discussions around liminality (Thomassen, 2009). The period of liminality became most significant for Turner and it was the publication of his chapter, "Betwixt and Between: The Liminal Period in Rites of Passage" in the book *The Forest of Symbols* in 1967, which placed him at the centre of liminality's re-emergence (Andrews & Roberts 2015.) Turner (1969, 1974, 1979) argued that liminality is a time of creativity and uncertainty. It is more than the reversion of social order because from these processes, new social order and identities materialise, with some being irreversible (Turner, 1974; Andrews & Leopold, 2013). Another part of this liminal passage is that the social change often involves a temporal and geographical shift. "The passage from one social status to another is often accompanied by a parallel passage in space, a geographical movement from one place to another. This may take the form of a mere opening of doors or the literal crossing of a threshold which separates two distinct areas" (Turner 1974, p.58). The distance and permanence of the geographical move is dependent upon the particular passage of rites. During this liminal period Turner (1969) identifies a feeling of shared experience and of togetherness and camaraderie which he called *communitas*.

Thomassen (2009, p.17) provides an overview of the various types and length where liminality can be present but is also cautious to note the lack of specificity in these terms. This can be seen by looking at Table 2 (p.28), as he argues that the differences between moments and periods is vague and furthermore, not all experiences have a liminal phase or a 'transition rite'. Furthermore, he also argues that along with the three dimensions, consideration should be given to the 'scale' (Thomassen,

ibid, p.17). This refers to the intensiveness of the liminal periods for the individual, group and society converge in liminality and occur over a number of spatial and temporal occurrences rather than a set of specific, or pure, circumstances. Citing Szokolczai (1998), the example which is offered is that some of the great thinkers of the 20<sup>th</sup> century grew through adolescence into adulthood during either of the world wars and led Thomassen (2009, p.18) to conclude “One can or should not put this into any mathematical model, but it does seem meaningful to suggest *that there are degrees of liminality, and that the degree depends on the extent to which the liminal experience can be weighed against persisting structures*” (italics in original).

To close this overview, and in some ways, return to the opening perspective of Andrews & Roberts’ (2015) and offer a reason for the proliferation of liminality focused thought and research, it is possible for liminality to occur both spontaneously or it can be planned. It can also be consciously searched for and can be placed on another person or place, as a label whether they wish for it or not (Thomassen, 2009). This lack of distinction is deliberate and important because it frames liminality as a subjective and experiential phenomenon with those involved being unclassifiable by the world of the everyday (Andrews & Roberts, 2015). “Liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention and ceremonial” (Turner, 1969, p.81). Jaimangal-Jones, Pritchard & Morgan (2010) found that dance music festivals are framed by liminal discourses and rites of passage due to the act of travelling to them and the feeling of pilgrimage. Where music festival experience has resonance with this research will provide an interesting point of discussion. If they do not, Turner (1974, 1982) later developed ‘liminoid space’ as an alternative.

### 3.11 Liminoid Spaces

Turner (1974, 1982) made a development away from van Gennep’s original texts when the relationship of work and leisure was considered and in doing so a differentiation between liminal and liminoid was reasoned. In ‘Liminal to liminoid, in play, flow and ritual; an essay in comparative symbology’ Turner (1979) draws the distinction between ‘work’ in a pre-industrialised society and that in modern and post industrialised societies. That is to say that, in tribal, religious and traditional cultures work and play are “hardly distinguishable” (p.66). Therefore, work and play feature as equal parts of the religious rituals. Contrastingly in modern cultures work and leisure are separate but connected, where there are no common ritual obligations and earning a living is separate from other activities. In this way then, leisure provides a freedom from the institutional obligations of work and also a freedom to engage with new worlds of entertainment and diversions, be those “with fantasies, with words, with paint and with social relationships” (Turner, 1974, p.68). Leisure of this sort is not by obligation of legality or morality and even sporting discipline is engaged with on a voluntary level. It is because of this work-leisure split that Turner felt that his previous texts about entertainment and sport in *The Ritual Process* (1969) were no longer accurate; certainly, leisure could be seen as ‘betwixt and between’ two spells of work. Leisure and liminality share similarities of rituality, inversion, parody and play; they both use various elements of surprise, shock and the experimental.

For Turner however, by 1974, the multifaceted combinations and complicated ways in which a modern society used leisure was different and separate from the liminality of tribal initiations. For modern societies and cultures which had the leisure of subverting the status quo, rather than temporarily inverting it through rites of passage, these symbolic forms and complex actions were called liminoid. In other words, the liminoid is transformative and the liminal is transitional (Andrews & Roberts, 2015). Another key difference between the liminal and the liminoid is how creativity is

expressed. In the liminal, creativity is collectively represented and “if there were ever individual creators and artists, they have been subdued by the general “liminal” emphasis on anonymity and normative *communitas*” (Turner, 1974, p.74). This is not the case for those in liminoid periods where the individual has a stronger and resonant space and voice. Finally, it is important to note that while Turner (1974) stated that liminality is worked at and liminoid is played with, those spaces of the liminoid which are seen as permanent (bars, clubs etc.) but which also have an exclusivity about them, may generate rites of passage with the liminal a condition of entrance into the liminoid space and into the presence of those already within.

### 3.12 *Communitas*

Mentioned earlier, Andrews & Roberts (2015) notes that *communitas* is the presence of camaraderie amongst those in liminal processes or liminoid spaces. Turner (1969, 1974) when discussing the relationship of liminal to liminoid, specifies three types of *communitas*. Recognising and understanding these could have implications for attendees of music festivals and therefore, they are discussed here. The first is spontaneous *communitas* and refers to feeling of “direct and immediate” (Turner, 1974, p.79) connection of personal interaction. It is experienced as a feeling of endless power where, through mutual understanding, there is a feeling of all problems being resolved. The group is subjectively experienced as “us” and while it may not be sustained through this liminal process or the duration of time in the liminoid space, while it is experienced there is a significant value placed on openness, honesty and a lack of pretentiousness. Furthermore, the individuals in this type of *communitas* relate to one another without consideration of “encumbrances of his role, status, reputation, class, sex, or other structural niche” (p.79). The experience of spontaneous *communitas* is underpinned by what Turner (1969, 1974) calls ideological *communitas*. This refers to the individual’s awareness of self within the group which then effects their relationship to it. In a similar way to Csikszentmihályi’s (1975/1990) theory of flow, the individual inhabits a union of awareness and action within which they are absorbed and unaware of temporal and external factors. This also means that there is a complex relationship between flow and *communitas* because while experiencing flow states can develop *communitas* and the reverse can also be true; some flow states are solitary and certain experiences of *communitas* require the separation of action and awareness, rather than their union (Turner, 1969, 1974). For *communitas* a key element which separates it from flow is the focus of being together, rather than doing. The reason for this is that Turner’s (1969, 1974) *communitas* is antistructural and therefore does not focus on the construction of concrete experiences like Csikszentmihályi does. To do so would require the presence of structure and would therefore be in opposition to what *communitas* represents. Turner (1966) saw *communitas* as prestructure and as spontaneous and immediate. It was not norm-governed and nor was it institutionalised like social structure. *Communitas* with its unstructured character, representing the “quick” of human interrelatedness, what Buber has called *das Zwischenmenschliche*, might well be represented by the “emptiness at the center”, which is nevertheless indispensable to the functioning of the structure of the wheel (p.127). It does however, not occur by luck or passivity. *Communitas* requires individuals to be attending and creative. Turner (1974) thought that flow is in the domain of structure, but by engaging in flow experiences this structure can be “liquified into *communitas*” (p.89). That is to say, they seek the unstructured while framing the experience within those structures. Flow, like liminoid spaces, is a product of post-industrial societies; it is because of the distinction between work and play that flow has a structured element to it. Flow exists in games, pastimes, art and sport, but *communitas* can occur anywhere and does not require rules.



The final form of *communitas* is normative *communitas* and a fostering and maintenance of the relationships within spontaneous *communitas*. Turner (1974) sees these as being beyond nature and more in tune with the theological language of 'grace' more than 'law' (p.80). It, like the other elements of *communitas*, cannot be legislated, structured or regulated because it is exceptional and represents freedom. It is this which sets normative *communitas* apart from other groups that are formed in structure or from necessity. Groups experiencing normative *communitas* however, often face the contradiction of becoming solidified and structured with the suffocation of spontaneous *communitas* which can often lead to the splitting of groups (Turner, 1969). "Communitas tends to be inclusive (some might call it "generous"), social structure tends to be exclusive, even snobbish, relishing the distinction between we/they or in-out group, higher/lower, better/worse" (Turner, 1974, p.82).

The concepts of liminal to liminoid and *communitas* to flow contribute to phenomenological theories of experience with previous writers finding a relationship between them and Dilthey's *Erlebnis* (Andrews, 2009; Turner, 1986; Bruner 1986). Furthermore, this literature review has shown how phenomenological approaches to experience can provide insights into change, transformation and transition of the individual (Andrews & Roberts, 2015; Jackson, 2005) and understanding the experience of music festival attendance from this perspective will provide new insights into this phenomenon which presently remains limited with regard to primary research.

Reviewing the literature provides some examples of research in this area, and from those that are, few focus on music festivals. As mentioned earlier, Jaimungal-Jones et al., (2010) concluded that dance music experiences were acts of pilgrimage and involved liminal periods and were able to demonstrate that large electronic dance events are, "liminal cultural productions, fleeting moments, both in and out of time, occupying the in-between space" and:

The search for the new and the different, combined with the cultural significance of many events to participants invoke the process of separation, transition and incorporation and relate to the ritual process that individuals and groups undergo in the acquisition of new/altered social statuses. Such were the similarities that we would suggest that attendance at major dance events and other festivals could be construed as a rite of passage for certain youth cultural formations in contemporary society. The participants' narratives suggest there is a spiritual dimension to travelling to and participating in such events, with several individuals discussing notions of pilgrimage in relation to attending major events.

In other work, Riches et al., (2014); Riches (2011), found evidence that showed extreme metal mosh-pits to be liminal spaces because they are "leisure spaces that are located on the fringes of society are understood as liminal backspaces because they are characterized as chaotic, unstable and fluid" (p.329). Research which does focus on a music festival, such as Kendall (2006) was able to show that for marginalised groups it is actually life outside the music festival which is liminal and the time in the festival is when they are most themselves. "After carefully listening to the womyn who shared their stories with me and analysing what they say and *do* on and off the Land, I could not help but see that *where* womyn located the liminal is quite different from where Victor Turner located it. When womyn are ritually marginalized and pressed into interstitial, liminal, and borderland spaces by the institutions and ideologies of the dominant culture, they are deprived of the love, support, and value that other people find in their homes, families, traditions, and cultures of origin" (p.334).

Another consideration discussed in the literature is that the liminality in question is not formed by the festival's design and atmosphere per se, but specifically by the music within it. When

considering the liminality of music in the passage below, a strong alignment to descriptions of flow can be seen:

Music has the possibility of creating a liminal space and the perceived effectiveness of a musical experience is often closely related to this area. Insofar as a musical experience takes us out of everyday consciousness with its concerns for food, clothing, and practical issues and moves us into another dimension, we regard the musical experience as successful, whether we are a composer, performer, or listener. (Boyce-Tillman 2009, p.188)

A number of studies have questioned the overly broad nature and presence of liminality because certain festivals elicited different examples of it. Sports festivals and historical festivals have found a strong sense of *communitas* within the liminal space (Fairley and Gammon, 2006; Satterfield, Clemson & Godfrey, 2010; Kim & Jamal, 2007). Music festivals seem to differ upon style and location, with a blues festival in Mississippi producing strong feelings (King, 2011) but research into Mardi Gras (Jankowiak & White (1999) and music festivals (Wilks, 2011) both found that a groups' sense of *communitas* did not extend beyond known social groups. Furthermore, arts festivals have shown that sharing of the art develops *communitas* (Schechner 2006; Ellis, 2011) but contradicting this is Gilmore (2010) who sees the example of The Burning Man festival as an example of extreme liminality, not because of a shared *communitas*, but because the individuals have become so far removed from their everyday life that they have lost awareness of all things and beings that surround them. Jankowiak & White (1999) are critical of the broad-brush approach to understanding *communitas* saying their study of the Mardi Gras lead to the conclusion that it was not strong in *communitas* but "intensely self-centred, individualistic...and studiously noncommunal" (p. 347). In addition to this, O'Dell (2005) argues that *communitas* experiences should be investigated from an ideographic perspective because they are shaped by a person's own past experiences. This clearly links the theories of existential phenomenology, authenticity, flow and liminality to one another, though it is clear that there is a myriad of complexities to understand within this dynamic relationship.

The contribution of liminality and its relationship to music festival experience has not been significantly established and while there is research from other subject areas that can be applied to the music festival environment, little primary research has been conducted from which a detailed picture can emerge. Furthermore, its relationship to leisure studies, existential authenticity and phenomenological psychology within music festival experience has also remained under-researched and it is felt that understanding the presence of these aspects will enable a deeper and richer picture of music festival experience to be drawn. It is therefore significant to discuss a key theory of leisure studies experience so as to be able to assess its impact on music festival experience: this theory is called flow.

### **3.13 Flow and optimal experience**

Csikszentmihályi, (1990, p.3); (1999), developed this psychological state of intrinsic motivation during his research into happiness. Its original definition includes the pursuit of happiness by being in a state of complete absorption when involved in an activity involving a person's creative abilities:

The best moments usually occur when a person's body or mind is stretched to its limits in a voluntary effort to accomplish something difficult and worthwhile. Optimal experience is thus something we make happen.

Developed from Maslow's peak experiences, Csikszentmihályi's study of artists draws similarities to Maslow's differentiation between product and process. This led Maslow (1943, 1964) to conceptualise the phenomenon of engaging in activity not to get conventional rewards but rather doing it because the work itself was rewarding. Through these experiences the person could achieve self-actualisation. The state of self-actualisation was acknowledged by Csikszentmihályi but left many questions unanswered, for example the strength, range, type of activity, type of person and the feeling of this state (Csikszentmihályi, 1998). Supported by a wealth of intrinsic motivation studies through the 1970s, it became clear that traditional psychology's view of motivations was too narrow and much more complex than the consummatory or homeostatic principles of eating, reproducing and pain avoidance. Moreover, for Csikszentmihályi, it was not the behaviour or the motivations that was of interest, but actually how the people experiencing these motivations felt. More specifically "my first concern was about the quality of subjective experience that made a behaviour intrinsically rewarding" (1998, p.7).

In addition to the investigation of phenomenon, Csikszentmihályi wanted to do so with an epistemology that was in contrast to traditional psychology. It was important therefore to acknowledge the existence of the conscious self and recognise the human as an active agent and as a key part of understanding human behaviour. It can be seen in the following passage why the existing research into music festival experience is so limiting and limited in its findings. It also acts as a critique of the positivistic lens through which much managerial research is conducted (Csikszentmihályi, 1998: 17):

Motivation cannot be reduced to causes at a lower – or different – order or organization than the self of the subject. The reason it appears that so much about human behaviour can be accounted for by simple mechanisms – such as drives, stimulus-response, and the like – is that people *want* to act in terms of instructions such as mechanism convey. In general, people *want* to eat when they are hungry; they *want* to work hard and be rewarded for it, and so on. But it is an excessive simplification to deduce from these regularities that humans simply follow the instructions contained in their genes or in the conditioning they receive. (Italics in original)

This experiential state of doing something for its own sake, that is so strong that it is desirable to replicate as often as possible is 'flow'; it is the word Csikszentmihályi used to describe optimal experience.

Stebbins (1997) argues however that in its original conception, flow could only be achieved in certain types of leisure activities. The reason for this is because certain leisure activities fail to produce a sense of optimal experience because, due to their strong hedonic nature, they do not achieve Csikszentmihályi's (1990) eight components (as outlined in Table 5, p.55). The same could be asked of music festival experience; is it an activity which draws on the individual's skills, requires past knowledge, absorbs them through action and awareness, requires full concentration to the exclusion of unpleasant aspects of life, produces a feeling that removes the anxiety of losing control that features so strongly in normal life, a loss of self-consciousness, and time seems to not apply within its normal parameters. Stebbins (1997) states therefore, work is as likely to elicit states of flow as hedonic leisure. Equally, Csikszentmihályi & LeFevre (1989) and Bryce & Haworth (2002) found that "positive experiences in peoples' lives seem to come more frequently from work than from leisure settings. The most uniformly positive free-time experience (i.e. driving a car) is not, strictly speaking, a leisure activity" (Csikszentmihályi & LeFevre, 1989, p. 820). Therefore, state of flow is a complex phenomenon

and whilst it is experienced through work, people can underestimate it due to the contractual nature of work.

**Table 5: Csikszentmihályi's eight components of flow. (1990)**

Component	Explanation
Clarity of goals and immediate feedback	What has to be done is known and failure or achievement is immediate
A higher level of concentration on a limited field	A person's conscious is deeply and solely focused
Balance between skill and challenge	The challenge has to match the individual's ability so that it is neither impossible or too easy
The feeling of control	A feeling of heightened control – which in flow refers to security and relaxation
Effortlessness	Flexibility and ease with everything working as it should -guided by inner logic; despite how it may look externally
An altered perception of time	Chromatic time is on hold – it may seem to pass quickly or slowly
The melting together of action and consciousness	Involvement means there is no time for worry, fear or self-consciousness. This sense can spread beyond the individual to others in the group
The autotelic quality of flow experience	Both achieving the goal and engaging in the activity itself is rewarding

(Csikszentmihályi, 1990)

Moreover, flow cannot be achieved via “casual leisure” (play, relaxation, passive entertainment, active entertainment, sociable conversation, and sensory stimulation) as it does not fulfil the criteria for flow achievement. Later publications by Csikszentmihályi (2008) articulate that flow transcends leisure and work to encompass all experiences so that there is a meaningful pattern to that persons' life, that they feel in control of life and therefore their wellbeing is enhanced (Csikszentmihályi & Hunter, 2003). However other research investigating the challenge-skill balance within flow still found it to be a central aspect to it being experienced so that wellbeing is enhanced (Fong, Zaleski & Leach (2015). Research also shows that flow is experienced more strongly when shared with others rather than alone (Walker, 2010) and this this ‘social flow’ enhances wellbeing, leading to the consideration that social flow has a greater effect than the sum of its parts.

This raises some interesting questions about the relationship of flow to music festival experience; what elements of leisure in music festivals contribute to flow; can experiencing a music festival be serious leisure or is it so passive that flow is unattainable; if flow is experienced, how does it affect an individuals' sense of wellbeing; what effect does the social nature of music festivals have upon experiences of flow?

The literature within the field of experience does not address flow in the same degree as liminality, which requires a return to the experience literature from within event management. Getz (2012b) recognises the concept of flow in his model of planned events but its complexities are not acknowledged, and its dynamics are not supported by primary research and shows no specificity towards events or festivals. There are very few publications regarding music festivals and flow experiences and much of it draws no attention to the complexity of the phenomenon and does not feature any primary research to address the questions raised earlier (Anderton, 2011). Packer & Ballantyne (2010) do discuss the positive role of music festival attendance in young peoples' psychological wellbeing but do not relate it to the theories of flow or its relationship to wellbeing. Positive self-esteem as part of psychological wellbeing has been studied before, however, with respondents reporting higher levels of self-esteem when experiencing flow states (Wells 1998). This then, raises the question of the relationship between music festival experience, flow state and

psychological wellbeing. Furthermore, Packer & Ballantyne's (2010) research is quantitative, and thus reductive, in design. As was noted earlier, this is contrary to the original epistemology of flow (Csikszentmihályi, 1998). Utilising an adapted version of the original research tool, experiential sampling method (Hektner, Schmidt & Csikszentmihályi, 2007) to investigate flow, this research aims to explore flow within music festival experience to provide a greater understanding of this complex phenomena.

In summary, this research will investigate flow to explore its presence and influence upon music festival experience. It will do this using a qualitative adaptation of the experience sampling method which allows the exploration of this to be researched phenomenologically.

### **3.14 Authenticity**

Reflecting over the previous sections of the literature review, it can be seen that while there are overlaps and parallels, there are also divergences in the concepts and perspectives. This research aims to develop a greater understanding of this relationship by drawing upon these theories of experience and exploring their contribution to music festival experience. Having discussed flow, the literature review will now look at authenticity and liminality.

The exploration of authenticity as an element of music festivals experience is relevant because Cohen (2010) sees it as a bridge between the subject areas of leisure and tourism. Leisure studies, because of its roots in quantitative research methods, has not investigated authenticity despite its significance in more sociological tourism studies. Therefore, qualitatively investigating music festival experience as a relationship between these subject areas places authenticity in a prominent position. It is therefore important to review the literature regarding authenticity and how it fits within this research.

Debates around the nature of authenticity and its role in creating genuine experiences have been ongoing for decades. It was argued that this 'staged authenticity' could be achieved through the covert arrangement of sites, objects, sights and events (MacCannell, 1973). Since then it has been studied extensively but defining the concept has been contentious (Rickly-Boyd, 2013) and interwoven with many other theories, leaving its conceptualisation unclear (Cohen, 2007) and with some calls for its abandonment entirely (Steiner & Reisinger, 2006). As a result of this, research moved towards not staged or an object/artefact authenticity, but to existential authenticity which instead investigated the authenticity of the individual and being true to one's essential nature (Steiner & Reisinger, 2006; Wang, 1999). This existential repositioning of authenticity from the external object to the internal object, led to its further study in tourism and sociology but, not in leisure studies which had refocused its collective attention on issues of optimal (Csikszentmihályi, 1990; Csikszentmihályi and Csikszentmihályi (1988) and peak (Maslow, 1964) experiences (Cohen, 2010). Furthermore, Wang (1999, 2000) contended that authentic experiences need not be reliant upon a person's surroundings and in doing so, asked that which constituted subjective authenticity to be more widely considered. It was in the separation of objective and subjective and the removal of the geographical imperative that widened the discussions about the complexities of existential authenticity (Cohen, 2010). Epistemologically speaking, leisure studies has researched its phenomenon of experience using predominantly quantitative approaches and developed significant theories of experience, but for Cohen (2010) they are distinct from authenticity and future studies should endeavour to conceptualise experience from a joint perspective so that differences and similarities can be illuminated. Using a music festival as a meeting point between leisure and tourism and a qualitative phenomenological

approach to data collection, this thesis attempts to understand how these existential elements of experience combine.

Existential authenticity developed from philosophical origins which sought to understand what it means to be human and to be oneself. Steiner and Reisinger provide a summary of the common themes (2006: 300):

Self-identity, individuality, meaning-making, and anxiety. Being in touch with one's inner self, knowing one's self, having a sense of one's own identity and then living in accord with one's sense of one's self is being authentic. To be authentic, people need to make themselves as they want to be. They must assert their will in the choices made when confronted by possibilities

In addition to authenticity's relationship with the subjective self, Rickly-Boyd (2013) considers there to be a socio-spatial element because of how the environment can contribute to a lived experience. This can be through an individual's senses and also, how they feel attached to the geographical location. It is therefore, an existential relationship between the place and the space and the individual. This is again a way in which authenticity can be experienced in leisure because it is not that the individual must be a tourist in these surrounding, but it is how the place is a continuing discourse with the individual and the how the body of the individual moves in these socio-spatial spaces.

This discussion of authenticity and music festival experiences is developed further when reflecting on how music has used space and place. Music has always had strong links with place and identity (Hudson, 2006); a point supported by Nash (1996) who argues that music permeates every aspect of culture as it manifests itself in a large range of spatial ways. Kong (1995) also recognises the importance of understanding how attendees engage with music and music festivals. He argues that through texts, contexts and intertexts (t-shirts, posters, dress etc.) people become connected to place, location and identity. Hudson (2006) believes that the study of music and place is of increasing importance since the "cultural turn of human geography... the importance of other senses other than sight and the...greater acknowledgement of affect and emotion in shaping behaviour" (p.627). This is supported by Anderson, Morton & Revill (2005) with the "turn" providing an "impressive" intersection of sociology, cultural studies and anthropology with music and geography (p.639). It can be seen then that it is important to understand attendee relationship to space and place and how this affects the other elements of (authentic) music festival experience.

Understanding experience of music festivals from an existential perspective is important for this research. Anderson & Smith (2001) analysed the extent to which the human world is constructed and lived through emotional experiences and found that in both social research and public life, these are silenced. Moreover, in doing so, the built understanding of the world is incomplete (Williams, 2001). These emotional experiences traditionally come bound to discussions of gender and politics with knowledge creation, objectivity, detachment and rationality being 'implicitly masculinised' and the study of emotions 'banished from critical commentary' (p.8) because scholars and policy makers see them as having no place in the public sphere and as something essentially private. One way to study emotional experiences outside these debates, argue Anderson & Smith (2001), is to focus on particular times and places; where their strength cannot be ignored. For example, musical performances. For Lupton (1998) and Wood & Smith (2004) the experiential connections to others and our environment are how sense is made of the world. This is taken further by Davidson & Milligan (2004) who articulate that "meaningful senses of space emerge only via movements between people and places...through the exploration of diverse senses of space, we could become better placed to appreciate the emotionally dynamic spatiality of contemporary social life" (p.524). To understand an

attendee's relationship to the music festival site will provide a more dynamic understanding of the experience of music festivals as part of their contemporary life. Furthermore because of the interconnected elements of authenticity these relationships affect other existential parts of the individual's experiences. This is supported by Picard (2012) who argues that theories of experience within leisure and tourism studies need to attempt to articulate an understanding of the relationship between the physical and the emotional self of the individual, and the cultural world it moves through particularly in "emotionally heightened realms" (p.3) such as music festivals.

It can be seen then that experience at music festivals is shaped by an individual's sense of authenticity, which is multi-faceted and involves understanding an individual's relationship to place. This can be connected to, and therefore affected by, the individual's sense of self, identity and it is directed both externally towards others and their own internal sense of self. These facets are connected to many others within the conception of authentic experience and may even operate in a counter direction. This dynamic, inter-related experience involves continuous feedback, reinforcement and readjustment. In short, music festival experience, like that of leisure and tourism, is a complex, existential, personal and social construction (Howe, 1991).

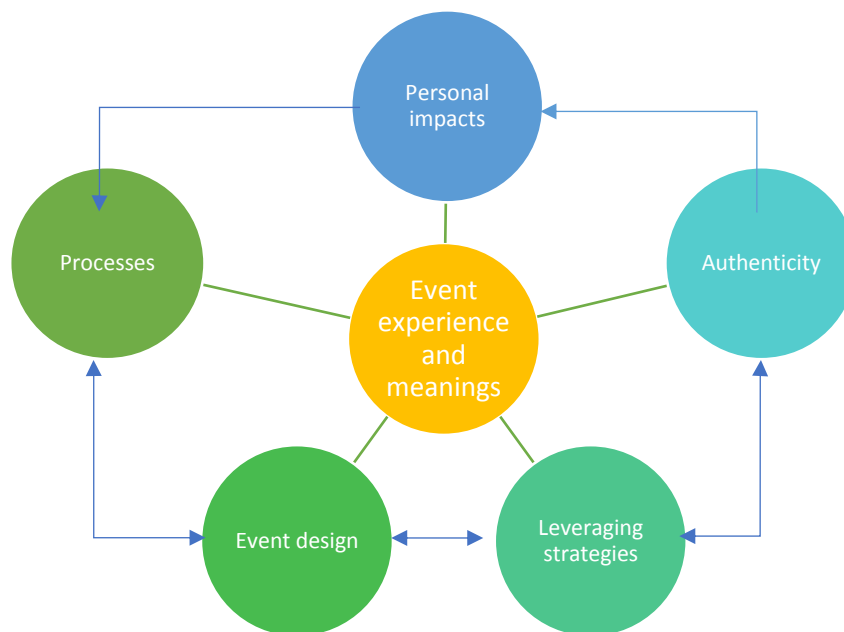
### **3.15 Music festivals and phenomenological research**

Few authors strive to understand the festival experience from a phenomenological perspective. Ziakas & Boukas (2013) explored event tourist experiences at a Cypriot festival using unstructured interviews and found that these social events can be "understood as symbolic social spaces wherein people interpret the conditions that shape their lives in order to change them" (p.105). In addition, they found that event tourism should be developed with a social and economic synergy and the conditions which synthesise harmonious liminality and dramaturgy. Ziakas & Boukas (2013) utilised an effective phenomenological approach but exploring meaning from an existential phenomenological perspective was not their research focus. In a key study of festival experience, Kim & Jamal (2007) researched a renaissance festival using in-depth interviews to explore this relationship. They found that there was a relationship between these elements and that existential authenticity was both an intra- and inter- personal experience. This means that these liminal spaces are more than simply hedonic and pleasure seeking and that "active participation in bonding, friendship, identity-seeking and transcendence (self-transformation) became evident...the experience at such contrived, simulated carnivalesque settings is quite socially complex and cannot be generalized simply as postmodern, superficial, hedonistic, and ludic play" (p.195). This is in line with Rojek (1995) and Lefebvre (1991), that what is assumed about the everyday world is inaccurate and that it is what remains once these assumptions are removed that constitutes meaning and experience.

Ziakas & Boukas (2014) developed a model that represents the research agenda to which phenomenological considerations of experience and meaning in music festivals can contribute. It can be seen (Figure 3, p.59) that it represents five interconnected areas of phenomenological interest. 'Processes' considers the wider context of the event such as the political and economic, as well as the event production and the event operations. In addition, 'processes' also relates to how the event experiences are perceived by the attendees. 'Personal impacts' considers the transformative effect of the event experience upon the individual. These, when considered collectively, can also have an influence on the processes and thus event design. 'Authenticity' considers how the individuals involved perceive the authenticity of the event within the context of their lives. Therefore, this also has implications for 'event design' so that the design finds "the means for achieving the harmonious arrangement of event elements so that they create and enhance intended experiences and meanings"

(Ziakas & Boukas, 2014, p.66). This in turn will benefit the ‘leveraging strategies’ of these events, as meanings for them are more deeply understood and therefore also enable optimisation of their outcomes. This model also recognises that the outcomes from this model will depend significantly on the individual’s involvement in an event and it is this individual involvement that is the focus of this study.

**Figure 3: The phenomenological research agenda in event management**

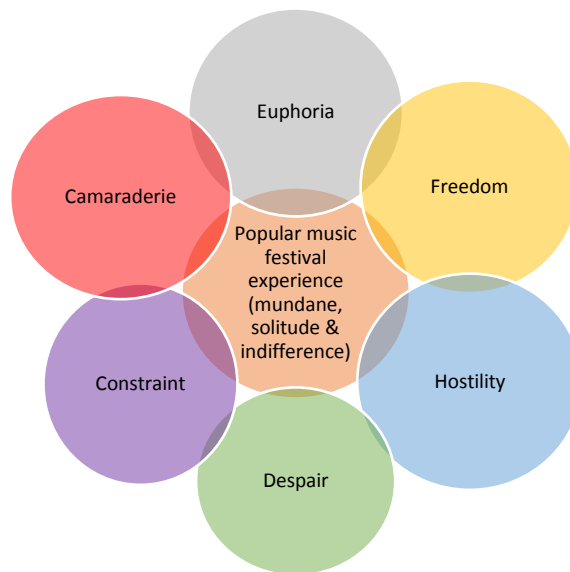


(Ziakas & Boukas, 2014)

Jackson (2014) also investigated the lived experience of festivalgoers, but through a different phenomenological lens and methodological approach. As will be discussed later, there are some significant overlaps between Husserl’s (1925/1982) descriptive/scientific phenomenology and Heidegger’s (1967) existential phenomenology. There are however, also some significant differences and these are manifest in their research approach. These differences are made explicit in the debate between Giorgi (2009, 2010, 2011) who defends the/his Husserlian approach to phenomenological investigation and Smith (2010) who rebuts Giorgi’s (2011) criticisms and defends interpretative phenomenological analysis. Jackson’s (2014) research follows Giorgi’s methodology and provides an opportunity for critical comparison with this research which takes the existential phenomenology methodological approach. Using Giorgi’s (2009) method to phenomenological research, Jackson (2014) yielded six essential structures to the lived experience of festivalgoers which combine to form the central elements of ‘popular music festival experience’ (Jackson, 2014, p.99). This can be seen in Figure 4 (p.60). These are euphoria, camaraderie, freedom, hostility, despair and constraint. These are united as an integrated structure, which if one were removed, would break the whole structure. As can be seen in the diagrammatic representation of it, Jackson’s (ibid.) findings represent a complex intra and inter-related structure of the lived experience of a popular music festivalgoer. These phenomenological aspects of festivalgoer experience will be analysed against the findings which emerge from the experience sampling and interview approach used to gather primary data for this research.



**Figure 4: The essential structures of the popular music festivalgoer.**



(Jackson, 2014)

Attempting to extend the research of Ziakas & Boukas (2013; 2014) Jackson (2014) and Kim & Jamal (2007) this thesis will explore music festival experience from an existential phenomenological perspective as a dynamic relationship of psycho-social elements. It will also develop the methodology used by these studies by utilising a qualitative adaptation of the experiential sampling method called the descriptive experience sampling method. This will enable the primary research to gather rich phenomenological data in situ and in real time. This will provide a contrast to studies that have relied solely on interview techniques. In doing so, the research aims to develop a further understanding of how music festivals are experienced from an existential phenomenological perspective and address the questions raised here “how do the individual reflections on attending at, or participating in, an event relate to the socio-cultural constructs conveyed by the event? In other words, the question is: how an individual is transformed as a result of the event experience...” (Ziakas & Boukas, 2014, p.69).

### 3.16 Conclusion

This literature review began with a discussion about the historical development of the festival before, more specifically, considering the development and growth of the music festival. It analysed the theory of festivals and the theories of festivalisation, festivalscape and festivity and this led to the theory of the music festival as a 'planned event' (Getz, 2008; 2011). Through this lens the literature review considered how the experience of music festivals had been conceptualised and researched. This included motivations to attend, the consumption of experience and the experience economy. It also analysed the effect that this perspective had upon research (Crowther al., 2015). It argued that there had been a managerial and positivistic bias to the research which while enhancing the delivery of events and festivals, had not taken the subject forwards in terms of critical or cultural theory development. Crompton & Mackay, 1997; Bowne & Daniels 2005; Pegg & Paterson 2010; Davesa et al., 2015 had yielded certain insights but also reduced experiences to a number of broad, and to some extent, rhetorical categories which limited theory development (Abreu-Novais & Arcodia, 2013).

The need for an interpretivist or phenomenological approach was discussed (Iso-Ahola & Mannell, 1987) and this led the literature review to refocus and position the analysis within the field of experience. From here, the literature review focused on the developments within phenomenological anthropology and the anthropology of experience and contrasted the conceptualisation of experience with those in phenomenological psychology. In doing so it drew upon theories of liminality (Turner, 1969, 1974), flow (Csikszentmihályi, 1975, 1990,) and authenticity (Cohen, 1979a, 2010) and was able to articulate the argument that this research developed and contributed to these theories by offering an idiographic account of music festival experience which would contrast the anthropological research that currently exists. The literature review was also able to demonstrate that by examining music festival experience using phenomenological psychology methods (Smith et al., 1999); (Smith, 2015), it would be able to address another under researched element of experience: the impact that these music festivals had upon the lifeworld (Ashworth, 2000, 2006) of the attendees. In doing so, the research would also provide insights into how the participants contextualised the experience within their lives, be that 'everyday' or 'extraordinary' (Cohen, 2010) and therefore provide insights into the relationship between *Erfahrung* and *Erlebnis* (Andrews, 2009; Jackson 1996). The following methodology chapter will now analyse the philosophical position of this research, the philosophical origins of phenomenology and the research approach, design and execution. From this point forward, the thesis will adopt a first-person perspective as a key element of interpretivist work to demonstrate the researcher's involvement within the research, a reflective practice approach and as a critique of the third-person approach to research adopted by positivistic research.

### 4.1      Introduction

Following on from the discussion in the introduction, this chapter will return to the first-person voice as a means to developing the phenomenological position of this research. Therefore, this chapter will discuss the theoretical underpinnings of the research and in doing so will review how investigating music festival experience from a phenomenological perspective can provide insights into the lifeworld of attendees. This chapter will discuss the following key areas:

1. Firstly, my ontological position will be discussed. This will provide the methodology with a critical realist foundation which will be then discussed in its relation to phenomenology.
2. This will be followed by a detailed discussion of phenomenology and therefore my epistemic perspective during my thesis.
3. *The development of phenomenological psychology.* This section of the chapter will look at how philosophical origins led to this psychological perspective. It will also detail the conception of the lifeworld. In doing so, it will explicitly step away from other approaches to understanding experience; for example, phenomenological anthropology.
4. *The five assumptions of phenomenological psychology.* This section will discuss the five tenets of phenomenological psychology: consciousness, intuition, new science, presence of object and intentionality.
5. *Repositioning 'emotions' within phenomenological psychology and music festival experience.* This section will critique how emotions have been conceptualised in music festival experience research and use this to provide a different, phenomenological, conceptualisation which is based upon the perspective of phenomenological psychology. This will be reviewed by discussing Denzin's (1984) assumptions about the relationship between emotions and experience.
6. This section will discuss how interpretative phenomenological analysis can enhance the understanding of an individual's subjective interpretations of music festival experience and its relationship to their lifeworld. Further, by using descriptive experience sampling it will also discuss how participants captured their experiences and contributed to the research process.
7. The limitations of this research approach will then be discussed.
8. The previous sections will be drawn together to discuss how, when investigating music festival experience using this phenomenological research method (descriptive experience sampling), which is used to provide insights into the ideological lifeworld of the participants, this research site and method can be used to provide primary research findings for neurophenomenology's theoretical conceptualisations of emotions and experience. Therefore, this section of the chapter will discuss the theoretical perspective of neurophenomenology and the hypothesis of individual and collective extended emotions (Krueger, 2013, 2014, 2015) so that the relationship between music festival experience research and neurophenomenology is made apparent.
9. This will then be followed by a detailed account of the methodological design and its implementation. In doing so, the descriptive experience sampling approach, the phenomenological interview technique and the interpretative phenomenological analysis as the means of data analysis, will all be discussed. The final section of the chapter will detail how the research addressed issues of ethical considerations and research validity. Therefore, it will discuss how the considerations of research philosophy and methods of data collection contributed to ensure and maintain a high degree of research validity. The chapter will

therefore show how the research philosophy, method and analysis are aligned and thus provide a consistent and robust approach to the means of data collection and analysis.

## **4.2 Ontology**

Following reflection and research, I found the philosophical lens that provided most alignment with my current ontological perspective was an interpretation of Bhaskar's (1978, 1998) critical realism (CR). As illustrated in Figure 5 (p.64) this means that the advocates of this philosophical perspective recognise that there is an objective world that exists beyond our cognition of it and that it can be studied from a realist point of view. It does however, also contend, that this objective world once interacted with and studied by humans, changes as a result of that study (Collier, 1994). From a critical realist perspective this therefore means that the objective world can only be subjectively investigated and thus, it is also affected by temporal variations. As well as this, critical realism's post-positivist perspective is mediated by its relationship with the relative world of social sciences. This interactionist lens that investigates the subjective world therefore creates a tension that, instead of being untenable, provides the emergence of new truths as voices are discovered and false truths are eliminated. This is shown in Appendix (1), an adaptation of Azzopardi & Nash (2014); it also shows how they are related to the axiology, methodology and research approach.

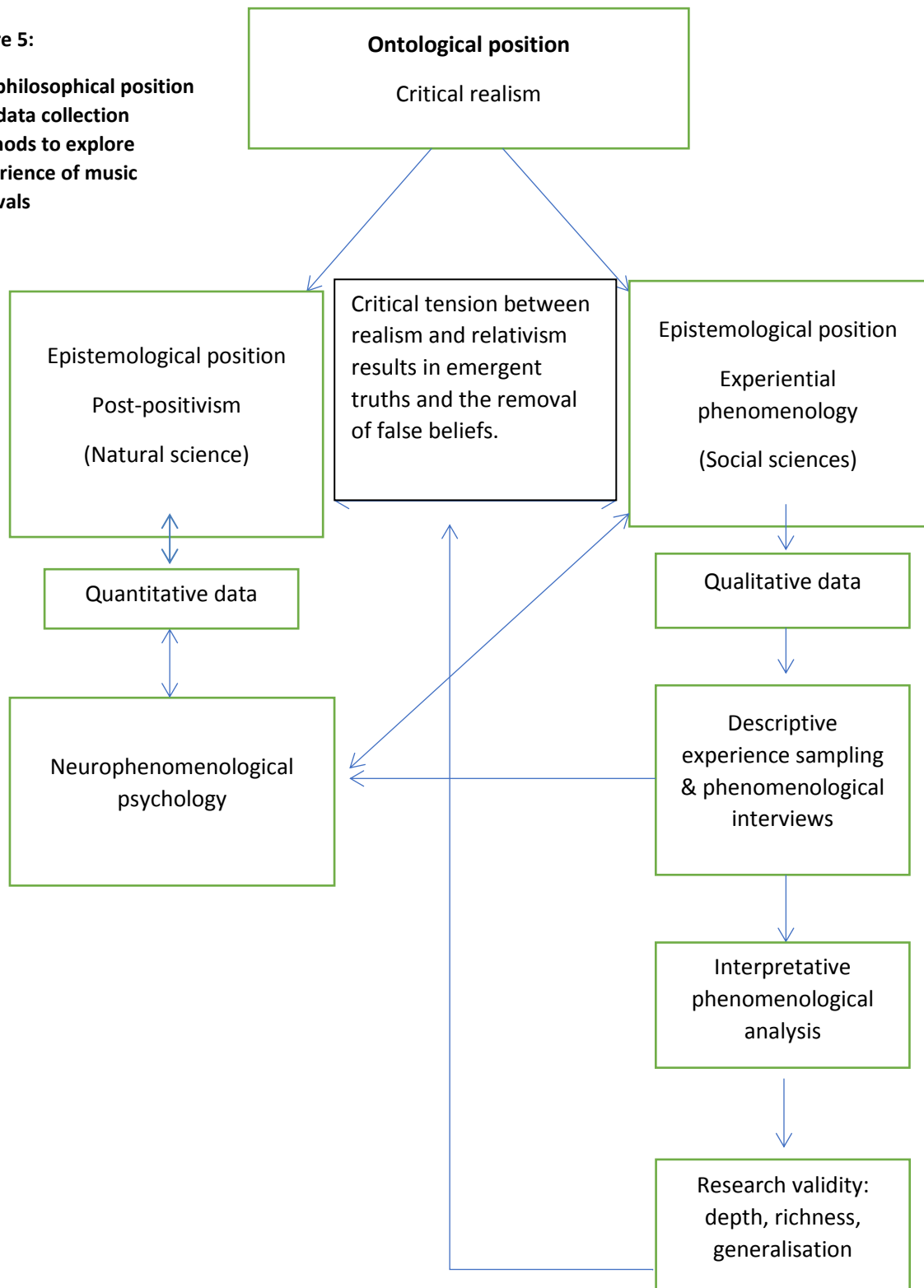
With reference to this research, my critical realist lens means that the music festival occurs in the objective world and aims to explore the idiographic and subjective experiences of the participants as a means to gaining a deeper understanding of this phenomenon. Equipment and budget do not permit my research to investigate how the objective, external and internal (physical reactions) worlds affect the individual's subjective experience. For this reason, the research is epistemologically aligned with existential phenomenology and the gathering of rich and deep qualitative data which is then systematically and exhaustively analysed using interpretative phenomenological analysis (Smith, 2015b). The ontological perspective of critical realism and the epistemological lens of existential phenomenology, provide this research with a philosophical skeleton, the bones of which support the form of data collection and its analysis and thus, provide a consistent and valid body of investigation.

Figure 5 (p.64) illustrates the overall philosophical position and how this informed my means of data collection and analysis. Furthermore, the consistency of approach from its ontological and epistemological foundations to the means of analysis is also made evident. This research was conducted using a critical realist ontology and a phenomenological epistemology. It applied an interpretative approach that, using descriptive experience sampling and phenomenological interviews, generated qualitative data. To ensure the validity of the primary research, as will be discussed more comprehensively in later sections, the research used interpretative phenomenological analysis.

Before discussing the epistemology underpinning my primary research, I will firstly discuss the methodological considerations. This will further provide a more detailed discussion regarding how the research aims and philosophical position are aligned.

**Figure 5:**

**The philosophical position and data collection methods to explore experience of music festivals**



### 4.3 Critical realism

Hartwig (2007) outlines critical realism as a philosophy, a social theory and practice that promotes truth and freedom by critiquing both science and other ways of knowing. As mentioned above, it bridges positivism and interpretivism and began with Bhaskar's transcendence theory of physical science (Dean, Joseph & Norrie, 2005, p.7):

Against positivisms, Bhaskar conceptualises natural lawfulness in terms of powers or tendencies, rather than of regular recurrence of specifiable events. Against conventionalisms, he insists that natural things exist independently of human theories about them.

This lens removes the determinism of the scientific approach and posits that science needs to be understood in relation to its historical-cultural situation and thus provides it with perspectivalism. This means all perspectives are constrained by the real nature of objects of study. It is this that grounds the philosophy with an ontological realism and an epistemological relativism (Collier 1994) and it is because of this that it possesses a resonance for me. This realism however represents the idea that while there are intransitive things that exist independently of human activity, the moment we study them, they become transitive and saturated with human activity and knowledge. Therefore, true knowledge of real objects is placed in specific time and space and therefore can be replaced in the future. Moreover, because of the acknowledgement of a scientific realism, Bhaskar's relativism is not an "anything goes" (Dean, Joseph, & Norrie, 2005, p.8) perspective, but one which admits the possibility and necessity of truth. This then, helps overcome the problems inherent within not recognising how reality affects our knowledge and thus, avoids the epistemic fallacy (Groff, 2015).

#### **4.4 Emergence theory**

Critical realism recognises the role of natural sciences in uncovering the power of things and that human sciences can be a science in that it uncovers specifically human powers and an explanatory critique of false beliefs (Hartwig, 2007). This is achieved by the transcendence of the philosophical tension between hermeneutic and positivistic stresses which can be seen in Appendix (1). Through this lens Bhaskar sees a way to unite both agency and structure, of explanation and understanding (Collier, 1994). I consider this to have strong parallels to phenomenology's conceptualisation of the relationship between self, others and world (Zhavi, 2005). This transcendence results in what Bhaskar (1988) called emergence theory. This theory is a concept which provides a non-reductive basis for explanations of complex phenomena. Elder-Vass (2004) considers emergence to be the phenomenon that "makes it possible for the whole to be more than the sum of its parts" (p.3). This Gestalt approach, which will be discussed further in the epistemological section of the chapter, means that the whole is more than the sum of its parts but also, that there is nothing in the whole that is not represented in the parts' accounts of the 'more' by considering the relationship between them. The game of chess provides an example of this because, despite the rules and the objective features of the game, they cannot predict an outcome because the laws themselves are unable to generate anything. The generation of the game and the result come from the social world, the players and their decisions (Corning 2002). To illustrate the multiple strata through on which emergence can occur, Collier (1994) uses the properties of water to illustrate its effect on a microscopic level. That is to say, while water is the fusion of oxygen and hydrogen, it is their relationship that creates the 'more' in this example. Furthermore, water does not consist of anything that hydrogen and oxygen do not possess separately.

Returning to the research, it is exploring the relationship of the individuals within the objective world of the music festival which will allow the emergence and understanding of their subjective experiences. This is summarised by Bhaskar (1978, p. 57):

Experiences, and the facts they ground, are social products...Experiences are social products because our experiences are not simply a set of sense-data, but rather the result of our application of a socially-influenced conceptual framework to the

interpretation of that sense-data. Our eyes may detect a pattern of colours; but what we experience is 'seeing' a set of meaningful objects behaving in meaningful ways. It is in this interpolation of our conceptual frameworks between sense data and 'experience' that experiences become 'social products'. Hence 'experiences' are no longer purely the outcome of the events they might appear to reflect, but rather a product of the combination of those events with our prior knowledge.

It is through this process of emergence that critical realism removes false beliefs and develops new truths; these are discussed in the next section of the chapter.

#### **4.5 False beliefs**

In the natural and social world, if empirical answers are unable to be found to understand the real or actual world, false beliefs emerge or are placed to provide this answer. Moreover, Bhaskar & Collier (1998) contend that to be convinced of a belief that is false does not only cause harm but actually "is" harm (p.388). True and false beliefs arise because the complexities of the natural and social world are not presented in an immediately, intelligible form and it is therefore important to distinguish between those that are true and then offer a critique of those beliefs and what they mean. Thus, the cause will be revealed and the falsities apparent. Therefore, the emergences from the exploration of experience at music festivals will offer support to the true beliefs of what experience is, or expose the false beliefs by allowing new voices to be heard.

Bhaskar argues that it is capitalist societies which generate false beliefs and they are accepted not for varying, individual endowments of reason, but because of the nature of society's construction of everyday life. CR argues for providing explanations to the source and nature in a drive to elucidate the individual to the necessary and unnecessary constraints and thus move individuals closer to emancipation (Hartwig, 2007). It is this explanatory critique which exemplifies the crux of the explicit value position not being at the expense of explanatory, objective science. In summary Dean et al. (ibid.) state "it invokes the possibility that values may be discovered as part of such a science, or that there may be well-grounded arguments which reveal the conditions of human flourishing" (p.11). Using emergence to highlight false beliefs, and that this can be done by the relationship of natural sciences and social sciences, underpins the theories in the next section which were significant in shaping the methodological approach in this research.

#### **4.6 Epistemology**

The ontological position of this research is an adaptation of Bhaskar's critical realism. Therefore, the focus of this lens is upon the tension-relationship between, the post-positivist natural sciences and the relativism of social sciences interpretivism, and how one can inform the other. This enables the emergence of truths and the removal of false beliefs. I will now expand upon the epistemological position and therefore will provide the link between the ontological position and the methods of data collection and means of analysis.

An epistemological position needs to be able to take account of a number of considerations. Firstly, it must be in line with the ontological lens of this socio-psychological research. Secondly it must represent the aim of the research so that it synthesises an exploration of experience. Thirdly, it must also represent the research as both interpretivist and because of this, involve dynamic social interaction. Lastly, it must represent a means of contribution toward the 'turn' discussed in the

introduction. This, therefore means, the research epistemology is an existential phenomenological perspective. The reasons and explanations for this position will now be discussed.

#### **4.7 The phenomenological philosophy**

The study of experience in the context of a music festival, like psychology nearly 30 years ago, is experiencing limitations in its current epistemological stance (Smith et al., 1995b). The positivist logic and empiricist impulses are not generating the theoretical insights required by a subject if it is to develop and thrive (Getz, 2012; Aitchison 2006). My epistemological stance is founded upon an interactive psychology that broke away from the endeavour to be seen as a natural science and I am applying it to a subject that is experiencing similar constraints. These were constraints that, in psychology, were defied because they were increasingly seen as "redundant" (Smith et al., 1995, p.2). My aim is to facilitate this progression, so what must existential phenomenological (EP) epistemology researching experience of music festivals epitomise?

The first response to that question is that, unlike positivistic approaches to research, the object of study in EP is comprised of the same consciousness as the researcher (Giorgi, 1995). This means that while phenomenological research can be systematic, methodological, critical and generalisable, these should be measured using different criteria to that of the natural sciences. As an example, Giorgi (1995, p.27) states:

One may perform cause-effect analyses with things and one may come up with universal laws about the behaviour of forces. But one would have to speak of the unfolding of motivational relations over time with humans and of the role of meaning in determining the value of human life. Causes and motivations cannot be lumped together; neither can forces and meanings.

It is worth affirming that I do not set out to counter the pursuit of knowledge in the natural sciences. Remembering the ontological position of the research, it understands the relationship of how both paradigms can inform and develop new truths. What I state however, is that if the focus of the research involves humans, then their consciousness must be accounted for in the research epistemology and thus, the choice of method. Persson & Robson (1995) argue against an experimental and positivistic approach to music experiences and that the research should be conducted in a real-world environment. Sloboda, O'Neil & Ivaldi (2001) and Juslin et al., (2008) both agree that it is important to consider the context when seeking to understand musical experiences. As a contrast to the deterministic approach to music festival experience, as discussed in the literature review, this research undertakes a different kind of inquiry. Like that of Pike (1972) this phenomenological exploration focuses on the immediate lived experience and "is not exclusively concerned with the objective musical events, but with these events as they are psychologically integrated in experience" (p.262).

##### **4.7.1 Origins of phenomenological psychology**

Critical debates like the one between Campbell (1997) and Holbrook (1997), which was discussed earlier, introduced the subjective means of enquiry for researching (consumption) experience(s). In fact, the ideographic approach was seen as a "hot topic for qualitative market researchers" (Carù & Cova, 2008, p.166). As research into the individual's experiences developed, the importance in understanding the ideographic perspectives of that experience was brought into focus. The limitations of questionnaires and certain kinds of interview techniques meant that ethnography



and other forms of qualitative research methods which provide the researcher with a multiplicity of meanings have come to the fore (Leigh, Peters & Shelton, 2006). This multiplicity of meaning has developed in theory and research and the line between the philosophy of phenomenology and the development of it as foundation for psychological investigation is neither distinct nor linear. The focus on the consumption of experience is therefore not solely to maximise benefits but, as mentioned earlier, to satisfy the individual's hedonic gratification and through these experiences search for and enhance their sense of identity (Carù & Cova, 2007). This focus on the experience and how it is provided is especially pertinent to service industries (Carù & Cova, 2008; Helkula et al., 2012), like that of events management, however the use of non-positivistic enquiry, as discussed earlier, is still in its infancy and is an area that this research contributes to.

I contest that phenomenological research should be seen as more than simply an interpretivist research methodology (Pernecky & Jamal, 2010), and I therefore provide an approach that allows phenomenological research to be considered as part of the individual's life: in this study, the attending of a music festival. I ask the question, how does this, or these experiences, contribute to that person's sense of themselves in the world, their lifeworld? To answer this, the researcher must have what in the Journal of Phenomenological Psychology Finlay (2008) calls the 'phenomenological attitude' (p.2):

Involves a radical transformation in our approach where we strive to suspend presuppositions and go beyond the natural attitude of taken-for-granted understanding. It involves the researcher engaging a certain sense of wonder and openness to the world while, at the same time, reflexively restraining pre-understandings. Most phenomenologists would agree that this stance—or perhaps more accurately *process*—is one of the more (if not *the most*) significant dimensions of phenomenological research.

It is this special approach and attitude that was first articulated by Husserl (1911/1965, 1936/1999) and from these publications came the contribution of 'reduction'. This is a process of radical self-meditation as the researcher seeks to bracket, or suspend judgement from, the natural world and the world of interpretation. Therefore, the subject being explored can be witnessed in its most distilled form. Heidegger (1927/1962) extended the field of phenomenology introducing dimensions of the existential and hermeneutic and thus repositioning the significance of the embedded nature of the researcher's cultural and historical context. It was this sense of being in the world 'Dasein' that informed Ashworth's (2000) theory into the lived experiences of the individual and the relationship upon their lifeworld. He later examined this through primary research when he investigated the phenomenology of being a carer and the activity of giving care (Ashworth, 2006).

So, phenomenological psychologists require a specific attitude, but what is this process based upon and how can this philosophy provide an operational approach for psychological research? Finlay (2008; 2009) writes that it is based upon firstly, Husserlian reductions and secondly, Heidegger's reflexivity and for the researcher to skilfully intertwine them. Chung & Ashworth (2007) agree that, while it is not controversial to state that Husserl and Heidegger are the founders of phenomenology, balancing their theories and research approaches can be problematic and therefore, it is controversial to suggest, as they do, that these theoretical tensions can be "extraordinarily creative and productive" (p.7). While this is an interesting perspective, key research approaches have tended to be more on one side of the dividing line than the other. For example, Smith's (2004) interpretative phenomenological analysis focuses more heavily on the understanding of the lived experience of the participant and advocates a more hermeneutic and therefore less bracketed approach. That is to say that it favours an approach which recognises and uses the relationship of the researcher and participant, as opposed to one which tries to suspend any relationship. Giorgi (1997) on the other

hand believes Husserlian 'reduction' to be the first and fundamental part of phenomenological research. As will be discussed later, because I aim to understand the lifeworld of the individuals involved and therefore my research's phenomenological lens is more attuned to Heidegger's existential writing, the method used for the primary research is interpretative phenomenological analysis (IPA) (Smith et al., 2009; Smith, 2011: 2015b; Smith & Osborn, 2015). It therefore becomes important to discuss these terms so that the specific position and phenomenological approach used in this research is clear.

Husserl, in pursuit of a philosophy for science (Schmidt, 2005) developed the philosophy of phenomenology as a research doctrine to study the world as it presents itself to humans. From this came the conceptualisation of 'reduction'. This "reorientation of the natural mundane attitude" (1936/1999, p.258) is a deep meditative state which enables a freedom from one's prejudices and previous misunderstandings which leads to a state of detachment to enable engaging with things in their true presence and relationship to consciousness (Giorgi, 2006). Husserl (1936/1999) saw this as of paramount importance in subjective enquiry and required bracketing at four different levels. These levels started with the bracketing of scientific knowledge and that the investigations be reduced to the natural attitude. This means that the phenomenon investigated is returned to understanding it as it is lived and experienced and thus, not with scientific preconceptions. The next stage is to bracket the taken for granted, because to understand something one must go beyond it (Husserl, 1936/1999). This epoché, or reduction, leads to the first phenomenological psychological reduction because it investigates phenomenon as a presence in consciousness and not by attributing existence to it and it therefore is in the sphere of the psychological (Finlay, 2008). The penultimate level of reduction is the transcendental level. This requires the bracketing of one's subjective experiences and ego so that they are able to focus on transcendental consciousness. Giorgi (2006) notes though, that Husserl uses the word transcendental to mean 'outer perception' (p.47). That is to say an object of our intentionality that exists external to us. Therefore, for Husserl, these brackets are so important because external, or transcendental consciousnesses are given to multiple perspectives. The final reduction is the eidetic reduction. This captures the unchanging elements and characteristics of the described phenomenon. This involves understanding the fundamentals of the phenomenon that make it what it is, as it is understood to be. Through these levels of bracketing the investigated phenomenon is reduced or returned to it 'itself' (Husserl, 1900), or its core essential elements.

Finlay (2008) notes that it was the third reduction that critics used to legitimate a wholesale rejection of phenomenology on the grounds that it was too unrealistic. Later researchers like Giorgi (1997, 2006) as they conceptualised an applied approach to address Husserl's theoretical position, would argue to the contrary, but it was Heidegger (1927/1962) that recognised Husserl's articulations of the challenge that this reduction brought. He agreed with Husserl that we are embedded in the world, but that actual performance of reduction is a challenge. The difference for Heidegger (1975/1982) however, was not to necessarily bracket the phenomenon but to contextualise the researcher in it, and to use it in the role of reflection and interpretation. This meant a shift to using reflection and empathy to understand the meanings of another and one's relatedness to it (Smith, 2015b). This hermeneutic approach was also supported by Merleau-Ponty (1962) because as he saw it, Husserl's reduction approached an unachievable idealism. He was not however, wholly against reduction and agreed that to research the world we must separate our pre-understanding of it. For both Heidegger (1927/1962) and Merleau-Ponty (1945/1962), reduction meant standing on the outside of the world and looking in with wonder, once the assumptions we have are loosened. For existentialist phenomenologists, the context and being in the world are vital to an understanding of it (van Manen, 2007, p.17):

Even if we hear a sound that we do not recognize we nevertheless recognize it as nonrecognizable and we may orient to its origin or nature. The point is that we are already engaged in a world where this sound acquires a particular meaning and significance. For example, I am driving my car and a familiar song comes on the radio; then suddenly I hear a strange rattling that makes me wonder if it originates in the engine or the tires on the road. Or I am having lunch in a coffee shop and the cell phone rings; I reach for the phone and then realize that it is not mine that rings. In such examples, it is the meaningful context or the sense of our world in terms of which things come to our attention. For Heidegger, the source of intelligibility is more mundanely the context of meaning in which our practices are embedded.

There are so many voices and opinions on applying phenomenology as a research approach, that I have found it hard to know my own position; to what extent do I bracket, attempt reduction - is it even possible beyond the realms of theoretical conceptualisations? Where is my own voice in this, because I know I have one and I know it plays a role in my research? I can't pretend to bracket when I know and feel that I won't. Perhaps as a more experienced researcher the Husserlian approach might feel closer to me, but at this stage, in this research it doesn't. Zhavi's (2005) work resonates, trying to establish the connection between self, others and world. Smith et al.'s (2009) drawing on interpretation and empathy feel like the more developed skills in my research toolkit. I don't disregard bracketing, but the extent to which it is situated in my research has felt unsure. This is because as I search for others to explore and explain their Dasein experiences, I too must acknowledge mine. I must recognise that I have a role in their experiences, or at least how they are told to me. I am a wall to these participants in their discussions of experience as much as I am a window into them. The tension between these two philosophical positions is clear and it becomes even more apparent when considering how to take this, from the remit of the philosopher, to the research field of investigative psychology. This returns the discussion back to Finlay's (2008) attitude and sense of phenomenological dance between the reduction of Husserl and the reflexive approach of Heidegger. For this research, because there is a focus on Ashworth's interpretation of the lifeworld, whose research was significantly existential, the approach used to orchestrate this 'dance' is the approach conceptualised by Smith (1996, 2015b) called interpretative phenomenological analysis (IPA). It is this approach to phenomenological research that enables this thesis to strike a balance between reduction and reflection which enables the philosophy of phenomenology to contribute to psychological investigations. I certainly recognise however that this stance on the 'dance' positions me significantly closer to Heidegger than Husserl, with bracketing being a tool of reflection and interpretation, not a means of scientific distancing. Following significant reflection however, I feel comfortable with this and for this reason:

Imagine there is a person on an island, they are alone. They have their external and internal objects which they maintain, develop and which change over time. Importantly though, because they are alone, there is no need to explain either their external or internal objects. Their consciousness is them and they are their consciousness. If I wished to research this person's experiences, their lived experiences of being alone on an island, I have two fundamental approaches: interact and/or observe. If I observe without interacting, then it is all and only interpretation, because bracketing does not grant access to the person's internal consciousness - there is only how it is embodied in their actions. The data from this would also have to be interpretive because it would have to be explained through my experiences, my lens, to make sense to me and therefore others. If I either solely interact or combine the methods, I become part of the experience and this alters their Dasein. Therefore, because of this, interpretation is invaluable because we must come to a shared agreement of what this 'truth' of this situation is. Furthermore, this would have to be done while acknowledging that our shared

understanding is separate and distinct from our own subjective internal understanding: there would be three interpreted truths, and this could only be done if bracketing is a reflective and dynamic process between us both, not just me as the researcher. For me this means not rushing to judgement based on what I know, not allowing my prior knowledge to be overbearing so that other explanations cannot emerge and not allowing my own subject experience primacy over the discourse. It does however mean, unlike full bracketing, that I should be able to draw on it, when required, to demonstrate my understanding and empathy of the phenomena explained and to help form a shared understanding of this person's experiences. Finally, it means that the eidetic, vivid elements of the phenomena are susceptible to change, they are dynamic as part of that individual's lifeworld and that this may involve contradictions and even omissions as they seek to explain complexities which are never to be fully accessed by me.

This interpretative phenomenological approach is discussed later but the next section here will look at the underpinnings of phenomenological psychology and Ashworth's (1996) lifeworld research. It will then consider how phenomenologically exploring music festival experience can contribute to understanding it.

#### **4.7.2 The five assumptions of phenomenological psychology**

Chung and Ashworth (2007) state that phenomenological psychology was overridden by the behavioural revolution. A revolution that saw the well-placed alignment of phenomenological philosophy and psychology significantly unwelcome and thus, overlooked (Ashworth, 2006). This experimental and scientific approach to experience meant as psychology was founded and developed, it moved away from the phenomenology philosophy. Indeed, behaviourism rejected introspective approaches because mental processes could not be observed (Smith et al., 1995a). Husserlian (1925/1982) phenomenological study was developed because it was believed by Husserl that all sciences should have fundamentals so that empirical investigations could be undertaken robustly. The five assumptions underpin all facets and developments in phenomenology and are discussed to outline the fundamental tenets of phenomenological psychology as a critique of other schools of psychology and thus as a means to justify the position adopted by this research. It is these assumptions that will underpin the ideographic exploration of music experience and its relationship to the lifeworld of the attendee.

The first of these is the importance of 'consciousness' and that it is a "privileged realm of being" (Giorgi, 1995, p.30). This is because, in phenomenological terms, consciousness is the totality of lived experiences of the single person and because of this, it cannot be avoided and therefore it is more rigorous to acknowledge its role rather than ignore it (Giorgi, 1997; Giorgi, 2006). In line with Ashworth's (2003b, 2006, 2015) theory of existential phenomenology, this research considers consciousness to be involved as part of human existence within socio-cultural worlds and therefore there are unconscious elements (Giorgi, 1995). For Ashworth (2006b) these shared unconscious elements are universal features of an individual's lifeworld. These are listed here for clarity but are discussed in detail later; temporality, spatiality, subjective embodiment, intersubjectivity, selfhood, personal project, moodedness and discursiveness. This research investigates how attending a music festival affects these elements. 'Intuition' is the second key position to phenomenological psychology but in this context, it refers not to the everyday understanding that can be seen as mysteriously sensing but, that consciousness is present to some object. This is in contrast to other psychological perspectives that consider constructs of perception, attention, memory or cognition to have primacy, but phenomenology places these as modalities of intuition with everything having its origins in

intuition (Giorgi, 1997). The principles of intuition were first conceived by Husserl (1913) as he developed a classification of conscious intuitive experience and their essential natures. This led to his term 'originary giving' and his principle of principles, which is at the core of his thinking:

*That every originary presentive intuition is a legitimizing source of cognition that everything originarily (so to speak in its "personal" actuality) offered to us in "intuition" is to be accepted simply as what it is presented as being, but also only within the limits in which it is presented there.*

That is to say, that phenomenology seeks to understand the human phenomenon by attempting to develop a narrative of its emergence (Gans, 1993). 'Originary giving' is followed by the third consideration which argued for a broader conception of science. This was because Husserl argued that due to the different types of intuition around different types of objects and that each of these different types can be pursued both rigorously, but also, differently (Moran, 2000). Thus, objects for empirical study are only a fraction of the world that presents itself to consciousness, and science is therefore, not limited to only the study of these. Therefore, critical, scientific research is not limited solely to the pursuit of empirical objects because these objects are only one type of experience present in consciousness (Giorgi, 1995). For phenomenology then, science is formed around the types of objects that are received in consciousness and therefore, because empirical objects are only one type of object, they form only one of many branches of science (Chung & Ashworth, 2007).

Phenomenology links consciousness to the presence of an object and not the object's reality or existence, because this is only one sort of presence. This means that the field of presence is wider than the field of empirical study; an important consideration as the study of psychology deals with a vast number of presences that are not real. These can come in the form of dreams, images and hallucinations. Moreover, even when consciousness engages with the empirical, phenomenology is not concerned with the transcendent (in this context meaning external) object but with the presence of the object. It is not the nature of the accepted empirical object that is of interest but the multiple variations in the fields of presence about that empirical object (Giorgi, 1997). This research examines this in context to the external objects within the music festival and its relationship with the individual's internal consciousness and internal objects of their lifeworld. This is referred to as 'intentionality'. Ashworth (2015) defines intentionality, the fifth key component of phenomenology as "intrinsic relatedness of consciousness to the object of its attention" (p.6). This is expanded by considering that phenomenology proposes to be a science of consciousness and focuses on the "intentional structures of acts and the correlative objects" (Moran, 2000, p.16). It is the role of phenomenological psychology to understand the relationships and processes that are external to us and to transform the implicit and taken for granted assumptions into the explicit (Giorgi, 1995). Furthermore, these objects can be internal, that is to say the processes of consciousness being aware of themselves, for example thoughts, memories or feelings. These are called immanent objects and refers to when the object of awareness belongs to the same consciousness as the act, whilst also being intentional objects (Ashworth, 2015; Finlay, 2012). For researchers of phenomenological psychology these five core concepts represent a critique against both behaviourism and more recently cognitivism. Ashworth (2015) offers a concise summation of how they differ from the traditional schools of psychological thought. Firstly, phenomenology provides a first-person perspective that it is not accessible to researchers in behaviourism or cognitivism, because everything is researched from the perspective of the observer.

Following this, within behaviourism, there is an absence of a perceptual approach because it does not consider modes of intentionality of consciousness and therefore, differences between different internal objects cannot be differentiated because there is no acknowledgement of the

relationship with consciousness. Furthermore, behaviourism is also not idiographic and does not consider individual differences as worthy of scientific endeavour, as this would compromise behaviourism's treasured objective approach. In pursuit of this aforementioned objectivity, behaviourism focuses upon the observable roots of behaviour and in doing so ignores the consideration of understanding the meaning that a situation has for a person. Moreover, personal accounts of experience were reduced to 'verbal behaviour', which is to say they were used to explain behaviour in relation to their causes, as opposed being understandable and meaningful in their own terms. This means that language was perceived only as an observable behaviour, rather than an expression of personal experience. Lastly, as a culmination of the previous points, behaviourism disregarded the role of social relatedness, which is not seen as a source of stimuli any more than other objects in a person's environment. Human beings had, from a behaviourist perspective, no social nature nor considered how human reality is socially constructed. While cognitivism does approach the internal processes of human behaviour, it still does so from a perspective of information flow. In doing so, it focuses on the testing of models around certain mental mechanisms and like behaviourism, is still strongly positivist in its research philosophy (Ashworth, 2000, 2015). This is supported by Kruger (2014a) who contests that cognition and emotion can occur simultaneously and can often be contradictory and it is therefore the understanding of the phenomenological that provides important insights into human experience.

These key principles of phenomenology provide firstly, a critique of process-focused theories of psychology and secondly, the platform for this exploration into the music festival experience. Building from this, the literature review will consider how phenomenology conceptualises the emotions of experiences. It will consider how phenomenology accounts for the emotions we feel at music festivals if they are not constructed or controlled by behavioural or cognitive theories of emotion, as other studies of event experience have argued (Lee et al., 2008; Lee & Kyle, 2013).

#### **4.7.3 Emotions and phenomenological psychology**

It is important at this point to clarify what the word emotion means in relation to this research. The reason for this is that the definitions are numerous and varied (Izard, 2007; Mason & Capitanio, 2012; Jarymowicz & Imbit, 2014) and how they are defined reflects how they are researched and subsequently, what is found. As I discussed above, this research investigates the emotions of music festivals attendees as part of their experience of music festivals. This is underpinned by the theories of phenomenology and because of this, it recognises there to be a relationship between emotions and experiences. Therefore, as a base line starting point I find concurrence with Denzin (1984, p.1) who states that:

People are their emotions. To understand who a person is, it is necessary to understand emotion. Conversely, in order to understand emotion, an understanding of the phenomenon called person is required. A person exists on two levels, the surface and the deep. Emotions cut to the core of people. Within and through emotion people come to define the surface and essential, or core, meanings of who they are.

This broad overview also resonates with the earlier discussions around experience consumption and points raised by Boden & Williams (2002) and Carù & Cova (2003a, 2003b) regarding the value of disappointment and the positive enhancements that can emerge from consuming extraordinary experiences. That is to say then, that all experiences affect us, shape us and change us. Having acknowledged this, there are many competing theories of emotions, how they are constructed and

the effect they have, which blurs lines as they involve cognition, behaviour, social and cultural elements (Bagozzi, Gurhan-Canli & Priester, 2002). This is another reason why a phenomenological approach is necessary. It permits the research to focus on the individual subjective experience of music festival and emotions, and does so with a lens that allows an insight into the understanding of the relationship of a person's consciousness to both their internal and external objects (Finlay, 2009). It is therefore important to state the assumptions that underpin the phenomenological assumptions of emotion. Moreover, like previously, this will provide an implicit critique of contrasting psychological theories of emotion.

#### **4.8 Denzin's assumptions of emotion and experience**

Husserl's (1911/1965, 1936/1999) foundations of phenomenology, as mentioned earlier in this chapter, provided psychologists with an approach that justified emotions to be considered from an interpretive and interactionist perspective. A key theorist using this approach was Denzin (1984) as he developed the work of not only Husserl but other key phenomenological writers and philosophers; namely Heidegger (1927/1962); Sartre, (1939/1962); Merleau-Ponty (1962, 1963). Again, in the same way as phenomenological psychology's assumptions provide a critique of other schools of psychology, Denzin's (1984) phenomenological assumptions provide an alternative analysis of emotions to that used in behaviourism and cognitivism and also, underpin the approach used in this research towards the exploration of experience as music events. These assumptions underpin the primary data collection and analysis and due to its exploratory nature, will also be reflected upon and critiqued as both a conceptual and research approach.

Firstly, as a method of enquiry the researcher investigates the lived human emotion from within. In accord with Merleau-Ponty (1962), Sartre (1939/1962) and Heidegger (1927/1962), the emotion experienced, and the feelings of the individual are situated in, for that person, an interactive, reflective and unreflective world, with no division between the person, the emotion or the world. The second assumption is that the natural world is the site for human emotional interaction. To fully understand the nature of emotions, they are to be examined within the world of lived experience and therefore multiple instances of this must be acquired. This means methods of primary research data collection must be wide and varied. These are to be grounded in the language of the world being researched and contextualised with their time and place. As Merleau-Ponty (1962) recognises, it is the "prose" of the lived that is vital to capture.

Following the first two assumptions, the third argues that "the meanings of emotion are often covered up, hidden, distorted, or buried within everyday worlds or clouded by prior "scientific" understandings" (Denzin, 1984, p.7). This must be avoided by releasing any obtained instances of emotion from the natural world and in doing so expose the phenomenological structures of emotion. The fourth assumption is that it is only after the essential elements of a phenomenon have been disclosed that factual information and phenomenal structures may be "classified, compared, ordered and synthesized. Factual inquiry alone will not provide adequate foundations for an understanding and interpretation of emotions" (Denzin, *ibid*, p.8). It is the core that must be revealed and questioned. To enable this, the fifth assumption recognises that it is through interpretation that the knowledge of the phenomenon will be shown and engulfed, and it is done so at the everyday and bracketed levels of meaning. Moreover, it is in fitting this understanding into one's interpreted totality that elucidates the completeness of the phenomenon's structures and interrelations.

Denzin (1984, p.9) also provides a list of questions for the phenomenological researcher to use as a guide to exploring phenomenological emotions of experience. They also act as an explicit overview of the data collection aims and will be used as a reflective tool in the later chapters of the thesis. They are:

1. Does the interpretation of emotion illuminate, disclose, and reveal lived emotion?
2. Does the interpretation rest on thickly contextualised, thickly described materials and on concepts near to experience?
3. Is the interpretation historically embedded and temporally grounded?
4. Does the interpretation reflect the emotion as a process that is relational and interactive?
5. Does the interpretation engulf what is known about the phenomenon?
6. Does the interpretation incorporate prior understandings and interpretations as part of the final interpreted understood structural totality?
7. Does the interpretation cohere?
8. Does the interpretation of emotion produce understanding: that is, do the elements that are interpreted coalesce into a meaningful whole?
9. Is the interpretation unfinished? All interpretation is necessarily provisional and incomplete, to begin anew when the investigator returns to the phenomenon.

Another key element to exploring the phenomenological emotions of music festival experience is Heidegger's (1975/1982, p.23) "five stage components of the social phenomenological process". These are deconstruction, capture, reduction, construction and contextualisation. Referring back to my subjective reflections in the introduction chapter, elements of these stages are evident in the writing. I would argue that the process is not as linear as the descriptions of the stages in this text would infer. It is more iterative and dynamic with some elements occurring concurrently, repeatedly and even, contradictorily. Reflecting on the process of writing it, I can even see holes, omissions and simplifications. Is it in fact even possible for the picture to be complete? If I am aware of this in myself, it will be a complex interaction when talking to someone else about their experiences. For my part then, these stages are outlined to provide an overview of what is being attempted, an aim rather than a distinct, defined process which will elicit a result.

'Deconstruction' is the breaking down of traditional concepts surrounding emotion(s) which allows a clearer understanding of prior theories. 'Capture' is the obtaining of multiple instances which, through phenomenological reduction, brackets the natural attitudes surrounding emotion which allows the emergence of the phenomenon's key features (Denzin, 1984, p.10). Through the phenomenological lens the process of 'reduction' is both "progressive and regressive". It therefore develops a construction of the researched phenomenon in its most complete interpreted form, which means that emotions must be situated within the life of the individual's experience. Following reduction, 'contextualisation' places the phenomenon of emotion back into the world and studies emotion in the world of lived experience. It is reconnected to the world of interaction through understanding its languages and meanings within the personal biographies of the interacting



individuals. In sum, “emotion's meanings, nuances, subtleties, innuendoes, distortions and significances are brought to life and thickly described within the lived experiences of ordinary people” (Heidegger 1975/1982, p.23).

The assumptions of Heidegger's social phenomenological research led Denzin (1984) to the following conclusions: fundamentally, emotion must be studied as a lived experience in the phenomenological and interactional stream of interacting individuals. This also means that they must not be studied as a social fact that is episodic, accidental or incidental to social experience. Furthermore, traditional or natural scientific attitudes, regarding emotions must be suspended. This includes whether they are “naïve, real, coarse, subtle, spurious, rational, irrational, conscious, and unconscious, psychological in origin or, the products of social and cultural forces” (p.11). Emotion must therefore be grasped as fully and as clearly as possible, in its entirety, although the grasping will involve successive glimpses, interrogations and judgements. From this point, the essence or core of the emotion-as-a-process must be captured and carefully described, as this then provides the opportunity for the universal, or generic, features of emotion to be then interpreted. Understanding emotions as a ‘within person process’ with its own stream of experience is important as it is this that provides the emotions with its ideographic context. Moreover, because of the ideographic context of emotions, they have a temporal and dynamic nature. They are variable and can develop and elaborate over time. What preceded the emotion is important in understanding its future development. Vitally, the phenomenological understanding and interpretation of emotion will not be causal. It will be descriptive, interpretive and processual. Variables, factors and causal agents will not be sought. It is this lack of research into causality that dictates that phenomenological interpretation proceeds neither from strict induction (the gathering up of facts for theory) nor from deduction (hypotheses, to theory to facts), but “moves forward, carefully, through rigorous intuition, abductive interrogative and understanding” (p.11). The phenomenon itself is uncovered and interpreted in consciousness and in the world of lived experience. Therefore, it is not the goal of this research to test theory, but instead to achieve rich descriptive subjective interpretation. Moreover, the goal is seeing, inspecting and studying the interiority of emotion as a lived experience. Social phenomenology is a descriptive, interpretive discipline and therefore, well suited to the study of emotion and emotionality (Denzin, 1984).

I began this chapter with a discussion about the origins of phenomenology and how, through using the theories of reduction and reflection, this philosophy is used to address theories within psychology. I then discussed the fundamental assumptions of both phenomenological psychology and how this affected the study of emotions. It demonstrated that emotions need to be contextualised in the experience and should not be stripped of this because it is the context that gives these emotions meaning. They should not be reduced to single words or broad categories, as they are ideographically shaped, expressed and experienced as part of the phenomenological event. Emotions are of course felt as part of the experience, but they require the subjective contextualisation. One key reason for this is that these experiences and emotions contribute to one's sense of the world and our place in it. How we feel and interpret is shaped by our life before the experience; by our lifeworld. The next section of this chapter will discuss the lifeworld in greater detail.

#### 4.9 Music festival experience and the development of the individual's lifeworld

Having established the key assumptions of phenomenological psychology and its foundations of emotion construction, I will move beyond current conceptions of music festivals experience, and research the phenomenon beyond consumption theories. Indeed, this research is conducted to develop understanding of the rich and deep phenomenon that is music festival experience but in addition, advance thinking and theory about how it contributes to an individual's lifeworld. It is therefore important to discuss the conceptualisation of the lifeworld and what it represents in phenomenological psychology for the individual. Earlier, existential phenomenology and the lifeworld are discussed in relation to how this governs the epistemological position of my primary research that is undertaken. Here, the focus is on how this conceptualisation theorises how these experiences contribute to the individual involved in them.

Lifeworld is a term that refers to all the immediate experiences that make up an individual's life with the focus, or primacy, on their individual own perspective. It does however, also share universal features with those who have shared experiences (Chung & Ashworth, 2007). Ashworth's (2000, 2003a, 2003b) existential phenomenology argues that the idiographic perspective, which sets aside the assumption of universal, essential structures, means that when structures do emerge they possess "enormous credibility" (p.147). For existential phenomenology, the investigation of the phenomenon is a variant of the *eidos*; that it is a distinct expression of the cognitive, intellectual and emotional character of a culture or group. Lifeworld, originally theorised by Husserl (1913) and developed by Merleau-Ponty (1945/82), emerges through understanding idiographic accounts and uncovering shared experiences. Merleau-Ponty (1945/1962, 1963) provided the outline of what constitutes the lifeworld, though it is widely recognised that there is no definitive list but an interdependent narrative defined number of considerations. Reviewing and guided by Ashworth's "fractions" of the lifeworld (2003, p. 147; 2006, 2015), it becomes clear what a phenomenological-psychology exploration of music experiences is positioned to contribute towards. In passages about the fragments of the lifeworld, Merleau-Ponty's (1945/1962) words show how the philosophy and psychology of phenomenology are interwoven.

I will begin with 'selfhood', which looks at what the experience means for the individual's social identity and their sense of agency. What is their own presence and voice in this experience? It could be a sense of powerlessness. This identity connects us to others and is shaped by our interaction with them. In gaining an understanding of this, an insight into the psychological nature of the situation for the individual is found (Merleau-Ponty, 1945/1982). This also raises the question of 'who are we' in a social situation and in relation to the lifeworld, "since the lived is...never entirely comprehensible, what I understand never quite tallied with my living experience, in short, I am never quite at one with myself" (p.347). For the lifeworld, being at one is closely connected to 'sociality' which asks, how does the experience affect relations with others, what is the relatedness of oneself and others (Ashworth, 2006)? For Merleau-Ponty (1945/1962, 1963), it was important to seek understanding about "that other body a miraculous prolongation of my own intentions, a familiar way of dealing with the world which thus "makes another human life but it is only through the shared cultural object of language and the shared experience of dialogue can common ground be found and "interwoven into a single fabric" (p.354).

The first two fragments considered an individual's sense of self and its relationship to others. 'Embodiment', the third fragment, considers the lifeworld in relation to the experiences of individual's own body and how is it connected to issues like gender, disabilities and emotion. This is because our body is "our" vehicle of being in the world and having a body is, for a living creature, to be involved in a definite environment, to identify oneself with certain projects, and be continually committed to

them” (Merleau-Ponty 1945/1962, p.82). Considering the relationship of time upon the person’s lifeworld is the fourth fragment. It is important to understand the person’s perception of time, but in addition, to also contextualise the experience within a wider sense, to understand how its duration is experienced. This is because time is dynamic, personal and continually moving through states so that each and every present is not isolated and “transcends itself towards a future and a past” (Merleau-Ponty, 1945/1962, p.101). How we move through time, and in relation to other people, are constituents of the lifeworld and it therefore makes sense to consider the geography, or ‘spatiality’, in which this occurs and to explore how this shapes the experience. Merleau-Ponty (1945/1962) criticises traditional psychology for having no sense of the relationship that being in a place or space has upon a person’s intention to internal and external objects.

The final pair of lifeworld fragments focus firstly upon an existential sense of self and secondly, how we articulate that. Therefore, ‘project’ is concerned with the subjective sense of indeterminacy or uncertainty, and how this affects their sense of self in development. Ashworth (2006) asks, can they carry out those activities that are central to one’s life? Lastly the ‘discourse’ used helps frame and contextualise the experience and the lifeworld. It is important in phenomenological psychology to develop an understanding of the language that it is framed within. What are the social, commercial or ethical frames for example? “Speech is the surplus of our existence over natural being. But the act of expression constitutes a linguistic world and a cultural world, and allows that to fall back into being which was striving to outstrip it” (Merleau-Ponty, 1945/1962, p. 197).

Using these fragments to guide the research it will be possible to develop an understanding of the relationship between the music festival experience and the individuals within it. It is this then that will categorically place this research into the phenomenological school of investigation as it will be intentionally related to the world of experience as opposed to a constructed discourse around it (Ashworth, 2006a, 2006b).

Exploring the attendee’s lifeworld and investigating how music festivals contribute and affect it, takes this thesis quite a distance from studies using a post-hoc questionnaire approach about motivations to attend music festivals as a way to influence and develop music festival design (Bowen & Daniels, 2005; Gelder & Robinson 2009, Li & Petrick, 2006). It is also quite a distance from Pine and Gilmore’s Experience (1999) consumption model and how to use this to increase attendee satisfaction and loyalty (Cole & Chancellor, 2008; Manthiou et al., 2014). Therefore, I have moved the focus away from the positivistic and managerial to a perspective which is ideographic and interpretative. Moreover, I position the music festival outside conceptions of a planned event and the experience of the extraordinary and contextualise them in the everyday life of the individual attendee (Uriely, 2005). In doing so I am repositioning emotions to be seen as integrally connected to the experience and the individual so they align to Denzin’s (1984) assumptions of emotion. They are not seen in broad disembodied terms to be factors to effect when planning an event or festival (Lee & Kyle, 2013). Using an existential phenomenological perspective and Heidegger’s theories of relative interpretivism, it is my aim to remove assumptions of music festival experience and enquire as to what is the relative, real and subjective experience for the attendee. It is a study of human experience at a music festival.

#### **4.10 Existential phenomenology and interpretative phenomenological analysis**

Smith & Osborn's (2015) interpretative phenomenological analysis, my elected framework of data collection and analysis, developed the approach based upon the theories of phenomenology philosophy. I position these theories, as well as Ashworth's interpretation of existential

phenomenology, as my epistemological foundation. This section of the chapter will now examine this theory in more detail.

This strand of phenomenology is built upon Husserl's early 20<sup>th</sup> century work (1925/1982, 1936/1999) which contests two phenomenological fundamentals. The first was to address the disparity between concepts and experience. Husserl saw that the former was not grounded in the latter and therefore, there was a significant lack of clarity and connection between the two. This meant that phenomenology had to, as the Husserlian slogan states, return to the things themselves, as experienced. This perspective was supported by Husserl's other theoretical foundation which is that there is nothing more fundamental than what is experienced, and all investigation should use this as its starting point. Therefore, as Ashworth (2015, p.11) states:

The correspondence of a person's experience to reality, the cause of that reality, or its motivation, and any claim made in the literature about the nature of such experiences - all must be set aside. Any assumption that one aspect of phenomenon takes precedence over any other must be suspended prior to experiential evidence.

Returning to the ontological position of this research and Bhaskar's theory of emergence as a Gestalt concept was noted. Here regarding the epistemology, this sense of things being more than the sum of their parts is again discussed. In Husserl's (1936/1999) book 'The Crisis of European Science and Transcendental Phenomenology' he uses this phrase to unify existentialism and phenomenology. This is reasoned by establishing experience as not a matter of lawful response to variables, but as a system of interconnected relationships and meanings which he termed 'lifeworld'. This can only be researched from a first-person perspective and one that acknowledges the consciousness of the participants.

#### **4.11 Contributions to the lifeworld**

In recognition to Smith's (1996, 2010) adaptation of Husserl's fundamentals, this research was undertaken as a phenomenological exploration of the participants' lifeworld in relation to their lived experiences at music festivals. It also pursued this investigation with Ashworth's (2006a, 2015) assertion that the subjective lifeworld of the attendees have universal features that must be considered when undertaking research from phenomenological perspective. These are:

Selfhood: Concerned with social identity; "identity is undeniably part of sociality our identity links us to others and is provided by interaction with others" (p.216)

Sociality: Concerned with how the experience affects our relationships with others; "other people are a central a part of our lifeworld especially because the evidence from them of our selfhood is so direct" (p.216)

Embodiment: Concerned with how the situation relates to feelings of a person's body and how we see vulnerabilities and physical strength.

Temporality: Concerned with how the meaning of time, duration and biography relates to the experience in which the person is situated.

Spatiality: How people perceive the space that is laid out as part of the experience and the variables of meaning the space can have; "moreover, this "geography" will not merely be a physical, but there will be social norms and a host of other meanings associated with the place" (p.217).

**Project:** "How does the situation relate to the person's ability to carry out the activities they are committed to and which they regard as central to their life?" (p.217); this includes emotions of pride and regret. This project may be at the core of their lifeworld.

**Discourse:** Concerned with the type of terms used to describe the situation; what are the social, educational commercial and ethical expressions?

**Mood-as-atmosphere:** Moods (Ashworth, 2015), or being there as a state of mind.

In line with my ontological construction of emergence and false beliefs, existential phenomenological research is undertaken to elucidate taken-for-granted assumptions and to challenge the assumptions under which people act. Finally, I do so as a way to give scope for individuality and idiosyncrasy within shared communal lives (Ashworth, 2015).

#### **4.12 Neurophenomenology, descriptive experience sampling and music festival experience research**

The stated focus and approach of this research, summarised above, can also accommodate one more development. The phenomenological perspective and method of research employed means that there is potential for this and future research to use music festivals and descriptive Experience sampling as a means to contribute the field of psychology called neurophenomenology. The theories of emotions and experience within this field of study explicitly discuss music festivals as sites where certain types of experience and emotion are elicited. There is however, as yet, no primary data to support these theories. It is an aim of this research to assess the potential contribution of the research method to these debates. It is important therefore, to discuss both the origins and perspectives of neurophenomenology and the specific theories to which this research could contribute.

##### **4.12.1 Theoretical perspective of neurophenomenology**

Elpidorou & Freeman (2014, p.507) contend that phenomenology has contributed significantly to enhancing understanding emotion in philosophical debate due to how it reveals basic structures of human existence:

It is through our emotions that the world is disclosed to us, that we become present to, and make sense of ourselves, and that we relate to and engage with others. A phenomenological study of emotions is thus meant not only to help us to understand ourselves, but also to allow us to see and to make sense of the meaningfulness of our worldly and social existence.

Phenomenology's contextualisation of emotions to the experience is key here. The subject of emotions has over the last few decades developed in many schools of enquiry, including both inter- and intra- related disciplines all debating the ontological, epistemological, embodiment, gender, temporality and cultural dimensions of emotions (Elpidorou & Freeman, 2014). There is, historically, a tension between the subjective, first-person, felt emotion of phenomenology and the objective, third-person of science and emotions. Maiese (2014) however argues that this is a false dichotomy and argues for an "enactive account of emotions" (p.513). This occurs through emotions being affectively framed during emotional experiences, and it is the person's appraisal of their surroundings in relation to their bodily feelings of caring, which unifies both body and cognitive elements. Viewing the relationship of science and phenomenology from another angle, Goldie (2002) argues that

emotions involve feelings. There are two types of feeling, the 'bodily feeling and the 'feeling towards' (p. 235) as is summarised as: "*Bodily feeling*, the feeling from the inside of the condition of one's body as being a certain way or, as undergoing, certain changes. For example, in fear I feel the hairs go up on the back of my neck. Secondly, there is what I will call *feeling towards*, the feeling one has towards the object of one's emotion. For example, in fear I feel the dangerousness of the lion." These, argues Goldie (ibid.), are contextualised and combined together by phenomenology, by the everyday ontology of emotion and our narrative explanations of certain emotional experiences.

What both Maiese (2014) and Goldie (2000, 2002, 2007) agree upon is that while cognitive elements are both present and important in emotions, they do exhibit a cognitive impenetrability. This is because emotions can be irrational, simultaneous but also contradictory and in conflict with other cognitive constructs. They can depend on how much we care about the situation in which we find ourselves, our level of responsibility for our emotions and how connected are we to the reason for the emotion: do we care about it? Is it important? It is therefore not simply summarised, and a unitary account could not accommodate all of these factors. For Goldie, "an examination of some of the accounts of emotion currently on offer will quickly reveal that most (or even all) of them put emphasis in one place rather than another, and accordingly fail to be completely satisfactory" (p.933). Based on a critical realist ontology, in line with this current research, one body of research has endeavoured to understand the relationship of the cognitive and environmental elements of emotions or, the brain and consciousness: neurophenomenology.

Neurophenomenology is the generation of new data about the brain and consciousness by using both first person (phenomenology) and third person investigations (neuro-scientific investigations). It is argued that these two approaches when used together can be mutual and reciprocal in investigation (Goldie, 2002; Thompson, Lutz & Cosmelli 2005). In addition to this, and connected to Merleau-Ponty's consideration of temporality earlier in the chapter, it recognises that time in experience is unlike time measured by a clock (Varela, 2000, p.227):

To start with, time in experience presents itself not only as linear but also as having a complex *texture* (evidence that we are not dealing with a "knife-edge" present), a texture that dominates our existence to an important degree. In a first approximation this texture can be described as follows: There is always a centre, the now moment with a focused intentional content (say, this room with my computer in front of me on which the letters I am typing are highlighted). This centre is bounded by a horizon or fringe that is already past (I still hold the beginning of the sentence I just wrote), and it projects toward an intended next moment (this writing session is still unfinished). These horizons are mobile: this very moment which was present (and hence was not merely described, but lived as such) slips toward an immediately past present. Then it plunges further out of view.

Desmidt et al., (2014, p.558) research into emotions support the work of Husserl & Brough (1992) and Varela (2000), Varela and Depraz (2005) which suggested that lived time is a separate consideration to objective time. That is to say that it "must be considered, according to non-linear mathematics, a circular dynamic rather than a successive temporality". This circular process includes the height of the emotional reaction but in addition to this, the also felt emotional after-effects, as well as the emotional tension of what is to come. Desmidt et al., (2014) demonstrate these three phases as a unique and integrative process. In doing so they draw the link between emotional emergences that are formed as an interaction of the physiology of the brain and heart and the conscious, lived experiences of the individuals and places them within three non-linear dynamic temporal phases. The

primary data in this thesis will contribute to these discussions around the phenomenological experiences of time and temporal phases.

Furthermore, neurophenomenology posits an 'enactive embodiment' which holds that consciousness is not a "series of brain-bound neural events, but that the processes 'crucial for consciousness cut across brain-body-world'" (Thompson & Varela, 2001, p.418). This is because, according to critical realist philosophy and research, complex systems engage and use 'emergence'. In the context of neurophenomenology, this means that "one can expect there to be two-way or reciprocal relationships between neural events and conscious activity" (Thompson & Varela, 2001, p. 418). Elpidorou & Freeman (2014, p.508) strongly support the work of Heidegger, Merleau-Ponty and subsequently Denzin and in doing so, accept that our minds extend into the world and thus we are worldly and embodied beings. This they call 'vehicle externalism' in which they argue some mental processes and cognitive states pass the physical self into the environment. The extent of this external machinery is however, a matter for debate as in their conceptualisation of vehicle externalism, the authors use the phrase 'at least some' and 'at least, partly' in their definition. Lupton (1998) however, also recognises the role of the body in emotions, seeing it in a similar way to Elpidorou & Freeman (2014), but states that it is not limited to mental processes. Furthermore, Lupton (1998) offers our bodies as a means of communicating our ever-developing personality and in line with Wood & Smith (2004), it is our bodies' emotional connections to others and our environment that enables sense to be made of our world. Krueger (2014b) extends and specifies this theory in relation to emotions and does so by his taxonomy of bodily extended emotions and environmentally extended emotions. Krueger's bodily extended emotion, or as it is termed 'hypothesis of individually extended emotions (HIEE)', is founded on the statement that "various external tools for feeling provide ongoing resources and feedback needed to realize an individual's emotional experience and thus ought to be thought of as part of the vehicle needed to realize that emotion" (p.537). By investigating emotion and experience of music festivals, this research will be able to contribute primary data to review against these theories thus developing both the knowledge base of 'extended emotions' and event management. In other words, if music festival experience is phenomenologically captured, what contribution does it make to these theories of emotion in neurophenomenology? To be able to address this question, I will first discuss the theory of extended emotions so that the contribution of this thesis' findings can be discussed and evaluated in subsequent chapters.

#### **4.12.2 Krueger's hypothesis of individual extended emotions**

I will now discuss how music festival experience can shape and affect the emotions that the attendees experience. It discusses how we use internal processes in these situations and those outside us (environment, friends etc.) to experience certain emotions. Therefore, the relationship between the emotions and experience is bound together.

This theory of emotion has its roots in the conceptualisation of bodily extended cognition (BEC). Broadly speaking, BEC is the conceptualisation that cognitive processes can exist beyond the human body by utilising what exists beyond the individual, but which contributes to its cognitive functions. To illustrate this Clark & Chambers (1998, p.14) in their paper 'The Extended Mind', discuss how one individual suffering from Alzheimer's disease may use memories deeply imbedded in their internal systems, their bio-memory, as opposed to another sufferer who may use extensive notes and drawings from a notebook that has been compiled. In doing so they contest that "the moral is that when it comes to belief, there is nothing sacred about skull and skin. What makes some information

count as a belief is the role it plays, and there is no reason why the relevant role can be played only from inside the body”.

This extended theory is not without its critics however. Adams & Aizawa (2001) argue that while tools, if they were used inside the brain they would be seen as cognitive, and therefore it cannot be reasoned that those tools which are outside the body are cognitive, for they are not transcorporeal. Moreover, Rupert (2004) argues that there is little parity between cognitive functions and external tools because, beyond their broadest similarities of function, they do not align in terms of format, properties and dynamics. To illustrate this, he considers that Clark & Chamber's (1998) example infers too strong a reliance upon a functionalist approach to memory. That is to say, it is too generic and does not consider issues of inaccessibility/inability to recall internal memories, its/their incapacity to guide action despite being accessed, trust considerations of the memory in question and therefore ignores the casual-historical factors which are of "far greater importance" (p.424). Krueger (2014b, p.537) though, supports the cognitive extended mind theory but does so with acknowledgement of its shortcomings and its “coarse-grained level of functional abstraction” which blunts its degree of sensitivity and uses the following as an example. He questions what the effects of a variety of different environmental factors would have upon one’s emotions and argues that these be they artistic artefacts, sociocultural institutions, features of the physical landscape, the presence of other people, have many different relationships in scaffolding emotional experiences. The need for this sensitivity has synthesised what Menary (2007, 2010) and Sutton (2010) consider an integrationist approach. This perspective offers that it is not parity, but complementarity of the internal and external that is important to cognitive abilities. Furthermore, because the focus is on complementary elements rather than parity, it recognises that neither is superior, but that they work together to improve or generate new cognitive capabilities. It is using this integrated, complimentary approach that constitutes Krueger's (2014) bodily extended emotion theory.

The bodily extended emotion theory developed the work of Clark (2007, 2008) and those mentioned above and their theories of extended cognition. They argue that cognition is not confined to the head but that there are tools and people external to the individual that, because of the active role they play, can enhance our cognitive systems. Therefore, by extending and integrating our internal biological capabilities with external resources they become part of an expanded cognitive system and enable us to access more powerful forms of cognition (Krueger, 2014b). Clark (2003) offers the use of a calculator, pen and pencil, maps and computers as some of many examples of these exogenous systems that enable us to access short and long-term recall that is significantly beyond our biological capabilities. To contextualise this into this, the research will develop an understanding of a music festival’s endogenous systems of emotion formation for the individual and how this contributes to their lifeworld.

Continuing this theory, Krueger (2014b) argues that cognition rarely proceeds without emotion and affect and that both are "always situated in encompassing social and cultural ecosystems, comprised of constantly evolving cultural practices, that profoundly shape its manner of functioning" (p.5). In doing so this echoes the point raised earlier by Boden & Williams (2002) and Carù & Cova (2007) in relation to experience research. This is expanded upon by Hutchins (2008) who concluded that cognition and culture operate on a highly nuanced relationship plain. This passage is taken from that research and while it is a lengthy extract, it is entered here in full because of firstly, its importance to this thesis and secondly, because there is no other way of offering this that could develop its clarity or meaning:

Cultural practices organize the interactions of persons with their social and material surroundings. These interactions are the locus of inter-psychological processes.



Culturally constituted inter-psychological processes change through historical time. They are also targets for internalization as intra-psychological processes. Intra-psychological processes set the selective pressures for the evolution of biological cognitive systems. Therefore, rather than imagining that 'some relatively small neural (or neural/bodily) difference was the spark that lit a kind of intellectual forest fire' (Clark 2001), it is equally probable that a series of small changes in cultural practices gave rise to new high-level interpsychological processes, which in turn shaped certain intra-psychological processes, and these in turn favoured certain small neural or neural/bodily differences over other neural or neural/bodily differences. Adaptation to these selective pressures could lead to population-wide changes in neural or neural/bodily systems, which would in turn make possible new cultural practices. In this account, there is no reason to favour changes in the brain over innovations in cultural practices as drivers of primate cognitive development (Hutchins, 2008, p.2018)

This passage provides support for both an idiographic exploration of experience (in this instance, music festival experience) and the conceptualisation that cognition and emotion of an individual is a balance, a relationship, between the endogenous and the exogenous. Furthermore, the passage also states that if the relationship of these two factors is sufficiently understood, then it can account not only for individuals but in fact, approach the idea of how it is responsible for larger, more socio-cultural change. This is not the focus of this research, but raises the interesting questions about the extent this endogenous and exogenous relationship perspective affects cultural development. Exploring the experiences of music festivals from a phenomenological perspective may enable contributory findings towards the development of this conceptualisation.

Therefore, because of this connection between cognition, culture and emotion, Kruger's (2014a, 2014b) theory of extended emotion posits that individuals use external tools to enhance emotional experiences and to develop the theory, internal resources, these tools are used because of how they are different and at the same time, complimentary. Exemplification of this theory is done by drawing on the work of writers in musical engagement and emotion, De Nora (2000), Sloboda & O'Neill (2001) and Balkwill & Thompson (1999), who argue the role of music engagement in emotional regulation. Kruger (2014a) sees that music is culturally universal and we enter the world "perceptively attuned to structural features of music" (p. 538) and because of this it plays a significant part in socio-affective growth (Kruger, 2013; Krumhansl, 2002). The role of music in an adult does not just synthesise predetermined emotions; it does, for Kruger, become an external tool for feeling and allows re-examination of previously felt emotions, refinement, and access to new emotional experiences. This, as detailed above, is via a process of enhancing and integrating with the internal processes as the listener allows the music to regulate the emotional work, becoming an extended vehicle to generate certain emotions. Music engagement grants access to novel emotions and by offering a system of emotional "scaffolding and enhancing the functional complexity of certain endogenous resources thus granting phenomenal access to experiences that we would be otherwise unable to develop" (Kruger, 2014b, p.1). It is these highly subjective elements of experience and music that current research into music festivals does not acknowledge. The phenomenological aspects of emotional experiences are blunted down and generalised to allow models to be conceptualised from an epistemologically blinkered perspective. There is no consideration of the relationship between the external world and the internal world of the individual and that of certain resources like music (Kruger, 2014, p.4). This is of significant resonance to the underpinnings of this research:

Profoundly augment, and ultimately *extend*, certain endogenous capacities... [we] potentially use music to become part of an integrated brain–body–music system – and within this extended system, musical affordances provide resources and feedback that loop back onto us and, in so doing, enhance the functional complexity of various motor, attentional, and regulative capacities responsible for generating and sustaining emotional experience.

The findings will provide insights into this theoretical position. Furthermore, the individual extended emotion has also been developed to address individuals in a group and their shared, or collective, extended emotions. This theory is reviewed in the following section.

#### **4.12.3 Krueger's hypothesis of collective extended emotions**

Following on from the individual bodily extended emotions are environmentally extended emotions to which Kruger (2014) refers as the hypothesis of collectively extended emotions. In doing so he articulates how emotions can be collectively extended despite them being structurally immune to being shared. He argues that, despite their ideographic nature and thus a first-person presentation that cannot, epistemically, be known by others. Therefore, how can a phenomenon so singular in its structure be shared or experienced by/with others?

The theory which addresses this question, the hypothesis of collectively extended emotions, does not however aspire to reject the subjective nature of emotion or suggest that it is the first-person character of these experiences which provides epistemic access to them. Instead it offers two additional considerations of how the internal and external worlds can combine with both the individual and the broader world. To position this argument Kruger (2013) requires some theoretical foundation. To provide this, it is theorised that young infants do not possess the ways or means to voluntarily regulate attention or emotion. Kruger (2013) contends that it is this inability to voluntarily regulate attention and emotion that leads to the requirement for a broader understanding of the first-person experience which would then suggest a more malleable character that is then open to the "deep sort of sharing" (p.545) that collective extended emotions implies. What this means for babies, and thus the theory of collected extended emotions, is that because infants are unable to moderate their affect to any significant degree as to generate a positive mood or feeling, they are restricted to a number of key control mechanisms, as can be noted when considering developmental research.

Other research supports this and Meltzoff & Moore (1997) propose a model of three parts: organ identification sees the infant relate to their own body parts; body babbling refers to the experience of the infant mapping their own movements, and organ relations is the process of the infant imitating those of the parents. Another endogenous aspect to the infant is suggested by Rochat & Hespos (1997) who proposed and generated data to support the theory that neonates are able to discriminate between their self and externally caused stimulation. This sense of external stimulation is made more specific with the research that demonstrated selective odour responding. A developmental preference over their first four days, from amniotic fluid to lactic fluid, and within three days an infant can orientate longer towards their own amniotic fluid more than that of others (Marlier Schaal & Soussignan, 1998). In addition to this Standley & Madsen (1990) showed that infants were able to make a preference between their mother's voice and that of another female, which becomes less of a distinction as they grow. The period of infancy, argues Gopnik (2007, p.504), is a period of high dependency, and learning comes from external factors and stimulus stating, because babies are

more conscious than adults and because they are less subject to situations that generate unconsciousness; these might be states of inhibition or habituation.

It follows then, that the regulatory functions of infants are placed with the caregivers and these include gesturing, touch, eye contact and vocalisations. The key point to this is that this is what Kruger (2014b) refers to as "exogenous scaffolding" (p.546) which when combined with the baby's own responses, enhances development. It is through this development of endogenous function that infants develop inner control and self-awareness. It is this awareness of what one is both doing and not doing that develops a person as a phenomenal subject of that experience. It is this that has been shown to be lacking in infants and they rely upon the environment to build and shape it for them. From a neurophenomenological perspective, infants "lack this sort of attentional dexterity—their attention is radically exogenous in nature—they lack the inner feeling of stable perspectival selfhood that flows from it" (Kruger 2014b, p.546).

Phenomenal development at this early stage requires a deep sense of extended environmental emotions and is shaped and inhabited by others due to their exogenously determined position. This openness to others allows those external to the infant to put experiences into them via what Tronick (2005) and Hobson (2005, p.188) call mutual affect regulation or joint attention:

An infant's awareness of sharing a subjective orientation with someone else is founded on early-developing propensities to identify with bodily expressed attitudes of others - a special form of interpersonal engagement involving feelings - such that by the end of the first year in life the has become aware of the potential linkage between his or her own and the others engagement with a shared focus.

This then places a critical importance upon these episodes in the development of an infant as they lack the endogenous capabilities for autonomous positive affect (Feldman, 2007). Therefore, they are dependent of caregiver input and engagement experiences that find the balance between excessive stimulation and under arousal. This process is regulated in what Butler & Randall (2012, p.202) a "dyadic emotional system," which is mutual and dynamic, oscillating between the caregiver and the infant. In sum, Kruger (2014, p. 547) argues that because of this, they share the emotion. As a result of this, it can therefore be argued that the external emotion of the caregiver is an integral feature of the infant's emotional experience and, yet it is still very much a part of the caregiver's experience and is therefore a collectively extended emotion because it is jointly owned (Kruger 2013).

Identifying collective extended emotions in infants then, provides a foundation to this conceptualisation, but it still raises the question of its presence in the adult mind and world because of an adult's ability to regulate attention and emotion. Thus, this suggests that they are without the need for externally regulated experiences. Kruger (2013) argues however, that this may be too simplistic and that there may be emotions that adults cannot access without support from their environmental scaffolding, like the presence of other people in a music festival environment. This is addressed in the following paragraph where music listening is used as an illustrative tool. Returning to music as an exogenous tool, the predominant research into music listening has been conducted in experimental and solitary environments, so there is limited understanding about the social nature of these experiences (Sloboda et al., 2001). Research has found that audiences are situations of strong social interaction, embodiment and emotion (Riches, Lashua & Spracklen, 2014). This can be seen in research by Lamont (2011; 2012) which investigated the role of music in the creation and maintenance of happiness. It was found that music listening would have a significant impact upon their lives if they were listening to it at a gig or festival and it was in the company of others. The positive sensations the sample experienced were both physiological and psychological. In addition to this and contrary to

previous research, it was found that the happiness from music listening is not solely based in pure hedonism but instead is connected to meaning-related happiness. Gabrielsson & Lindstrom-Wik (2003) researched strong experiences to music over many years and found that the most intense responses came from live music and when shared with others. Moreover, Seligman (2002) argues that authentic happiness is a balance of three elements; those of pleasure, engagement and meaning. There are however, still questions to be answered about how these situations are used as exogenous scaffolding to access different endogenous emotional states. This is despite the fact that much of music listening is experienced in social situations where music affects an individual's attention and emotion and can also direct shared actions across many different environments, which makes the context of significant relevance (Kruger, 2014a). Moreover, it is posited that there is a shared emotional affect to the experience of live music listening and that the behavioural and emotional responses of others, shapes the subjective individual phenomenal experience. It is even argued by Kruger (ibid.) that the music sounds different when listening is shared with others and that its phenomenal dimensions are changed by the mutual attention and emotional responses. Through phenomenological exploration of music festival experience, I will provide primary data by which to evaluate and develop the understanding of the collective extended emotion.

In addition to this, the theory of mutual attention; that of not only our own awareness to an object but also the awareness of other people's receptivity to it as well modifies how the experience to the object is perceptually altered (Cochrane, 2009), is the foundation for collectively extended emotions. This means that in a live music experience a new attentional framework is established and it is this that modifies how the music is phenomenally experienced in this joint attendance. For Kruger, the live music experience within this shared space and its joint attention result in a significantly different intensity of experience that is not possible when listening to music alone. Cochrane (2009) considers that this is because the significant numbers involved in the phenomenon of joint attention generate such high levels of tension and intensity, which greatly increases the social consequences. Another example of this shared intensity can be seen when considering dancing. For example, the individual responds to the structural and dynamic nature of the music as evidenced by the physical movement and responses to beat, melody and meter for example, and these demonstrate the attentional focus of the listener. There is also however, the awareness of the other dancers which, through the phenomena of joint attention, changes the musical experience. These shared collective experiences and communications have been argued as a fundamental element to all cultures and that musicality "underpins the intellectual and social flexibility displayed by modern humans" (Cross, 2005: p. 114). Again, I aim to be able to contribute first-person accounts that will help develop this theory.

Overy & Molnar-Szakacs (2009), building upon past research on the macaque brain and the presence of mirror neurons (those that fire both when an action is executed, and when that action is also observed), consider music to be a shared emotional experience. For these theorists and researchers, the intensity and atmosphere of listening to live music is a dynamic relationship with both the music and the others that are also engaged in that experience and this shared awareness of converging emotional responses enhances and becomes a constituent feature of the experience (Cochrane, 2009; Kruger, 2014). Therefore, one's individual response is altered by this shared experience because it is an external tool that allows the expansion of complexity and the nature of the music listening experience. To return to a phrase I used earlier, the other people in the audience provide external scaffolding that develops the emergence of a joint attentional emotional state and therefore individual extended emotion. This however, is third-person scientific research, which can be enhanced by the first-person accounts of phenomenology that this research will provide.

It can be argued however, that expanding this theory of the individual's external emotions to a broader theory of collective external emotions is problematic. The first reason is that of assigning the same emotion, felt to the same degree by each member of the group and that even through there may be broadly felt emotions that are similar due to the joint attentional framework, there is still the potential for individualised, specific emotions within that broader category. Kruger (2014b) expands on this and brings the temporal, subjective elements of experience back to the discussion. That is to say this, the type of strong emotion or "live-musically-induced euphoria" (p.550), is only accessible in these shared environments but because of the autonomous and complex nature of emotions, there are still significant elements that are ideographic and not accessible to others even though we are in this shared emotional state. For example, emotional memories of enjoying this song in another context. In other words, there are emotional states that require exogenous scaffolding to be experienced but there are also strong elements which are phenomenological that cannot be extended to others. Having acknowledged these concerns however, Kruger (2015) suggests that the notion of collective emotions theory is still of potential interest as it challenges the individualism that is still a strong voice in the approaches to emotions. The reason is that this conceptualisation of collective emotions encourages a theory that steps away from emotions as "discrete intracranial *states* toward a situated, multidimensional, and relational account of emotions as (potentially distributed) *processes*" (p.13).

#### **4.12.4 The contribution to neurophenomenology**

Providing some data in relation to this debate is a key part of this thesis, as no research has yet done so. The research is designed to confront and challenge the more widely acknowledged doctrine of experience and emotion at music events. The cognitive-behavioural models of experience and emotion in live music events do not sufficiently account for the temporal, dynamic, fluctuating and inter- and intra-dependent nature of experience. By engaging in this phenomenological research, the findings will assist both the development of the theories discussed here but also within the subject area of event management and its conceptualisations of event experience. Furthermore, the research I have outlined will offer findings to contrast against experimental psychology and how it has interpreted music engagement in a social setting. For example, the experimental investigation of Egermann et al., (2011) found that when listening to music in a social situation, psychological and physiological responses were reduced when compared to listening to music alone. Indeed, these experiences which contain great phenomenological depth as well as identifiable and significant alterations in consciousness are what make these types of experience of such interest to research (Herbert, 2011).

Drawing this discussion to a close, it is important that I acknowledge that due to a number of constraints, this current research is not able to investigate experience from a neuro-scientific perspective. The theories introduced here are included because they offer some new and insightful theories about phenomenological discussions regarding the relationship between an individual's internal and external worlds, how our bodies provide the vehicle for the communicative relationship between the two and how this relationship in experience changes our perception of time.

#### **4.13 Descriptive experience sampling (DES)**

Previously I established my ontological position within this research as critical realism and I argued that the tensions between the post-positivist realism of natural sciences and the interpretivist

relativism of social sciences can be used to generate new perspectives which have the potential to remove false truths, and thus allow the emergence of new voices. I also stated that this research is epistemologically aligned to the existential phenomenological approach to generating new research. I will now consider and justify the chosen approaches that were used to collect the primary data. In doing so, it will elucidate how philosophy and research method are aligned. I will do this by firstly discussing a research tool for capturing experiences in the objective world of the live music festival and then how the subjective, idiographic experiences of the participants were phenomenologically explored. Therefore, I will discuss firstly, the descriptive sampling method and then secondly, phenomenological interviews.

#### **4.13.1 Justification of method**

Both this section and the following one will be divided into two areas. Firstly, I will justify the method used and then secondly, I will detail the considerations around their implementation in the field. This will illustrate the sequential nature of the primary data collection process, but as well as this, I will illustrate how both are linked to each other to complete the whole.

The fundamental aim of this research is to gain a deeper insight into the experiencing of music festivals. To achieve this, I felt that the research approach had to capture the experiences of the objective music festival in real time and to also allow those experiences to be subjectively explained and detailed. This required a methodological approach that was designed to represent those experiences in situ, by those experiencing them and then, in addition, allowed further interpretation of them by those same people. Furthermore, I aimed to collect primary data using a method that could mediate and lessen memory bias. Following consultation with the extant literature, the experience sampling method's approach was seen to address these issues most appropriately.

#### **4.13.2 Experience sampling and researching the everyday experience**

Investigating experience has its roots in psychology and social studies but has developed into many disciplines including music, communications, wellbeing and psychiatry (Wood & Moss, 2015). The first of these approaches to capture experiences in real time, as a means to lessen the memory bias criticism of other self-report approaches, was experiential sampling method (ESM). It was developed by Csikszentmihályi approximately 40 years ago. It was however its use in wellbeing psychology in the 1980s, which led it to become fully established as a methodological tool (Schimmack, 2003). Since then, ESMs have been used in a variety of settings to capture a broad range of experiences. For example, Myllykangas et al., (2002) used ESM because it is "recognised as one of the best means of capturing the condition of flow" (p.26) to show that age does not interfere with the ability to achieve flow states and therefore adds support to health professionals who advocate activity in old adults. Another rationale is because ESM reduces retrospective accounts. Juslin et al., (2008) used it to study peoples' emotional reactions to music in everyday life. They were able to show that music does not always connect with the listener emotionally and that there are multiple variables that affect the response. As a final example, Richards et al., (1998) used the time validity of ESM to investigate how adolescents spent their time with the opposite sex and, how much time they spent thinking about the opposite sex. Their findings contradicted earlier work which found that time spent with, and thinking about, same sex peers diminishes with age.

Though there have been a number of variations since its initial incarnation, the ESM was in the first instance designed as a quantitative, quasi-naturalist method investigating the psychology of engagement with everyday life. At the beginning of the 21<sup>st</sup> century it was starting to receive strong support because it was a “...technique that can elucidate the more salient features of the leisure experience, *in situ* (italics in original), capturing the immediate context of any given moment” (Mittelstaedt, 2001, p.157). A point supported ten years later that, in this guise, with the improvements in technology, is now recognised as an insightful method into the experiential aspects of consumer behaviour (Andrews, Russell-Bennett & Drennan, 2011). Through its application, the five main strengths of ESMs have been brought to the fore (Scollon, Kim-Prieto & Diener, 2003). These, they argue, are that ESMs increase ecological validity, they enhance the understanding of the contingencies of behaviour, they allow the investigation of within-person processes, reduce the impact of other self-report methods (memory bias and global heuristics, for example) and finally, are able to empower the researcher to address the issue of collecting data using a mixed method approach.

The aforementioned key strengths of ESMs have, over the last decade, developed its methodological reputation, but despite it being designed to capture experiences it has received scant attention in event, tourism or hospitality research. This is especially intriguing when considering that this approach is relatively flexible and can be adapted both over timescales, location and for both quantitative and more recently, qualitative data collection. It was the adaption of the process by Heavey, Hurlburt & Lefforge (2010) that they called descriptive experience sampling that represented a move away from solely quantitative data collection to qualitative data collection. It was this adaption that aligned it with the perspectives of this research.

#### **4.13.3 Experience sampling in music and emotion research**

This study explores experience at music festivals as an emotional and subjective phenomenon and it is therefore relevant to consider the research into emotions and music using experience sampling, which has been conducted in the discipline of psychology. The literature supports the requirement to research the relationship between music and emotion, a key part of experiencing a music festival, using the experience sampling approach. There are a number of studies that have provided new and arresting insights. North, Hargreaves & Hargreaves (2004) investigated music uses and experiences in everyday situations and were able to detail peoples’ listening habits. Juslin et al., (2008) while acknowledging the credibility and worth of this study, do however, criticise it for not specifically considering the role or influence of emotion. Thompson & Larson (1995) studied the psychological impact and meaning of rock music for adolescents. It focused on the function, type of music and the social context in which it is listened to. The study collected data from 483 adolescents who carried pagers for one week and were asked upon receiving notification to report on affect, arousal and engagement in various activities. The key finding was that social context had the largest effect on music listening and furthermore, that the presence of friends could help transform experienced emotions.

Another study using experience sampling to investigate music, emotion and experience is that by Sloboda et al., (2001), which aimed to investigate music in everyday situations and to also test the validity of the methodology. In response to a pager activated randomly once every two hours for a week, the eight participants were charged with filling in a diary as immediately after the signal as possible about any musical experiences that they had been involved in since the previous signal. The diaries were designed to include items concerned with music type, how the music was being made or

transmitted, any emotional response and the function of the music. The results showed that musical experiences tended to make participants feel increased levels of positivity, alertness and focus, and this was especially the case when the music had been chosen by the individual. From these findings and that 90% of signals were responded to with 44% of the responses involving musical experiences, as a basis Sloboda et al., (2001, p.24) stated the methodology to be a robust means of studying music listening:

[It] provides a useful approach for capturing the complexity of everyday, involving musical situations in a way that makes it possible to retrieve some of these "forgotten" or "hidden" practices, thus furthering our understanding of the meanings associated with our evaluative judgements of the functionality of music in everyday experience.

The experience sampling approach has a strong precedent in understanding music and emotions in various situations. The DES I used in this study to re-contextualise the above statement by Sloboda et al. (2001) within a live music festival setting. I build upon the research into the strong emotional connections to music that these previous studies above have demonstrated, but I will also offer new insights into the effect of the festival experience and the social nature of the music experienced. Furthermore, the studies mentioned all utilised a quantitative design, but I added to that research by producing phenomenological insights into emotion and music. Moreover, I did so in real time, and with significant ecological validity. It will also offer evidence towards Kruger's (2014, p. 1) extended cognition and emotions theory, which I discuss later, and how this impacts upon festival experience:

There seem to be many real-world cases where emotions are supported and driven, at multiple timescales, by features of our environment. Consider being drawn into and swallowed up by the collective euphoria at a concert, the focused rage of a political protest, or the pervasive serenity of a natural setting or space of worship.

Lastly, Kruger, Bernini & Wilkinson (2014), speak of Hurlburt, Heavey, & Kelsey's (2013) approach and attests that they provide useful insights into inner lives and that this approach "is an ingenious and valuable technique...it sheds new and interesting light on nature, frequency and individual differences" (p.10).

There is then, strong support for its use in phenomenological research, however, it has yet to be used in event or festival research. It is the aim of this research to address this omission. How it was implemented in the field will be discussed in the following sections of this chapter.

#### **4.14 Limitations of approach**

Past studies which have investigated experience in many forms and areas of life have used experience sampling methods (Juslin, et al., 2008; Schimmack, 2003; Voelkl & Birkel 1988) and its role in approaching an understanding of event experience has been endorsed by writers from within the subject area such as Getz (2008; 2011). Research has however not been forthcoming and studies using it are limited (Wood & Moss, 2015), so reflecting on the method's effectiveness and applicability is a key element to this research.

One criticism of this approach is that of participant burden, but this can be mediated by incentives (Juslin et al., 2008). Furthermore, because of improvements in technology, these types of approach have meant that the notebooks and pens, or pagers have been replaced by the use of smart phones and have thus reduced the burden on the participant (Andrews et al., 2011). Reducing participant burden in turn also helps counter another limitation of the approach, that of maintaining



participant motivation and compliance. Again, a recommended approach is the use of incentives; in the case of this research, I covered the costs of food during the festival period and provided a portable battery pack to each participant. This was to try and ensure that maintaining their phones' power over the five-day festival was not a burden, and therefore minimising the chances of reduced motivation or withdrawal from the research. Another, potentially more powerful means, is to develop participant trust and to help participants understand the importance of their role in the study (Scollon et al., 2003; Fuller-Tyszkiewicz et al., 2013). I felt this to be as significant to the success of the study as incentives. Enabling them to feel an active part of the research as contributors helped them to understand their role, develop trust and to minimise their chances of dropping out.

A second concern with this approach is that, because it is self-report orientated, it only records what the participants are willing or indeed able to report; these of course are susceptible to the influence of social desirability and demand characteristics (Juslin et al., 2008). Another criticism of this descriptive approach is that the captured moments by the participants are not what was actually occurring because by recording it, the experience is being altered and that the gap between the captured moment and the interview can affect what is recalled and recounted (Ferryhough & Alderson-Day, 2016). This gap however, and the interruption of the experience, are certainly factors to mediate against and while Schwitzgebel notes in his scepticism of introspective research methods that this can never be entirely removed, he does recognise that the DES is the most effective research method currently available (Hurlburt & Schwitzgebel, 2007). Furthermore, the richness of data in this qualitative approach has been shown to complement and enhance research in neuroscience, as it allows an approach to test cognitive neuroscientific models (Ferryhough & Alderson-Day, 2016).

All methods for data collection have tensions and limitations and while Koro-Ljungberg et al., (2008) recognise that there is always a need for new approaches that offer original, experimental, emancipatory developments like that of DES's, these respective issues should not be overlooked. Whilst earlier I discussed how the logistical issue of cost and the overburdening of the participants might be seen as methodological hurdles, Koro-Ljungberg et al., (2008) recognise that this approach also comes with power, ontological and epistemological tensions. This type of method is susceptible to variations in reaction time and does also not consider the role of reflection upon issues of the participant's experience (Conner & Bliss-Moreau, 2006). It is this that causes the ontological and epistemological tensions because, as Koro-Ljungberg et al. (2008, p.341) argue "if researchers aim to focus on participant driven, flexible and empowering knowledge production, the proposed methodology needs to accommodate this selected epistemological stance."

Indeed if, as Stanfield (1994) recognises, these approaches can develop rich data by moving the participant into an active and less passive role, it is important to reflect on the power changes. This is evidenced by the primary data collection of Koro-Ljunberg et al., (2008) who reflect that while participants who produce insufficient or inconsistent details could be viewed as unproductive or secondary in other research approaches, maybe in this approach, an opportunity to reflect about the notion is all the participant can contribute, due to issues of maintaining control on their experiences. Returning to Stansfield (1994), it is argued that to maximise the potential of participant-led research there needs to be a greater understanding of the processes in which participants engage as negotiators of reality when involved in this type of research. Indeed, the ecological validity depends fully on the participants deciding when, if and how to respond to the alert (Scollon, et al., 2003). This is supported by Schwarz (1999) who posits that issues of social desirability and cognitive biases, as well as cultural norms will affect how the participants self-report. Cerin et al., (2001) found that in their study of pre-competitive emotions in sport however, that this approach was useful in capturing

the dynamic nature of emotions and was able to do so without significant expectancy effect or memory distortion.

In addition, Spowart & Nairn (2013) warn that these types of method can be seen as intrusive and harmful. This echoes the considerations of Koro-Ljunberg et al., (2008) who contend that while there is the potential for a greater degree of participant freedom and responsibility, it can also lead to a greater vulnerability. Scollon et al., (2003) also refer to the research having to contend with a personal version of Heisenberg's uncertainty principle. That is to say, the notion that the subject under study changes as a result of being studied. This, they argue, is especially acute when asking participants to reflect on their internal states and behaviours. This may lead to behaviour and emotional changes and even irritation and anger at the intrusiveness of the DES. It is however, exactly the relationship of the subjective experiences of an objective, external world that lie at the heart of critical realist research.

These considerations and complications then are not to be overlooked for they present challenges for any researcher who wishes to undertake this approach to gather their primary data. It is important to acknowledge what the findings for these types of investigations yield and to reflect that, because they rely on characteristics of the participant, perhaps of their reluctance to share, or the power of withholding felt by the participant, no one report will ever provide a definitive account of the experiences under investigation. It is therefore vital that when reporting the findings of any research in this vein that it is done so with these limitations and tensions also reported. To draw this aspect of the paper to a close, it firstly offers an acknowledgment that it has relied heavily on the work of Koro-Ljungber et al., (2008) but has done so because of the lack of other writings. Other papers have critically looked at DES/ESMs but not beyond their data collection shortcomings and offered little or no consideration and thus, no solutions to the philosophical tensions within this approach. Secondly, it therefore offers the words of Koro-Ljunberber et al., (2008, p.352) as a means to support the previous points made in this paper as they conclude:

It is essential for researchers to acknowledge and address in their research reports the fact that self-reports, similar to all research, are never complete descriptions of "true" reality but are always at least partially misleading, inconsistent, or incomplete because of the nature of social research...to improve the transparency of methods and methodology, it is essential that researchers address epistemological and methodological complexities when reporting the findings and processes of their research.

#### **4.15 Design and implementation**

The aim of this research is to gain a deeper understanding of participants' experience of attending a music festival and to do so using a research approach that captured qualitative data, in situ and in real time, that could then be more deeply explored through in-depth interviews. Following this section, the interviews will be discussed but firstly, how the descriptive experience sample approach was designed and implemented will be explained.

##### **4.15.1 Choosing cases**

There were nine participants in this research, recruited using a typical case approach (Emmel, 2013). There were five female and four male participants. The sample size appropriate to this research,

based on Englander's (2012) work, is to acquire a number of participants that are experienced in the phenomenon under investigation. The focus therefore, was not on representativeness or generalisability of statistics but required me to ask myself "what the phenomenon is all about and that it is legitimate" (p.20). Taking this further, Emmel (2013) contests that the verb 'sampling' is inappropriate for this type of research because the activities within the definition of sampling do not apply when "choosing cases" for qualitative research (p.1); this will be the terminology used from this point, as echoed in the work of Smith (2015b); Smith et al., (2009) and Smith & Osborn, (2015). Patton (2002) states that when selecting cases for research: "the point is to do what makes sense, report fully on what was done, why it was done and what the implications are for the findings" (p.72). Moreover, they should be selected with a high regard for their ability to answer the research question. "The critical question to be answered by a qualitative researcher in terms of selection of participants is thus: *Does the subject belong to the population that I am studying?*" (*Italics in original*) (Englander, 2012, p.20). This is evidenced in the study by Fung (2016) whose phenomenological study of Christian musicians involved only two cases but was designed to elicit exploration of in-depth experience. It was not designed to be representative but to enable an understanding of how the cases make sense of their experiences (Smith, 2015).

Therefore, the most appropriate selection method of the cases for this research was typical case selection. Emmel (2013) notes that this is when the "researcher chooses typical example cases to describe and illustrate the phenomenon they are investigating to the unfamiliar" (p.39). In this research, a typical case selection, the "knowledgeable participants" (ibid, p.39) were selected by their previous music festival experience and the fact that they were attending the Green Man festival. This will drive the research to be information-rich and credible, which are the key goals for qualitative investigation validity (Punch, 2014; Smith & et al., 2009). This is supported by Larkin et al., (2006) who endorse IPA methodology aims to acquire intensive and detailed accounts from comparatively small numbers of participants. In line with this sampling approach and exploratory research question, the literature supports a sample size of between six and ten participants as being sufficient to provide rich and useful data (Miles & Huberman, 1994). Furthermore, Wagstaff et al., (2016) review the work of Holland (2014) who reports that the sample size used in that research provided a problematic analysis stage due to the overload of data, leading to the conclusion that smaller samples yield equally rich data which is also more manageable. Giorgi (2009) explains that this approach to choosing cases allows the phenomenological nature of the experiences to be explained, as the research asks each individual "what was it like?"

#### **4.15.2 Recruitment**

The sample was recruited through a social media advert and following this, any individuals who expressed an interest were invited to an online group forum for further information. From the registering of initial interest to the formation of the group the numbers of prospective participants numbered 21. From here, as the specifics of the research (date, time and involvement) became communicated, the selected number of cases was finalised at nine. Due to the research approach, this number of participants was considered suitable (Smith, 2015).

#### **4.15.3 Participant incentives**

The participants were already attending The Green Man festival and had purchased their tickets independently of the research and thus, they had already expressed their own desire and

commitment to experience this festival. Due to the length of time the participants would be involved in the research and as a means to avoid issues of low morale, motivation and drop-out (Juslin et al., 2008), the participants were incentivised with the offer of food payment over the duration of the festival. In addition, the participants were also provided with external battery packs to ensure their smartphones would last the duration of the music festival without having access to an AC mains supply. This was important because while not having a functioning mobile phone may not have impacted upon their personal experience of the festival, it would have made it impossible for them to participate in the research.

#### **4.15.4 Research site: Green Man Festival, 2014**

The phenomenological nature of this research requires a deep understanding of the individual experiences of each participant involved. Therefore, the music type, size or location of the festival was not the primary focus of this experiential exploration. The festival chosen was The Green Man festival and I chose it because it occurs late in the festival calendar (14<sup>th</sup>-18<sup>th</sup> August 2014) which provided time for preparation to ensure the research was well-planned. The messages were sent to the participants' phones between the morning of the 14<sup>th</sup> and the morning of the 18<sup>th</sup> of August (across five days). As mentioned earlier, Green Man is an independent music and arts festival held annually in the Brecon Beacons, Wales since 2003. It has grown to a 20,000 capacity. Since the 2014 festival, 1,500 multi-arts acts perform across 17 stages. The festival site is divided into 10 areas, each offering a unique festival experience. Ceilidhs, all-night bonfires and secret gigs all add to the festival's unique identity. The key elements of the festival are 'music, freedom, feasting family, wow and escape', ([www.greenman.net/information/about](http://www.greenman.net/information/about), 2016). A map of the site is provided in Appendix (4) (p.225) and a poster used to advertise the festival can be found at Appendix (5) (p.226).

#### **4.16 Equipment**

The participants all had use of their own smartphone. These were used to minimise participant burden, and they could also be used when there was no Wi-Fi/internet availability. They were also provided with an external battery so that they could ensure their phones were charged during the entire research period. They were all asked to download the Supernote app (available for both iPhone and Android models) on to their smartphone.

The improvements in technology and the lowered cost have significantly developed from pen, paper and pagers, to palm top personal organisers, to mobile phones and now the latest research using ESM can do so with a smartphone application. This is shown by Raento, Oulasvirta & Eagle (2009) who suggest that the two main arguments for smartphone use in research is that firstly their "flexible control" and secondly their "cost efficiency" (p.429). Furthermore, they recognise the smartphone's role in improving ecological validity. Firstly, because they are an "integrated and nonintrusive part of both the individuals' as well as social life" so their "access" is strong and secondly, "those phenomena accessible to smartphones can be studied without the researchers being present", so they are capable of "unobtrusive data collection" (p.429). These factors, combined with real-time self-documentation provide greater control in ESM studies (Raento et al., 2009).

Randall, Rickard & Vella-Broderick (2014) used the MyPsych application (app) to study music-based emotional regulation. This app has demonstrated high ecological validity (Randall & Rickard, 2013) but personal biases and expectations are still present in this type of approach due to the reliance

on self-reporting (Bylsma & Rottenberg, 2010). In relation to this research, the app is not suitable for data collection due to its quantitative design and while there are qualitative apps available as illustrated here: <https://faculty.unlv.edu/hurlburt/desinfo.pdf> (Hurlburt, 2014), there were no means to download these at least in the UK at the time of the primary research.

I decided on the messaging quantity, quasi-randomness, terminology used, and length of experience captured by consulting the literature and then making appropriate judgements to accommodate the specifics of the primary research (Hurlburt, Heavy & Kelsey, 2013; Heavey, Hurlburt & Lefforge, 2010; Hurlbert & Schwitzgebel, 2007; Hurlburt and Heavy, 2001; Hurlburt, 1990, 1993). The SMS messages were compiled and organised (via an alarm held by the researcher) to be sent to all the participants at the same time over the five-day period. They were designed to appear as though sent at random intervals so that they could not be pre-empted, but were in fact, pre-planned and pre-programmed so that each specific message was sent at a co-ordinated time. I achieved this by setting up a series of alarms on my phone and when one went off, I sent the text message. The content of the message was one word: 'capture'. I felt that the content should be consistent, clear and concise which would therefore require less interpretation by the participants and thus, enable a more pristine moment of experience to capture (Hurlburt and Heavey, 2001). This was done to facilitate an equal distribution to all participants, while not compromising the element of unpredictability of when the message would be received during the festival experience. The unpredictability of the messages was designed to help the participants remain in their experiences for as long as possible. There were 22 SMS messages sent in total, five being sent between Thursday and Sunday and the final two on Monday morning (Heavy et al., 2010). They were sent at any time between 12:00am and 12:00pm, but the maximum per day would be five as research shows that this number provides sufficient insight, without it feeling too burdensome for the participants (Hurlburt, Heavy & Kelsey, 2013; Heavey, et al., 2010).

#### **4.16.1 Pre-briefing**

As I discussed earlier, a key part of the research was ensuring that the participants were sufficiently well informed so that they could effectively engage, develop trust and therefore undertake their role as co-researchers (Scollon et al., 2003; Fuller-Tyszkiewicz et al., 2013). The pre-briefing meeting was held to enable this, and the participants were also provided with an information sheet (Appendix 1); a clear discussion and description of the research procedure, their role and rights; and the opportunity to ask any questions (Englander, 2012).

During the meetings, each participant was told that the research would cover a five-day period between midday Thursday 14<sup>th</sup> of August and midday on Monday 18<sup>th</sup> of August. During this time, they would receive notifications on a random basis via SMS messages. The message would state one word, 'capture' and upon receiving it, the participants would be expected to record what they were experiencing at the moment that they received the message. The smartphone app Supernote was used and enabled them to capture their experiences using words, photographs or voice recording as well as logging the time and date at which it was received. How to use this app was also part of the pre-briefing. It was explained to participants that they should feel empowered to 'capture' whatever they were experiencing at that time and that there was no 'right or wrong' response to the notification. The signals, while randomly organised, had been planned by the researcher. It was designed for the participants to receive them at unpredictable moments because as Hurlburt & Heavey (2001, p.401) argue from their own research using DES, it means:

The bleep catches experiences in flight and most subjects report that the disruption is small and that it is possible to capture at least a substantial portion of the ongoing experience.

It was then explained to the participants that after the five-day DES period, they would have a one-to-one interview within the following 48 hours and that it would last about an hour. The location for this was chosen by them as somewhere they felt relaxed. They were informed about their anonymity and the confidentiality and security of their data. They were also assured that this research had been subject to, and had passed, all Sheffield Hallam University's criteria for ethical research. It was also made clear to them that they had a right to withdraw at any time during the research collection and analysis process without the information that they had provided being used. They were reassured of their future anonymity. They were provided with a written copy of this information, a site map (Appendix 5) and emergency contact information. Informed consent was also obtained (Appendix 3). After the research process, all individuals were offered an opportunity to ask questions and provided with a debrief information sheet (Appendix 4).

#### **4.16.2 Participant details and researcher's background**

The names of the participants have been changed so that confidentiality and anonymity is maintained, but other details remain unchanged. To reiterate a point made earlier, this research does not aim for generalisation from its data and the focus is to develop rich and deep findings of the phenomenon (Giorgi, 2009). It is therefore also, not concerned with demographic variables beyond enabling a deeper understanding of their ideographic experiences (Goulding, 2005; Holloway et al., 2010).

Claire:	30-35 years old, lives in Leeds, married. Works for a local charity. Has attended festivals before but not Green Man festival
Daisy:	30-35 years old, lives in Leeds, married. Primary school teacher. Has attended other festivals and has been to Green Man festival in previous years
Isobel:	30-35 years old, lives in Leeds, single. Solicitor. Has attended day festivals but has never camped or been to Green Man festival
James:	35-40 years old, lives in Leeds, married. Works for a highways consultancy. Has attended festivals before but not Green Man festival
Julia:	35-40 years old, lives in Leeds, single. Doctor. Has been to festivals and to Green Man festival in previous years.
Leanne:	35-40 years old, lives in Dubai, single. Primary school teacher. Has been to festivals and to Green Man festival in previous years.
Michael:	35-40 years old, lives in Leeds, married. Works as a copywriter for a communications agency. Has been to festivals and to Green Man festival in previous years.
Stewart:	35-40 years old, lives in Bradford, single. Works as a manager for a bank. Has been to festivals and to Green Man festival in previous years.
Terry:	55-60 years old, lives in Leeds, married. University lecturer. Has been to festivals and to Green Man festival in previous years.

It is important at this stage to elucidate further upon my background because this plays a substantial role in the data collection process, the data's validity and analysis. As will be discussed later in the chapter, this is a key method to helping to generate data validity (Yardley, 2015).

At the time of the primary data collection I was 38 years old and had attended Green Man festival twice before. It was during these occasions that I found myself reflecting upon issues of experience and festival attendance: why this festival? Why these people? What does this say about my life as it is at the moment? What does it say of the other attendees? These questions occurred before undertaking this study but once structured and conceptually underpinned, it seemed appropriate to return to this festival to explore the answers to these questions. Looking at the participant details above from a 'common sense' perspective shows that the participants as attendees have similar aspects in their life, (age, job status, education level) but what were their experiences of festivals? What were their ideographic accounts of this phenomenon?

As discussed earlier, my experiences of music festivals have been varied, broad and gathered over the last 25 years of attending them. I enjoy them and have felt them to be a positive and significant influence in my life. Therefore, throughout the research, I made strong efforts to use the aforementioned 'dance' to help elicit the views to the participants. This is key because the exploration of other peoples' experiences is the fundamental tenet to my research and during deep unstructured interviews participants do look for reassurance: reassurance of understanding and reassurance for their feelings. This can be offered through therapeutic techniques like empathy and paraphrasing both of which required me to rely upon and introduce my past experiences. It is my self-awareness that enabled me to use my cultural embeddedness to support the interviewees, whilst at the same time being distanced, or scientific enough to not place my meanings onto theirs but to share a language of understanding. So, this was done not to change or affect their feelings, emotions or articulations but as a means to support and endorse them as appropriate. Furthermore, if views were expressed that did not resonate with my own, it was also important that I provided a safe space for them to be articulated and that my understanding and respect of them was evident to the interviewee. This again could be achieved through therapeutic interview skills like paraphrasing, repeating and active listening. It was through the self-awareness of my own feeling towards music festival experience that I was able to give primacy to each participant's subjective experiences. This active listening and use of silence and empathy is recognised by Willis (2010) as a means of gaining access to the deeper meanings of the individual's words. Moreover, it enabled me to monitor and thus moderate the influence of my own feelings and experiences.

This section of the methodology chapter has justified the use of the descriptive experience sampling method in this research. It has also shown how it is in accord with the research philosophy underpinning this investigation as a whole. It has also made clear how it connects with the second aspect of the research method, the phenomenological interview. The justification and implementation of these in-depth interviews is explained in the next section of this chapter.

#### **4.16.3 Design and implementation**

This section of the chapter shows how these phenomenological interviews followed on from and supported, the descriptive experience sampling (DES) discussed earlier. I will show how the initial data collected by the participants, is used to explore their subjective experiences of the music festival phenomenon to a much greater depth. It is the data from these interviews that formed the core

material for the interpretative phenomenological analysis. The process of analysis is discussed in the following section.

#### **4.16.4 Cases, time, duration, location**

The same nine participants conducted the descriptive experience sampling method at the music festival, Green Man. Other considerations regarding the interview however, will be discussed more comprehensively, as this will demonstrate further research transparency and therefore greater validity of data. In line with established, multi-disciplinary texts regarding the conducting of unstructured/phenomenological interviews, the interviews for this research were performed in the following way (Smith, 2015b; Flick, 2014; Punch, 2014; Englander, 2012; Saunders, Lewis & Thornhill, 2009; Veal, 2006; Smith et al. 2009).

In line with the guidelines of Heavey et al., (2010), the interviews all took place within 48 hours of the DES finishing. They lasted between 50 minutes and 1 hour and 20 minutes. The participants were told that they were able to choose whatever location in which they felt most relaxed and comfortable. All but one participant chose a room in their respective houses. The other participants chose a meeting room on a university campus.

#### **4.16.5 Structure, recording, reporting**

Using each participant's DES captures as a guide through their festival experiences, the interview used only these as its structure. It was felt that this provided the participants with as much time and space as possible to explore each captured moment as fully as they wanted. The interviews began with restating the participants' right to withdraw from the research and that all information would be confidential and anonymous. Following this, the process of the interview was discussed. The process was that the interview would be predominantly unstructured and therefore unscripted but in line with Larkin et al., (2015) and Smith et al., (2009) who outline effective questions to ask during in-depth interviews so that it facilitates "an appreciation of the participants' priorities and a sense of the relative importance of what the participants talk about and bring to the focus of the interview...it capitalises upon IPA's ability to explore unanticipated and unexpected findings" (Smith et al., 2009, p.70).

The data that the participants had captured during the music festival experience would be discussed chronologically. Therefore, this entailed the participant and me to start with their first entry, reading or viewing what had been captured by them, and then me asking one of a number of open questions to provide a foundation for deeper discussions. The questions were designed to facilitate conversation, for example: "what was happening here for you?" and "what did you mean when you wrote that?" The question asked was not the same each time but a variation on the examples given, because the exact nature of the question would depend of the type of information and context in each of the participants' captures. The variation in question also lessened the possibility of the question being delivered automatically and therefore as a means of me demonstrating my interest in the participant's captured moments. The open questions were designed to allow the participant the space to discuss their experiences in whichever way they wished. While probing questions are useful in these types of interview, constructive silences also can be as revealing (Smith, 2015b). After this the passages of interview were unstructured, and questions were unscripted, being based only on what the participant was discussing. The focus and direction of the conversation was guided by the participant



and this included the length of time spent talking about any of the captures. Once the participant felt that the discussion of a capture was exhausted we moved on to the next one and used the same process. It was done chronologically as a means to provide the narratives of the participants' journeys but also because it meant that none of the captures would be missed during the interviews.

All of the interviews were recorded on a digital Dictaphone and I transcribed them for analysis. The transcribing included all spoken responses through the interview, as this is a key part of the phenomenological means of enquiry and later analysis (Saunders et al., 2009). The research is idiographic and therefore the participant's own words were at the centre of this research. For this reason, their subjective experiences, captured by the open and unstructured interviews, must be represented accurately and reported verbatim. It is these steps that enhance the analysis, results and research validity (Yardley, 2015).

To conclude, when detailing the interviews conducted for this research, it is worth acknowledging that for Englander (2012) there is no prescribed way of doing phenomenological interviews and that Smith (2015b) considers that the success of these interviews is due to the flexibility and experience of the interviewer, as unpredictable directions and unplanned discussions may lead to the richest data. It is the skill of the interviewer to allow the space for the novel discussions whilst also maintaining the focus of the interview that develops into what Giorgi (2009) considers to be the most important aspect of this type of interview approach: a description which is as complete as possible to the lived experiences of the participant.

I believe the phenomenological interview is fully aligned with the research philosophy and other method of data collection used; the descriptive experience sample method. This chapter has shown the continued presence of a strong research narrative through this research. This will be continued in the following section as the means of analysis is discussed. The data resulting from these interviews was analysed using Smith & Osborn's (2015) interpretive phenomenological analysis approach and is discussed in the next section of this chapter.

#### **4.17 Interpretative phenomenological analysis (IPA)**

The transcribed data from the phenomenological interviews was analysed using an analytical method that was developed by Jonathan Smith approximately 25 years ago, for psychological research that focused on the study of experience (Smith, 2011). As will be seen from the discussion below, this means of analysis is strongly aligned to this my own philosophical position and methodological approach. The first section will discuss the development of the process and give justification for its use within this research. This is then followed by an overview of how it was used to analyse the transcripts gathered from the phenomenological interviews.

##### **4.17.1 IPA - history and development**

Interpretative phenomenological analysis (IPA) is an analytical method that focuses on the detailed personal lived experience of the participant and how sense and meaning are made of this experience (Smith, 1996, 2004). Therefore, it is antithetical to attempt to produce an objective statement of the experienced event derived through scientific hypothesis testing (Smith & Osborn, 2015). It was developed as a form of analysis that used the phenomenology of Husserl's theory of philosophical science of consciousness, the theory of interpretation and symbolic interactionism as

its foundation (Biggerstaff and Thompson, 2008, p.215). Therefore, unlike other qualitative means of analysis it:

Acknowledges that the researcher's engagement with the participant's text has an interpretative element, yet in contrast to some other methods (e.g., discourse analysis, DA; see Potter, 1996) it assumes an epistemological stance whereby, through careful and explicit interpretative methodology, it becomes possible to access an individual's cognitive inner world.

This analytical approach does not look for the role of language in the description of the participant's experience, but how they have ascribed meaning to their experiences through interactions with the environment (Smith et al., 1995; Smith et al., 1995b). This means there is a double hermeneutic in this human research because the participants are trying to make sense and meaning of their individual and social worlds and this researcher is trying to make sense of the participant trying to make sense of their individual and social worlds of music festivals (Smith, 2004). The analysis of this research therefore combines empathic hermeneutics with questioning hermeneutics (Smith, 2015) because it is looking for both an understanding of the person's point of view but also drawing out the deeper, more critical elements of the interview. In other words, this approach analyses for both interpretation and understanding. Importantly for this thesis and its ontological and epistemological lens, IPA looks for how meaning is constructed by the individual as a relationship between their personal and social worlds which are aligned to Denzin's symbolic interactionism and understanding of emotions. For Smith (2015b, p.26) and for the adopted analytical approach of this thesis:

IPA has a commitment to the person as a cognitive, linguistic, affective and physical being and assumes a chain connection between people's talk and their thinking and emotional state. At the same time, IPA researchers realize the chain of connection is complicated - people struggle to express what they are thinking and feeling; there may be reasons why they do not want to self-disclose; and the researcher has to interpret people's mental and emotional state from what they say.

For this reason, I used IPA in this research because it is in line with my epistemological perspective. That is to say, it is 'strongly' idiographic (Smith, 2004; p.43) and therefore examines how particular people have experienced particular events. Its focus is not generalisations but instead directs great attention to the individual cases and then moves carefully towards general claims (Smith et al., 1995b). Moreover, and is presented here in the results, IPA draws out the convergences and divergences within and between accounts of the participants. It therefore stands in opposition to both the positivistic and nomothetic approaches which dominate in both events management research but also, the predominant research approach in psychology. I believe therefore, that it is a strongly appropriate analytical tool for exploring the subjective emotional experience of a music festival.

#### **4.17.2 Analysis of the data**

Interpretative phenomenological analysis was developed to provide guidance for those researchers involved in phenomenological qualitative research. It provides this guidance for researchers seeking to explore and analyse more deeply than thematic analysis provides (Smith, 2015b). In providing this analytical framework however, it is noted that it is not prescriptive or a 'cookbook recipe' and that it is open to adaptation and interpretation whilst also sharing some similar ground with thematic analysis (Smith, 2011; Smith 2009). I utilised the most current version of the IPA

approach to analyse the data, as is detailed in Smith (2015b) and, as well as this, with reference to the specifics of research.

#### **4.17.3 Case by case**

As detailed and justified earlier, the sample size for this research was nine participants, or as Smith (2015b) terms them, cases. In line with IPA this is an adequate number if the data obtained is rich and has sufficient depth. For this process of analysis to be ideographically appropriate each transcript was examined in detail before proceeding to the next. It is in this way that the general claims could be carefully worked towards. In line with this approach, I established a hermeneutic circle of analysis. This required me to develop a dynamic relationship between the researcher and the transcripts so that I could understand the relationship between the specific, the context and the whole. This is a process of flux because it is significant to understand the role of single words within sentences and then, the role of those sentences within their specific context of the transcript. This specific context then developed to encompass the broader context of what the other participants had experienced. It was this approach that enabled me to draw out the deeper meanings and experiences of each transcript and thus enabled the convergences and divergences to be explained and more general claims elucidated.

In accordance with this approach, the analysis of the data did not however involve one cycle of hermeneutics. There are various cycles occurring at any one moment during the analysis and it is these which provide new perspectives about the experience of the participants at the music festival. For example, as each transcript was analysed, each participant discussed the need for food and warmth and each expressed this in their own language, as part of their subjective experience. This meant that there was a convergence regarding this phenomenon, that is to say there is a convergence about how these needs were experienced. Therefore, this created a new hermeneutic circle around this aspect of the music festival experience and as further analysis was performed in this new cluster, it showed the divergences and convergences of their subjective experiences. This was very much in line with Smith (2015b, p. 39) who found that:

The individual pieces of analysis slowly come together in clusters and patterns and one ends up with another whole - a complete analysis of this person's or this group's experience. And this new whole is both different from and intimately connected to the whole that one started with - the individual person being talked to in the interview.

#### **4.17.4 Analysis of the transcripts**

I transcribed the recorded interviews, so I could get as close to the data as possible. In line with IPA, every word of every sentence was transcribed to fully detail the participant's experiences. It is acknowledged, however, that without a full account of the non-verbal movements it is not reified and that because the transcripts were then interpreted it is not an 'objective' account. The transcripts were then read many times while making notes in the margin each time. The transcripts were repeatedly read to enable a familiarity with the transcripts to develop. The comments at this preliminary stage ranged from observations, use of language, paraphrasing of passages, connections to other areas of the interview or aspects of the experiences and sometimes the participant's own contradictions or inconsistencies. As advocated by Smith et al., (2009) it is the purpose of the analysis to make sense of what is important for the participant's experience and this is the foundations for doing so.

Smith, Larkin & Flowers (2012) offer guidance for the analysis of data but state that there is “not a prescribed single method” (p.79). The approach is underpinned by moving from the descriptive to the interpretative and the commitment to an understanding of the participant’s point of view. Bearing this in mind, the analysis used the six steps as outlined by Smith et al., (ibid.) which are:

The stages of interpretative phenomenological analysis:

- 1 Reading and re-reading: to immerse the oneself in the original data
- 2 Initial noting: on a semantic and exploratory level to develop familiarity with the transcripts. To start to identify emergent passages with colour and interpretative notes as seen in the margin notes. It can also be the time where linguistic comments and conceptual comments are first identified
- 3 Develop emergent themes: these are the reoccurring themes within the transcript. Using the coloured notes, examples and original data, the analysis draws these emergences together
- 4 Searching for connections across emergent themes: Through identifying patterns of frequency, oppositional relationships, similarity, context and narrative the connections form Super-Ordinate groupings. These emergences also aligned with Ashworth’s (2006) thinking that when generalities, or universals, emerge without prior design they can be ‘embraced with great conviction’ (p.38)
- 5 Moving on to the next transcript and applying the same process whilst also acknowledging the fore-structures so as much space can be given to any new emergences
- 6 Finding connections across the transcripts to help ensure a robust and consistent process.

Lastly, it became important to represent these with the ideographic examples from which they emerged. This is not a recognised step in the IPA process, but it enabled a sense of returning the themes back to the transcripts and demonstrated their depth and robustness. Examples from each stage are presented below.

Example of stages 1-2 can be seen in Table 6 (p.104) with examples of the initial and exploratory notes that I made in the margins. This stage is followed by developing emergent themes and for this analysis I used colour codes for the emergences. Table 7 (p.104) shows how these developed.

Working on each transcript case-by-case I drew the super-ordinate themes out. This lead to a broad range of themes and interconnected themes across the nine transcripts, these were then grouped into three categories: neuro-physical, psychological and socio-cultural. These categories, the associated super-ordinate themes and supporting areas of discussion can be seen in Table 8 (p.105). Further examples of this process and the raw data can be found in Appendix (7). I repeated the process of reading and note making, distilling each time and drawing towards more concise phrases and this elicits the essential qualities and theoretical terminology.

The development from notes to themes is a dynamic process and still requires the transcript to be considered as a whole, but at this stage it becomes increasingly clear which passages are richer and deeper and which do not hold as much information. As the themes emerge they are listed on a separate document and from there these are organised and ordered so that the clustering of these themes can be visualised. Historically performed by cutting these into separate strips and physically moving them into corresponding alignments, this aspect of the analysis was performed using word processing software and colour coding the themes for easier identification. This is shown in Appendix (7).

**Table 6: I.P.A Stages 1-2: Reading and initial note taking**

Respondent	Example	Initial notes
Stewart	So, I was at work at this time and the note was - getting very excited for tomorrow - I think it was a really busy time for me at work, so I always had it at the back of my mind that I was going to the festival but still had work to concentrate on unfortunately but sometimes it's the build-up that as exciting, right?	Work/sacred time blocking the full excitement  Past experience helping him enjoy the build-up - a way of handling the excitement and tension
Stewart	Umm, it was just frustrating that we couldn't be there from the off, when the music started really. And it's the build up to it - and the last time I went to a festival was one of the Leeds ones and it must have been about 2003, or '4. And it threw it down all the time I was there and I got food poisoning from a tin of ravioli that I didn't cook properly so the last memory I had of a camping festival wasn't the best but I remembered all of the good bits, when I was looking back, of what the build-up was so from the previous years, and going with your group of mates and listening to all the music and stuff. So it was a just bit of apprehension about camping because it had been so long since I'd been camping but just excitement about being able to go to a festival.	The rituals of the build-up - the sense of being there at the beginning  Memories of past events, effecting anticipation - positive and negative. Past experiences effect our judgements.  These past experiences development a tension of emotions and are magnified but the external pressures of work - not allowing either the positive or negative emotions to be released

**Table 7: I.P.A. Stage 3: emergent themes**

<b>Dark Red:</b>	<b>Emotions, feelings</b>
<b>Red:</b>	Past experience, expectations
<b>Red Accent 2:</b>	Feeling towards external pressures
<b>Purple:</b>	External pressures
<b>Orange:</b>	Internal personality/identity
<b>Yellow:</b>	External identity/personality
<b>Blue:</b>	Music considerations
<b>Light Blue</b>	Sense of community
<b>Dark Blue:</b>	DES feedback
<b>Light Green:</b>	Festival atmosphere/environment
<b>Dark Green:</b>	Connection to space and place
<b>Olive Green:</b>	Liminal space, temporary environment
<b>Grey:</b>	Physical considerations

**Table 8: I.P.A. Stage 4: Super-ordinate themes/universals**

	Super-ordinate themes/universals	Discussion areas
<b>Neuro-physical elements</b>	Physical relaxation	Release of tension; sleep
	Physical responses to experienced stimuli	Music; comedy; weather/climate and landscape
	Corporeal imperatives	Fatigue from travelling; body temperature; physical exhaustion; sustenance and expelling
	Temporary abandonment of corporeal norms	Temporary hedonism; bodily routines; anticipation-excitement; rituals
<b>Psychological internal elements</b>	Expressed emotions	Stress, anger, frustration, relief, anxiety, jealousy, fear, excitement, reflective, intrigue, relaxed, depressed, expectant, constrained, mixed vs. alignment, contentment, surprise; concurrent; dynamic and oscillating; micro and macro
	Relief from everyday sense of self	Pessimistic, conscientious, anxious, freaking out, less judgemental, horrible person, temperamental; personality within profane time; festival identity
	Flow	Absence of negative emotions; connectedness to other; relationship to place; absence of physical needs; transcendent engagement with stimulus; alignment of memories, past experiences and expectations; temporary balance of the internal and external balance; personal sensation/perception during a (shared) experience; unpredictable
	Past experiences	Memories; reflections; nostalgia; motivations
	Anticipation-excitement	The stress of external pressures; transitional excitement; rituals; perception of others' experiences
	Identity	Personality; festival identity; rituals; past experiences; new experiences; memories
	Expectations	Memories; motivations; past experiences
	Wellbeing	Reflection; time alone; time with friends – reconnecting; disconnected from pressures space to express yourself; sanctuary
<b>Psycho-social elements</b>	Space and place	Home: leaving home; the festival as a home; returning home
	Liminality	Atmosphere and scenery; macro-flow - removed from the outside world; shared space – connectedness; sharing experiences, norms, values, rituals; different spaces in the same place; entrance and exit is a relationship between time and geography; being in and out; individuation
	Communitas	Groups within groups; simultaneously feeling in and out of community (choice and enforced); less rules and restrictions; rules to be broken enforced or rebelled against A sense of openness; informal relationships - easy to form; less hierarchical; personal boundaries/perceptions; authenticity; leaving; time for social bonding; time for reflection; time to connect; time to feel valued; festival experience increases social capital

This process was repeated across all nine interview transcripts until it was felt that all of the hermeneutic circles had been explored as fully as practicable. Analysing the transcripts individually and sequentially meant that as themes emerged in the later iterations, the earlier transcripts had to be revisited in light of these emergent themes thus requiring a meta-hermeneutic cycle to be performed. It is important to note that themes should not and were not solely based on their frequency through the transcripts but also because of factors like making sure that the richness of information is taken into account (Smith, 2015b). As acknowledged earlier, and is also clear from the process above, there are overlaps with other forms of qualitative analysis but for the IPA's developer Smith (2009); Smith, 2015b, p.48) the difference is in the detail:

Thematic analysis can be used to address a huge array of research questions and with a wide range of theoretical perspectives and therefore it has very wider parameters for the content area of themes. For IPA, a theme is always experiential - it is a way of making or capturing an element of the participant's lived experience and sense-making in regard to that experience.

In other words, I analysed the data at a much deeper level and its themes, those initially similar to thematic analysis, is at a tertiary stage of the process. Therefore, the themes have a much deeper foundation supporting them. This is in line with the exploratory, experiential research question, the underpinning philosophical lens and the method of data collection. It is also important to note that the presentation of these findings is done in the first instance, without reference to extant literature, so that the richness and depth of the findings is not diminished (Smith et al., 2009).

This section of the methodological chapter has outlined the analytical process that was used to analyse the transcripts from the in-depth interviews. I adapted an approach that was developed in phenomenological psychology to provide consistency whilst analysing phenomenological data; interpretative phenomenological analysis (IPA), which has received considerable support since its development. This chapter showed that this method of analysis was in line with my ontological and epistemological position, as well as that of the primary data collection methods. This cohesion of approach and the consistency and transparency of approach provides the validity needed for qualitative data. The results that emerged from the primary research and analytical process will be detailed and discussed in the next chapter.

#### **4.18 Validity, reflexivity and ethics**

Through the course of the chapter the need for the research procedure and subsequent data to demonstrate a high degree of validity has been acknowledged. This final section of the chapter will discuss what this means in relation to this research. In doing so a framework to highlight phenomenological research validity is considered, as well as consideration of reflexivity and ethics.

##### **4.18.1 Validity**

This research was undertaken as a deliberate step away from positivistic and statistically empirical research. The previous sections of this chapter have explained and justified this position. The consideration of valid qualitative research however, requires further expansion. The reason for this is twofold and the first is that qualitative research data can be a much more ethereal proposition than those from quantitative research (Creswell & Miller, 2000). That is to say, finding criteria to explicate qualitative validity is much harder because there are so many approaches which vary

considerably as to what would constitute valid research. The second problem to ascertaining research validity is that the bulk of previous work in this subject area, as has been discussed, is significantly quantitative. This means the inappropriate use of the judgements of validity for quantitative research are used for that of qualitative (Morse et al., 2002). The main difference is how each approach mediates bias and error to improve the ease of replication and reliability. The validity of quantitative research relies upon the effectiveness of how the researcher's influence and error has been minimised and thus improves the chances of replication and reliability. Qualitative research, contrastingly to quantitative research, acknowledges that the role of the researcher is fundamental in the emergence of the data and is interested in individual differences and focuses on generalisations that have emerged from deep analysis of the data (Yardley, 2015).

#### **4.18.2 Validity framework**

Lincoln (1995) and later, Lincoln & Guba (2000) developed one of the first framework criteria for qualitative research, changing the focus from empirical replicability to assessing trustworthiness. Since its creation, and the subsequent sea change that it catalysed, it has received criticism for its evaluative nature, rather than a process of checks that can be undertaken during the research (Morse et al., 2002). For this reason and with the acknowledgement that it was designed specifically for phenomenological research, the framework used to clarify the qualitative research validity of this research is adapted from Yardley (2015). The four main criteria of this framework can be seen in Table 9 (p.108) sensitivity to context, commitment and rigour, coherence and transparency and impact and importance.

Alongside each one is the subcategories for that criterion. The third column shows a summary of how this research has addressed them; all of which are detailed more extensively in other sections of this chapter. This therefore, highlights appropriate criteria to assess the validity of this research and that the data is methodologically, philosophically and analytically sound.

Having highlighted how this research fulfils Yardley's (2015) four core principles of evaluating the validity of qualitative research, the chapter will now consider, the reflexivity undertaken and how the ethical considerations were met.

#### **4.18.3 Reflexivity**

The use of reflexivity plays a key role in research and as discussed above, plays a significant role in the validity of the research (Ashworth, 2003a). While event management research has been predominately positivistic in its approach and thus reflective only on its research methods, there is a developing amount of research in events management that is starting to use a more critical and interpretive perspective (Crowther et al., 2015). This means that the reflexivity is concerned with the researcher's role and position within and influence upon the research. Therefore, it is concerned with what I have gained and learned from this study but also, how I influenced the outcome of the results. It is this self-awareness that enabled this researcher to engage in Finlay's (2008) reductive-reflexive dance. That is to say that, knowing when reflexivity becomes unconstructive due to it being overly reductive is an important consideration. Research that is able to perform this dance, or strike the right balance helps to increase the possibility of yielding the most meaningful data. What I gained and how it will impact upon future studies as a consequence of undertaking this research, will be discussed later in the thesis.



**Table 9: Core principles for evaluating the validity of qualitative research:**

<b>Sensitivity to context</b>	<ul style="list-style-type: none"> <li>• Relevant theoretical and empirical literature</li> <li>• Socio-cultural setting</li> <li>• Ethical issues</li> <li>• Empirical data</li> </ul>	<p>This is evidenced in the literature review.</p> <p>Sensitivity to the socio-cultural perspective of the participant's evidenced in the methodology and ethics discussion.</p> <p>The data was analysed respectfully and with a recognised analytical approach</p>
<b>Commitment and rigour</b>	<ul style="list-style-type: none"> <li>• Thorough data collection</li> <li>• Depth/breadth of analysis</li> <li>• Methodological competence/skill</li> <li>• In-depth engagement with topic</li> </ul>	<p>Data collection and case selection in line with qualitative research standards to provide the required depth and breadth to appropriately address the research question.</p> <p>The research used a combination of descriptive experience sampling and in-depth interviews which demonstrate methodological skill and the resulting analysis used the interpretative phenomenological analysis (IPA) to ensure in-depth engagement with the topic.</p>
<b>Coherence and transparency</b>	<ul style="list-style-type: none"> <li>• Clarity and power of argument</li> <li>• Fit between theory and method</li> <li>• Transparent method and data presentation</li> <li>• Reflexivity</li> </ul>	<p>The methodology chapter demonstrates a consistent and strong thread from conceptual argument, to philosophy, to analysis; as summarised in figure (ii)</p> <p>The method and data are explicitly detailed with examples of the analysis in the appendices. The findings are appropriately presented.</p> <p>Reflexivity is discussed in this chapter and as a post analysis exercise which is detailed in the final chapter.</p>
<b>Impact and Importance</b>	<ul style="list-style-type: none"> <li>• Practical/applied</li> <li>• Theoretical</li> <li>• Socio-cultural</li> </ul>	<p>This research provides a new conception of experience for both future academic research and potential industry consideration. It also demonstrates the use of new methodological paradigms and innovative methods of data collection for future research.</p>

Yardley (2015)

#### 4.18.4 Personal position

I acknowledge myself in the research that I do because I affect the research that I do and the responses I receive, and I can't be bracketed from it, nor it from me. Whatever I study, I affect, and consequently, this affects me. Emergences come but they are not permanent, they are of the time, the moment and shared as an understanding. This is the skill of the interpretivist researcher, how to ensure an environment which can allow for a shared understanding of the phenomenon being researched. Even if this shared understanding is only fleeting, the shared truth, impermanent.

But what about you, the reader? You are interpreting these objective words through all of your lifeworld experiences. You are placing judgments and perhaps emotions on them, internally considering your position about them. How else could the same words elicit different emotions when read by different people? How you feel about them is because of what you bring to them. I would never know your feelings about them unless you expressed them and even if you were to do so, that would only be my impression. All we can do is strive to share an understanding of them: yours, mine

and ours. This is important because it is how I feel about my role in this research. I can't not be involved. Certainly, I can remain within a role, I can fulfil a professional obligation (albeit my interpretation of it) but I am still in that room when interviewing and that impacts the responses I am given and indeed the way that I hear them, no matter how neutral, objective and professional I am, or am not.

Through the course of this methodology chapter I have illustrated my ontological epistemological position. It was written in the first-person voice to demonstrate my commitment to it. When taken in conjunction with the passage about my perspective in the introduction it is an illustration of my interpretivist perspective.

#### **4.18.5 Ethics**

As mentioned above, in the discussion of validity, the research was conducted in accordance with Sheffield Hallam University's research ethics guidelines and was passed by the Sheffield Hallam University Research Ethics Committee; the documentation for which can be seen in Appendix (4). As per these guidelines, informed consent was gained, and the debriefing of the participants was carried out (see Appendices 2 & 3). None of the participants were coerced to be involved and nor were they deceived during the data collection period. The research did not put them in any type of danger or involve illegal activities. They were also made fully aware of their right to withdraw, both during the pre-briefing and the interview stages of the research. Also, they were told of their right to withdraw their data from this research. Finally, they were assured that the information given would be kept secure and their anonymity and confidentiality would be respected by not disclosing any identifying information and using pseudonyms.

#### **4.18.6 Conclusion**

Through this chapter I discussed the methodological and philosophical tenets of this research. In doing so it has demonstrated a consistent methodology that links each aspect to the next and therefore demonstrated a robust, valid and unified approach. I articulated the requirement for experience research in events management to be undertaken with a critical ontology and the second section of the chapter illustrated how this could be supported using a phenomenological epistemology. The following sections detailed the qualitative approaches I used to yield data aligned to this philosophical position, justified the choice and explained the implementation of them. To maintain the consistency of approach I analysed the primary data using interpretative phenomenological analysis (Smith, 1996). For the final section in this chapter I adapted an established framework (Yardley, 2015) to demonstrate the validity of this type of phenomenological qualitative research. With these key considerations aligned, the following chapters will present the results and discussion.

## **Chapter 5 Findings**

### **5.1 Introduction**

The findings from the primary data collection and the interpretative phenomenological analysis process will now be presented. As stated earlier, and in line with Smith et al., (2009), the results of the IPA are presented without comparison to extant literature, which follows in the next chapter. This second stage of critical analysis is included in the discussion chapter. As I analysed the data, these broad areas became apparent and these are used to structure this chapter. They are, the neuro-physical, the psychological and the psycho-social. As was discussed in the previous chapter, the primary data was analysed using Smith's (1995b) interpretative phenomenological analysis (IPA). This method was specifically designed to provide a standardised, consistent approach to qualitative data analysis, whilst also allowing the narratives of participant's accounts to maintain their idiographic nature. While there are no set standards for transcribing interview data (Flick, 2014), the IPA began with the transcribing of the full recorded interviews as this allowed a closer knowledge of the participants' experiences as it enabled deeper immersion, in both what was said and the way the participants said it, to be possible (Saunders et al., 2009). Following this, IPA was undertaken using the guidelines from Smith (1996) and Smith & Osborn (2015). The following results were found using the above processes and are detailed below under the three main sections and within each of these areas the relevant themes will be explained.

In line with the critical realist underpinning of this research, the exploration is concerned with how the individuals subjectively interact with an object external world. As an initial example, consider the word 'anticipation'; this is a word spoken a number of times by many of the participants and so is a significant emergence but crucially, it represents not a unified, definitive, prescriptive place at a fixed and certain time but as part of the journey that is subjectively navigated through the festival experience. The messages which were sent to the participant's phones began on the morning of Thursday the 14<sup>th</sup> of August, which was the day the festival began. They were sent at random (though predetermined) intervals. These captures by the participants were used as the foundation for the interviews as their experiences were discussed and explored. The following analysis revealed many elements of experiences. The format of this chapter is to illustrate each category, with examples of the transcribed interviews so that the 'universals' can be seen.

### **5.2 The neuro-physical territory**

Through these findings I use the analogy of a map (Finlay, 2008) to present the phenomenon of music festival experience; the objective world of the festival represents the 'terrain' within which the subjective experience represents the 'territories'. The first of these to be represented is the neuro-physical territory and is described as the relationship of the endogenous and exogenous physical self to the music festival. Furthermore, during the analysis, I noticed the importance of how the themes and sub-themes, as articulated by the participants, did not occur in isolation. I could see that they were in inter- and intra- dependent dynamic relationships with the other 'territories'. This relationship will be made increasingly explicit as the results themselves are made evident.

#### **5.2.1 Physical relaxation and sleep**

This element of the music festival experience emerged as participants reflected on their feelings once having arrived. It soon became apparent that the participants would equate feelings of

relief from tension with the physical sensation of feeling corporeally relaxed and the enjoyment of sleeping. This can be seen in the following passages from the participants.

Claire-P6:       Where he takes charge and I just forget about everything and what I found was that that had a real impact on - I slept loads at Green Man - I'm not a good sleeper. I probably only sleep 5 or 6 hours a night, on a good night and so, for some reason at Green Man, I just slept loads and.... it was just fucking brilliant.

James-P3:       Sandra wanted to go and do some sort of healing stuff and I am not really involved in that so I had a little nap

Claire-P6:       I got a good 8 hours on the night and I think it was because I stopped...like literally stopped everything and was able to just completely relax.

As the participants discuss in greater detail later, the effect of sharing space with others has an effect on them and in the next excerpt it can be seen that this effect is not solely psychological but, also physical.

Daisy-P6:       [There were] people around us and actually there wasn't a lot of talking amongst us at that time and I think I got a really nice moment that it wasn't a lot because it, I purposefully wanted it; I was looking around and I could just see people lying on the mats, or on the mats, eyes closed, and just feeling really happy and really relaxed and like there wasn't a care in the world - it felt really nice and when you see that around you, it's quite contagious.

Interpreting the above passages, it is possible to see that not everyone experienced or at least expressed the physical elements of relaxation though, as will be shown later, many participants used the word 'relaxation' to mean a broad range of experiences. Analytically interpreting their words, it became increasingly clear that sleeping was seen as a manifestation of this relaxed state.

## **5.2.2 Physical responses to experienced external stimuli: live music, weather, climate, landscape**

The emergence of this element of music festival phenomenon occurred as participants talked about the physical responses that they had experienced because of being within the festival space; physical responses that affected emotions to festival experience.

Live music:

An interesting physical response to music is that of moving closer to it as a means of engaging with it more fully. Claire however, talks about how for her this physical response is not simply the result of music, but of many other external and internal factors.

Claire-P7:       All this time it's; the music was going on in the background and I felt a bit...It's interesting where people sit at festivals and which stages they're on. So yer know, if, obviously the psychology behind it is if you go to the front you're really, really interested and if you sit at the back you're not or you're...that's the sort of chatty area when you sorta can chat and not feel bad about it. Umm, so I didn't really move from that chatty area the whole time which basically shows my approach, my attitude to the music.

In two separate passages this physical (dis)connection to the music is felt by James who also demonstrates how other aspects of the festival experience can affect others.

James-P5: Didn't go into the crowd much and that's what I like to do when I am at a festival so um, I just find that when you're on a hill, or further back the sound is different and the way people respond to the music is different so. So that might have shaped why I thought the next couple of days were better musically - because I experienced it differently; because I went up a lot more.

In that paragraph James illustrates how the group he was with was affecting his individual experiences of the music but interestingly he chose to stay with the group at this stage while later, as can be seen in the following passage, he had removed himself from the group so that he could enjoy the musical experiences as he wished to.

James-P8: So I went into crowd at Mercury Rev 'cause I was feeling like that, 'I need to do something'. So I went into the crowd and stayed for the whole set, pretty much, and really enjoyed it. It was just nice being around people who were really into it. And you feed off that and you get really into it. And it was nice to just be that close, yep know?

Beyond physically moving to engage with the music, other physical responses to specific music were experienced. The following passage however, is also evident of how physical responses are not experienced in an easily defined signal-response relationship.

Isobel: I just got goose bumps watching Nic Mulvey - it just was unbelievable, I don't, I can't even explain it, it was just so good, so good. I think I got to that stage where I was just enjoying myself so much, listening to this amazing artist - great voice, just great musical instruments backing him, or just him by himself. He'd done this song called Nitrous and he's built in Olive's 'You're Not Alone' and I'm not normally a fan of that song and it just sort of came out of nowhere, it, it totally overtook me and took me over. I couldn't explain it really; it was just a really, really nice feeling where I was totally captured by it.

These responses and actions towards music stimulus are significant and an important part of the festival experience but they are influenced by many other factors that will highlighted as the themes are discussed.

### **Weather, climate, landscape:**

This element, within an element, is included because the participants spoke of how important the physical sensation of the weather, climate and landscape were on them. As can be seen in the words below, these effects include temperature, the effect of the sun on the skin, and of visually experiencing the place in which the festival was situated. These effects however are not always positive and have bearing upon other facets of experience. This seen in the words of Leanne:

Leanne-P5: Well, yeah, I was in a pretty bad mood when I first woke up but then the sun was shining and it was a really nice day. Sat in the sunshine, eyes closed, not really sure what the music playing was but the weather is nice...and a bit of downtime from chatting is amazing. Chill time.

This is expanded upon in the next section where Leanne notes that sometimes even when other things are not as enjoyable as they might be, the sun provides relief.

Leanne-P9: I think the day before it had been really sunny, so part of what you're doing, even if you're not necessarily loving the moment at that particular moment in time, you're just sat enjoying the sunshine.

And subsequently, the sun's absence elicits negative emotions, especially when aligned with other omissions.

Leanne-P11: Kinda all the bits of what I enjoy or had enjoyed the day before, weren't there; the sunshine, and the light, music and friends.

The sun and the positive effect it has on mood is also raised by other participants in the following ways, with presence of the sun as something that some participants reflect on across the whole festival period.

Daisy-P7: It was sunny and I felt kinda, even though I wasn't drinking or doing anything, it felt kinda fuzzy, and just really nice, feeling warm and it was good; It was a really nice happy moment.

Daisy-P11: But by morning, by the time the sun had started coming out, made me feel a bit happier and I was looking forward to it [Saturday].

Daisy-P16: I felt really positive, the sun was shining; I was feeling relaxed. I was really excited about making the most of the day.

The contribution that the sun makes to the atmosphere and how people are feeling is continued by Julia who uses the word 'vibe' to summarise this relaxed, warm and harmonious state.

Julia -P6: But I just remember it being sunny and chilled out and just feeling relaxed and enjoying the music... Yeah, a nice sunny American vibe.

Julia-P7: Yeah, so I was lying on the grass and I remember the sun being out for the next band who I was looking forward to seeing. Feeling chilled and a little bit tipsy but really happy, everyone was just really happy everywhere and it was really lovely.

Julia-P10: Yeah, I think I was just in the sunshine and everything was looking nice and looking forward to that night's music and yeah, having a nice time.

Julia then adds another aspect to the sensation of the sun as previous experience is used to reflect upon how the weather can affect the festival experience.

Julia-P16: The fact that when we went 2 years ago it was so muddy; we still had a really good time but it was a complete mud bath... it just makes it easier, sometimes when you're trudging through mud you can't be arsed to go back to the tent because it's too much trudging, yeah.

For the participant Stewart, the sun plays a significant role in contributing to what he, like Julia, calls the 'vibe.'

Stewart-P14: Yep, sunny, happy, great vibes... it was a sunny day, it was warm - we had our friends around, we had some beer in our bags, we had a comfy seat with a good view of the stage and I don't think there was anything I could have wanted at that festival that would have made it any better at that point.

In addition to this, Stewart talked about his experience of being at the festival and the relationship to the land and the place in which it is situated. This will be discussed in more depth later, but it is highlighted here because Stewart mentions how the sun contributes to this relationship.

Stewart-P10: It was a beautiful morning, absolutely beautiful... I remember waking up as well at 6:00 in the morning, needing to go to the bathroom and coming out of the tent and it was a beautiful glorious morning and the light was shining, excuse me, the sun was shining but then you could see the clouds rolling over the valley as well - it was a beautiful morning and it naturally wakes me up...

Moreover, Stewart mentions that not only is the sun and warmth relaxing, but in addition, it is also quite energising, as he continues:

Stewart-P10: If it's a nice day I want to get out and do stuff so I find it quite hard to go back to sleep again at 6 in the morning - but knew I had to because I don't think we got to bed until 4 or something like that. But yeah, I was looking forward to the day ahead.

For these participants, the positive effects upon their physical bodies contributes to both their subjective experiences, and also the overall atmosphere or 'vibe' of the festival. There are however, physical considerations that have the potential to negatively affect the festival experience and these are detailed in the next identified section

### **5.2.3 Corporeal imperatives: fatigue, body temperature, physical exhaustion, sustenance, washing, expelling**

This element of music festival experience phenomenon emerged as the participants reflected on how there are situations and conditions of the physical body that, when they occur, supersede any other element of the festival. Like the other facets to the festival experience, they are impermanent, temporal and dynamic but when present or encountered, become the most significant phenomena of the experience. This element is divided into the four following inter-elements.

#### **Fatigue from travelling:**

As discussed earlier, participants found that physically relaxing and sleeping contributed to a positive festival experience, however participants also reported that they often felt that the experience of the journey to be physically demanding and as a result they were tired from it and needed to recover.

Stewart-P7: The logistical nightmare of lugging all this gear started. Which we had a lot of gear. It was part of it and I remembered that experience well, from Leeds as well - when you're just going beyond what humanity can actually do in order to carry the beer and the wine on to the campsite. You just keep going; that desire to want to be there.

Leanne-P1: I'd had a really early start. I was pretty tired and fed up... 'fed up and tired,'...just being sat on the train. I was just having a long journey. I didn't plan it properly and then got narked that I was on a super long journey...And I am not a good person when I haven't had a goodnight's sleep.

Daisy-P4: All the hard work getting there, putting up the tent and knowing it wasn't raining was err, a real relief.

Stewart-P13: Yeah, and the drive down didn't help either. A full day at work, then the long drive compounded everything...you hit a wall.

### **Body temperature:**

This physical imperative was often reported as having a significant effect on mood and festival experience. In a clear contrast to the positive effect of the sun reported, the lowering of temperature was reported to lower affect as can be seen in the extracts below.

Leanne-P4: Finally got some sleep after the sun came up and warmed up the tent. Was freezing at night; not happy. I was in a really bad mood. I wasn't fully prepared for the cold.

Leanne-P12: I had the realization that being tired and cold makes me a pretty horrible person.

Daisy-P14: I was in my tent. In my tent; I was really ready for bed. I was pleased to be back at the tent. I was warm, I was comfortable.

These, when taken with the comments about the sun, demonstrate that the physical selves of the participants need to feel stable so that they can then positively experience other dimensions of the festival.

### **Physical exhaustion:**

This inter-element appears paradoxical to the earlier theme of relaxation and sleep yet when I analysed more closely, it became apparent that it is not a contradiction but a reflection of the dynamic nature of the festival experience. That is to say, the sense of relaxation came from being associated to the festival space and places within it that made sleep and relaxation available and inviting. This inter-element on the other hand, shows that outside those moments of physical rest oscillated a phenomenon which represented the tension between the physical self and the psycho-social self. The tension of not wanting to miss experiences but also feeling physically exhausted. The following passages demonstrate this:

Michael-P11: And I did, [went to bed] I actually did - I could have done a through and not gone to bed and people I was actually out with ended up doing that and I consciously made an effort to physically go to bed, which was good.

Isobel-P8: Slightly delayed capture; as was having a really great snooze during War on Drugs and Mercury Rev. Got myself a solid 8 hours this evening so (laughs) had to do that capture in the morning as had slept through all of the headline acts and then had to go back to my tent. I think that was predominantly because I had stayed out the night before and was exhausted and I hadn't had a nap during the day and we'd got up really early because the tent was so hot so probably only had about three or four hours' sleep.



Claire-P8: My body was saying I just had to sleep...I want to go to bed...feels like going to bed is a waste, don't want to miss the opportunity to have fun but body is telling me to do the opposite.

Daisy-P8: I think when other feelings like hunger or tiredness overtake you and that's what you focus on and you know you can always get back to the music once you've fulfilled your needs.

James-P9: 10:40 am. Just woken up, I can't believe how tired I am. Could do with another 4 hours.

Daisy-P10: I'm not that, I'm not one, I would normally push through it in other circumstances, fight through it. But I was quite happy to leave everyone to continue having fun and carrying through the night.

Julia-P9: Yeah, I recorded it at 12, late capture as was having a snooze. Yeah, I got up in the morning and then went back to bed for a little while - I was a bit hung over.

From these passages, I interpreted these elements to be dynamic and idiographic and to be navigated because of their interconnection to the subjective internal self of each individual, as well as their external social self. Therefore, the participants also experienced the positive elements of this tension. As can be seen, they are experienced in differing ways and at different times of the festival.

Stewart-P9: Hung over and partied out yet strangely ready for more.

Michael-P17: Just at End Up Bar, just put "fucking knackered." Only one contact lens; I think the fact I had been repeatedly wearing my lenses err, with all this alcohol had probably dried it out. Tired wife, I'm pretty sleepy. Amazing weekend.

Terry-P8: A second wind kicked in. Yeah I do sort of get a second wind at night.

Daisy-P15: I just felt energised...erm, almost a bit smug that I wasn't feeling rough. And I felt ready for the day. I felt I had a lot of energy. You always feel a bit sleepy and tired but that was just the timings of it but yeah, I was pleased that the last night had gone. I was ready for the last day of the festival and looking forward to it.

It can be seen then that while the four participants above all experienced that tension, they all negotiated and experienced it in individual ways.

### **Sustenance, washing and expelling:**

Within the structure of physical fatigue and corporeal imperatives the effect upon experience by the physical requirement to both eat and expel developed. The main focus of this was that when either of these sensations were experienced, they became the dominant feeling until they had been satisfied. Moreover, the sating of these can themselves form a significant positive experience. It should also be noted however, that these physical necessities were also clearly connected to the individuals' perceptions of identity. Furthermore, this was both in terms of the festival experience but also in their normal lives. In addition, because these needs are dynamic and susceptible to many other internal and external factors, how they are satisfied varies considerably. Julia's passage below represents these considerations:

Julia-P12: Up to wee early and took the chance to shower, pretty life changing, hot water and being clean. Went back to bed, to sleep off the excesses of last night. Not sure I quite managed that but up again to see...you're quite governed by nature's calls when you're camping. I need to eat and rehydrate....

Well, when I woke up to wee it was early and I thought, the showers have just opened so this is my best time to go. So I just walked, I had to wait 5 minutes and it was really, really lovely. I am so glad I did. The shower was really clean and really hot, and everyone was being really respectful and not taking the mick and having hours and hours, just...so that was really good.

And here it can be seen that Julia's past experience is having an influence upon these imperatives and how this is informing her sense of preparedness.

Julia-P12: Random observation, you quite often need to take your own loo roll and hand sanitizer here. - I think different to some of the other festivals which might be a bit more commercial, um, like the toilets are cleaned every hour or every two hours and there's quite often that stuff there whereas these weren't -That's fine for me because I always have a bag that's totally got everything in it so I can be pre prepared for any situation.

Claire demonstrates the influence of the same factors of physical requirement, past experience and personality but, from her own subjective perspective:

Claire-P12: Fine, the loos were amazing. Like normally I wouldn't go near a Port-a-loo at a festival I'd be long-drops all the way. Umm, but they were beautiful and like the fact that there was always loo roll and always hand sanitizer and stuff like that, that was amazing. And, err, I have to say, to be honest, I'm not that icky about hygiene. I can kind of...I can cope with, if a Port-a-loo has got a massive pile of poo in it sort of thing, then I'm actually ok with that. I would choose to go in it but I'm not one of those sorts of people who would run out screaming. So things like that I don't struggle too much with.

In the next interview extract, it can be seen that Leanne's more immediate emotions were affected by a tension between expectation from past experience and being able to satisfactorily cater for those physical needs. A feeling of injustice borne of both, these past experiences, and other festival attendee's experience can be seen.

Leanne-P8: I sound like a right misery guts. Just got out of a freezing cold shower which I wouldn't have minded too much but a girl in neighbouring shower said hers was warm which really fucked me off! Excuse my language, and I've put how? It all comes through the same pipes. I don't understand. I was just like urrrgh!! And I had had a shower the day before so I think I was kinda expecting a warm shower and it was freezing and I was kinda like, errrr!

Comparing the following extracts, it can be seen that the sense of expectation can be seen to affect how the participants dealt with and felt about the facilities that were provided.

Daisy-P4: It's quite nice to have a little wristband that says 'crew-camping.' Yeah, it just means you're in a slightly smaller area so hopefully things won't be as bad - yer, know shower and toilets.

This sense of expectation led to a lower feeling of satisfaction as is seen here:

Daisy-P15: I was in a much better mood that morning. I had a really nice shower, which was surprising because they weren't working really well the last couple of days.

Julia, on the other hand, who was in general camping, reported the following below and this demonstrates how her lower sense of expectation, combined with past experiences didn't negatively affect what Daisy perceived to be a less comfortable experience.

Julia-P10: No, I mean the toilets weren't great but they weren't awful either. I have definitely been in worse. We tried to go for a shower and there was a huge queue so ended up having a bit of a gentleman's wash at the tap. But I guess that's, not annoying, but annoying if you've got it in your head that you want a shower - mainly because it will make you feel better - but I don't mind not having a shower.

Terry offered a similar perspective to Julia while simultaneously demonstrating the tension in his subjective feelings about the festival.

Terry-P9: 40 deep at the shower. Observation: inadequate toilet, water and shower facilities. No, it didn't [effect the experience]. It was an observation, that's what I said; not a critic[ism]...Well, it was! I think they should have greater amenities for the people.

Stewart, on the other hand had a different perspective again:

Stewart-P11: I have remarked since that it was the perfect festival for me in terms of size, logistics. Logistics, god I sound like such a square - but being able to get back to the campsite from the arena, being able to go to the bathroom when you want and not have to plan 20 minutes before you go.

Considering now the experience of sustenance, it can be seen that food, similarly to other physical imperatives plays a dynamic role within the participants' experience(s). Analysing the transcripts, I could see that this is because food is used in many ways, not simply as fuel for their physical selves but also as a reflection of their internal and external selves; be those elements of identity, personality, past experience or social group, which themselves influence perspectives of value, quality and reasons for why/how food is eaten. This can be seen in the following excerpts which demonstrate both the subjective elements of eating but also the within-person oscillations about food's role in the festival experience.

Terry-P9: Well, I've never been disappointed with the food at any of the festivals we've been to and you know its good value. I think we had breakfast and it was a bacon sandwich, egg sandwich, cuppa tea, cuppa coffee, ten pounds. To me at festivals, it's not worth bringing food, not worth cooking.

Terry-P11: Had breakfast - can now take on the world.

Julia-P5: So we were having a cider outside our tent, our own tent after I'd made a picnic for lunch because we were a bit poor so trying to make the most of our food shop, um but also I was really excited about all the food inside the festival because our friends had told us about these amazing food bits that they'd had but I was trying to be good. We'd been at festivals before and spent loads and loads of money and just

didn't really want to do that, but it was quite fun being able to budget it a little bit because it would be so easy to sort of just go in and splurge.

Claire-P12: Food is a really big part of my life and umm, and what I do struggle with is if there is really shit food on offer but there was an amazing food offer at Greenman, so I was pleased about that and I had complete variety of foods.

Daisy-P5: Food is such a big thing for me. There is just such a variety. One of the many things that I think the festival is brilliant at, is catering to so many different tastes. Umm, and the variety of food for every type of mood; so even though it was an unsatisfying breakfast, I knew that err, I would be, um...there were plenty of more option to have. I'd made the wrong choice, but I didn't dwell on it too much. It had done the job; it had filled me up.

Michael-P17: Yeah, massively yeah. There are always 4 to 5 places that I have to go and tick off. And my wife really loves food so, yeah, it's a big part, a big part of it. Gone are the days when you get radioactive noodles in a tin foil takeaway box. I kinda need good food.

Daisy-P18: We were just finishing up eating. It was kinda like, shovel this down, and let's go.

Isobel-P6: We were really hungry - we'd snacked on the way down but we hadn't had the opportunity to have a proper meal so spotted a little pizza place and we got big pizza and it was amazing and just what we needed to keep us going. So we nailed that and then we went back out and danced.

Isobel-P7: I was really excited about the pie because I just really wanted some stodge so I had pie, as a carb, mash as a carb and then, potato in the pie as another carb, so I was very happy about that.

Isobel-P8: Brought a few snacks for the morning, breakfast bars and some fruit and a few crisps and things like that just to make it easy but because I didn't know about carrying things and how difficult it would be storing it at the tent I ended up not bringing too much food that we could take out for lunch, we just relied on there being good food there.

Before discussing the final element within the neuro-physical territories of the map of music festival experience, it is important to reiterate how these experiences are subjectively intra- and inter-dependent on both the themes within this element and the others yet to be discussed. The themes of relaxation, responses to stimuli and corporeal imperative are all in a dynamic relationship with the following theme of 'temporary abandonment of corporeal norms' and they are all in a dynamic relationship with the other constituents of music festival experience.

#### **5.2.4 Temporary abandonment of corporeal norms: corporeal hedonism, bodily routines and rituals**

This shows how the participants used the festival experience to relinquish what, for them personally, were normal physical considerations and how daily rituals were either replaced or foregone completely. This element is divided into four inter-elements, the first of which is corporeal temporary hedonism.

### **Corporeal temporary hedonism:**

For the participants in this study, hedonism was reflected in either the release of restrictions on their behaviour or the recommencing of habits that they did not engage with when outside the festival space.

Claire-P7: I was feeling on Friday just, like, yep, don't really mind what happens today, just going to go with the flow - sleep when I want, eat when I want - because I have been dieting as well so that was very exciting to know that I could just drink a cider and not feel guilty about it. Eat. If I want a burger, I could have a burger...no agenda.

Claire-P12: I have had so much fun and the calories have been worth it.

Michael-P2: Treat myself to some tobacco, not really for the fags, mainly for the weed 'cause I like to have a little smoke and the night before I'd bought some weed for this festival.

Michael-P8: It just says, 'first cig of the day.' So I had a cigarette. Again, maybe that that's part of that freedom as well; you don't feel too bound by what you should or shouldn't be doing. Like I say, I could have waited longer, could not even have had one but I thought, well why not; it didn't upset the balance of anything, it was very pleasant.

Isobel-P9: It was just like exciting to be like, 'well, we're on our holidays, it's half 11 or whatever it is, might as well have a little drink and then we'd a break over lunch and drink a bit more in the afternoon. to have a drink at half 11 in the morning sounds crazy but when you're in that sort of environment and nobody really knows the time they went to bed or what time it is when you wake up, the world's your oyster and you just do thing.

Claire-P8: Feeling drunk and enjoying the feeling of feeling drunk.

Julia-P7: I was lying on the grass and I remember the sun being out...feeling chilled and a little bit tipsy but really happy.

These hedonistic behaviours did however have negative physical consequences; though it was felt that these were as much a part of the behaviour themselves.

Stewart-P16: I am not going to lie, I felt really rough so I didn't have the brain capacity to reflect too well.

Michael-P11: I've just put down, 'hat and ibuprofen'. I probably felt as bad physically as I would do all weekend because it was about half past four I'd got in or gone to bed around half 4, quarter to 5 I think.

Isobel-P8: I ended up falling asleep and all of my friends around me did the same.

Julia-P12: [I] was having a snooze; Yeah, I got up in the morning and then went back to bed for a little bit - I was a bit hung over.

Another emergence within the suspension of corporeal norms is that connected with bodily routines and in some cases how this is associated with rituals.

### **Bodily routines and rituals:**

This subjective relationship between routine and ritual is illustrated in the following extracts:

Michael-P1: I've also just shaved which is a bit of a - not always a pre-festival ritual but...I thought I'd better shave and then I can let my beard grow for three days. In hindsight I wished, I'd not shaved and let it grow even bigger than it was.

Michael-P2: I mean; I never take a razor - I mean it's just a symbolic ritual of the day to day work thing. I mean I probably only shave once a week so it doesn't really matter - it's just one of those daily, err, things that is expected of you that you don't have to do...a liberation.

Julia-P10: Ended up having a bit of a gentleman's wash at the tap...but I don't mind not having a shower.

Terry-P9: I just missed out on a shower on Saturday - I had a wash and there were people...by the side of the showers, on the western side there were just two wash basins.

The temporary release of these physical routines and uptake of bodily rituals was not reported as part of every participant's experience but for Michael and to a lesser degree, Julia and Terry, it was a significant part of their festival journey. As will be seen in the following elements, the use of this temporal space led other participants to engage in different types of ritualistic behaviour but not with such pronounced physical manifestations. It is with this consideration that the participants' reports about their bodily elements of their festival experience moves from the neuro-physical to the psychological territory.

### **5.3 The psychological territory– the internal elements**

Continuing the analogy of the map as a linguistic representation of music festival experience, the next terrain represents the internal psychological objects of the participants as expressed by themselves during the interview. As articulated previously, I use the allegorical map to represent how these territories and terrains are inter-connected. Further, the psychological territory like the physical dimension, the map enables an illustration of the dynamic and fluctuating nature of these elements, which oscillate depending on a multiple of influences and is also able to represent concurrent and conflicting experiences and phenomena. The first of the inner psychological relationships looks at the participants' narratives about past experience, anticipation, expectations and memories of the festival experience.

#### **5.3.1 Anticipation: pre-festival anticipation, experiential inequality**

During the interviews the participants spoke of varying moments, types and strengths of anticipation that ran throughout the festival experience. This was because of the subjective nature of anticipation and its relationship to the individual's internal self and their journey to and through the festival experience. The differences of anticipation within the experience are illustrated below.

### **Pre-festival anticipation:**

The participants articulated a dichotomous feeling around their own external pressures prior to the festival and this created and limited the excitement that was felt by the participants. It was this tension that was a significant part of the anticipation. As will be seen, these external pressures are a subjective experience for the participants and are expressed and lived differently. This is illustrated by Stewart who talks firstly, about the pressures of work life and daily life and how they limited his anticipation but also, dichotomously, how the feeling of dealing with these stresses contributes to the feeling of 'build-up' and an increase in anticipation. Moreover, this sense of the 'build-up' runs concurrently through those pressured experiences.

Stewart-P1: So I was at work at this time and the note was - getting very excited for tomorrow - I think it was a really busy time for me at work, so I always had it at the back of my mind that I was going to the festival but still had work to concentrate on unfortunately... but sometimes it's the build-up that as exciting, right?

Stewart-P2: The build-up of going, going shopping; the little things like that - when you gather all the stuff you want to take, and all that stuff... yeah, it's all part of the build up

Stewart-P3: when you're finishing up at work because you've got a few days off - this is the build up to my 2-week summer holiday as well so, I was working frantically to try and get everything closed off before so, what I put was, just buying lunch, busy at work and planning the logistics to get there

Stewart-P6: So, we had to three or four hours at work, I knew I had to do three or four jobs to do, and as soon as I did them, I could go so it was a case of blasting through those to be honest.... It was a case of get work out of the way and we can hit the road... Again on the theme of logistics - we've got emergency supplies to gather, but still very, very excited at the prospect of the weekend.

Stewart-P7: But we were driving down, we had loads of snacks, we had the stereo on pretty loud, singing and looking forward to arriving... pre-empt the excitement, get yourself ready for it. Don't know if it was six or a little bit later when my girlfriend had her first shot of rum in the car because she couldn't contain her excitement any more. Because we were transferring all liquids into plastic bottles - 'cause drinking is a big part of the festival, right?

Both Isobel and Julia experienced the pressure of work life upon their feelings of anticipation and while there are similarities, their personal situation and individual narratives highlight the differences too.

Isobel-P1: I was going into an important meeting, which would decide my fate as to whether I would be able to attend the festival. So I've just put 'aguf huug?!' I was feeling particularly nervous about the outcome. Umm, because I thought I would have to at least miss the Friday which I only ended up missing half of because of that meeting...The next capture at twenty past 12, I was still in that meeting, so excuse my French, I just 'Bollocks!' Just feeling like I didn't know how it was going to end and just annoyed that I still didn't know if I was going to be able to make it on the Friday.

Isobel-P2: I've written nervous excitement because I had come out of my meeting and it was looking very positive! That I'd be able to make it on the Friday.

Isobel-P2: 9 minutes past 7, I had, I think I was still at work but I was getting even more and more excited because I knew that I would be able to just come into work, go to work in the morning and start my journey to the festival in the afternoon.

Isobel-P2: Half past ten, I was packing so I've put whoop, whoop, whoop! I'm packing! And I was knackered from work so I had no idea what I was packing; I was just throwing everything into a bag and getting totally over excited, drinking some wine and dancing around...because I didn't have any time to worry about all that stuff. I think that if I'd have had time off to pack and plan the journey and stuff, I would probably have been a bit 'oooh, I'm a bit worried about sleeping in a tent'. But because I was just so busy at work I just got home and thought yes! I'm going to off work and I'm really excited.

Isobel-P3: 'Yeaay!' And then I've put, I'm exhausted; I can't wait to leave work. I was concentrating too hard at work to be honest. UMM [but], er I was really, really looking forward to it.

The relationship of work/life stresses, excitement and anticipation felt by Stewart and Isobel is echoed in Julia's account, but this relationship between the three is again a different experience. In this account it can be seen that Julia's anticipation and excitement of the festival experience is significantly affected by the expectations of her work demands and her role within them.

Julia-P1: I received it at 10:55 actually because I was busy at work, really busy at work and I didn't have any time to think about it.... well, yeah - it was quite nice to have a bit of a reminder of it actually, 'cause you get a bit involved - well I get really involved at work and you have no time to think about anything else.

Julia-P1: Yeah, I sort of thought we should have planned to go earlier, but I couldn't have done because of my work pattern...I enjoy my work but I just wish I had more time to go; wished I had more time in the world.

Julia-P1: Yeah, so I was still at work, and I've written, still at work because work was going crazy.

Julia-P2: The next one, break was over and I got the message, just as I was running into the operating theatre and took a picture of my feet on the way to theatre... the capture is 'still at work' and we were running for an emergency, which happens sometimes...No, I just wasn't thinking about it [festival/friends].

Julia-P2: I saw it at four because I was so busy at work and I've written so busy at work, Green Man soon. I think by that point it was sort of the afternoon so I was looking forward. At 4:00, it felt like a battle at that point, fun but still busy

Julia-P2: I've written 'section' because we were running off for a caesarean section at that point - and I was thinking, I am meant to be finishing at 8, half 8 and that's never going to happen - the day I really need to leave work on time, it isn't going to happen. I was worried about how; I knew that we needed to go that night so I knew that I needed to leave work, get home and get out but we were really busy and I just didn't know how I would be able to leave. No, we don't have seconds for it [distractions].



Julia-P3: Err, I was late actually and I had to actually - I'd sort of half done something, where normally I would have finished it but I didn't. I sort of informed the night team that I couldn't finish it. Oh, yeah, [they were] fine but it was quite difficult for me because I am quite conscientious; to sort of leave but my job especially.... [I] managed to get home and get out again so that was exciting and I was just catching up with my travel partner on our days and focussing on our journey I guess. It takes a while to debrief and then we got excited about it, the festival.

Julia-P4: I am excited but totally knackered after a hectic day at work and a quick turnaround at home'. So actually, you could argue that, because that's 12:30, that's only when I first started thinking about it - really looking forward to getting there.

It is not just work/life pressures that affected the feelings of anticipation for the participants as there were a number of both positive and negative factors that contributed to feelings of anticipation. What they were and how they affected the individuals will now be discussed.

### **Experiential inequality:**

A further dimension to these feelings of anticipation, both positive and negative, was how this distance from the festival created a sense of experiential inequality. This was felt most strongly by those participants (Stewart, Julia & Isobel) who felt most emotionally and experientially distant from the festival. This feeling however, was not a static or overarching state for the participants as even the more negative feelings dynamically fluctuated towards positive anticipation and back again.

Stewart-P1: So knowing friends were going down on the Friday before us as well didn't help either.... Umm, it was just frustrating that we couldn't be there from the off, when the music started really.

Stewart-P2: I put - I am at work however a, I am jealous of those en route and b, excited at time off work, at drinking and having fun with friends new and old and the prospect of seeing new artists and bands for the first time. I am intrigued by the environment of the festival

Stewart-P5: Umm, but overall I think it was just an urge to get down there, to be part of it really. 'Cause we could see other people were there - we saw the messages that C or J. So as soon as that first message comes through, you sort of think, well, kinda wish I was there now because I know what they will be doing; they'll be sitting there, sitting around the tent, sitting around the campfire if there was one or whatever. They'll be sharing some beers; they'll probably be meeting other people. Which is part of the whole festival experience as well, isn't it?

Isobel-P1: I was depressed -(giggles) - I was anxious, I suppose I was just a bit like, things were a bit out of my control and frustrating and friends were already there or on their way and I just couldn't be there - it was just really annoying. [Feeling] probably a bit trapped actually, a bit stuck.

Isobel-P1: I knew that my friends were either on their way or um, there already and I felt like I would and was missing out.

Isobel-P3: We were getting excited about spending time together at the festival. It was nice to just have some alone time, just the two of us together was nice

Julia-P1: My friends are on their way already and I wish I was going already. I was excited to hang out with my friends.

Julia-P2: Ah, yeah so my friends that were on their way, were on their way there and they were already there and they pitched our tent and sent a picture of our tent being pitched, so that was quite nice...it showed me what I was looking forward to.

Julia-P4: They'd already been on the site, so they were telling us about what they saw and it was quite interesting to think ohh, that was there last time or ohh, that's new; we'll definitely go and have a look at that.

These feelings of anticipation were not always rooted in how the participants' jobs were affecting their festival experience. For some participants, who had been able to remove themselves from their work life at an earlier stage of the festival experience, were able to feel and express this anticipation in different ways. It can be seen that some of these ritualistic behaviours are discussed in the neuro-physical category thus illustrating the dynamic relationships mentioned earlier.

Michael-P1: And I've also just shaved which is a bit of a - not always a pre-festival ritual but...I thought I'd better shave and then I can let my beard grow for three days. In hindsight I wished, I'd not shaved and let it grow even bigger than it was.

Michael-P2: I mean; I never take a razor - I mean it's just a symbolic ritual of the day to day work thing. I mean I probably only shave once a week so it doesn't really matter but yeah, it's just part of the [anticipation]

Michael-P2: Treat myself to some tobacco, not really for the fags, mainly for the weed 'cause I like to have a little smoke and the night before I'd bought some weed for this festival.

Michael-P1: Well I've written, excited about the car journey and listening to tunes on the way down, 'specially when we hit Wales and the roads become more magical and the anticipation grows.

Daisy-P2: So even from what to listen to, or what was the playlist on the way down. Well. It was decided mainly by the driver (laughs) so I think umm, yeah. It was just getting us in the mood. I don't think we listened to any of the bands that were on the festival necessarily. It was just those familiar songs and tunes that or things that we like to listen to just to get us excited or uplifted really...to accompany the excitement.

In addition to this, those participants who were able to leave work at an earlier time expressed a different positive anticipation towards the journey as part of the experience. That is to say, that those participants that had left later regarded the anticipation of the journey as a release from work and whilst it was positive, still felt disconnected from the festival. Those participants that had been able to leave earlier because they weren't feeling constrained by time or work saw the journey as a positive *part* of the festival experience.

Terry-P1: Yeah, looking forward to, really looking forward to it - and the fact it was a brand-new car, I'd only had it, just over 300 on the clock.

James-P2: No stress whatsoever. I was just looking forward to the rest of the weekend. Especially for Friday because that's when the main music I wanted to listen to was on. I was definitely very excited about that; and looking forward to seeing everyone.

Daisy-P1: Right well we were packing, there was quite a buzz in the house, you know; a little bit nervous but making sure everything is ready. So it was quite exciting...we we're both off from work so that adds to it. Umm, but yeah, just that giddiness of knowing what to expect and looking forward to it.

Leanne-P1: Yeah, yeah. At that point, I was here, in Leeds. We'd just packed up the car and I put, 'with friends, feeling happy to see my friends again and feeling excited at the prospect at spending a few days with them.

Michael-P1: Well I've written, 'excited about the car journey and listening to tunes on the way down, 'specially when we hit Wales and the roads become more magical and the anticipation grows'... when you get to Wales, it gets, yer know - the road signs are in a couple of languages, you've been in motorways pretty much all the way - or dual carriageways - you start to get down to some single roads, it gets a bit hilly; there's a point where you can see the mountains that the festival is set in, from quite some distance off - but you still know you're still 45 minutes away. The little town, the architecture gets a little bit different - so, yeah, it's kinda quite connected to that place...it just feels like, a bit of an adventure - like you're not just going to - there's no more Moto service stations, there's no more Welcome Breaks or anything like that, there's no more Marks & Spencer's Simply Foods - it just a little bit off the beaten track.

The final contribution comes from Claire who illustrates the subjective nature of these emotional journeys as she recognises that despite not having the pressure of work to manage and that the journey to the festival is part of the festival experience, she is still affected by her 'nature'; the dynamic relationship of her sense of identity, personality, memories, past experiences and their impact upon how she feels and expresses anticipation.

Claire-P2: That's just part of my nature. I get anxious about absolutely everything. Umm, but the whole thing about a festival is that I do feel very chilled out once I am there. It's just in the build up to the festival - that is always my overriding feeling...Yeah; no, I'd say definitely, it wouldn't be a festival. Yeah, it wouldn't be normal if I wasn't freaking out over something, something really; that once I'm in the situation, doesn't matter anyway.

From the above extracts there are examples of anticipation and excitement which emerge from the vacillating and multiple combinations of many dynamic internal and external factors and emotional sensations. This then, results in them being subjectively experienced and expressed. Furthermore, because these relationships are not uni-directional, these factors and sensations also affect the participants' feeling of anticipation and excitement.

This chapter will now continue by examining other psychological aspects that emerged and formed elements of the participants' experience of music festivals and will begin with past experiences.

### 5.3.2 Past experiences

Following the analysis of the transcripts, what emerged was the participants' reflections on their past experiences. They were multi-faceted, complex, dynamic and at times contradictory. These past experiences were drawn upon to inform and contribute to the construction of the individual's current experience. This means that they are specific and general, positive and negative memories. These memories of past experiences synthesise a range of emotions at temporal moments across the whole festival experience. Past experiences are also a means of communicating change, learning and development for the participant and therefore, form an integral constituent in the dynamic inner psychological self. The following passages show how the participants drew on their past experiences while considering how this festival experience might resonate with them.

Stewart uses his memories of past experiences at festivals firstly to synthesise excitement and then secondly to reflect the positives of his past experience but also, on the change in what he wants a festival experience to be.

Stewart-P1: And it's the build up to it - and the last time I went to a festival was one of the Leeds ones and it must have been about 2003, or '4. And it threw it down all the time I was there and I got food poisoning from a tin of ravioli that I didn't cook properly so the last memory I had of a camping festival wasn't the best but I remembered all of the good bits, when I was looking back, of what the build-up was so from the previous years, and going with your group of mates and listening to all the music and stuff...

Stewart-P2: Primarily in the past it's always been about where the best line ups have been and that's dictated the festival we've gone to. And for a few years before Leeds went really rocky it had a really good line up with The Strokes and Blur and Pulp and stuff like that. And they were really good, I really enjoyed those

Stewart-P2: I think at that point as well we talked about not too many bands that I recognised which is perhaps a bit different to festivals I've been too before. But then, I remembered that everyone is in a field or at an event and they are there for exactly the same reason, and everybody's like-minded and everybody will appreciate the music even if they don't know who it is, they appreciate a live artist um, I think I was thinking about the walking around that you do at a festival as well where you just kinda soak up what's going on, see all the different things that are going.

Stewart-P5: I mean the last time I went to Leeds was as well when people were hurling gas canisters at each other - do you remember that in the news, a riot one evening. And it was a bit of a daunting atmosphere because you'd get a few chavier people....and I tell a lie, that isn't the last festival I went to - the very last one was, I went to a day of T in the Park in Scotland and it was full of thugs and skinheads and it was unbelievable and vesta and stuff - it was a completely different crowd. But I think the community spirit that Green Man had, looking back on it now, kinda confirmed that this is what a festival is intended to be like.

In a succinct extract Michael illustrates how past experiences can provide an inner tension. Not an uncomfortable tension but one which shows memories can have a duality.

Michael-P1: [I'm] just very relaxed I think. Yeah, relaxed and... umm...excited. I know what's coming. Sometimes I wish I could go back and do it for the first time.

For Isobel, this was her first time and while she does articulate the positive affect of this, she does talk about how her not having past experiences increased her anxiety about the festival.

Isobel-P2: Seeing my friends, umm and umm, just relaxing I suppose; because work had been quite stressful so I was looking forward to having a bit of downtime...No, no, I've only done day festivals - I've never stayed over...just that in a festival sense, I'd never done it and I couldn't work out in my own mind how it worked. From have your tent far away and then going off to the festival all day and then coming back and your stuff still being there. And that was only thing I was nervous about but I just packed the stuff I wouldn't mind losing.

Claire's past experiences are different to both Michael's and Isobel's and therefore she generates different feelings towards this festival experience. Claire was using negative past experiences to try and inform the current situation:

Claire-P2: And obviously I am used to going to much bigger festivals but I know how...how scary they can be so, like, if you don't know what you're doing. So I think I was projecting that on to Green Man but I had no reason to worry - and once I got there, I realised that.

In addition, a passage from Claire that was used previously also demonstrates how she uses past experiences to rationalise and justify specific negative emotions.

Claire-P2: Yeah, no I'd say definitely, it wouldn't be a festival. Yeah, it wouldn't be normal if I wasn't freaking out [about] something, something really. That once I'm in the situation, doesn't matter anyway.

Julia's memories of her past experiences elicited both feelings of excitement and anxiety as is shown in the following extracts.

Julia-P3: Just getting there, meeting our friends and um, being able to wake up there the next morning I think. Um, and feeling like we were making the most of it and I was just feeling excited for the festival as a whole. Start seeing music, hanging out with our friends and seeing beautiful scenery and things like that.

Julia-P4: Even if I hadn't had that busy day at work, I still would have been anxious about, finding our tent, or finding our friends or...Um, because even though we'd been before, we were camping in a different place so um, I couldn't imagine it so maybe if we'd had our own tent we'd have had some control about where we were going to sleep that night but then again, I wanted to be near my friends.

The previous examples and the following one show that an experience felt by many of the participants was an anxiety which stemmed from past experiences that did not, as they felt it, satisfactorily explain the new situation. This meant different things to different participants however and as we can see, Julia's anxiety about friends is different to Stewart's:

Stewart-P2: I am intrigued by the environment of the festival. So, it was a bit different for me having not met any of the people I was going with before as well so...So it was just me and [my girlfriend] going down together and then to meet four others down there who I knew, well, not very well to be perfectly honest. So, for this festival [was different from the last] 'cause that's all my old pals and all my old schoolmates. So,

there was that as well; there was the added pressure of meeting people for the first time.

Drawing on past experiences can also affect how the participants felt about situations they had previously encountered. Daisy has been to this festival a number of times before and the past experiences of this affected how she felt about it. It creates a nebulous sensation of positive and negative feelings.

Daisy-P3: We had just got our bands, our wristbands. So that was a real sense of relief and excitement again. Like, we're finally here. We had, yer know, we had to wait quite a bit with traffic and stuff but I think that's all forgotten once you're through and you've got your wrist band - although it was a bit of a; you're carrying all this heavy luggage...you're still feeling a little bit fed up and annoyed. You just wanna camp, you just wanna relax and get yourself a drink and start getting yourself in the mood for it...Frustrations, yeah, frustration. That's the word to describe it. Yeah, frustration and slightly, slight anxiety as well because you kinda wish you didn't have to; just skip this bit and er, just be sat.

Another emergence when considering past experiences was how this related to the participants' expectations. These expectations form part of a reverberant whole so they can fluctuate depending on many other factors. From the participant's extracts below we can see how past experience relates to expectations, mood and physical imperatives.

Michael-P2: The worst possible thing's to arrive when it's raining. I didn't want it to be rainy, didn't want the site to be churned up. Here was talk of a hurricane, the tail end of which - we'd been away on holiday so wasn't sure what the weather had been like for the last couple of weeks - I didn't know how the site would be. err, yeah, and yer know, on top of that if it had been lightning er, I am sure it would have just added to the drama for my wife.

Daisy-P2: Now this dampened our mood a bit when we hit quite a bit of traffic, it was raining quite a lot, it was grey, hahah, so we err, we started to get a little bit...well, we were thinking, let's just hope that; well a, we wanted to get there quick enough, and umm we errm, we just didn't want the wet, rain, horribleness weather, to sort of go with us...Yeah, so you're almost there but not quite. So you starting thinking about, what would this be like if this weather is the same there.

Isobel-P2: I can't really explain it; not really having my comforts around me, um, being at the mercy at whatever the weather was; I think the main problem would be, having my stuff in a tent and then being away from my tent and having my stuff being stolen.

Stewart is talking about how he got food poisoning at a festival he had been to:

Stewart-P4: It was crazy; went to listen to the football scores, in the car - went back to the car park, 3 o'clock, listen to the Bradford City game on the radio and then hungry and couldn't be bothered cooking the ravioli so just ate it out of the tin, thinking it would be fine. No, no... [This time] we took some kit-kat chunkies, took a load of breakfast biscuits and fruit and stuff like that. Easy stuff, nothing in a can that needed cooking.

Terry-P1: Well we'd done quite a few but HI is a very experienced camper and she provided the tents. Urr, we had waterproofs, waterproof coats, waterproof

leggings, I had wellingtons. I had a poncho so, yer know...we've encountered rain before and the only thing that's got wet is yer nose or your hand holding a pint so I wasn't worried.

In the following passage by Michael it can be seen how significant past experience, specific knowledge and expectation can, when unable to fully inform the current situation, lead to feelings of frustration.

Michael-P4: It was kinda starting to look ominous but, erm, yer know, we have a maritime climate so things change quickly and no more so than in the valleys in Wales where this festival is - I know things change very differently there, very quickly. It's never been that busy, it felt like it was nearly half full, if not more and we had to queue for about an hour and a quarter, or something like that. It took us basically an hour and a half from reaching the village of Crickhowell, which I deliberately wanted to go to so we didn't go 'round a more circuitous route; which I forgot about and ended up doing last year - err, but we just spent ages sat in a traffic jam - which was a bit annoying. Umm, because when we were in the traffic jam, we were behind one of the stages and we could hear the music start and erm, yeah, it should have taken us 4 hours and it had taken us 7 for various reasons.

Finally, in the next two extracts, it can be seen how for these two participants, past experiences had impacted upon their expectations of what this festival experience would be. It can also be seen how both felt these differences positively.

James-P2: It was probably smaller than I expected it to be but that became a positive quite quickly when it became apparent how easy it would be to get around, to get to places. So yeah, it was different from what I expected. I didn't expect so much...er, so many permanent structure so you have the courtyard bar because my experience of festivals in the past it that it is completely er, temporary village. I have never been to one with permanent features like walls, and things like that.

Stewart-P2: I must admit that Green Man had a line up where I knew fewer of the bands than any festival I had been to before; I knew of Mercury Rev, War on Drugs and I think Ana Calvi, were the only ones I'd heard of before so it was a different expectation as well - about being exposed to new music as opposed to going and seeing your favourite bands which is different. I guess that's the beauty of Green Man compared to a more commercial festival where the bands are more up and coming and you've not heard before... so I guess it's not just about the music probably at this point, it was thinking about the whole experience and the fact that at the end of the day you've got three, four days in a field with a load of like-minded individuals that's attractive.

For these participants, these passages show that past experiences and memories all contribute to the experience, in this case, the music festival experience. Therefore, the emergence from the data of a relationship between the phenomenon explored and of an individual's identity is seen. The following section of this chapter illustrates the nature of this relationship for the participants of this research.

### **5.3.3 Identity: relief from everyday self**

The many elements of identity are situated within the transcripts, so the 'universals' discussed have emerged from the analysis of the participants' interviews which are explicit accounts of their identity experiences within music festivals.

Participants spoke about the feeling of leaving certain roles or identities behind. During the festival period they felt a temporary freedom from certain roles and responsibilities. In the following examples, we can see how people discuss and describe themselves and then offer the festival experience as a means of relief from them. Furthermore, the participants offer that the festival provides a place for a different version of themselves. In parallel to and, in relationship with, the neuro-physical sensations of 'suspending bodily norms', these extracts illustrate a suspension of psychological norms. Interestingly, this 'festival identity' allows the participants moments of reflection and personal learning.

Claire-P3: But that's just part of my nature. I get anxious about absolutely everything...I think emotions and feelings are so fleeting sometimes and sometimes so, you think they are so irrelevant at the time. or so pointless, or so ridiculous or reactionary so it's really good for someone like me who suffers a lot from anxiety to look back at things like this and be like, 'why were you feeling like this, that was ok,' or that thing you didn't need to be anxious about.

Daisy-P11: Yeah, and I think you feel more confident. I don't know what the confidence is for, but you feel a little bit more part of it - a bit more relaxed, a bit more set it to it as the days go on. Guess that's a normal thing but um, well 'cause you're sort of in the middle, it's not that feeling you...you feel, immersed in and you have a couple of days to go before you end it all - you're in the happy medium, right in the best part.

James-P10: Yeah, and it was interesting because I saw him later on in the day and he had about 20 festival wristbands on each hand, each arm. and they are the sort of people, I think, 'oh god, get a life,' yer know but before that, I thought, 'wow, that guy's amazing,' so it sort of quashed my preconceptions of people like that because I obviously saw him and he just looked so happy, and I associated that with good times and happiness. Whereas normally, if I'd have looked at him straight away and seen those wrist bands, I would have probably responded differently to him.

Julia-P1: I enjoy my work but I just wish I had more time to go; wished I had more time in the world. [It's] fine but it was quite difficult for me because I am quite conscientious, [it's hard] to sort of leave...my job especially.

Daisy-P12: I think I was at this point, I was sort of meandering, walking along, um, another feeling that comes up a lot is chilled, is content. There wasn't anything that was too extreme - there wasn't any major highs or lows or anything. I almost felt like there was a very level um feeling throughout the weekend. It was more of a natural, calm, meandering, feeling. [Not drinking] gave me quite true feelings, it didn't exaggerate anything; it didn't distort anything for me. It was...yeah, just keeping me on quite a level mood.

Claire-P7: I saw an old friend that I used to work with as well. I knew she was there and we'd texted each other but I said 'it was great to see her and it had made me happy about how much things have changed in my life since I last saw her,' 'cause umm, the time I was good friends with her was a long time ago, like 6, 7 years ago and that was when I was in quite a bad place umm, emotionally so I was just saying, 'I am really pleased and thankful I am no longer there,' and 'having a drink to being free of the 15 years I spent unhappy in my life and own skin. So I was very chuffed to just...seeing her just reminded me that, just how happy I was to just be in the situation where I am now



and yer know, free of a lot of the troubles I used to have. Well, not necessarily free but definitely more free.

With these norms suspended it allowed the participants to express and experience in ways that they would not normally be able to; as these extracts highlight:

Daisy-P6: Yeah, very liberal, liberal, feeling free to express yourself, umm, through make up. I think that's such a nice way of doing it and although it wasn't extreme or bizarre, as you might see some people; it was just nice to be able to look a little bit different than normal. To extend that because you're in that environment where that sort of things is very acceptable - umm so, it felt good to do that and not feel daft.

Stewart-P9: I mean I was under no illusions that going to the festival would be a boozy affair; umm, that's the benefit of going to it without any kids, I guess. The music is important but getting drunk with your mates is pretty important as well. Shame that booze is what makes that happen - I'm sure it would happen, even if you were just having cordial all day, but slowly. They go hand in hand, don't they; music festivals and getting wasted.

Claire-P6: I completely switched off my brain and, and, basically just stopped thinking about what was happening next and just followed Alan around the whole time. Which was actually quite liberating because in our normal life the roles are reversed.

Experiencing this however, is not always positive for all the participants as Leanne demonstrates in the next series of extracts.

Leanne-P7: I feel old but I don't care. Ha-ha. So I must be old. Because everyone else was going up and carrying on and going to do other things and I thought it was bedtime... My moods are, can be, quite temperamental, quiet up and down. I didn't really notice it until later on but I think my mood was slowly, slowly kind of going downhill and I was becoming a bit maudlin. I think I just ended up feeling a bit sort of, I don't know, a bit lonely or...just a bit miserable.

Moreover, this temporary identity is dynamic and while it feels comfortable in certain situations, it can also be cause for tension.

Leanne-P6: Yeah, I think it's more trying to, I don't, it's not like a conscious effort to try to...it's not like saying the right thing but it's putting yourself across. Or when you portray yourself you want...I don't know. I don't change, I don't think about necessarily what I am saying or doing...or maybe I do. It was chatting to some new people, I think that is always, you want to make a good impression or....it takes more thought to socialise and chat with new people than it does with people you've known for ages and I enjoy doing it but it, yeah, takes it out of you as well. And if I spend too much time on my own, I end up...hating that. I do like spending all the time with people. It's just nice to have the little breaks in between.

This is echoed by Michael:

Michael-P7: They were ok; I wasn't very impressed really - a bit of a weak voice. I thought I could do better, but I don't; which is a reference to the fact that I haven't really, yer know; you can only...it's easy to knock people but yer know if you don't do it

yourself...I feel a bit apathetic this morning, I feel being social would be an effort today, I've written, and then, when it's beer o'clock. I dunno, I just felt like I want to be by myself that day really which is a bit weird.

Michael continues and demonstrates how the festival experience is a multi-faceted, dynamic phenomenon that subjectively flows between our internal and external world.

Michael-P7: Maybe, possibly, yeah, yeah. Err possibly wanting to...yeah, maybe it's part of a world I don't feel part of anymore - or not at the moment anyway and I guess there's like...the performer in me that wanted to go and perform or do something. A bit nos...No, not nostalgic as such, just...maybe nostalgic, just had a lot of things of my mind I guess - imminent fatherhood and all of that. And I hadn't been particularly social of late really so suddenly the thought of just having to be social with people - again some of whom I only see once a year - which is a bit of a perverse way of looking at it really but I guess I just wasn't in the mood...I was just being a bit grumpy really - a very mild grumpiness. I could just as easily walk round by myself for three days. It is a festival that I could go to without knowing anyone. And it wouldn't particular bother me because it's just nice thinking time.

In the following example, Claire talks about how the issue of fluctuating identities and norms can result in periods of role confusion:

Claire-P9: I saw someone I used to work with at the festival. I just bumped into her umm, and I felt really bad - no this is errr the second time I saw her and she is quite straight laced um, and the second time I saw her I was quite mashed and I don't think she'd ever seen me like that - bearing in mind I used to be her boss as well so I basically spoke to her for about two seconds and then went off as quickly as I could, given the circumstances. It just felt really bad but I just didn't want her to see me like that, out of my head basically. Yeah, and it is strange when you do see people outside of normal settings and obviously the people I see I see under normal circumstances but like, her, I've not socialised with her before and seeing her in a social setting was really strange and I did feel quite like - 'cause she's a strict Christian as well so I never swear around her, you know, I change my behaviour around her because she is quite easily offended. Um, and so, yeah, I was happy to see her but also finding it hard to alter my behaviour in a way that I normally would do when I see her.

These passages also reference another tension, that of internal identity and external identity which is represented here by the participant's discussions about their sense of individual self and their self within their groups. It is of particular note that these tensions arise because individuals felt unable, or sometimes unconfident, to articulate what they feel.

Daisy-P13: I think it was, I think that people around me were quite drunk umm, maybe, now you mention it, I was feeling a little bit more detached about it, umm and so, I was listening more to what I was feeling or as a result as not being in the same state as everyone else. Maybe that made me feel like I wasn't doing that much there. Like, like me being there wasn't adding to anything.

Daisy-P14: I think I was a little but quiet. I wasn't saying much. I was trying...I was trying to think about...oh I remember now. I think I wanted to watch other bands but I think people had gone off and there was a bit of a split and I wasn't quite sure I should do what I wanted to do or whether I should just stick around with the people I was

with and maybe that added to a little bit of frustration and indecisiveness. 'Cause I was being indecisive that was irritating me I think; that I wouldn't go up and go, I want to go and see them, see ya. Or even if it was on my own; yeah, maybe. There was a lot of things going on at that point

Leanne-P10: Noo...well it should have done [RAISED MOOD] and I was happy at that point but then, yeah, at 10:15, put feeling a bit maudlin and I didn't even want to write anything else. I was just not in a good mood. Like you said, I should have just gone; and I remembered last year actually, weirdly enough, I remember, it was the Saturday last year I started feeling a bit strange and a bit low and I just took myself off for a wander and found this wandering drum band and they were really ace and that's just picked me up and cheered me up, then once I got back to my friends I was in a much better mood and I didn't do that this year and I don't know why. So I should have, no, because it was cold and I didn't want to be wandering around in the cold on my own. So I don't know. I should have just gone and done something anyway; because there is so much to do... But I could have, I just didn't and I think knowing that was fuelling my irritation or not irritation but that sort of...yeah, that weakness in me that I should have just gone 'no'.

In the extract below, Michael talks about a different kind of identity tension that occurs with time to reflect on the different aspects of himself; past tensions and future anxieties, new identities and roles:

Michael-P9: And that anticipation of what will that night bring. I've put a note to self to minimise the hangover tomorrow. Umm, another note to myself, will I bring my kid next year. I've put another note - general creative malaise but I think I was probably thinking about work at that point. And also, my god I have a beautiful wife so there you go. I'd seen her, she'd just got ready for the night and she looked really fabulous...I don't even think I was thinking about work, maybe work was part of it - I think it was just being generally creative. It's a very creative environment for a lot of creative people, doing a lot of creative things. Err, and a lot of creative people looking at creative things and I guess I have been creative because I have been party to it, in terms of writing the programme and stuff. But it made me feel I had got a little bit lazy and I should do more of this kind of thing - then obviously...will I bring my kid next year - that was the preceding thought. Which may or may not be associated with fears of creativity and personal time.

He continues talking about how he feels about himself and the changes in his identity:

[It] could be, yeah; I think so. It's kind of natural but it's also quite inspiring going to environments like this because you see a lot of people for whom those constrictions or social norms don't apply so you kinda feel inspired by it really. So I think I was feeling, while it sounds a bit melancholic, a bit, I was feeling pretty inspired at that point...It was more of the fact that, I'm more...you see I'm not more that sort of person, I'm more - I could just be creative, or I could just toe the line and do normal things. So it's quite a bit of a push for me sometimes not to do the normal thing and things like that - sometimes I forget that I'm involved in that side of things as well - in terms of writing for the festival, working for them and I play - in my own way, quite an important part in the festival over the years. And sometimes I take that very much for granted. It was just trying to remember myself as that person. I guess, rather than the person who

may be could become boring dad who never sees his friends and yer know, works in a job that's not always that rewarding.

The process of identity and reflexivity as shown above is experienced by a number of the participants in a number of ways. Some share their reflections like Michael did, while some also acknowledge that the positive feelings which emerge from reflexivity can contribute to wellbeing enhancement and how this benefits the internal self. This again represents the interrelated and dynamic nature of these internal structures and how having conscious intentionality towards them can affect and alter them.

#### **5.3.4 Wellbeing: general statements about wellbeing, time and space for relaxation, reconnection, reflection and meditation**

From the following passages of interview transcripts, it can be seen that the participants felt as though the festival experience enhanced their sense of wellbeing. The emergent elements where expressed about their general feeling of wellbeing and also the specific.

Claire-P2: but the whole thing about a festival is that I do feel very chilled out once I am there.

Claire-P4: It was just so relaxed and it felt like, home in a bit of a way so...they were...it was just very relaxed and warm and welcoming...It didn't feel like a constant party at Green Man. It was more about the umm, yeah, being comforted.

Claire-P6: I really liked that it did really feel like an extension of my house in that respect so yeah, it was good.

Stewart-P11: It's entitled Josh - I'm not sure who Josh is or was...I wonder if he was the kid I got talking to on the bank; you know I mentioned a welsh guy before - I wonder if it was him? Anyway, I have put - hilarious with friends, bonding, shared laughter. So I must have implied that everyone is getting on really well.

These participants discuss how having the opportunity of spending time with their friends enhanced their feelings of wellbeing:

Leanne-P4: We'd been listening to that and having a bit of a catch up and a chat and I've put that I felt very contented and chilled... I can't remember who they were but I have put, awesome guitar music, sat on the grass with friends, totally relaxed, enjoying chatting to new people

Daisy-P4: I just felt safe and quite loved and it was just a, just a nice calming feeling. Quite content feeling, and by then we'd chatted to people, caught up with people we'd normally see and it was just really nice, it was a really great feeling

Michael-P14: I think I was relieved actually because these particular friends we had seen at new year and we'd said, we have to see you, definitely see you, let's not, let's hope it's not Green man and luckily we did see them once in between but, that was kinda nice but it does become more of an annual thing with some people unfortunately.

Julia-P14: Just to not have to worry about other things, because you're there and you're catching up with friends - I haven't seen them for a year or so and we used to be really close and see each other every day, um so it was nice to be able to sit in a field and chat rubbish and catch up on old times and talk about new things and have that

space without someone having to go to work or somebody having to leave to meet someone and just being able to move in a group as we did.

Isobel-P7: On the Saturday evening, I wrote, "I love Jo", who is my best friend, because we were having a really nice chat, a really nice gossip and listening to some nice music and feeling really happy and content. Literally staying on the same bank, listening to some new music and chatting with my friends; and new friends as well. Friends of friends of friends that I'd not met before.

### **Time and space:**

The time and space that the festival experience provided to enhance their wellbeing was used differently by the participants, as their periods of relaxation, reflection and reconnection were subjectively formed. Some similarities however were formed as can be seen in the following passages.

### **Relaxation:**

Stewart-P10: Yeah, it was really quiet so I was really, it just felt really...well, because I'm not a big fan of camping; my memories of it have never been in rolling countryside or anything like that, it felt like a really nice place to be and seeing a bit of, being at one with nature - at one with nature sounds a bit crap but you probably know what I'm getting at - just appreciating what's around and just looking up at the sky and not worrying about yer know, a commute or getting to work or anything that happens when you live in a city.

Julia-P7: Yeah, so I was lying on the grass and I remember the sun being out for the next band who I was looking forward to seeing. Feeling chilled and a little bit tipsy but really happy, everyone was just really happy everywhere and it was really lovely...Very happy and relaxed.

Daisy-P4: I was feeling relaxed, there was nothing to worry about, yer know, listening to some good music and, and, and being with my friend - so it was just a really nice place to be.

### **Reconnection with others:**

The word reconnection is used here to represent periods of time that individuals spent either reconnecting with inner selves or with a close partner or friend.

Claire-P4: But that thing, that space; because my husband and I don't talk...get that space on our own a lot, yer know? If were together, on our own, we will often be watching TV or cooking together, or whatever. We don't...we were just sat...we don't go for drinks - me and him...very often, so we were just sat there having a drink and got chatting and it was really nice because we were so relaxed and we ended up talking about the future and he ended up saying he'd really like to help me with my business in the future and...and...it was just really lovely.

Julia-P5: Sat in the sunshine, eyes closed, not really sure what the music playing is but the weather is nice...and a bit of downtime from chatting is amazing. Chill time

Leanne-P6: Just kind of thinking time, letting your mind wander to different things

Daisy-P6: I've got a recording. I think...oh yes, I remember we were sat on the main stage. It was sunny, um, listening to music. It was really calming. I recorded the clip because it sort of captured that; for me at that time it was so calm, it was so beautiful and I couldn't really find any word so I thought that the actual listening to a little bit of the song that was being played was, was, was a really nice capture of the moment... It was, it was. I think it was another little reminder that this is why we come, for feelings and experiences like that.

Stewart-P13: Yeah, because you're never too far away are you but yeah...I mean Isobel and I are pretty new together, right. So it's still first holidays, first camp trips, all this sort of stuff so it's as much as sharing the moment with her as much as it was necessarily being there on my own but yeah, it was nice to sort of do that in the morning and chill out for a couple of hours and summon our strength for the day ahead.... As long as we are together, that's quite an important thing as well because we could be at a bingo festival in Blackpool but if we're together then that adds to a lot as well.

### **Reflection and meditation:**

Claire-P5: I don't get that chance to sort of stop and think anymore so I kinda use things like that as my way of doing it. But yeah, they...the...the, re...reflection's definitely part of it and when I was in that sort of area - they always make those sort of areas of festivals really twinkly and relaxed, calm and stuff. That's the sort of atmosphere they always create and the one at Green Man; they had this lovely wooden hut and I just went and sat in there and then, on my own; and for about half an hour, and didn't really think about anything, I just sorta emptied my head

Michael-P8: I could just as easily walk 'round by myself for three days. It is a festival that I could go to without knowing anyone. And it wouldn't particular bother me because it's just nice thinking time.

These passages show how music festivals contribute to the participants' idiographic sense of wellbeing. The state of flow (Csikszentmihályi, 1990) is similarly linked to understanding happiness and identity. The next section explores how the participants of this research navigated this internal structure.

### **5.3.5 Flow: flow experience, absent flow, unexpected flow**

This psychological state was developed during research into happiness and its original definition includes the pursuit of happiness by being in a state of complete absorption when involved in an activity involving a person's creative abilities. This is defined by Csikszentmihályi (1990, p.3) as: "the best moments usually occur when a person's body or mind is stretched to its limits in a voluntary effort to accomplish something difficult and worthwhile. Optimal experience is thus something we make happen".

The participants of this research did not use the word flow to describe any of the experiences at a music festival but express sensations and situations of absorption which do seem aligned. They also talked about ethereal nature of this sensation by detailing that on some occasions it was absent when in the past it has been present and on other occasions it has been experienced when it was not expected. It seems then that the precise elements of flow are not identified but the interviews did show some nebulous contributing factors and that these factors had to be aligned. It must be noted however, that even these aligned factors did not always unlock flow and at other times, flow was experienced unexpectedly even though not all the factors were in place. It can therefore be argued that the sensation of 'flow' is a highly subjective phenomenon of experience, temporality and environment. The differences and similarities to the original 'flow' will be discussed in the discussion chapter but here the passages illustrate the participants' moments of absorption.

### 5.3.6 Flow experience

These are accounts of subjective experiences of when they experienced absorption/flow.

Stewart-P12: Umm, this one just puts - absorbed. Who would have been on at that time on Saturday night? War on Drugs. So I must have just been really enjoying the music that was going on and enjoying just being there.

Stewart-P14: Yep, sunny, happy, great vibes. The thing I enjoyed most about the whole festival was sitting on the bank and watching everything go by and change and the crowd change and the music change. So I think by this point it was a sunny day, it was warm - we had our friends around, we had some beer in our bags, we had a comfy seat with a good view of the stage and I don't think there was anything I could have wanted at that festival that would have made it any better at that point; and I remember remarking to my girlfriend when she asked what was your favourite moment, I think I said that afternoon sat on the bank.

Julia-P13: Lying on the grass listening to Other Lives, which is a band, aware that it all ends tomorrow but trying not to think about it. Life is like 'this' now and don't really want to go back.

Claire-P4: We went to the cinema tent which is something we would never ever do at a festival but there's that sort of feeling at Green Man that - it was just so relaxed and it felt like, home in a bit of a way so...they were...it was just very relaxed and warm and welcoming so I just thought right we'll go and watch a film because it seemed like a really appropriate thing to do...it's not a very hedonistic place. It didn't feel like a constant party at Green Man. It was more about the umm, yeah, being comforted.

Claire-P5: That's the sort of atmosphere they always create and the one at Green Man they had this lovely wooden hut and I just went and sat in there and then, on my own and for about half an hour and didn't really think about anything, I just sorta emptied my head.

Claire-P7: So yeah, that was probably how I was feeling on Friday just, like, yep, don't really mind what happens today, just going to go with the flow - sleep when I want, eat when I want - because I have been dieting as well so that was very exciting to know that I could just drink a cider and not feel guilty about it. Eat. If I want a burger, I could have a burger... So that was good...no agenda.

James-P6: It was 1:30 in the morning, and I've put at a DJ set on my own. Really enjoying dancing to the amazing music. I was on my own... I wanted to stay up and listen to a dance act and I wanted to see them and they have really good music tastes and play some really good sets. So I was just there dancing on my own in the tent and err having a good time. Sometimes I quite like being by myself. I am not averse to it and sometimes you can just do what you want to do and have no restriction. Yerr know, 'cause when you were talking about the group dynamic, even with two people there is a group dynamic so yeah, it was quite liberating really. Being free to do whatever you want.

James-P7: I just took a picture of a flag. I was erm, don't even know where I was at the time, er but I was lying down, relaxing - which I did a lot of at the festival and I was just looking up at the sky above and took a picture of the flag. It's the sky and a flag blowing in the wind. It felt very, like there was no agenda at the festival - you're just free to do what you want, pretty much. So if you want to like, lie down, which I did a lot, you can do that. There's no problem with that...I wasn't even thinking about everyday life. Like work and home. I was just in the moment really.

Daisy-P4: Emotionally arrived, yes, I was starting to fit into that feeling that you quite like when you're at a festival - when you feel...almost organic; the whole things just sort of rolls out naturally and you're part of that.

Michael-P10: I could see how much other people were enjoying it and err, yep, it kinda felt like I was home in a way, yerr know. This lovely scene which I am party to once a year; and err, just trying to soak it all in really.

Daisy-P6: Each having their moments. a bit of silence, and silence is fine, it wasn't an awkward silence, it was just a bit of time to sort of step back and just, just see what was around you and get taken away by the moment a little bit and being able to relax about that and I always think time sometimes...or any other sort of things that you do in your day to day life, it doesn't allow you a lot of time to just sit back and capture moments and feelings and; especially when they are nice and relaxed.

### 5.3.7 Absent flow

These are accounts of when flow/absorption was expected but was not experienced. In these accounts it can be seen how both internal and external factors that generate this experience are highly nuanced but can have significant impacts upon the experience.

James-P3: Yeah and the other things was the band I wanted to see, I really enjoyed it and had a great time but it wasn't as good as last time I saw them. And I was expecting that. But it was a completely different time and place...The experience I'd had the time before was like, it was in a field again, but it wasn't in a tent, it was pouring rain - it was just mud slick at the front of the stage and there was only about 300 people there and they were just dancing and going crazy and it was just the most amazing set of songs, perfect. This was great but it was a bit more of a sort of a sterile environment. You could have been watching them at a standard venue, a music venue.

Claire-P8: I was just feeling absolutely knackered... incredibly tired and lethargic, hoping a sleep will help. And I went back and I went to bed...that whole feeling of I



need to sleep, my body's telling me I need to sleep but I know that if I go to sleep then I am going to miss something, So, that was quite difficult to get my head round and I was getting really cross that...but my body was saying I just had to sleep... feels like going to bed is a waste, don't want to miss the opportunity to have fun but body is telling me to do the opposite.

Leanne-P9: It was quite disconnected. People were quite disconnected on, on the Saturday. So there wasn't as much; like at three o'clock, I've put that I was sat with friends, waiting for the next band. But friends of friends, these weren't the people I had gone with... then it all seemed a bit sort of, that the thing, everyone was off doing their own thing. I think I just ended up feeling a bit sort of, I don't know, a bit lonely or...just a bit miserable.

Daisy-P8: At this point, food again coming into it, a feeling of hunger, a feeling of indecision and urrm. After a while I think the music, you just don't even notice it at times. It's just there and you're happy to have it, you want it, It's better to have it there than not but I think when other feelings like hunger or tiredness overtake you and that's what you focus on and you know you can always get back to the music once you've fulfilled your needs.

Daisy-P13: I think it was, I think that people around me were quite drunk umm, maybe, now you mention it, I was feeling a little bit more detached about it, umm and so, I was listening more to what I was feeling or as a result as not being in the same state as everyone else. Maybe, that made me feel like I wasn't doing that much there. Like, like me being there wasn't adding to anything.

### 5.3.8 Unexpected flow

Another element to experience flow/absorption for these participants was that sometimes it occurred when it wasn't expected. This again demonstrates the complexity of this experience and is illustrated by these accounts.

Daisy-P8: Particularly when you weren't expecting much then it sort of grabbed you and made you want to listen and sort of be in the middle of things.

James-P9: It was really good; the music was really good. It's like our style of music so we really enjoyed it. But I'd never heard of him before. Well I think I have actually, I think another band I like have mentioned them in the past but I have never actually listened to him but I really enjoyed his music. It was really good; it was the surprise of the weekend I think. I hadn't, I hadn't even looked at him on the programme, you know.

Isobel-P11: I have written that I just got goose-bumps watching Nic Mulvey - it just was unbelievable, I don't, I can't even explain it, it was just so good, so good. I think I got to that stage where I was just enjoying myself so much, listening to this amazing artist - great voice, just great musical instruments backing him, or just him by himself. He'd done this song called Nitrous and he's built in Olive's You're Not Alone and I'm not normally a fan of that song and it just sort of came out of nowhere, it, it totally overtook me and took me over. I couldn't explain it really; it was just a really, really nice feeling where I was totally captured by it.

Isobel-P11: Really unexpected and really, really nice, just a real nice change really because I suppose you take a risk when you're listening to people you've not heard of before but everyone seemed to be of the same sort of ilk and they were very, they were very nice chilled out artists, for some reason this guy really hit the spot. Think I could just feel it; I think there was just some sort of motion in his music that I hadn't necessarily got from some of the other musicians that I'd seen.

Isobel-P12: I think I was just - maybe, maybe. I think I was just really happy in my surroundings. And um, I think I was at that point where I wasn't tired, I wasn't hung over, I wasn't thinking about work, or any of that; I just had my friends and my very new boyfriend with me, and I thought this is just, just the best...It was a very happy place.

Presented here were the individual accounts of music festival experience that demonstrated elements of psychological 'territory'. The emergences came from explorations of how issues of identity, wellbeing, memories, expectations and flow were found through all of the participants' accounts but that they all had a subjective phenomenological core. Furthermore, these structures, while being navigated in the music festival environment demonstrated their dynamic, fluctuating flexibility. This illustrated how they react and adapt to external structures in the objective world in a feedback relationship that shapes our conscious experiences through our intentionality with these structures.

#### **5.4 The psycho-social and cultural territory – the external elements**

This section of the results chapter is concerned with those phenomenological elements of the map that emerged in the participants' external world. They are navigated by the participants in the music festival experience territories of the psycho-social and the cultural. These elements of this experience are exogenous to the individual but are in a perpetual feedback system through their embodiment of experience, to the endogenous structures of the individual's experience. As has been stated earlier, this feedback system is temporal and dynamic and can swing between positive and negative experiences and in addition, can maintain contradictory states (cognitive versus/while emotional or individual versus/while group) which result in idiographic tension. The elements that were expressed were issues of liminality and *communitas*, space and place and identity.

##### **5.4.1 Liminality and *communitas***

Turner (1969, 1974, 1981) differentiates between liminal time and liminoid space. Understanding the participants' experience of liminality provides an idiographic account of a socio-cultural phenomenon. Their subject perspectives illustrate whether they viewed it as liminal time, as a liminoid space or neither. The common road of experience as it is navigated within the map is that it is beyond the participants' normal daily lives. The festival arena may represent a liminoid space that generates a collective *communitas* but to all the participants, how that is experienced on an idiographic level is varied. Furthermore, having analysed the data it will be seen that experiences of *communitas* and liminality can be stratified. That is to say that the transcripts demonstrate sub-elements in the 'festival community' and that the liminal elements are dynamic and affected by the experiential internal structures of the individual; it is possible to be physically situated in a liminoid

space but not feel connected to it. This again is linked to internal structures, temporality and environment.

In the following extracts, Terry illustrates the positive aspects of the above points by talking about his use of the festival and how that differs from others around him while still feeling part of the larger festival community.

Terry-P9:        Lovely walk to Crickhowell, welcome cup of tea, nice small town'... Yeah, well we didn't really [feel separate from others] because there were lots of people walking to and walking back - some had done some shopping and there were lots of people with wristbands in and around the town. So [we] use the festival, in that respect, differently from people who come in big groups...They probably just come to socialise. Because of you walk around, you'll see loads of people just sat around during the day and then they tend to go out during the night - of course, I know there was some late-night music on - not the same huge thing as Glastonbury because that goes on until 5 o'clock at night and people will go there mainly for the night session and sleep through the day.

In the next extract Daisy illustrates her experience of how *communitas* and her connection to the festival site as a liminoid space can oscillate. This illustrates that while the external structures exist, if they are not aligned with the endogenous ones, the experience is different.

Daisy-P10:       I was back at the tent. I was back at the tent. I was sleepy. I have here, I was content... It was quite loud, I could hear people cheering to someone who was playing...it wasn't someone who was playing I think it was, it was a DJ because there was a bar - I think there was a crew bar quite close to where we were, or the closest thing it was. And on an evening, on a night, it would go on until the early hours and it was like, a DJ and crowd interaction and erm, it all seemed really loud but when you're in that quiet environment erm, then I guess sounds seem, a lot louder than normal. erm, I remember thinking that I was hoping that I would sleep better tonight and I had my earplugs ready so I could see...I was getting ready, getting myself ready for to clock off. You don't get away from it because you're still here, [but trying to] get some sleep because going back to when we were talking about that becomes a priority. It's not something you can get away from but you don't really want to. I think you're quite happy to be still, slightly involved even if it's just through hearing it the distance. It's nice, it's nice that feeling to just um, but normally you stumble back and pass out, you hear a little bit and that's it; but being quite sober and aware of everything going around.

In contrast, Stewart's experiences of *communitas* in the same liminoid space were different again as he illustrates a number of occasions where he felt part of a community which was engaged in a place which was a time out of normal time. These passages also illustrate how identity is affected by the environment and the people within it.

Stewart-P5:       There was that chap and his girlfriend that camped with us, they just popped their head out of the tent and we're just talking to us straightaway. And I remember that from before as well - because everyone in the same mind-set, everyone is there for the same reason then, everybody has a conversation with everyone, it's really easy - it's like a community isn't it. For those three or four people for everybody who's in that field, at that festival is in a community.

Stewart-P8: It would have been a much more formal environment instead of being able to walk 'round with a pint and just go talking to different people and stuff like that. I don't know if people have a different - are just more inclusive at festivals because there were numerous occasions over the weekend when we were just walking around and start chatting to the person sat next to you. And you wouldn't do that on a train or on a bus or anything like that but at some reason at a festival it seems to happen.

Stewart-P9: Less on your guard, walking around and yeah it would be interesting to see, to live a parallel life and see what it would be like to meet them 'round a dinner table for the first time. It must be, it must be because you already know automatically that you have a similar interest which is going to the festival, or the music, or the people that are there or going to those sort of things with your pals so maybe that helps break down the barriers straightaway - you've immediately got some conversation to talk about as well. As in, it as easy as, when you're sat next to somebody and you say, what do you think of these? And that's sort of the way in to start a conversation...It's not for the sake of it, is it; people are genuinely interested in what each other has to say and, there's a Welsh chap we met a bit later on and he had a good story and it was really interesting.

This sense of shared community experience is also articulated by James, but he also illustrates stratified levels of *communitas* in this liminoid space. This group he talks about is smaller and more temporary but also more intensely, acutely experienced and one that has much more demonstrable collective, exogenous emotions. This is also clearly connected to his internal structures of identity and how he wanted to exit broader social spaces of liminality to engage with this other micro-community.

James-P8: I think that's a common theme that I seem to be going back to, that when you share the experience it's more; it's better basically. Like with the music earlier - like when you're in a big group, in the middle, everything seems so much more exciting and almost, erm, magnificent?... Less ordinary, special, yeah; yeah extra special...so I went into crowd at Mercury Rev 'cause I was feeling like that 'I need to do something'. So I went into the crowd and stayed for the whole set, pretty much, and really enjoyed it. It was just nice being around people who were really into it. And you feed off that and you get really into it. And it was nice to just be that close, yer know?

In this passage of James' interview, he discusses the sense of *communitas* at the music festival but also frames it within a representation of internal and external sense of his identity's prejudices. This shows the dynamic and interconnected nature of these structures.

James-P10: Yeah, and it was interesting because I saw him later on in the day and he had about 20 festival wristbands on each hand, each arm. and they are the sort of people, I think, 'oh god, get a life,' yer know but before that, I thought, 'wow, that guy's amazing,' so it sort of quashed my preconceptions of people like that because I obviously saw him and he just looked so happy, and I associated that with good times and happiness. Whereas normally, if I'd have looked at him straight away and seen those wrist bands I would have probably responded differently to. I took a picture of him because he was walking around at the time, as he always was. He was one of the last people I saw at the festival as well - as I was leaving he was looking for a toilet. So all weekend, everywhere I went he was there.

Here James talks of the macro and micro communities he experienced. It can be seen that he talks of a smaller group within the larger community which is beginning to form its own social behaviours. In addition, he talks of how he is stood in the liminal space of the festival but, without moving within it, he becomes disconnected to what it represents. Therefore, he changes to be with a different group within the festival so that he can reconnect with the festival as a whole.

James-P10:      Enjoying more comedy, hanging with friends. It was interesting 'because we'd, we'd...the day before we'd all decided to break up the day and do something different, go and see comedy. And that, that informed the next day, because we did the same thing. And both days needed something like that because just standing around and just listening to music all day umm, you need a change of pace every now and then, so we went and saw some more comedy. I think it was good as it breaks up the day and [it] lets you experience a bit more of the festival.

Being part of the liminoid space can have positive ramifications upon the individual and, as Daisy discusses, can help positively influence the navigation of endogenous structures.

Daisy-P6:          People around us and actually there wasn't a lot of talking amongst us at that time and I think I got a really nice moment that it wasn't a lot because it, I purposefully wanted it; I was looking around and I could just see people lying on the mats, or on the mats, eyes closed, and just feeling really happy and really relaxed and like there wasn't a care in the world - it felt really nice and when you see that around you, it's quite contagious... it kinda brings people, builds on existing relationships I think. It, it strengthens what you've already got, and it doesn't have to be with best friends yer know; there's probably a lot of people you're not so close to, you met but you feel like you've got a little bond with people.

Isobel talks about how, within this liminoid space, she experienced different perceptions of time:

Isobel-P9:          I think you're unaware of what time things are going on as well, so like to say it now, to have a drink at half 11 in the morning sounds crazy but when you're in that sort of environment and nobody really knows the time they went to bed or what time it is when you wake up, the world's your oyster and you just do things - you wake up really early, like 6, and you start about half 11.... You don't have, you're not readily looking in your phone, I don't wear a watch - for me, because I wasn't bothered about seeing any particular bands, I was just looking forward to whatever came across, I came across um, I wasn't stuck to any time limits on anything so it meant that a whole sort of afternoon would pass and it was really matter. And it made no difference at all, it didn't matter at all - yeah, it was actually a bonus because I can literally do what I want.

Those last two passages from Daisy and Isobel both described how being immersed in the liminoid space was experienced. In the next extract from Michael it is possible to see how being part of this community, in this space, can also generate personal reflection. It is in a relationship with Michael's internal structures in a different way to that of Daisy and Isobel. Here he talks about his changing sense of identity (he is soon to be a father) and how this will affect his connection to the festival (he has been attending for 10 years) and his external identity.

Michael-P12:      Looking at the people who do bring, who are still creative do still bring their families along, who, all of that lifestyle, that alternative lifestyle; it's very easy to forget is going on until everyone comes out of the woodwork, from all over the country

or places in Europe, or wherever. And they all gather in one place, you forget that it's more prevalent in society than you realise and you should not necessarily feel constrained err, just because those sort of people aren't necessarily, that visible. And when I say - not even people that do, I'm not going to say try to be creative, try to be alternative because being alternative is such a mainstream part of culture these days - I mean people who are genuinely unique and follow their own path.

Another example of the dynamic and stratified structure of *communitas* is in the following extract. Terry talks about different perspectives around acceptable and appropriate behaviour within this liminoid space. Terry talked emotionally about a negative experience which illustrates a multi-level *communitas*.

Terry-P4: There were these oiks, erm, who were probably about 20 yards away who were singing with a guitar at 3 o'clock, 4 o'clock in the morning. Everybody around for really cheesed off - Urm, so much so that we went to the security and said yer know, what can you do about it. And there was one steward who saying, you can move to a quiet camp. And I said, I'm not going to move, I'm not going to let them move me. And the people around me, there was a lovely couple in the tent next to us - they were cheesed off as well... had it happened again, I would have got up and called a security man, not one of the stewards.; 'cause the steward was saying you could move or you shouldn't be confrontational - he was being a little wishy-washy.

Terry continues and illustrates the nebulous sense of sharing this liminal space and that when it is not felt to be equal, feelings of protectiveness can emerge.

Terry-P4: Not a chance. I wouldn't take them on face to face, but I'd have sorted them out with the security people. There was no way they were going to get better of us, beat us. Exactly, on principle, I wasn't going to let them. 'Cause he said we can move but I wasn't prepared to move on principle. I'm not going to let the likes of them dictate what I do at a festival.

Similarly, Michael also talks about his frustrations with behaviour that he sees as inappropriate to the festival space. Again, this connects to his own sense of identity and his history of attending and thus, being connected to, this community. Its changing nature was not aligned with his version of what this community should be. In the last sentence, you can see his articulation of him deciding to remain outside this part of the community

Michael-P13: Angry about it yeah, I am. Yeah because it's everything a festival shouldn't be, it's the opposite, a live event like this should be the opposite of what you have to do normally.... it started last year and continued this year, but people queue in lines for the bar - yer know in 8 lines across the bar; and it's just a strange thing - I don't know, I don't understand why it's only happened in the last two years at this festival - it's never happened before that. But I just refuse to even queue or get a drink at the bar. I don't think I'd even had a drink - obviously...didn't even have a hangover but people were getting stuck in but I remember not getting a drink, partly because of that reason.

In addition, Michael also differentiates himself from other groups at the festival while also acknowledging how he may soon belong to that group which he is complaining about. He is tacitly reflecting on his changing role both in and out of the festival, his identity of himself and his identity in relation to others.

Michael-P13: I think there are more people that just camp out at the main stage and possibly don't see a lot of the things that go on at the festival and they are probably the more, the real mainstream ones, for whom going to a festival is like a real serious adventure and maybe they've got kids now so it's easier to be in that main arena where it's just a little bit more open, kids can run around and keep an eye on them. And I think it's those people who, kind of, don't really question things very much; in that respect, it's very trivial to them I would have thought - and they don't mind queuing but ultimately just makes everyone wait longer for a drink which curiously enough.

These extracts from the participant interviews help to explore the theories of liminality, the liminoid and communitas from an idiographic phenomenological perspective. This exploration shows that the experience of these theories is dynamic and stratified. Furthermore, the presence of these elements is not solely dependent on external factors of the individual but how they are interrelated to the individual's inner dynamic structures. It emerges from the transcripts that the connections between communitas, liminality and the individual are not as distinct as previous work would suggest. This chapter now moves to a further external structure within the music festival experience as it reviews the results for the phenomenological exploration of the space and place.

#### 5.4.2 Space and place

Another phenomenological element of the festival experience is how the participants engaged with the festival as a place and as a series of spaces. In the following extracts, it can be seen that the participants' internal and external structures were influenced by the geography of the festival and how it formed part of their dynamic subjective understanding of the festival. For some of the participants the connection to the festival was because of its home-like qualities; those of relaxation and calm. Differently for Michael however, the festival space felt like he was returning home; a sense of belonging and connection.

Claire-P4: It was just so relaxed and it felt like, home in a bit of a way so...they were...it was just very relaxed and warm and welcoming

Michael-P10: I could see how much other people were enjoying it and err, yep, it kinda felt like I was home in a way, yer know. This lovely scene which I am party to once a year; and err, just trying to soak it all in really

James talks, in the passage below, about his connection to the festival space and it can be seen how he is using internal structures like past experiences to inform his current experience, reflecting on memories and also talking about his expectations of the space and how this can inform his enjoyment.

James-P5: Getting ready for the day with friends, can hear music in the distance that reminds me of past festival, that sound always gets me excited. That sound of the first band of the day playing. You get it everywhere you go at a festival. So that's something you find at all festivals and it sorta set, sets me off for the day, it's a good way to start.

James-P4: I didn't go into the crowd much and that's what I like to do when I am at a festival so um, I just find that when you're on a hill, or further back the sound is different and the way people respond to the music is different. So that might have shaped why I thought the next couple of days were better musically - because I experienced it differently. Because I went up a lot more...if I am at a festival, I'd rather

see the band out in the open air because it is a bit more of an experience, a bit more of a shared experience but also more that the sound tends to be better and the atmosphere tends to be better.

Isobel, Claire and Leanne, by comparison feel connected to the festival space but use it differently from James, though there are similarities throughout these accounts. Their idiographic navigation of music festival external and internal structures meant a different experience for them.

Isobel-P10: Yeah we knew roughly...we seemed to have a bit of a spot which we always went back to which was really nice - I'm a bit of a creature of habit anyway so it was nice to go back and sit in the same place and they'd be there.

Claire-P9: We did a very similar thing to the Friday, we just went and camped in one area and I really liked that and I really like that feeling of no agenda, no pressure. If you want to sit in one place for 8 hours, you do and we did.

Leanne-P2: Yeah, I think being with friends always does, I think that a big part of going to these things for me really is just to spend time with my friends...combining it with the music, the music obviously helps lift your mood sometimes; and being outside, and being outdoors and away from things.

Julia-P13: Yeah, well just because you're in such a beautiful place and its sort of become your world, that's where you exist now and you have you sort of routine in that place. Yeah, it wasn't like you've just gone for the day now it was sort of, a bit more embedded.

Stewart illuminates the connections between the external structures and his experience of engaging with them when he talked about how the space is used to enhance his festival experience and how the space is used to make the place of the festival seem separate from the ordinary.

Stewart-P14: And there's always a load of novel stuff isn't there at festivals that you haven't seen before. There was a chap in a box doing 3D portraits. You gave him 20p and he was in this box and he had like had two kitchen roll tubes for eyes and he was moving them up and down to try at his subjects - I never stayed around long enough to see what he produced but I was really intrigued by it so, err, there were a lot of girls walking around in bird costumes and they were called fit birds or something like that; and just going up to groups of lads and flirting with them - dressed as flamingos I think. And there was a red bus that was selling tea and another stall that did crumpets. And there was record shops and t-shirt shops, rough trade had an outlet there. And the beer tents sort of made it. If you forget about the music, you can talk there's all this other stuff going on. For every, one artist, there are three or four stalls and other different things that are going on. Yeah, it was a real collaboration and the fact it was much less busy than other festivals meant you could kinda enjoy them a little bit more as well - get closer and take you time, it added to the whole, it's not just about the music necessarily it's the whole shebang, everything else.

Michael's experience of the festival's space was that its atmosphere fluctuated depending on who and how it was being used and so that the same places were different spaces.

Michael-P9: Friday night is always a big night. Festival coming alive, it sort of changes after dark and I always get a different, a very different sense of what the festival's like from the day.... there's less kids, not to begin with...they hang around for



a while and their parents still staying up. It's great - It's a very family friendly, family orientated festival but...but it's a bit like the Jekyll and Hyde festival because there's a lot that goes on after dark that the kids aren't party to or if they are, they are sleeping or on the way home or fast asleep in a little buggy or something. Umm, and you just get the sense that there's a lot of great lighting at the festival and they are very good and clever with how they use lighting and they make most of their surroundings. And there's almost so much that people don't realise it. It's a very different site when it's illuminated and it's just a different vibe. And it's yeah, it just feels, that word again, a little bit more magical.

A different use of, or connection to the festival space was experienced by Julia and Stewart who reflected about the effect of where the site was placed had upon them.

Julia-P12: Well yeah, and I love that time when you get up early at the festival and there's a few people getting up early to wee but like, the sun has only been up for a bit and if the grass is a bit wet, it's quiet and a few people are mingling around. I wouldn't say it was eerie but it sort of has that sort of warm early morning ethereal glow. And you don't get to see that if you don't wake up early. Especially because Green Man is in such a beautiful place, you've got the hills, you're in a valley, hills everywhere, it's just so beautiful and I think when there's no music and you're not chatting to your friends you pay more attention to that really. And that's really nice.

Stewart-P14: Yep, sunny, happy, great vibes. The thing I enjoyed most about the whole festival was sitting on the bank and watching everything go by and change and the crowd change and the music change.

From the elements above it can be seen that they are all connected to but also independent from each other. At certain moments for the participants varying aspects are more prominent than others, even if they are internal elements that can still be the foremost factor in that moment of experience. Participants spoke of both their positive and negative internal states that were dominant occurring concurrently to external states and how this can affect the festival experience. Despite these strong feelings of connection to the festival community, spirit and space however, as the participants came towards the end of the festival experience they were able to identify elements of their non-festival life that they were looking forward to returning to.

Claire-P11: And then I have put that 'I am looking forward to bathing, seeing my cats, making my own food in my own kitchen. I value simplicity and quietness and going home will give me that'. So I think that there is always that point at a festival where it is sensory overload maybe and I am not someone who can be constantly happy or hyper all the time. I really wish I could but that that died in me a long time ago, unfortunately.

James-P11: Just started putting down the tent, looking forward to the act of packing up, in the sense that erm, at the end of a festival it's always nice to get home, I think. Yer kinda looking forward to it, to the home comforts and so on. So the packing up is an exciting prospect almost.

For Stewart this transition is facilitated by the festival space changing into a place that is much less welcoming as it is stripped of all the qualities mentioned earlier.

Stewart-P15: So I think we'd woken up in our tent by then and umm, just kinda thinking about right, need to get our arses in gear and do something about getting home. So it's a massive come down at the end of the festival isn't it. There's stuff going on all the time and on that last day nothing happens at all. Everything is just geared up for people to go home so I think it was a case of Ok, we know we need to get home, we're hung over, we've just got to do it. So we took our tent down, lug everything and say our goodbyes to everyone. Yeah, it felt like the end of it and I wasn't at that point reflecting too much on what had happened last night or a few days before; I was focused again on getting stuff back to the car and getting home I suppose.

Daisy-P18: This one was, this one err, it was tents, massive tents, packing. Yeah that feeling of hafhufhuh, I need to sort it out, I need to put things away, um, slight feeling of dread. But I was also looking forward to getting home, having a nice bath because I think I'd sort of woken up and just threw some clothes on, I was ready to hit the road.... yeah, that sort of warm, fuzzy feeling has sort of gone by then.

These external elements were affecting the participant's internal, psychological selves and the similarities and differences of their subjective responses are detailed in the following extracts.

Julia-P17: I was a bit sad but I think once we started moving, I wanted it to happen, quickly because you just want to get on the road; it was sad saying goodbye to my friends but really nice just because we'd had such a lovely time together and we arranged to meet each other in November and yeah, it was, it wasn't too sad, we'd just had a lovely time.

Leanne-P15: Yeah, no I think it's long enough, yeah. It's quite nice to...and I think that because I had had such a good day on Sunday, then you feel like you're leaving it happy.

Claire-P14: It's actually been a very contemplative, lovely weekend and I'm tired now but it has had the opposite experience to what I was expecting... I did go into it thinking I would have that euphoric moment and it would be really hedonistic and I would be up until the sun came up every morning, puking under my tent and stuff but none of that happened and I don't for minute think I missed out. It was just a really good opportunity to relax.

Isobel-P13: Yeah work was starting to infiltrate which was a shame really, but the scenery was just amazing so we were enjoying driving through Wales - but I was quite exhausted and I just wanted to get home at that point.

Daisy-P18: Nooo, no, I think was still to come. I think driving back in the car or you know, later on that evening that was the time to think about it. It wasn't time to think about it. For me, for me, it was time to go. And sort of get on that sort of productive side of me or my brain...At ten to ten we were outside, our tents were down, we were had all the bags in front of us. We were just finishing up eating. It was kinda like, shovel this down, let's go. People are crowding - not crowding but swarms of people just constantly, streams of people just constantly walking out. You could see them from where we were and we it was just that sort of rough, that sort of dreaded, gosh the long journey back to Leeds, having to carry all the stuff back to the car, it felt like - there wasn't a lot being said. There wasn't much that needed to be said it was

just a, right, let's get this done, we're nearly on our way. Ummm, I wouldn't say negative but umm, slightly downer feeling.

Stewart-P16: Emotionally I wouldn't say it was too hard. And the reason I'd say that is, I had a thoroughly good time and I'd met a lot of people for the first time so that was really good as well, you're not that sad when you say goodbye to people you've met for the first time; I'm thinking of those univ guys - umm, some of the other people I know I'll see fairly frequently but it was very much a 'yeah, that was awesome, that was brilliant, end of an event now, we'll sort it out. 'Cause it always feel very sudden especially having got in at 4, quarter four and then be up again at half eight.

For two of the participants leaving the festival place didn't immediately mean leaving the experience space; both participants engaged in a post event ritual and another behaviour that one of them acknowledged may become a ritual in future festival experiences.

Stewart-P16: I am not going to lie, I felt really rough so I didn't have the brain capacity to reflect too well and I think the reflection of the weekend came on the way home and I remember one bit - I think we'd were on the M1, side by side with this knackered old fiesta and the girlfriend was asleep in the front seat and the car was just loaded up with shit in the back and the guy had an orange wristband on and yeah, he didn't see mine but I was like (clicks fingers) yep! And I think at that point I did a bit more reflecting on it... I think just to keep the memory of it for a few weeks - and I would be surprised if I leave it on for longer than a few weeks umm, but I also like people to [think] that people might notice and think he's been to Green Man or I've been to Green Man and I really enjoyed it as well, so maybe it will trigger a conversation.

Michael-P18: A lovely thing happened actually - I was deciding what music to listen to on the way home and D was driving so I was DJ-ing to keep her awake and stuff and just as I was deciding what music to put on, err and somehow it was left on the radio and it was on Green Man radio, and it came up Green Man in my car radio and it was really good. It made me just want to make a mental note for next year that if we get stuck in a queue, to put the radio on because that would have just made that really good. It was just brilliant, because it was like there was still live music going on, on the Monday - like extra value out of the festival. and there's this amazing drive out of the festival which goes up this huge steep precipitous hill and the sheep running everywhere and you have to be careful not to run them over and you just see the Brecon Beacons and it's just so dramatic and Sugarloaf Mountain where you've been all weekend. And it's just great and we just decided to let their music go as long as we could before it started breaking up and then we got to the other side of the valley and it started breaking up and we lost it. And [then] another sort of a ritual; putting on a new CD that I got at the festival and this was Mac de Marco so it was really good hearing that. And there we were on the road home.

This section of the results presented the analysed primary data that focused on the participants' idiographic experiences at music festivals and how external structures combined with the individuals' internal structures via the embodiment of the experience. The key emergences show that participants experienced a connection to space and place that was a developing, dynamic relationship which was influenced by time, environment and the person's endogenous structures. In addition to this, the extracts that provided insight into communitas and theories of the liminal showed that the individuals

in this research talked of a dynamic and stratified experience of them. This variations and fluctuations will be expanded upon in the discussion chapter. The final part of the results is concerned with how the participants felt being 'co-researchers' in the use of descriptive experience sampling method of primary data collection.

## **5.5 Participant reflections on the descriptive experience sampling method**

The final aspect of the results to be discussed is connected not with the participants' festival experience but their feedback and reflections about their role as a co-researcher within a descriptive experience sampling method of primary data collection. This information was collected because this approach has not been used before in the festival environment and the participants' views about it would enable an insight into its effectiveness and thus considerations of its adaptability and applicability for future use. It will also contribute to the research evaluation and reflection in later chapters.

### **5.5.1 Participants' reflections**

After the participants had finished talking through their captures and their music festival experience I asked each of them how they felt about the process of experiential capturing that they had been involved in. While some responded more fully than others, it can be seen from their responses, that on the whole, their experiences were significantly positive. The response of each participant is included here in full to avoid ambiguity.

Michael-P19: I really enjoyed it actually – well, kind of, it was a little annoying I guess 'cause sometimes you feel a little forced to, but I probably wouldn't have written all that stuff down anyway so it's been really nice in hindsight. Sometimes, it felt minorly intrusive but only for a second and then it was really nice taking a photo or something like that. So it's been really good and nice talking about it and reliving it.

Stewart-P17: Errr, I'm not sure it did affect my experience to be honest. It is quite nice being asked, quite novel being asked what you're thinking at a certain point in time. Errm, and I'm not always the most reflective sort of person so I wouldn't always take a moment and I suppose it sort of prompted me to do so. So you get an honest view of something at a point in time. Took a bit of getting used to but it's not difficult to do and it's a really good idea - it takes 30 seconds every few hours at a point where you think right, "how am I feeling at this moment, I don't know I've just been sat on this bank for three hours - why am I sat on this bank for three hours - because I am really enjoying it," so yeah, it's a reflective way of doing it.

Isobel-P14: No not at all, it was made really easy because we had battery chargers for our phones and I think if we hadn't had those it might have been a little bit difficult but in actual fact it prompted me to actually, physically capture the moments I was enjoying. I mean, I am always one for taking photos and stuff but it was nice to write things down to say how I was feeling and stuff and it was a bit of a running commentary. And it means that when I look back I can remember what I was doing at the time and it sort of explains where we are at with the photos and what I was writing down and stuff so I didn't feel like it was a burden at all.

Julia-P18: I think on the first day it was, I think the first capture or the second one capture was quite fun to look forward to it but then I was so busy I can't even think about it...but I do think my job especially that you do just have to compartmentalise 'cause of you don't you get too wound up in it. But it was nice to sit back and think - this is how I feel, this is what I am enjoying, this is good and yeah the medium of writing and photos and stuff is quite cool... [At the festival] it was more like, it's time for reflection actually.

Terry-P15: Certainly not burdensome, it was interesting to take part in an interesting experiment. 'Cause when I heard about it, it was, who mentioned it - it wasn't [a colleague] was it - no well anyway I thought that's interesting and I contacted you and that's why the only reservation I'd got was the power in this [phone] but what happened was because I uploaded a new and you downloaded a new operating system and I think the contacts on the battery might have been old, so was able to get 24, 48 hours out of this. So I needed to err, the charger was fully charged and it still had one light on it so it definitely, certainly worked. Good kit. Overall it was enjoyable recording your thoughts, you know.

Daisy-P19: And I think I was trying to focus on that more, as well. I was trying to think about, it was nice to have these little notes in a way and be able to look back and remember how to feel at certain times of the weekend because so often, I don't know if it's just me or my memory, I just forget completely details. And I remember the vague, 'oh yeah that was nice, that was fun' but specifically what was fun about it, but I think doing this really made me think about that; more of an internal look rather than what was happening around me. It highlighted a lot of things for me. And yeah...also not knowing how often to do it -there would be times when you're just finishing something and you'd be like uugh, so it was trying to re-capture each moment rather than, you know - I'll be right back with you on this one. It was really trying to think about each moment and what I was going through. It, it, made me more aware and I think it was an ideal weekend for that because I was so aware that I was going to be aware so it has...it helped me to reflect and reflect better on it as well.

Leanne-P16: At the beginning, erm, honestly...'cause I'd said, yeah I'll do it and then didn't really ask you what it was so just went, yeah that's fine, I'll do that. And then it came to Thursday and I was like, what have I said yes to, what am I doing, explain this to me please? And then when you said about emotions and feelings I thought, oh god no, please, I don't want to do that... But no; it was quite nice and I think because I was doing it, it was making me think...like analyse it a little bit more myself and making me think I kinda, yeah...I enjoyed it... Yeah 'cause honestly, I really didn't think it would be - I can feel a bit awkward sometimes about talking about feelings or emotions so I just thought oh, I dunno, um but no, it really was, it was useful.

James-P12: I think it was good, I enjoyed it 'because it was a way of sorta making you think about what you were doing rather than just going on and doing it. Sometimes I don't do that um, I am not the most emotionally or spiritually aware person so it was sort of good to get in touch with that.

Claire-P15: I think it had a strong impact on my experience actually. And I don't know if that's the right thing to say or the wrong thing to say but it had a very positive impact on my experience. In the sense that, normally in a festival setting you just rush

through everything and often you're at various stages of sobriety and you don't take note of what's going on around you, you forget things; and you wake up the next morning and have to really think about what happened the 10 hours previously. Whereas this has made me, made me take photos and if I wasn't able, like the one in the morning, if I wasn't able to write (laughs) I could at least take a photo. And I don't document my life, I'm really poor at documenting my life - I don't take many pictures, I don't write a diary anymore so this actually help me document what was going on and I found it really good and it made me think about how I could apply this to my wider life as well. So, I found it really interesting and it definitely had a positive impact on my experiences because I stopped and actually took in what was going on around me because I wanted to reflect for the capture and what was appropriate to say. And it made me stop and think how I am actually feeling right now. 'Cause normally at a festival, I wouldn't care (laughs) so yeah. It was good and would happily do it again.

The responses show positive elements and that the negative reports are limited. It also emerges from these passages that the experience of reflecting on experiences did change what was being recorded. Whether this is a limitation or a benefit is to be discussed firstly, when the methodology is critically evaluated and secondly, it will also be considered during the reflections and implications chapter.

This final section of the results chapter has illustrated the responses from the research participants when asked about how they felt being involved in research that utilised a descriptive experience sampling method and thus required of them to be co-researchers. Their responses show a positive experience overall with some individual variations. This can be seen in considering Michael, who on the whole found it positive but also articulated that it had a small negative impact upon his festival experience, compared to Claire who talked of it as a reflective and positive experience. Different again was Leanne's view about the research experience because she felt threatened or scared of what would be uncovered, but who ultimately found it useful. These differing responses and their consequences will be discussed in relation to their impact upon the results and the effectiveness of this type of primary data collection in the next chapter.

Developing these results further, I will now discuss the conceptualisation of these findings as represented by an ideographic map and then critically evaluate the findings against the extant literature within the literature review. In doing so, it will explicitly represent how, and to what extent, the primary data was able to address the key points of the literature review's summary as well as the main aim of this research.

## Chapter 6: Discussion

### 6.1 Main emergences

The aim of this research was to undertake a phenomenological exploration of music festival experience and gain insights into its relationship with the individuals' lifeworld. Adopting interpretative phenomenological psychology theory (Chung & Ashworth, 2007) to underpin this investigation, it aimed to provide idiographic accounts of the experience that provided insights into the relationship of this music festival experiences and the individual. The critical realist (Bhaskar, 1978, 1989) ontology was epistemologically supported by an existential phenomenological research philosophy (Ashworth, 2003a, 2003b, 2015) and through descriptive experience sampling, (Hurlburt & Heavy, 2001) phenomenological interviews and interpretative phenomenological analysis, (Smith et al., 2009; Smith & Osborn, 2015) the emergent universals are shown in Table 10 (p.154).

**Table 10: The emergent universals from the primary data**

Neuro-physical emergent universals	Psychological emergent universals	Psycho-social emergent universals
Physical relaxation and sleep	Anticipation: Pre-festival anticipation Experience inequality	Communitas
Physical Responses to experienced external stimuli	Expectations	Space and place
Weather/climate/landscape	Wellbeing	Liminal experiences
Corporeal imperatives	Flow	Identity with others
Temporary abandonment of corporeal norms	Self-identity	Identity to others
	Past experiences	
	Existential authenticity	

### 6.2 The ideographic map of music festival experience

Past theorists advocate developing a creative element to presenting research findings and discussing the emergences further (van Manen, 2007, Finlay, 2012). Therefore, an analogy is now utilised to conceptualise the emergent universals as a phenomenological map. These emergences will be detailed with the support of Polkinghorne (1989, p. 41):

The phenomenological map is not antithetical to mainstream natural science map, but it marks different features of the terrain. It locates geological features of human awareness and reminds us that the research journey needs to attend to the configurations of experience before moving to the assumptions about independent natural objects.

Therefore, I provided rich accounts about the subjective journey the participants took across a four-day music festival terrain. From their embodied, temporal journeys, three terrains emerged. These three terrains represent universal elements across the idiographic accounts of the experience (Ashworth, 2003), which allow an insight into the relationships of the participants' internal and external lifeworld. The ideographic map can be seen on page 157, Figure 6.

The experiences expressed by the participants during the interviews, when they embodied their experiences by articulating their internal worlds and communicated them to their external world, illustrate a number of broad experience labels. The following descriptions are in accord with literature that views emotion and experience as intertwined. In other words, it is the experience that shapes us and the emotions we express (Denzin 1984). In addition, each map is individual and a representation of Ashworth's (2003; 2006) existential phenomenological lifeworld and their universal features can be seen. What is found and detailed below is a multi-faceted conceptualisation of music festival experience because what is illustrated in the words of the participants as they talk about emotions and experience is a highly subjective account of their internal to external world relationship. Furthermore, this list above does not represent how the individuals experienced these emotions for they are dynamic, concurrent and contradictory. In addition to this, they are also capable of being experienced as a macro or pervasive emotion, or as a micro emotion which means that this emotion formed a part of a larger, more complex emotional response. The visual conceptualisation discussed next is a means to heuristically represent the complexity of the phenomenon.

Using terminology analogous to that discussed by Finlay (2008) and Giorgi (2009), the results present the idiographic experiences of the attendees by illustrating these as a conceptual map. This will allow the subjective experiences of the phenomenon to be evident but at the same time situates them in context that allows them to be presented and detailed in a clear and logical way. It is important to reiterate that the map exists only as a visual-linguistic tool to provide context and organisation of the primary data. It is not a prescriptive or reductive model. The map is therefore a means to illustrate the idiographic journeys taken by the attendees and while there are similarities in these journeys of music festival experience, they are always framed by their subjective relationship with that experience. It is believed that by using the map analogy further insight into the interactionist nature of the phenomenon will be provided. The idiographic map is conceptualised for clarity of the findings and is not designed to represent or prescribe. It is an illustrative tool to enable an understanding of how idiographic experiences exist in the music festival arena and how these affect the subjective relationship to other attendees. It represents a hierarchy of experience, from the general to the specific, and details the universal elements to represent the relationship of the participant's lifeworld. For this map, these are:

<b>The terrain:</b>	The objective external world of the music festival that is attended by the participants.
<b>The territories:</b>	These are the broad levels of experience that were articulated by the participants. These territories are however not separate but inter-relational and interconnected. They are temporal and are both endogenous and exogenous to the attendee. They represent the internal and external worlds of the participant and this continuous temporal relationship embodies action, feeling and emotion (Varela, 2000). The transcripts identified three territories: neuro-physical (internal), psychological (internal) and psycho-social (external).



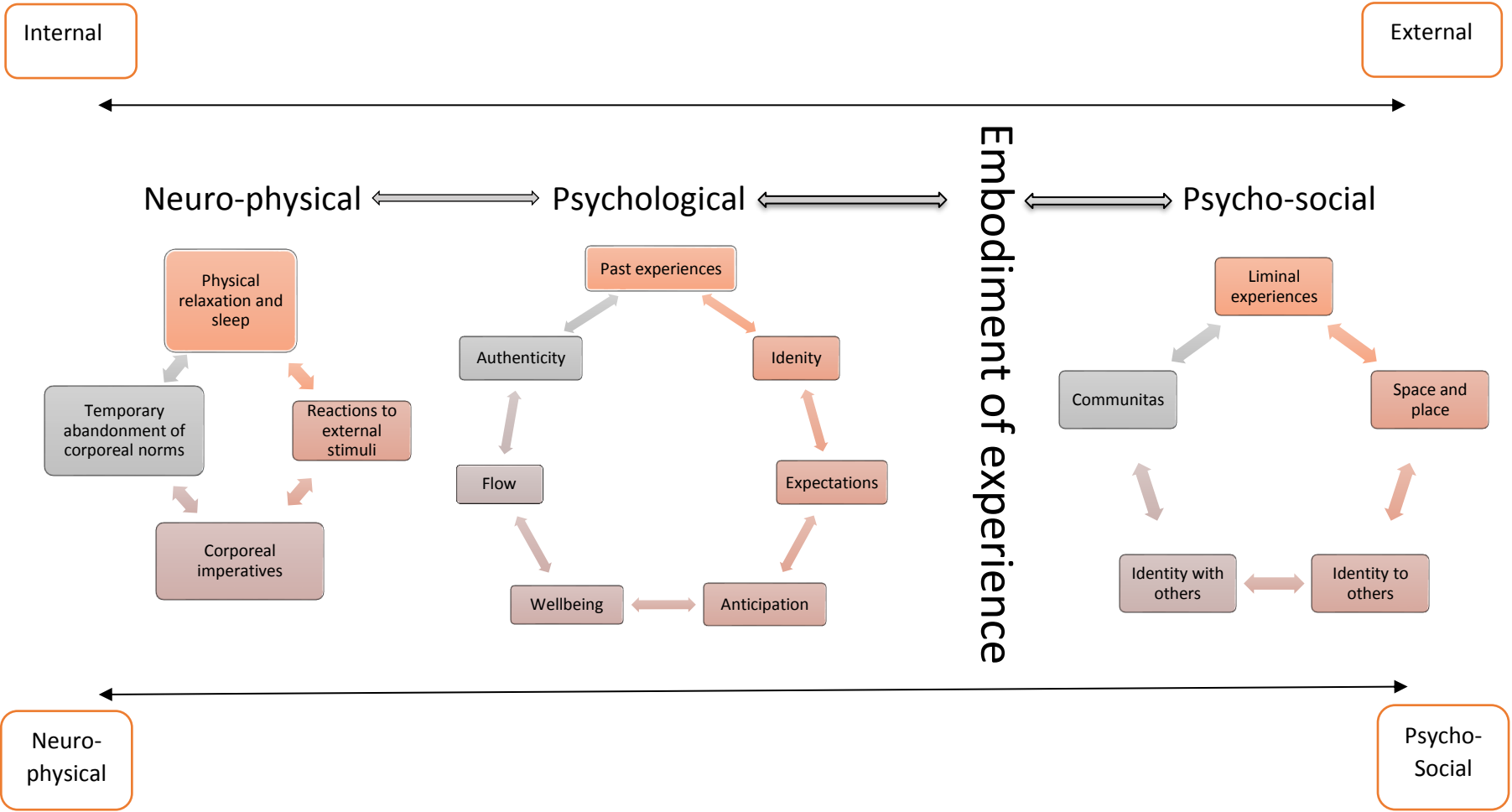
**Lifeworld structures:** These are the universal elements of the experience that emerged from the participant interviews. They shared similarities but also had a subjective context. These structures are used to illustrate how the individual experienced the relationship between the present terrain of the music festival and through their journey. These structures are not static like buildings on a map, but are dynamic, oscillating, inter-relational and temporal; developed from the transcripts they include the participants' physical needs, memories, identity, expectations, personality and experiences of flow and liminality and existential authenticity.

The 'embodiment of experience' element of the map represents the physical form of the individual which both internal and external influences use as a gateway to the other in a continuous feedback system. It can be seen that there are three main categories; two prior to and one post the 'embodiment of emotion' space. These categories represent a continuum from the neuro-physical to the psycho-social with the 'embodiment of emotion' space representing when the internal self is made real and connects to the outside world. This same box however is bi-directional, so it is also the point where the external world influences our internal perspectives and where subjectivities are processed.

This map though is not designed to represent a simple, direct back and forth relationship. It is conceptualised as providing a starting point to analyse inter and intra-dependent, moving relationships which occur during music festival experiences. It is not linear, nor its sections chronologically or sequentially orientated. It is not, conceptually speaking, a map of straight lines. Any differentiations made between its sections and categories are only for illustrative clarity.

Furthermore, its two-dimensional presentation is provided to permit initial discussion. It can be further conceptualised as a sphere. Allegorically for example, a map of the world is a flat presentation of a sphere; the Pacific Ocean being the break between East Asian countries and the west coast of the Americas. A globe however, shows how they are connected. It is similar for this map, the extremes of it separated on the page are not necessarily unconnected; the effects of the social environment(s) can have (a) strong impact(s) upon the neuro-physical and psychological. Conceptualising experience in this way enables the phenomenon of music festival experience to be explored from a contemporary perspective; one which acknowledges the 'turn' and the neurophenomenological nature of emotion and experience which were discussed in the literature review.

Figure 6: The idiographic map of music festival experience



Having discussed the conceptualisation of music festival experience as a map to represent the idiographic journey of the participants, this will now be considered in the context of the literature discussed in the literature review.

### **6.3 The findings and the literature**

The findings of this research offer a contribution to the field of experience because they provide insights into existing theories but do so from a first-person perspective which is captured during the experience itself and then deeply reflected upon during a phenomenological interview. I therefore extend the understanding of theories of experience, like that of Turner's liminal/liminoid, Cohen's existential authenticity and Csikszentmihályi's optimal experiences. The research contributes to developing the understanding of the 'self' in the field of experiences research, as it brings to the fore the idiographic intentionality of experience. Using a different epistemological lens to much of the existing research, I have been able to provide accounts that contribute to the evolution of existing experience texts and been able to contrast Jackson's (1996) phenomenological anthropology with that of phenomenological psychology (Smith 1995; Ashworth and Chung, 2006). In doing so I have provided findings to contribute to the ongoing debates concerned with the self-to-social axis (Jackson, 1996).

The findings highlight the juxtaposition of music festival experience. It shows the tensions between travelling to something extraordinary while still being situated in the everyday life of the attendee: the complexities of this experience are seen in the transcripts of the participants. Their lives, their lifeworlds, come with them. They cannot be jettisoned at the point of entry and they contribute differently to each of the attendees' experience. It can be argued that it also shows a tension between the idiographic experiences of *Erfahrung* and *Erlebnis* (Dilthey, 1976/2010). It adds support to the idea that experience is stratified, perhaps as a hierarchy of effect upon the individual, as Gadamer (1960), Desjarlais (1996), Smith (2009) see it. It can be argued that this impact upon the person is the measure of its contribution to their lifeworld. This in turn then, suggests that the relationship between *Erfahrung* and *Erlebnis* is an idiographic one with the meaning and resonance of the experience an interpreted and subjective one. It is how the person embodies that experience within their lifeworld (Smith et al., 2009) or their bodylife (Jackson, 1996). The accounts in this research show the subtleties and nuances between these two states. Anxieties for the future, insecurities, stress, loneliness and frustrations are all present in the accounts of this music festival experience. They are as real as those moments of happiness and hedonism, or relaxation and escape. The attendees travelled to a place, a liminoid space, within which there is evidence of those associated experiences, activities and behaviours. The participant's spoke of feeling connected to both the others in that space and the place itself and that the passing of time was altered. In their words they articulated a sense of 'being out of time' (Jackson, 1996; Andrews, 2009). They spoke in terms that resonated with Turner's *communitas* then, but they also spoke in ways which showed that there were times when they did not feel it, when being situated in the liminoid space, they felt different, separate and at times also a desire to be alone, as well as lonely. Furthermore, they also spoke of being aware of this and how it changed across the experience. This echoes the work of Dilthey (1976/2010) again and how these units of experience are not bound by precise antecedents and ending, but that they overlap and are linked across numerous threads. This again illustrates the complexities within experience of the everyday and extraordinary experience.

## 6.4 Liminal and liminoid

It is with this in mind that I discuss attending music festival experiences in the context of the 'liminal' and 'rites of passage'. As discussed earlier, Thomassen, (2009) considers liminality to vary in degree and intensity when it is contextualised against existing socio-cultural structures. It can also be spontaneous or planned, but it exists as a way of being distinct and unclassifiable from those in the everyday (Andrews & Roberts, 2015) and occupies the space between laws and customs (Turner, 1969). I found that, based on the transcripts analysed, the attendees at this music festival experienced nuances or elements of liminality, but there are key contrasts to discuss. Van Gennep (1909/1960) saw rites of passage as an indicator and vehicle of change from one stage to another, and liminality as a place in this process. While the participants spoke however of leaving their homes to travel to the music festival and also the process of returning afterwards, they did not identify any transitional processes which could be paralleled to any rites of passages. They certainly involved themselves in rituals and behaviours that their lives outside the music festivals could not accommodate, but the transcripts show this as more of an extension or exaggeration of themselves, their identity, rather than a specific element within the rites of passage. Turner (1974) also notes that following a period of liminality, processes of new social order and identities materialise, with some being irreversible. Analysing the transcripts, I found elements of reflection about their sense of self and identity, which in itself can be argued as a change within that individual, but there was no emergence of a new identity from the participants. They did not articulate fundamental shifts in who they saw themselves as, nor their relationship to or in, social orders. This is arguably a contrast to the research of Andrews (2006, 2009) which saw certain types or forms of tourism as moments in time to reaffirm structural identities in the context of an ever-developing habitus (Bourdieu, 1990). The language used here suggested that the liminoid space was more antistructure in construction and the participants used the space as they felt inclined to; this depended on a number of interrelated factors and situations. There were of course occasions of intense social unity as large groups formed, but using a phenomenological psychology approach, I have been able to provide insights beyond observations of actions and dispositions to highlight the idiographic phenomenon and journey for each of the nine participants within this experience.

Turning now to Turner's distinction between the liminal and the liminoid: as attendees whose leisure time and work time is clearly distinguished, they find themselves in pre-prepared areas in which to engage. These spaces are more idiographic, less creatively represented and thus, are reduced in the normative communitas. It could be argued that the music festival is ticketed which develops a degree of exclusivity in a similar manner to clubs and bars, but the size of the space and population of the festival permits a disparate leisure focus once inside. It can therefore be argued that developing the liminal as part of a rite of passage is not required as a condition of entry. This is of course, linked to other elements of the participants lifeworld; which is borne out when considering the type of festival Green Man is and the audience it attracts, which is then reflected in the participants of this research themselves; the choices they make and how they see themselves within this festival. Certainly not a generalisable conclusion but inverted, it carries an extra resonance: as a challenge to hegemonic voices of festival experience which talk of homogenous festival elements in rhetorical tones. It then becomes of increasing relevance to seek out the differences between (festival) experiences, to listen to the subjective voice and find room for experiences which are oscillating and inconsistent without that being a synonym for inaccuracy or research fallibility.

As an example of this is it is important to consider the theories of flow and communitas as elements of the music festival experience because this research demonstrated a connection between them and contributes to the discussions of agency and structure in experience theories.

## 6.5 Communitas and flow

So, what did the findings say of communitas in this liminoid space? Turner (1969, 1974) speaks of communitas as a stratified concept: spontaneous, ideological, and normative. Conceptualising communitas in this way is important and here because, as is evidenced in the findings, communitas is not a static state and while it speaks of unity and shared experiences, if communitas is broken down to its three elements, it can be understood from an idiographic perspective. It is this perspective which allows us to see into the subjective experiences of communitas and that it fluctuates throughout the music festivals experience. The participants certainly expressed elements of spontaneous communitas, and did so at different times, places and with different people. As the theory states, it is an immediate personal connection to others. In this way then, this type of communitas has resonances with Krueger's (2014b) hypothesis of extended emotions: individual extended emotions emanating from a shared group experience which each member couldn't achieve without the others in it, but which at the same time, is idiographic and unique to each member. The participants spoke of shared emotions, of feelings that took them by surprise and how others and audiences helped them access different emotional states. They could not know what others felt, but they spoke of feeling being emotionally connected, or perhaps emotionally aligned with, strangers. This certainly has a resonance with Krueger's hypothesis of extended emotions (2014a, 2014b) and while the findings here are not definitive, the language used to describe the emotions that the participants felt and how they felt them can certainly be contextualised in that conceptual framework. This also affects the discussions around structure and non-structure: the self and the social. It continues to open up those discussions which Foucault developed in his later work about self-transformation and that Jackson (1996, p.23) recognises as not mutually exclusive but "mutually entailed and co-present in every period of history and every human society". Furthermore, these are acute experiences which do not endure across the entirety of the music festival experience but when they occur they transcend normal social rules and norms. It is perhaps why these emotional experiences are reached: the lack of self-awareness enables the group to embody new emotions. Moreover, because they are experienced in this way it becomes important to recognise that, for the people involved, there is a change in their temporal awareness and self-awareness and through this, a new emotional level of experience is reached. It could be argued that in sharing the consciousness of others, their consciousness of their lifeworld is temporarily removed and lifted away from them while they share in this spontaneous communitas that enables them to experience something greater than the individual: they are an "us" emerging from sharing extended emotions. These are brief moments when they experience a resonance of unity that suspends their sense of loneliness and private language (Mijuskovic, 1978).

This is idiographic communitas and in this way, it parallels with the concept of flow and optimal experience (Csikszentmihályi, 1975, 1980). Flow was first articulated and researched by Getzels & Csikszentmihályi (1977), where the absorption in a skill was identified as a foundation of experiencing flow. Over the next couple of decades flow was conceptualised as a means for individuals to achieve happiness through control over one's inner life: "concentration is so intense that there is no attention left over to think anything irrelevant, or not to worry about problems. Self-consciousness disappears, and the sense of time becomes distorted. An activity that produces such experiences is so gratifying that people are willing to do it for its own sake, with little concern for what they will get out of it, even if it is difficult, or dangerous" (Csikszentmihályi, 2008, p.71). It is perhaps when we consider the relationship of flow and idiographic communitas, elements of Krueger's extended emotions provide a unity between them; a unity that can be found in music festival experiences. For Turner (1974, 1979), the disparity between Csikszentmihályi's concept of flow and his of communitas was that the former was based in action and structure and the latter was antistructural and ungoverned by societal norms. In his later writings however, Csikszentmihályi (1990/2008) conceptualised flow as

a state which can be achieved through the releasing of controls upon one's consciousness: to free it from institutionalisation and routinisation. From the transcripts it can be seen that during music festival experiences, the participants enjoyed these moments of freedom and that it was these freedoms that enabled a stronger sense of *communitas*. The findings show people achieving flow when talking with friends and when relaxing through meditation and reflection. It is as though by feeling unencumbered by the institutions of their individual daily lifeworlds, they were then more able to engage in individual feeling of flow, which in turn enabled them to feel part of the shared spontaneous *communitas*. These are brief periods however, and the structures of their lifeworlds are not removed indefinitely and once they do, the participants return to their routine and initialised intentionality of consciousness. This demonstrates the relationship between flow and *communitas* but also the similarities. Flow, in this instance, is the alignment of the internal and external intentionality of object that arises from being relieved from certain daily lifeworld structure. It is ideographically reflected inwards and is aligned to idiographic *communitas* but not to spontaneous *communitas*; I call this internalised flow. Spontaneous *communitas* allows a greater connection to others and the possibility of accessing extended emotional states whilst experiencing them from an idiographic perspective which has the potential for the individual to achieve what I call a state of socialised flow.

The relationships during these experiences are interdependent, oscillating and subjective which means they can be inconsistent and ambiguous. In other words, these brief experiences of 'being out of time' occur within a planned liminoid space, and the individual can experience moments of release from their institutionalised elements of their lifeworld, which they temporarily leave and experience an idiographic release from norms and expectations. Through this freedom, it is then possible to experience the shared extended emotional emergences within *communitas*. Due to changes in internal and external objects however, this state is temporary and the individual returns from this heightened state, still within the liminoid space but having experienced a reversion back to the structured norms of their lifeworld. It is in this interrelated and connected way that the relationship between *Erfahrung* and *Erlebnis* (Jackson, 1996) is worthy of discussion. Andrews (2009) developed upon the work of Jackson (1996) and by researching British tourists abroad was able to demonstrate that tourism experiences can be conceptualised as *erlebnis*. In acknowledgement of participants' lifeworld and the relationship of structure and antistructure experienced with the music festival, I argue that the relationship is not linear and that there are degrees and elements of subjectivity to this fluid relationship. This is parallel to the tension between experiences of the everyday and extraordinary experiences: or more simply, the differences between tourism research and leisure studies. I feel that these types of music festival experience, much as they do on a managerial level and beyond, straddle across both and in doing so expose the complexities within all three.

The final element of Turner's (1969, 1974) *communitas* was normative *communitas* and can impact upon both the spontaneous and the idiographic elements. Normative *communitas* has at its centre a paradox: it is formed from the spontaneous but as the shared experiences develop the groups become structured and can cause splits in groups as social structures re-emerge. There is evidence of this in the findings as the participants talked of feeling separate from some groups and how there were tensions between different groups. Furthermore, these experiences also showed how when there are feelings like these they negatively impact upon the individual and can disrupt and interrupt the flow of the music festival experience and therefore, hinder the individual's relationship to idiographic and spontaneous *communitas*. There are times then, when it is not experienced and the reasons for this include feeling too self-conscious or emotionally separate from the activity due to feeling worried about others' perception of the participant. According to Csikszentmihályi

(1990/2008) this means they cannot place all their attention on the activity and therefore cannot experience flow. It can also be seen from the transcripts that more basic, physiological needs can also impact upon experience of music festival *communitas*. Being hungry, tired, cold are all barriers to spontaneous and idiographic *communitas*. In this way, understanding *communitas* becomes a nuanced and subjective experience and should not be applied with a broad-brush approach (Jankowiak & White, 1999; O'Dell, 2005).

Music festival experiences allowed the participants temporary freedoms from the structures and norms within their lifeworld. Oscillating across the three elements of *communitas*, they involved differing intensities and did so in subjective ways. These experiences in the liminoid space were not present throughout the entirety of the music festival experience and were multi-faceted. The idiographic *communitas* which was discussed had resonance with 'internalised' flow which in turn was connected to spontaneous *communitas*, accessing extended emotions and 'socialised' flow. This relationship was again influenced by the presence and conditions of normative *communitas*.

## **6.6 Existential authenticity**

In the literature review it was discussed how Cohen (2010) saw existential authenticity as a bridging theory between the conceptualisations of flow and liminality. This sense of being true to one's nature (Steiner & Reisinger, 2006; Reisinger & Steiner, 2006; Wang, 1999) is pertinent because of the previously discussed ideographic dynamics of flow and *communitas*, as well as *Erfahrung* and *Erlebnis*. It also has relevance because of the impact it could have upon lifeworld development. It can be seen in the findings that a key element of the festival was centred around times of reflection, meditation and reconnection with themselves and others. This research placed these emergences within a sense of improved wellbeing, but they are also very closely aligned to Steiner & Reisinger's (2006) common themes of realising existential authenticity: those of being in touch with one's inner self, knowing one's self and having a sense of one's identity. Furthermore, it also aligns with Csikszentmihályi (1990) who recognises that flow can come from activities that absorb us mentally which can lead to increases in a person's sense of wellbeing. Therefore, it can also be argued that these key elements of flow (psychological equilibrium to achieve optimal experience) and liminality and *communitas* (the sense of being authentic and being who they want to be, free from the constraints of normal life) developed the sense of existential authenticity in the participants. Moreover, it is this consideration that helps demonstrate the blurred distinctions of *Erfahrung* and *Erlebnis*; if it is perceived by the individual as existentially authentic and contributing to their lifeworld, where does the distinction lie and what significance does it have? I propose that the answers are found in the individual accounts of the specific experiences being researched. In addition, there is a strong element of the findings that show participant connection to the geographical elements of the music festivals experience which Rickly-Boyd (2013), Hudson (2006) and Kong (1995) all posit as a factor in existential authenticity. Thus, the findings are in accord with Cohen (2007, 2010) but this relationship is complex, and more research is required so that the dynamics between these three conceptions is better understood.

The findings of this research have developed a perspective that sees existential authenticity as a complex, inter-dependent and vacillating relationship of social-psychology, cultural studies, anthropology, music and geography (Anderson et al., 2005). Authenticity then is a multiple of experiential factors which also play a role in how an individual makes sense of the world (Lupton, 1998; Wood & Smith, 2004) and therefore studying these connections in these spaces and places helps develop an understanding of sense making (Anderson & Smith, 2001). This is because, as Picard (2012) contends, experience is underpinned by understanding the relationship of the body and the emotional

and the cultural world through which the individual moves. Howe (1991) sees that tourism and leisure experiences are a complex, existential, personal and social construction. This research has shown that music festivals have a similar complexity, especially when considering they have elements of both the personal and the social. Therefore, because music festival experience allows the potential for individuals to enhance their sense of existential authenticity through increasing the opportunities of wellbeing enhancement, flow and *communitas*, these experiences also develop the participant's lifeworld.

Perhaps then, through the relationship between flow, *communitas* and existential authenticity, music festivals provide sensations of happiness and wellbeing? Csikszentmihályi (1988, 1990/2008) considers that, for a meaningful and happy life, individuals need to find flow in all areas of life and to form meaningful patterns between them. In lieu of this however, perhaps music festivals provide people with the opportunity to engage in psychological equilibrium and thus provide a respite from the more complex and harder to master areas. Are they 'protective devices' of the 21<sup>st</sup> century, to help us feel in control of the chaos, to help us find meaning (Csikszentmihályi, 1990/2008, p. 7)? This again, needs further research if it is to be more deeply understood, but the initial findings of this study indicate that it is a field of research worthy of attention.

## **6.7 Phenomenological psychology and the lifeworld of the participants**

Phenomenological psychology is a branch of psychological investigation and conceptualisation that challenges the predominant views of self, personality and identity (Woodruff Smith, 2013; Smith et al., 1995a, 1995b). That is to say that, by establishing the Husserlian philosophy of 'returning things to themselves' (1925/1982), the psychological theory which developed recognised that to understand individuals the investigation of their lived experiences is required. Thus, investigating music festivals from a phenomenological perspective provides two insights; the first is understanding into what the music festival experience is for the participants at the Green Man music festival and secondly, how it shapes and informs the lives of those who attend them, which in turn, provides greater insight into what constitutes being themselves and being human.

In addition to this, the research here used Carù & Cova's (2003) critique of Pine & Gilmore's (1999) theory of experience consumption as a starting point to address what they called simplistic and reductive perspectives of experience consumption. Pine & Gilmore's work (1999) has been widely adopted by those seeking to commercialise experience and in doing so, removed many of Holbrook and Hirschman's (1982) fundamental elements to their conceptualisation of experience. Here I found accord with theorists and writers who see experience (consumption) as a phenomenon beyond market forces and that by returning experience consumption back to within the cultures and conventions within which it occurs, we are then positioned to gain greater insight into both (Abrahams 1986; Edgell et al., 1997; Carù & Cova, 2003a; Carù & Cova, 2003b; Rifkin, 2000). As this research shows, understanding experience (consumption) is a "fascinating and endlessly complex result of a multifaceted interaction between organism and environment" (Holbrook & Hirschman, 1982, p.139). Therefore, by investigating music festival experience (consumption), it becomes possible to see new elements phenomenologically emerge and thus, to gain insights into the relationships between an individual's lifeworld and the societies and cultures within which it is based.



## 6.8 Lifeworld and the music festival experience

This section of the discussion will focus on the contribution this research makes to both understanding live event experience and phenomenological psychology. Ashworth (2003, 2015) developed seven fragments that constitute a lifeworld and the findings within this research resonate with them. The terminology which emerged from the data may be different but there is significant alignment. For example, Ashworth uses the term 'fragments' to articulate parts of a whole that are present but not complete and this research uses the term 'elements' to similar effect. Furthermore, there are passages of transcript that show that the individuals in this research use music festival experience to contribute to their lifeworld, as defined by Ashworth's seven fragments. In a similar way to the ideographic map (Figure 6, p.157) the interwoven relationships of these fragments can be seen here:

- i. Selfhood: The results show how participants framed the music experience in relation to themselves and how it affects their sense of self. Through periods of reflection it was seen that the individuals considered their sense of agency and identity, that this can, in this situation, cause internal tensions and that, within a festival setting, participants also reflected upon their identity beyond the immediate festival environment.
- ii. Sociality: Participants articulated how being with others in this environment shaped their experiences and this dynamic relationship altered and changed across the time frame of the festival. For example, it was articulated that this relationship can be calming and peaceful but also stressful and upsetting. There can also be a sense of collectiveness without articulation or speech. These relationships are also connected to how the individuals see their own identity.
- iii. Embodiment: The embodied experience of music festivals was seen in the interviews as individuals discussed how they moved through, used and responded to their bodies within the festival. They discussed how their bodies were used in ritualistic behaviour and how this contributed to their sense of identity, their expression of emotions and their relationship to the festivals and others within it.
- iv. Temporality: The individuals articulated a number of different temporalities within the time frame of the music festival. They spoke of how their emotions had temporality, how the festival felt distinct from their normal lives and how, through reflection, the experience of the festival had contributed to their sense of self and therefore, how it had contributed to the future and past.
- v. Spatiality: This fragment can be seen in the research elements that emerged when the attendees spoke about how they felt connected with the space and place of the festival. This was seen in passages about the atmosphere, the setting of the festival but also, in how they used the space within the festival to feel more connected to certain areas, people or music. They also spoke of how seeing how others reacted, performed and experienced shaped their own experiences of spatiality and experience.
- vi. Project: From the interviews there is a clear sense that the experience of music festivals contributes to the existential sense of the individual. It can be seen across the transcripts, but is also represented very subjectively within them. Examples might be the reflection of participants about how the festival relates to their sense of identity in other roles

(job, parent); their sense of identity beyond the festival (creative self, personality); escape/respite from their normal lives, discovery of new experiences and relaxation.

- vii. Discourse: Through the transcripts of the participants' experiences, full accounts of their idiographic journeys can be seen. They frame these experiences in language which frames their internal worlds within the external, that shows that emotions are multi-faceted and while in the context of a festival experience are not always positive. Their language is shaped by their periods of reflection and that this reflection is being used to consider themselves within it: for them to understand the relationship.

It can be seen then that music festival experiences contribute to the lifeworld of the participants and that there are many interconnected elements/fragments that are both affected by the experience and that also shape it. There are also shared themes with these; common elements that the individuals subjectively share, and it is these that Ashworth (2003, 2015) refers to as universals. This has resonance with the ideographic map's common or universal elements which feature within the map's territories. It is acknowledged that the terminology refers to the shared experiences of the individual and not findings which can be generalised to apply to all live festival experience. Furthermore, I executed a new approach of data collection into this subject area and the findings and comparisons, while significant, are still in their infancy and contain much potential for future study. What it certainly does do however, is move the debate about music festival experience forward by demonstrating that the phenomenon of these experiences is rich in psychological depth and that by removing the positivistic and traditional techniques of psychological experience research, new findings can and do emerge.

## **6.9 Contributions to neurophenomenology**

In the literature review I discussed how the study of music festival research which embraced the phenomenological traditions had the potential to contribute to areas of study beyond that of event management. Therefore, a focus of the literature review became neurophenomenology and Krueger's (2014b) hypothesis of extended individual and collective emotions. These theories looked at how individuals use external tools and situations to emotionally enhance certain experiences. The literature review argued that exploring music festival experience using a descriptive experience sampling method would provide primary data to enhance these theories. The question is therefore: to what extent did this happen?

I demonstrated that, through phenomenological research into experiences of music festivals, new perspectives and contexts of emotions and experience emerge. Furthermore, in an introductory, initial way I also addressed Elpidorou & Freeman's (2014) statement that phenomenological research should help discover more about ourselves and that it should enhance the "sense of meaningfulness of our worldly and social existence" (p.507). This study has taken steps towards understanding emotions from within an "enactive" context which provides information about the context and bodily feeling in an attempt to discover more about the unification of bodily processes and environmental factors (Denzin, 1984; Maiese, 2014). The results of this study into experience at music festivals show strong support for the everyday ontology of emotions, which have narrative explanations (Goldie, 2002). This can be seen in the extracts which show irrational and contradictory emotions and how, from this, tensions in the individual emerge. In doing so it has provided accounts which detail evidence of the cognitive impenetrability of experience and emotions. In this way, the research has placed a foundation for this contribution to be developed in the future.

Furthermore, the dynamic and temporally fluctuating nature of time is seen within the context of music festival experience. The non-linear sensations of subjective time and how it has both pre-emptive and after-effects can also be seen. From the interviews, the passing of time can be experienced on many different emotional and idiographic levels. This is a key perspective within neurophenomenology (Varela & Depraz, 2005). It can be argued that the condensed arena (both temporally and geographically) partnered with range of experiences and thus emotions encountered, music festivals provide a good opportunity to explore this phenomenon further. In other words, they provide a context to provide research opportunities into Desmidt et al.'s (2014) theories of unique and interactive processes. This research argues that, by understanding time as non-linear, emotional emergences can be conceptualised as the connections between the physiology of the person and the conscious, lived experience in which they are placed. Whilst it is certainly recognised that the findings here are far from conclusive (nor are they required to be) and do not reach as far as they might (or will), it is the purpose of this research to illustrate the potential of music festival research beyond its economic and positivistic roots. As illustrated earlier, using the theories within neurophenomenology also enables us to extend our thinking about the existing theories within experience research: for example, the relationships of flow and *communitas*. This continues the development of theories around self and others within experiences. Having discussed the potential in a general sense, I will now consider what theoretical contribution results from this type of research can make to this branch of psychology.

#### **6.10 Krueger's hypothesis of individual and collective extended emotions**

The hypothesis of extended emotions theorises that we use environmental tools to express and enhance our experiences and associated emotions. Our bodies represent a meeting point of the endogenous and exogenous and through the connections made, more powerful emotions and experiences are felt and expressed. In other words, this is a specific theory, developed from the constructs of phenomenology that sees the knowledge of human experience and self, rooted in understanding the relationship between the consciousness of an individual's internal and external worlds (Hutchins, 2008). The analysis of the transcripts provided insight into this relationship and while in its infancy, it also shows it has the potential to be developed further. The findings of this study generated the map of idiographic music festival experience (Figure 6, p.157) which shows how the theory of internal and external relationships of the individual can be visually conceptualised.

Krueger (2013, 2014a, 2014b) hypothesises that music could be one of those external resources that are used to extend and experience emotions because of its cultural universality. Furthermore, he also uses the concept of crowds at music festivals as a means for groups of people to collectively extend emotions. It is posited that the crowds at music festivals subjectively share a collective emotional experience which provides access to feelings that would otherwise not be accessible. Butler & Randall (2012) call this mutual and dynamic relation a dyadic emotional system and the findings of this research do offer some support for this perspective. Individuals felt connected to the music differently when sharing it with different groups and were able to share their intensity of experience in a subjective way; a contributing factor to spontaneous *communitas*. Participants expressed how, by being in a crowd of people, the way in which they listened to and experienced the music changed and there were also, at times, changes in their emotional intensity illustrated by physical reactions like tears and that some of these emotions came unexpectedly. This resonates with Cochrane (2009) whose theory of mutual attention articulates this as part of extended collective emotions. It is also articulated, in the transcripts, by a participant, that they actively chose to move towards people whom they felt would enhance this experience. The social group, who were not

engaging with the music in the same way were not allowing him to generate the feeling, emotion and collective experiences he wanted to feel. Cross (2005) refers to this as social flexibility towards collective experiences. Another participant also expressed that when she was in a crowd who were intensely experiencing the music together, the emotions and physiological reactions she experienced were significantly heightened to a degree that she had not experienced before and experiencing them in this situation was a surprise. This again, provides support for Krueger's (2014a, 2014b) theory of extended emotions.

It is acknowledged that these accounts are not definitive nor as deep as they could be but are presented here as evidence that researching music festivals in this way has the potential to contribute to theories of emotion formation and neurophenomenological thinking. Kreuger (2013) places the phenomenon of music festival crowds at the heart of his work when talking about a context to understand the complex and dynamic world of subjective emotions in a collective space. There is undoubtedly further primary research to be done, however the findings discussed show that using phenomenological methods can elicit relevant and pertinent results which have the possibility to challenge the individualism in which emotion-theory is placed (Krueger, 2015). This situates event experience research in a position of significant potential growth and development as it moves forward.

### **6.11 Experience research and events management**

While the predominant focus of this work was understanding and contributing to experience research, it is important to recognise the contribution it makes to research in events management. Much of the events management research into events experience focuses upon extending Iso-Ahola's (1980) theories of motivation to engage in leisure activities and applying it to varying types of events. For example; Crompton & McKay, (1997); Li & Petrick (2006); Gelder & Robinson (2009); Bowen & Daniels, (2005). Broadly speaking this research finds accord with these studies but in addition, also finds them to misrepresent the complexity that they aim to understand. The factor analysis approach adopted by many of these researchers (see Table 2, p.28) reduces the event experience into rhetorical categories which are supported by data which is quantifiably robust, but which also, as is evident in these findings, significantly overlooks the dynamic elements of being involved in a live event. Indeed, this research is aligned with Mannell & Iso-Ahola (1987) who recognised over three decades ago that motivations and satisfaction studies conducted post-hoc offer only limited insight. They do not produce insights into experiential elements of attendance because they ignore emotions, daydreams and daydreaming. The participants in this research articulated many emotional oscillations that they subjectively and temporally experienced as part of attending a music festival. Furthermore, over the duration of the event, they talked about how and why these emotions changed and that not all of them were positive. This type of thick description provided a much more detailed insight into experiencing music festivals. This recognition is important to the development of event management theory that sees the conceptualisation move beyond the economic imperative (Getz & Cheyne, 2002) and it challenges the historic definitions of experience within this and associated subject areas (Cameron & Bordessa, 1981; Lee et al., 2008).

de Geus et al., (2013) did research the role of the subjective experience in events attendance satisfaction, but as noted in the literature review, the chosen method and analytical approach reduced subjective experiences to broad factors. This research was in accord but in addition, it emerged that the music festival experience did have positive impacts upon the participants' lives. The difference however, is that it was seen to be much more of a dynamic and fluctuating relationship than previously found and that because of this, understanding its resonance over the long term for the participants is

a highly complex task. It therefore questions the worth of de Geus et al.'s (2013) call for future research to focus upon the specifics or minutiae of motivations but instead to approach experience from a phenomenological perspective and understand wellbeing as their lived experiences within the moment of study (Mannell & Iso-Ahola, 1987; Iso-Ahola & Allen, 1982; Harper 1981; Mannell, 1980).

When evaluating these results against existing frameworks or conceptualisations of experience it is necessary to recall that the idiographic map of music festival experience (Figure 6, p.157) was designed as an illustrative tool to provide a visual representation of the subjective, but shared, experiences of attending a music festival. It is designed to capture the emergences that appear in the findings and to show the dynamic relationship between many elements of the participants' internal and external worlds. It therefore is representing their subjective journeys and shared experiences which in turn shape and effect their sense of self. Thus, it is a representation of a phenomenological psychological exploration into music festival experience. This map will now be critically evaluated against the past frameworks of event experience which were discussed in the literature review.

The fundamental difference to the models discussed in the literature review is that they use the word 'experience' to investigate elements of that experience that can be managed to try and ensure that individuals are satisfied and/or return to future events. This study used the existing theories from within the field of experience to explore and understand the attendees' psychological perceptions of music festival experience. It did this to better understand the individuals attending, why they attend and their lived experiences of attending. Through this approach a greater insight into music festival experience is gained and through comparison with other studies of music festival experience, a more informed and detailed picture of what music festival experience is can be established. These differences are clear when re-examining the models of Getz & Cheyne (2002), Cole & Chancellor (2008) and Manthiou et al. (2014). Furthermore, the findings contradict these conceptualisations of experience because they are underpinned by the human behaviour model of script theory (Tompkins, 1978) which argues for a programmed and thus predictable script in human behaviour. The continuous and dynamic nature of the experiences captured in this research illustrate that the elements are far too numerous, contradictory and temporally situated to be reduced solely to a state of predictable behaviour.

In addition to this, the findings here show evidence counter to the previous research which argues for event managers to simply remove or reduce cues that that can generate negative emotions. It shows those approaches to be overly simplistic and reductive in their conceptualisation of the music festival experience (Lee et al., 2008). It makes rhetorical sense as event managers to remove elements of a festival that could produce negative experiences, but this research shows that an attendee's experience of a music festival is a much more deeply nuanced phenomenon than them simply positively responding to positive cues. This managerial approach to experience is based on the assumption that all positive experiences can consist only of positive emotions, but the phenomenological exploration of experience shows initial evidence that negative emotions play a role in a broader positive experience and while this needs further research, the findings hint at the possibility that reflective space and having the time to feel negative emotions may be a significant part of an overall positive music festival experience. This research supports Jackson's (2014) phenomenological investigation, who found negative emotions to be a significant part of the music festival experience for her participants and therefore stated that a holistic understanding of this phenomenon is required. Indeed, why should feeling sad, lonely or angry be referred to as negative? Ziakas & Boukas (2014) consider that it is important to find meaning behind these emotions experienced at music festivals so that new insights can emerge.

It is believed that research which attempts to address this question would form a noteworthy examination, but it must be undertaken without a conceptualisation of emotions and experiences that reduce either or both into 'sets' or scales like those discussed in the literature review (Ritchins, 1997; Lee & Kyle, 2013; Lee et al., 2008). It must develop a research approach that can offer insight into the meaning of the individuals that attend (Ziakas & Boukas, 2014). In parallel with Arnould & Thompson (2005), event experience research must place itself in the context of the culture within which it is being conducted. It is believed that this research has contributed to the exploration of a consumer's or attendee's world which has a multiplicity of relationships from both their internal and external world and is certainly not "unified, monolithic, nor transparently rational" (p.85).

Of the event management research discussed in the literature review, the work here finds the clearest alignment with Jackson (2014). The predominant reason for this is that the elements of lived experience of the festivalgoer which were found resonated with elements that emerged in Jackson's work; for example, the negative emotions experienced as a very present part of the festival experience. Furthermore, there is also an insight into the contradictory nature of emotions and experiences within a music festival environment. Examples of this are the tension between sensations of increased freewill but also constraints. A similar tension was described by participants in this study who spoke at times of feeling free from normal life, enjoying the company of friends but at times feeling constrained by their activities and not being able to engage/experience the festival as they might entirely wish. This led Jackson (*ibid.*) to argue, as does this thesis and conceptual 'map', that the experience of music festivals is a complex, interwoven dynamic, with the elements in an inter and intra-dependent relationship.

The contrast to Jackson's (*ibid.*) research however, arises from the specific phenomenological lens taken. Taking Giorgi's (1997, 2009) approach to Husserl's (1925/1982) phenomenology rather than Heidegger's (1927/1967) existential perspective, Jackson (2014) focuses on what it is like to have lived the popular music festival. This research instead focuses the experiences back on to the participants and their lifeworld as it explores what it is like to be a human being in this music festival experience. This means that there are significant areas of agreement between the two studies. Examples of this include how those interviewed talk of escape, a sense of freedom, choice, hedonism, liminality, *communitas* and being and connecting with others. It is also recognised that in the respective individual accounts there are differences within and between these areas of experiences. The key difference comes, however, in the contextualisation of the music festival within the individual's life. This can be seen when considering the map of ideographic music festival experience, which provides an illustrative tool to represent how the experiences of a music festival are perceived and shaped as part of the individual's life. That is to say, that the subjective lived nature of music festival experience is presented by Jackson (2014), but there is no consideration of how this contributes to the individual's context and lifeworld. This is also evidenced by the discussion about the emotions experienced at the music festivals. In the literature review it was discussed that this research was shaped by Denzin's (1984) theoretical perspective on emotions and as a critique against behaviourist and cognitivist perspectives, this means that emotions are contextualised within the person's past and present life. Jackson (2014) finds that there is a complexity in the emotions experienced at music festivals and that they are created as a multi-faceted construction, but also removes the ideographic element of emotions and thus disembodies them from the individual's account and lifeworld context.

Despite the phenomenological differences however, it is important to note that these two studies, when taken together, combine on many levels to provide a stronger understanding of music festival experience. In addition, it shows a marked contrast to previous quantitative research into the

subject and that, through continued phenomenological enquiry, a deeper and richer understanding of music festival experience will be developed in the future. Finally, it is important to note that when these two studies are evaluated against Ziakas & Boukas' (2014) phenomenological research agenda model (Figure 3, p.59), it can be seen from the findings that they both provide insights into all of the areas identified. This further enhances the robustness and relevance of these types of investigation in event management.

Getz (2008; 2012a) and Morgan's (2005) conceptualised models to understanding planned event experience that required a holistic approach. In doing so he identified three dimensions: the cognitive, affective and conative. The findings of this research show support for elements of both, but emergences from the participants' transcripts show that this is a much more complicated conceptualisation than reducing it to their identified managerial factors. That is to say that how these dimensions relate and interact with each other needs to be represented and the dimension which is external to the individual also needs to be included. Furthermore, the dynamic and temporal nature of these elements and relationships needs to be included in any holistic definitions of experience as it can be seen that, while the music event is a temporally defined space, the experience of it involves many micro-temporally shaped experiences. In addition, the findings show that both Getz' (2008; 2012a) and Morgan's (2005) models underestimate the depth of the experience and that 'holistic' perspective are significantly more complex than how they are represented I.

Reviewing the present research results against Getz's (2012a) model of planned experience, similarities and differences can be seen. Starting with antecedents, followed by the liminal zone and then reversion, it can be seen that Getz's broad categories have resonance with some of the findings in this research. While Getz's model does move beyond the managerial elements of previous models, it does not, when compared to the findings of this research, sufficiently conceptualise the mobile and temporally dynamic elements of subjective event experience. Furthermore, it does not show consideration towards the significance of what the social external world, the physical world of the individuals nor the space and place of the festival, play in shaping these experiences. It could be further argued that this lack of depth arises from, in Getz's case, not applying this model through primary research and though it is informed by previous research (Patterson & Getz 2013) and significant secondary theories, this is a large limitation of Getz's (2012) model. While it has broadly applicable and relevant themes, it does not represent the multi-faceted relationships of the physical, emotional (positive and negative) and environmental worlds (Ooi, 2005). Neither shows consideration of fluctuating emotions or contradictory feeling and actions. It shows no place for idiographic experiences and one reason for this, as has been widely cited through the course of this thesis, is its managerial and economic boundaries of investigation which is summarised in Prasad & Prasad's (2002, p.6) phrase 'qualitative positivism'.

## **6.12 Experience in tourism and leisure studies**

Ooi (2010) argued that due to the complexity of the tourist experience, a holistic approach should be taken to investigate it. By exploring music festival experience using a phenomenological philosophy and research approach, this research takes steps to adapt this perspective for events management studies. Furthermore, this research has helped illuminate areas for future definitional study and in doing so, sheds some light upon the potential depths and width that further investigations can encompass (Cutler & Carmichael, 2010). Referring to Table 3 (p.37), it is possible to see that the results from this current study have highlighted areas of exploration as noted

by Culter & Carmichael (2010). Examples of this from the transcripts that relate to further research include:

- Relationships with self-identity
- Dimensions of specific event experiences
- Sacredness and spirituality
- Social relationships
- Role of imagery
- Influential elements of experience
- Authenticity
- Phases and modes of experience

It is also pertinent to note that, as a subject, event management still lacks a body of primary research in these areas. It needs to move beyond the conceptual and theoretical adaptation of other closely related topics and engage in deeper and more critical primary investigations. This phenomenological exploration is a step towards this 'turn' (Volo, 2009; Uriely, 2005) but when considering it against other subject areas, like that of tourism (see Table 2, p.28) the differences in research plurality are significant.

It is argued that this research contributes to the 'turn' in events management. This can be seen when applying Uriely's (2005) four stages of research that helped to fuel the research development in tourism studies. The first is the reunification of leisure and everyday life and the findings here illustrate how music event experience is part of the participants' normal lives. It shows it is contextualised by the participant's lives and that it is not separate from, but in fact related to, other aspects of their lives. In the case of this research it is predominately shaped by their work and social lives and relationships. Secondly, a heterogeneous consideration of motivations is demonstrated because this phenomenological approach shows how distinct and idiographic motivations and expectations can be. It demonstrated that motivations do not occur in isolation and are part of an individual's lifeworld. There are of course similarities, but these are contextualised and experienced on a subjective level and are not to be reduced to homogenous categories. A move towards understanding the subjectivity of experience is seen because the results of this study represent the subjective and individual experiences of the participants who attended a music festival. The analysis and findings show explorations into the idiographic and in doing so, also show how these individual experiences are shaped by the dynamic and shifting internal and external world of the attendee. It also finds that these experiences can cause contradictory states of tension for individuals when internal and external worlds are not aligned. It shows that negative feelings are an important part of the music festival experience and that there is much more to explore. Lastly, 'a consideration of complementary and multiple interpretations of experience truths and realities' emerged because in uniting the previous three points, this research has made steps towards understanding the importance of multiple and relative truths and how these affect the subjective experiences of individuals. Furthermore, as has been noted and detailed previously, these multiple truths can only be explored from a plurality of ontological and epistemic positions and research approaches. This research used the work of Ashworth (2003; 2015) and Jackson (1996), amongst others to illustrate that phenomenology could contribute to the understanding of the experience at music festivals. Moreover, through investigating idiographic perspectives of this shared phenomenon, universals could be elicited (Smith et al., 2009; Smith & Osborn, 2015).

It is important to note that this research and its results are recognised as being somewhere near the beginning of this process. A process which as defined by Uriely's (2005) four points and shaped by the implicit epistemic relativism, is ongoing and evolving. It is by recognising this that the subject of event management can develop and contribute to theory development and conceptualisations, not



just in its own subject area but, also outside of it. Key areas of experience adapted from experience research in tourism and leisure studies for the current exploration into music festival experience were the theories of flow, liminal-liminoid and communitas.

### **6.13 Descriptive experience sampling**

The last section of this discussions chapter focuses on the research method used. Past studies which have investigated experience in many forms and areas of life have used experience sampling methods (Schimmack, 2003), and its role in approaching an understanding of event experience has been endorsed by writers from within the subject area, for example, Getz (2008; 2012b). Research has however, not been forthcoming and studies using it are limited (Wood & Moss, 2015), so reflecting on the method's effectiveness and applicability is a key element to this research.

Descriptive experience sampling (DES) (Heavy et al., 2010) was developed as an approach to capture deep experience data in situ, which also had strong ecological validity (Mittelstaedt, 2001). With consideration to the findings of this research it is clear that when combined with appropriate phenomenological interviews and analysis, this is a highly appropriate tool. The research which was carried out over a five-day period produced nine idiographic accounts of the music festival experience. Technology facilitated this and while there is certainly room for further development, the means by which the initial data for the interviews was collected meant that it reduced memory bias and that the various media contributed to the subsequent phenomenological reflections of the participants. These benefits have been noted in past research (Scollon, et al., 2003). Furthermore, these developments did allow for the captures during the research period without significant burden upon the participant or cost to the researcher (Andrews, et al., 2011; Burgin et al., 2012). Using this approach, findings of the research were able to contribute to other academic disciplines and theories and while Krueger, Bernini & Wilkinson (2014) does acknowledge that this approach is not without its limitations, he does offer support for it as a means to collecting data in a festival environment to investigate his hypothesis of extended emotions. The results here show that there is a role for this approach in developing this theory by supporting it with the primary data which was gathered.

## **Chapter 7: Conclusions**

### **7.1 A summary of exploring a music festival from a phenomenological perspective**

This research has explored the phenomenon of music festival experience. In doing so I moved away from the event management perspectives of experience and positioned the work in the wider field of experience research. In doing so I drew on the phenomenological writings of Husserl (1936/1999). Moving from a traditional phenomenological perspective however, I developed the research position guided by the interpretivist work of Heidegger (1927/1962) and Merleau-Ponty (1962, 1963) and thus, provided the research with an existential and embodied perspective. This foundation led me to analyse relationship between phenomenological anthropology of Jackson, (1996), Turner (1969, 1986) and Bruner (1986) and with phenomenological psychology of Smith et al., (1995a, 1995b), Smith (2015), Ashworth (2003a, 2003b) and Ashworth & Cheung (2006). Establishing the links and divergences of this complex relationship enabled an epistemological stance that was developed from, but separate to, previous research in the field of experience: that of phenomenology which used psychological research methods. This provided the primary research with a different set of research gathering approaches which would enable the findings to contribute to the body of knowledge in this field. Therefore, this was done from an idiographic and existential perspective which used the descriptive experience sampling (DES) (Heavey, et al., (2010); Hurlburt & Heavy, 2001; Hurlburt, 1990) and phenomenological interview techniques (Smith & Osborn, 2015; Smith, 2004; Smith et al., 1995b).

The transcripts were analysed using interpretative phenomenological analysis (Smith, 2015; Smith et al., 1995b) and the emergences provided insights into the subjective elements of music festivals experience. These were then drawn together as universals, of the participant's subjective lifeworld, and various shared elements emerged which where interpretatively presented in the map of idiographic music festival experience. From this position, it was possible to critically evaluate the findings and the map against past research in the field of experience and therefore contributed to theories of flow & optimal experience (Csikszentmihályi, 1988; 1990/2008), Turner's (1969, 1974) liminality and communitas, and through these emerged a deeper understanding of existential authenticity (Cohen, 2007, 2010; Steiner & Reisinger, 2006). Furthermore, the results were also contextualised within the theories of phenomenological psychology and neurophenomenology, and any contributions to these theories was noted. It was also possible to assess how engaging in music festival experience affected the participants' lifeworld (Ashworth, 2003a, 2003b, 2015). I further argued that the findings from this research could provide primary research in support of Krueger's hypothesis of extended emotions (2014b; 2015). Moreover, this hypothesis was used as a means to develop an understanding of the relationships between self and others, flow and communitas and the exogenous and endogenous elements of experience. Lastly, by utilising a critical realist philosophical research perspective throughout, this research was able to contribute new and challenging findings to the current event management theories of experience (Abreu-Novais & Arcodia, 2013; Crompton & McKay, 1997; Getz, 2008; 2011; Getz & Cheyne, 2002). In doing so, it was able to provide research that challenged the predominant managerial and positivistic approaches and therefore, also contribute to the development of the cultural and critical research 'turn' (Aitchison, 2006) that is emerging in the subject area of event management.

Finally, the research also provided insights into the application and applicability of the DES as an effective means of primary data collection. In doing so, it provided a discussion regarding the method's strengths and weaknesses, how these were mediated in the primary data execution and

how being a co-researcher affected the participants during the music event experience. It was shown that this research method can provide deep, meaningful and robust data in experience positioned research, and can do so in real time and with strong eco-validity. It also emerged that the participants did not find the role of co-researcher to be a negative one and whilst it did affect their experience in some ways, as all approaches do, none found it negative and others even reported that it enhanced the experience. Overall this research method demonstrated its use as an approach in exploring music festival experience and adds to the large field of experience research that has utilised experience sampling in the past (Juslin et al., 2008; North et al., 2004; Sloboda et al., 2001; Voelkl & Birkel 1988; Thompson & Larson, 1995). Therefore, this type of approach also has a significant research potential when applied to the investigation of experience in other contexts and environments.

## **7.2 Aims and objectives**

Referring to the aims and objectives of this investigation, it can be seen that they have been achieved. This can be seen by reiterating the main research aim which was to phenomenologically explore experience at a music festival and its contribution to the lifeworld of the individual. This exploratory research has provided ideographic perspectives of music festival experience that identified the subjective nature of this type of event. Following a rigorous and multi-disciplinary examination of the extant literature, a phenomenological psychology approach to the idiographic experience of music festivals was developed and then considered against the primary data collected and past research. The primary data was collected and analysed using a recognised phenomenological approach: the descriptive experience sampling method, supporting phenomenological interviews and interpretative phenomenological analysis. The findings from this approach were critiqued against theories of experience from tourism and leisure studies as well as phenomenological psychology. The research method had not been used in event management research and its execution and the findings it yielded were also evaluated as a contribution to the subject area.

Therefore, the thesis represents the closing of the research loop for this investigation and, provides a direction for future study. The debates, issues and perspectives offered here are not done so in a categorical or rhetorical tone but instead it is with a research intonation that offers these findings as a starting point on a map which is vast and uncertain. It does not even claim to be the most definitive or comprehensive of starting points. Others may develop these findings further, but it is a territory in which, as more research is conducted, the field of experience will further develop. Critical pictures and interpretations are vital in this area because they elucidate and allow new insights to emerge which help to remove false truths. The positivistic interpretations of experience, motivations and the role of music festivals in the lives of those who attend are examples of these. In this way, the research develops the critical and cultural turn in other subject areas as they move away from any managerial origins and begins to contextualise itself within the everyday world of the people they involve (Uriely, 2005).

## **7.3 Significant research outcomes in experience research**

Investigating music festival experience in this way has enabled a conceptualisation of the phenomenon from a new perspective. It has presented findings which support the theory that firstly, music festival experience is not a homogenous state and that it is a complex, dynamic and oscillating system for each individual (Jackson, 2014; Ziakas & Boukas, 2013, 2014). The complexity of this experience emerged as an addition to the past work on experience (Andrews, 2006, 2009) because it

used the same phenomenological position, but investigation used psychological research methods. This contrasted the previous anthropological approaches of earlier work. It also represents a step away from research that presented experience from a managerial perspective, as seen in the work of Manthiou, et al., (2014); Ayob et al.'s (2013); Cini, et al., (2013); Lee & Kyle (2013); Adams, et al., (2010); Cole & Chancellor (2008); Axelsen (2007). Furthermore, these experiences are shown to be similarly rich and multi-faceted as previous experience theory and research (Bruner, 1986; Turner, 1986; Jackson, 1996; Andrews, 2006, 2009), but it provides idiographic perspectives on anthropological theories; the liminal and liminoid, communitas and rites of passage (Turner 1967, 1969, 1974, 1982). These idiographic accounts enabled a deeper understanding of these types of experiences and how they contribute to and affect the individual's lifeworld. It shows that this type of study can uncover elements about how the individual interacts within groups and the contribution that certain spaces and places have upon them. This research has also provided insights into how, when 'returning things to themselves', it becomes possible to generate findings which provide insights into peoples' consideration of the conscious and how this is an ongoing relationship between the participants' internal and external objects of attention. In this way, findings of this type have the potential to contribute to theories like Krueger's (2014a, 2014b, 2015) hypothesis of individual and collective extended emotions that seeks to understand how we use the world in which we live in to help us create the world in which we live; for example, the findings about how participants in this research used the world around them to enhance certain experiences when listening to music, and this ties directly to the work by Krueger (2014a).

The findings of this research also challenge existing models of music festival experience and by detailing an idiographic map, present evidence that they are too linear and static to fully represent the dynamic nature of this phenomenon. It may be countered that those models were never designed to conceptualise an idiographic representation of experience and that is acknowledged, however, the conceptualisations here are an important contribution because they illustrate and articulate a contrasting perspective. That is to say that they present the experience from a subjective view point and this has rarely been the case in the past. It is a perspective that recognises the more detailed account of an individual's experiences and for example, like past research, does not ignore the significance of negative emotions and their role in the experiences under investigation. This research answers numerous calls from a wide range of voices, discussed through this work, that to begin to understand experience more fully there is a need to conduct it phenomenologically.

Lastly, this research contributes to the debates in the field experience by demonstrating the worth of challenging the epistemological lens, by utilising phenomenological psychology research methods and the insightful emergences that subsequently come forth. Through using a descriptive experience sampling approach, I have been able to develop significant contributions to this area of research. I have also articulated how these early interpretations can be developed and critiqued by undertaking further research. It is by researching these areas from a critical perspective that it becomes possible to challenge the dominant voices, to challenge established truths and provide alternative versions of what is being researched. The illustration of the subject area's potential width and depth is in itself a significant contribution of this research and one that it is hoped will be acted upon.

#### **7.4 Research contribution to event management**

Ziakas & Boukas (2013) used a phenomenological research perspective to inform how planned events can be improved. This research was able to develop this approach by using a different research

approach. In doing so this research added further support for this type of phenomenological research and agreement that engaging in this type of research can enable event managers to offer improved and redesigned offerings. It was also found, however, that the planned elements that generated tensions in comparative research were not mentioned in the present study. That is to say that instead of traffic flows, safety and alcohol consumption, the planned elements raised were of warmth, noise levels, sustenance and the standard of washing and toilet facilities. The negatives of these issues however, were not as strong as the positives from areas of the music festival which enabled episodes of *communitas* or flow, but they were felt most strongly when they disrupted these experiential episodes. Another interesting emergence was the worth and benefit the participants placed upon periods of reflection and reconnection with themselves. This in turn enhanced their perceptions of authenticity and wellbeing.

## **7.5 Expanding phenomenological research in event management research**

A further contribution is to the subject of event management as a piece of primary investigation that challenges existing theories of music festival experience within events management research. By positioning this research in the field of experience and outside the managerial prerogatives of event management this research offers a new perspective on the subject. Positioned from a different philosophical position to the extant literature it demonstrates that new elements come to light. It contributes by providing a critically justified and examined method of approach for future researchers to use, should they wish to pursue this phenomenon further. It also contributes to the subject area by demonstrating that this is a valid area for multiple future studies and that expanding philosophical perspectives and research methods is an important undertaking for theory development.

By using phenomenology to not just shape the research approach, but to also embrace its philosophical and psychological position as a means to fundamentally underpin the thesis, the research has been able to provide contributions to the theories of flow, liminality, *communitas*, existential authenticity and lifeworld development. The contribution made was that experience is constituted from an oscillating, dynamic inter-dependent relationship of these concepts. Moreover, these internal elements of music festival experience are also mediated by external elements that the individual is conscious of and shapes dependent on endogenous factors of the individual that are in their past and in their present.

Another major contribution is the representation of music festival experience as an idiographic journey which is then illustratively presented, analogously, in a map. It is a contrast to other representations of experience at music festivals because it is recognised that it is not definitive, but representative of the findings within this research. It is not designed to be reductive or prescriptive but interpretive and dynamic. It can therefore evolve, adapt and change over time and is itself a contribution. It is an attempt, supported by primary data, to illustrate the complexities of music festival experience. It attempts to represent the relationship of the endogenous and exogenous elements of experience for the individual and their lifeworld. It attempts to frame music festival experience as an 'outside the ordinary' occurrence but one which is directly related to the existential everyday life of the attendees.

## **7.6 The ideographic map of music festival experience**

The map that was conceptualised as an illustrative representation of music festival experience is the first to have done so from findings generated by a phenomenological research perspective. In addition, it has attempted to combine the research lens of phenomenology to its psychological representation of lived experiences and the existential representation of self; the lifeworld of the individual. It is hoped that this representation will lead to deeper explorations of music festival experience and further development of the map, because in doing so a more detailed account of experience and lifeworld development can emerge.

## **7.7 Descriptive experience sampling, music festival experience and neurophenomenology**

Another contribution has been provided due to having conducted primary research using the descriptive experience sampling method. It has generated insights into how to use it, as well as benefits and limitations of its use. It has also provided ways to minimise these problems so as to help maximise the potential of future explorations. In addition to this, because of the epistemological perspective of this paper, it has provided knowledge about how to recruit cases, develop the captured data and how to analyse the transcripts so as to circumnavigate criticisms about validity, sample size and ethics. In addition to this, by utilising the method and phenomenological approach, the thesis has contributed to the theories of experience and emotions. It has illustrated its potential to develop psychological theories of experience which promotes the question of future interdisciplinary research and collaboration. Lastly, it has provided insights that highlight firstly the importance of maintaining consistency of ontology, epistemic concerns and subsequent methodological and analytical choices. This is an important contribution if phenomenological research in this area is to reach its full potential and not succumb to post-positivistic pressures.

## **7.8 Limitations of the descriptive experience sampling method**

As discussed in the methodology chapter, one area of criticism for this approach is that of participant burden (Juslin et al., 2008) and this was mediated by incentives, but beyond that, the transcripts show that once the participants had become acclimatised to it, it was a process they felt positively about. All nine participants reported feeling positive about the process, that it did not negatively affect their experience of the music festival and all remained active in the research across the five-day period. Another criticism of this descriptive approach is that the captured moments by the participants are not what was actually occurring because by recording it, the experience is being altered. Upon reflection there is validity in this, but because it is captured and then later expanded upon using interviews it allows a far greater exploration of the experience than relying on memory alone. The participants did not find it burdensome, and therefore, the process supported them in being phenomenologically reflective which allowed them to not take the experience(s) for granted and allowed them to place more attention on the consciousness of the moment and the experience. This resulted in a far greater depth of phenomenological insight (Smith, Flowers, Larkin, 2009). Indeed, this way of capturing experience may have affected the experience to some degree, but it was also seen that the reflective periods enhanced their sense of existential authenticity, wellbeing and sense of lifeworld. Perhaps then the DES approach also has therapeutic qualities for the participants.

## **7.9 Future research recommendations**

When considering further areas to which the DES approach might be applied, it can be argued that this approach has significant contributions to make to experience research. Its use here, has shown that it can provide rich, descriptive data. In doing so, it has provided detailed insight into music festival experience, but it has significant potential to be applied to a broad range of experience studies as well as the potential to work alongside more established anthropological approaches. In addition, it could also be used to focus in on specific elements and could vary in the time frames collected. This could be both in terms of the time of the study but also across a number of interconnected experience studies with reflective interviews between them, which would present the opportunity for a longitudinal study. In these ways, using a DES approach has the potential to provide rich idiographic accounts of many hidden elements of experiences, which through this approach and supporting phenomenological methods could emerge.

With respect to music festival experience this phenomenological exploration has shown many potential areas for future study. This is partly because it has provided findings that demonstrate the complexity of this phenomenon. It has shown the relationships of factors and how they are ideographically framed and experienced. For example, all the elements of the map could become areas of further, specific phenomenological enquiry, and using similar approaches, a deeper understanding of how people use their bodies at music festivals could be investigated. In addition, another area of future research to consider carrying out could be phenomenological psychology theories of emotion and experience. Indeed, understanding about how festivals or events fit into peoples' lives and why is a potentially rich field of enquiry that may yield results with relevance in many other areas of research. The DES approach certainly has potential to augment anthropological approaches previously used in experience research; for example, observations and notetaking. Lastly, future research could include further technology as it emerges as a means to providing even greater insights into experience or emotion at music festivals. Like the work of Almanza et al., (2012), Millward & Spinney (2009) and Jones et al. (2012) this could include GPS tracking and worn body technology that could provide feedback about corporeal responses to experiences which could include skin temperature, heart rate, eye movement and perhaps even neurological activity. Moreover, unconscious reaction to stimuli at the music festival was recorded by self-report, like goose bumps when hearing specific music. Experimental psychological research however, has shown that music listening does generate this kind of response (Menon & Levitin, 2005). Future research could try to combine the eco-validity and technology of these studies. This research was undertaken as an exploration into the understanding the potential of this type of approach for experience studies, as there is considerable evidence to support its future use.

## **7.10 Personal reflection about the research journey**

In my pursuit of exploring music event experience, there has been a great deal of self-discovery and personal reflection: an exploration of my inner world, my personal ontological and epistemic positions. It sometimes takes a long time to realise where you stand and my path to this position has not been straightforward or clear and in some ways, still feels impermanent. In a similar way to music festival experience, it is dynamic, evolving and a relationship between my inner and outer worlds; though I am not ignorant to how one informs the other. This research has significantly contributed to my lifeworld and as I have engaged with others on their PhD path, there have been shared experiences for us all, but they are subjectively perceived and experienced.

From the very start of this journey, because of past experiences, I have always known the methodological tool I wanted to use, and I always knew that the context would involve music festivals. What I did not expect was how this simple relationship of subject area and research tool could involve a multitude of hidden depths and complexities. The perspectives were numerous, sometimes conflicting and frequently led to inner questions which asked; “what’s the point in *your* research?” There are many answers to this question, which don’t need covering here, but the journey to them all was sometimes long and hard. Some however, were also, and perhaps at the same time, very rewarding; I think of my ontological considerations and my epistemic framework which, with my growth in awareness and understanding, have both positively enhanced not just my research, but also my life beyond it.

For me, these discussions of research philosophy really reshaped and focused my research. Up until this point, on reflection, I had known what I wanted to do and how to do it but not how to get there, or what to use to get me there. I had taken advice from many different places and absorbed it all, but this had become the problem; it was a lack of personal research focus, of a research belief. So, these philosophical investigations helped me to delve deeper into phenomenology, to understand its philosophy and how this had developed into a seam of psychological thinking. It helped me realise that experiences are there to be understood as part of a person’s life, that it is shaped by their life and it will shape their life ahead. It helped me appreciate that insights within my research parameters could actually stretch beyond them as well as contributing to them. In addition to this, it also helped me strip away all of the excess research baggage, to focus down on what it was that I was researching, and to feel comfortable (if not always confident) in these choices and by definition, leave others behind. In essence, I was realising the fragility of truth or truths and that something could be a substantive contribution and yet also represent only a moment in time, rather than a permanence. It could be said that sometimes feeling small and insignificant can be liberating; to realise that individuals don’t change the world with their research, but rather people change the world by what they do with it. Finding that perspective kept me strong at my weakest moments.

There are also a number of elements to the primary research that are worthy of a reflective note. Carrying out the primary research using the descriptive experience sampling approach always felt as though it could generate some insightful findings. It had certainly received a lot of support in the various multi-disciplinary literature and was used in different research areas but had not been used to investigate music festival experience. As the window for data collection approached however, it dawned on me that the research context was a one-off situation. The number of participants and their availability for all aspects of it, could not be devised again should this not be successful. Even if the logistical elements could be repeated, the research would gather different experiences, from different people in a different festival. I had taken specific steps to mediate these problems but what if others arose? There was no previous literature to rely on. There are certainly research papers that had used experimental sampling but none in the dynamic space of a music festival. This situation then, brought its own stresses and anxieties and so it was a huge relief and step forward when it was executed without issue or fault. The follow-up phenomenological interviews were also a development for me as a researcher, but this approach was supported and driven by the participants’ captures and while they provided no structure as such, they did contribute to the flow and focus of the interview. They generated some rich and insightful explorations and these two approaches, when used in collaboration, will certainly be an approach that I endorse and shall continue to use in the future. The effect of participants as co-researchers and its effect upon the experiences that they are capturing is a long-standing and important debate. Reflecting upon this, I came to the view that it does affect the experience, but that this is not as negative as perhaps has been articulated. Moreover, as I have become more certain of this, I have reflected that there is



no research approach which doesn't affect those involved, it is more the recognition and mediation that is important. The participants articulated that they gained something positive from their role and that it added something to the experience. It changed it certainly, but by making them more aware of what it was that they were experiencing, more reflective. In addition, and at the risk of falling down the hermeneutic spiral, I am capturing elements of the participant's lifeworld and therefore, if that involves the experience of answering the signals from the DES, then that is the experience I am capturing. So, doesn't this make it a true reflection of their experience? Furthermore, when they then reflected on it further, it was expressed that it had contributed to their memories of the festival and how they then felt about it afterwards and therefore, how the music festival contributed to their lives. In other words, it is important to return to the start and look at a tenet of phenomenology - it is the theory of conscious intentionality with internal and external objects. In other words, truths are based in how a person experiences what they experience. So, if the participants experienced the music festival experience in the way recorded and analysed, then that is the truth that emerges. It's a dynamic and incomplete truth; a fragile truth, a truth that can move, one of multiples of truths that are inconsistent and not representable of much more than itself, but still important and relevant.

This PhD research process has been invaluable to me and in truth, I personally believe that it has enhanced my learning by broadening my perspectives, and this can only be a good thing. When I began this journey, I thought it would be the zenith of my career and the results would be an all-encompassing theory or explanation. It wasn't, nor was it ever going to be, but as a step on the road, as a key to a door, for development of understanding and personal insight, it certainly has been. Perhaps for this, it is more valuable and perhaps why I would always recommend those with a curiosity in one, to pursue it. It has been an overwhelming place to inhabit for over five years, both positively and negatively and has been my proudest moment and achievement to date... for now, anyway.

## **7.11 Conclusion**

As was stated at the beginning of this study, the growth, development and professionalisation of music festivals over the last 30 to 40 years has seen them become something very different from their earlier incarnations. They generate huge income for businesses, communities and host towns and cities. The staging of a music festival is now a highly professional and strategic undertaking, attracting large sponsors, enormous marketing campaigns, and brand development. This has therefore led to research being undertaken to enhance the business outcomes of a music festival, to gain competitive advantage, to develop and sustain loyalty and to satisfy multiple stakeholders. To those ends, a great deal of research has investigated music festival experience in a bid to satisfy these business imperatives. What has been far less researched is the critical and cultural elements of music festival experience. Thus, this research was undertaken to address this gap and to explore subjective experience from a phenomenological perspective. It was developed as a step away from quantitative, reductive research to allow the individual a voice. It asked why they attend, what occurs while they attend and how they contextualise the experience in their lives. It was believed that through these ideographic accounts, new insights would emerge, and false truths would be challenged.

To achieve this, the research adopted an existential phenomenological approach (Heidegger, 1927/1962) to the subject matter, utilising recognised phenomenological means of enquiry (Hurlburt and Heavey et al., 2010) which was underpinned by the theoretical foundations of this philosophy (Ashworth, 2015). Moreover, it also engaged with phenomenology as a psychological perspective to

investigate human experience (Smith et al., 1995a; 2015b). It then explored the relationship of anthropological studies into experience and the phenomenological anthropology writers (Jackson, 1996, Turner and Bruner 1986) to understand the position Csikszentmihályi's flow (1990) and liminality and communitas from Turner's (1969) work. In doing so, this research positioned and contributes to the field of experience. It has shown music festival experience as an existential account that is connected to their lifeworld. To demonstrate the complexities of these relationships, this research also drew on current writers in neurophenomenology to provide insights into the relationship of self and others in music festival experience. To collect the primary data, the research used the descriptive experience sampling (DES) method; an approach with a significant history of phenomenologically investigating different elements of peoples' experiences in their lives (Hurlburt & Heavey, 2001). It has not been previously used to investigate music festival experience, so it was also important to take account of its functionality. Following the interpretative phenomenological analysis (Smith, 1996; 2011) of the transcripts yielded from the phenomenological interviews as part of the DES process, the narratives of the participants' journeys through the music festival experience presented a multi-faceted, complex representation of music festival experience which had not been previously been conceptualised.

The participants in this investigation of music festival experience had discussed many elements of themselves and others, they talked of negative and positive experience which had elicited both positive and negative emotions. They spoke of how they felt, of how others related to them and how they saw themselves. They talked about how moods had fluctuated, their frustrations and anxieties. They spoke about positive surprises and negative tensions. They discussed feelings of loneliness, of wanting to be alone, or of anonymity in crowds. They spoke of the cold and the noise, of the beauty of the land and how this had emotionally affected them. They mentioned tiredness, relaxation, reflection, reconnection, moments of calm, of hedonism, of rituals, of high-emotion and of low points. Moments of communitas and how this sometimes dissipated were articulated, and that a liminoid space is not simply just the festival arena across a defined number of days. They talked about moments of flow, how it sometimes arrived unexpectedly and how sometimes it failed to emerge. They talked of the complexities and the contradictions of the music festival experience.

This research illustrated these emergences by conceptualising the universals of their journeys in an ideographic map of music festival experience. This map was not developed to be representative of all music festival experience(s) but as an illustrative starting point for further research: to add to, to develop, to amend or explore more deeply. It is conceptualised to show the continual feedback of some of the participants' external and internal systems which contributed to their music festival experience and lifeworld. The findings were also shown to contribute to the five elements of Ashworth's lifeworld and therefore, with further research, this approach to investigating music festival experience has the potential to provide primary data towards theories of emotions and experience within phenomenological anthropology, psychology and neurophenomenology.

Philosophically, conceptually and methodologically, this research stands apart from previous work into music festival experience and generates new knowledge and theory for debate and critique in the field of experience. By discussing the relationships of established theories of experience and connecting them to current investigations of (neuro)phenomenology it has shown that there is significant potential for growth, research and insight in this subject area and I believe that, for this reason, the position of phenomenological investigations into experience must be sustained and developed.

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## Appendices

**Appendix 1:** Table showing situation of research philosophy and methodological approach (Azzopardi & Nash, 2014).

Ontology: Nature of reality, being and truth	Naive realism (Singular reality)  An objective external reality that can be discovered; Governed by fixed natural laws (e.g., Tests hypotheses true/false)	Realism (Probabilistic)  External reality understood imperfectly; Triangulation of sources required (e.g., reject/fail to reject hypotheses)	Ontological relativism  Multiple constructed realities/ holistic; Reality is constructed in people's minds (e.g., Quotes used to illustrate different perspectives)	Critical/historical realist  Multiple viewpoints regarding social realities;  Explanations that promote emergent truths - remove false beliefs
		Realist and relativist tension-relationship leads to critical philosophy		→
<b>Epistemology:</b>  <b>Nature of knowledge and its justification</b>  <b>Relationship between researcher and reality (researcher and that being researched)</b>	Objectivism/Dualism  Knower and known independent Dualist/Objectivist/True findings  Distance and impartiality (data collected objectively) Closeness (data collected subjectively)	Individualism /Objectivism  Knower and known independent Subjective knower - objective world  Findings are probably true Distance and impartiality (data collected objectively)	Objectivity with interaction  Reality co-constructed with participants  Knower and known inseparable  Transactional/ Subjective Findings are emergent/created	Subjective point of view with participants valued by researcher.   Transactional/Subjective Findings are mediated by values Collaboration (Participants are treated as collaborators)
<b>Axiology:</b>  <b>Role of values</b>	Value-free inquiry  Unbiased Checks used to eliminate bias	Values in inquiry Their influence may be controlled  Unbiased Checks used to eliminate bias	Inquiry is value bound  Biased Researcher talks about their biases and interpretations Values are an integral part of social life No values are wrong, only different	All aspects of research guided by social justice  Biased and negotiated Researchers negotiate with participants about interpretations Science must begin with a value position Some positions are right, some are wrong
		Post-positivist research of natural science and interpretivist research in social science develop influential relationship		→

**Appendix 1 (cont.): Table showing situation of research philosophy and methodological approach (Azzopardi & Nash, 2014).**

Methodology: Techniques, procedures, methods to investigate reality	Quantitative (Quan) decisions Deductive	Quantitative (Quan) Triangulation of Qual + Quan  Deductive Researcher tests a priori theory	Qualitative (Qual) Inductive Researcher starts with participants view and develops patterns, theories and generalisations	Any Qual + Quan with a critical stance Dialogical/Dialectical Participants involved in methods Participatory Researcher involves participants in all stages of research and engages in cyclical reviews of results
<b>Research Purpose:</b>	Confirmatory plus exploratory  Discover natural laws	Confirmatory plus exploratory  Discover natural laws	Often exploratory plus confirmatory  Understand, describe meaningful action	Often exploratory plus confirmatory  Empower people to change society



## Appendix 2: Pre-brief information sheet

### A Phenomenological Exploration of a music festival

- You have been asked to take part because you answered the invitation to be a participant and have the requisite past experience and knowledge and are also able to fulfil the requirements of research programme timetable.
- You will be required to attend a music festival and over this 5-day period you will be sent a message/signal to a portable device (Smartphone). Upon receiving this message you will be required to capture you whatever experience is happening. This can be done with written words, pictures, videos or the retention of a tangible object. These will then act as prompts at the focus group which will be held 24hours after the event where they will be discussed and reflected upon in greater depth. The pictures, video and message will be sent to/shared with me and will be displayed in the focus group to facilitate discussion.
- The festival and first part of the investigation will be held at Green Man festival with the focus group then taking place at a location which is to be negotiated between us – depending on time, access, suitability, comfort etc.
- Following the close of the interview a full debriefing session of the will be held. Where I will be able explain any issues, and answer any questions relating to the research that you may have.
- The information/transcript of the interview will all be held on a password protected disc that only I will have access too; though you may ask for copies or access at any time.
- The raw data/transcript will be kept on file for 5 years during which time you may access it. The only other people that may need to access it would be those involved in my award (Supervisory & Examination Teams).
- The analysed data will be anonymised and used within my PhD Thesis, Journal Publications and Conference Presentations/Papers.
- All analysed data will be fully anonymised using false names for the quotes of transcripts. There will be no way of identifying you as participants of this research.
- Once the results are completed you will be sent a full copy and you have the right to comment on them as well as withdraw any data you consider to be incorrect of your participation in this research.

Participation is completely voluntary and you have the right to withdraw at any time and your contribution will not be included in the research.

Should you need to contact me for any reason please call:

07973582161

Or email:

[jonathan.moss@shu.ac.uk](mailto:jonathan.moss@shu.ac.uk)

If you need to talk to a member of my supervisory team call:

Richard Tresidder: 0114 2252601

Or email: [r.tresidder@shu.ac.uk](mailto:r.tresidder@shu.ac.uk)

## Participant Consent Form

### Understanding Event Experience: A new model & a new method:

*Please answer the following questions by ticking the response that applies*

- |  | YES                      | NO                       |
|--|--------------------------|--------------------------|
| 1. I have read the Information Sheet for this study and have had details of the study explained to me.   | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. My questions about the study have been answered to my satisfaction and I understand that I may ask further questions at any point.  | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. I understand that I am free to withdraw from the study within the time limits outlined in the Information Sheet, without giving a reason for my withdrawal or to decline to answer any particular questions in the study without any consequences to my future treatment by the researcher. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. I agree to provide information to the researchers under the conditions of confidentiality set out in the Information Sheet.   | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. I wish to participate in the study under the conditions set out in the Information Sheet.   | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. I consent to the information collected for the purposes of this research study, once anonymised (so that I cannot be identified), to be used for any other research purposes.   | <input type="checkbox"/> | <input type="checkbox"/> |

**Participant's Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Participant's Name (Printed):** \_\_\_\_\_

**Contact details:** \_\_\_\_\_

\_\_\_\_\_

**Researcher's Name (Printed):** \_\_\_\_\_ JONATHAN MOSS \_\_\_\_\_

**Researcher's Signature:** \_\_\_\_\_ JMoss \_\_\_\_\_

**Researcher's contact details:** [jonathan.moss@shu.ac.uk](mailto:jonathan.moss@shu.ac.uk); 01142255555; Sheffield Hallam University, Sheffield Business School, Howard Street, S1 1WB.

**Please keep your copy of the consent form and the information sheet together.**

## **Appendix 4:**

### **Debrief material:**

#### **Introduction**

- This document offers additional information to the research you have participated in that will contribute towards my PhD, "Understanding Event Experience; A New Model, A New Method."
- Below are the aim and objectives of that research and an illustration of the model and a brief discussion of the research method.
- It is hoped this helps clarify the research and what was being asked of you and why.
- We shall now cover these main areas and then there will be time at the end for any questions should you wish to ask them

#### **Aims & Objectives:**

The aim of this research is to explore the phenomenon of experience at live music festival experience. The phenomenon of experience will be examined as a convergence of tourism, culture, identity and psychology. Through a rigorous examination of past literature, a conceptual framework will be established and this will be investigated using a primary research approach that will develop the clarification of the subjective experience. This literature review will provide the basis for a new conceptual framework for understanding experience at music festivals and a new method of investigating the phenomenon. Therefore, the specific objectives are as follows:

5. Critically examine the literature from a multi-disciplinary perspective to inform the phenomenon of experience that accounts for the differences and variations across the types of live music festivals.
6. To develop a conceptual framework of experience at live music festivals. This framework will be a generic model which can be adapted to any type of music festival.
7. To use the framework to investigate the emotional experiences of attending music festivals and to critically evaluate the methodology as a means to understanding and investigating experiences at live music events.
8. To consider how this framework and research method can affect future thinking and practice in Events Studies and Events Management.

#### **The Descriptive Sampling Method**

This research will capture the experience of live music events and to understand this as a spectrum of phenomena ranging from the psycho-physiological to the psycho-sociological. The method for

collecting the primary data needs to be able to address one key methodological issue; the design for this research must be able to collect data in real-time. This is because experiential memories are best captured as they occur. If we consider Stone's (2007) categories of emotional memory, the time at which the experience is reported will directly affect the aspects of emotional response. Over time the memory moves from experiential to episodic to semantic and what was actually experienced is remembered differently.

A review of the methodological literature was conducted and a method from psychological investigations into the experiences of everyday life is to be adopted and then adapted. Experience Sampling Method (ESM), since it came to prominence 30 years ago (Csikszentmihályi & Larson 1987), has been used to research a broad range of experiential phenomena (Csikszentmihályi, Hektner, Hektner & Schmidt, 2006; Hektner, Schmidt & Csikszentmihályi, 2007) but it took its use in wellbeing psychology in the 1980's to become fully established as a methodological tool (Schimmack, 2003). ESM's have been used in a variety of settings as a means to capture a broad range of experiences; from the experiences of nursing home residents (Voelkl & Birkel 1988) to music in everyday life (Juslin, Liljestrom, Vastfjall, Barradas, & Silver, 2008). In addition, its use in investigating affect, mood, behaviours and emotions of experience is significant as can be seen when reviewing the range of research topics; antecedents of everyday positive emotions (Goetz, Frenzel, Stoger & Hall, 2010), mood and its correlates at work (Miner, Glomb & Hulin, 2005), pre-competitive emotions in sport (Cerin, Szarbo & Williams, 2001), body image (Fuller-Tyszkiewicz, Skouteris, Richardson, Blore, Holmes, Mills, 2013) and identity (Burke & Franzoi, 1988). In market research, it has also been used to capture affective experience (Andrews, Russell-Bennett & Drennan, 2011). As well as this, its accuracy in measuring experiences in leisure research is also supported (Mittelstadt, 2001).

Designed as quantitative ESM's began as survey-style questions being sent to participants via palm-top-computer personal-organisers over a period of between 5-7 days. Since its inception it has been adapted into a number of variations; the Descriptive Sampling Method (DSM) (Heavey, Hurlburt and Lefforge 2010) is the primary version for this research. It was initially designed to capture pristine inner experiences of people with schizophrenia and disturbed affect (Hurlburt, 1990; 1993) but has since been used to investigate a range of subjective phenomenon Hurlburt & Schwitzgebel (2007). It is qualitative in design; the researchers do not ask questions but instead send an electronic beep, via a pager, as a prompt for the participant to write down, "whatever was on going in her experience at the *last undisturbed moment before the onset of the beep*," (Italics in original, p.348). Between 1-2 days afterwards this is then supported by a semi-structured focus group to discuss the participants' responses.

The above research offers a strong case for the validity of using experiential/descriptive sampling method as a means of investigating experience at music festivals. The primary reason is that while ESM's have been used to investigate experience and music in everyday life (Sloboda, O'Neil & Ivaldi, 2008) no evidence of their use to research music festival experience can be found. ESM investigations have been used to investigate music however, and while few in number, the effectiveness of this approach in this area (Sloboda, O'Neil and Ivaldi, 2001) and the importance of music experiences in our lives (MacDonald, Hargreaves, & Miell, 2002; North & Hargreaves, 1997). Secondly, while psychological and social dynamics of music festivals are also beginning to be acknowledged the research has used

traditional quantitative approaches (Packer & Ballantyne, 2011; Ballantyne et al, 2013; Laiho, 2004). The Descriptive Sampling Method approach however, is believed to be able to capture the multi-faceted and dynamic experiences of attending a music festival in a way that conventional surveys and interviews cannot.

I hope this provided a clearer picture about the research you and been involved in and what it was aiming to achieve.

Are there any questions?

Thank you.

Jonathan Moss

Appendix 5: Green Man (2014) site map





Appendix 6: Green Man 2014 poster

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# GREEN MAN

BEST MEDIUM-SIZED FESTIVAL  
" UK FESTIVAL AWARDS 2010 "

GRASS ROOTS FESTIVAL AWARD  
" UK FESTIVAL AWARDS 2012 "

14-17 AUGUST

BEIRUT • NEUTRAL MILK HOTEL • MERCURY REV  
THE WATERBOYS • FIRST AID KIT • BILL CALLAHAN  
CARIBOU • DAUGHTER • THE WAR ON DRUGS  
POLICA • KURT VILE & THE VIOLATORS • PANDA BEAR

ANNA CALVI • SHARON VAN ETEN • NEKO CASE • REAL ESTATE • ANGEL OLSEN •  
MAC DEMARCO • SUN KIL MOON • NICK MULVEY • OTHER LIVES • AUGUSTINES  
• BOY & BEAR • JONATHAN WILSON • HAMILTON LEITHAUSER • TUNNG •  
MICHAEL CHAPMAN • TOY • SIMIAN MOBILE DISCO PERFORM WHORL • THE 2 BEARS  
• JEFFREY LEWIS & THE JRAMS • WOMAN'S HOUR • I BREAK HORSES •  
FAT WHITE FAMILY • SPEEDY ORTIZ • EAST INDIA YOUTH • THE FIELD • TELEMEN •  
BEN UFO • OUGHT • MUTUAL BENEFIT • ADULT JAZZ • ALL WE ARE • STANLEY BRINKS  
• FRANCOIS & THE ATLAS MOUNTAINS • LANTERNS ON THE LAKE • FRANK FAIRFIELD  
• WILLIAM TYLER • RY X • JOANNA GRUESOME • HUW STEPHENS • SAMARIS • 9BACH •  
THE RAILS • THE POOH STICKS • GEORGIA RUTH • GARETH BONELLO • MARIAM THE BELIEVER  
• LAURA GROVES • MICHAEL A GRAMMAR • HIGHASAKITE • SAMANTHA CRAIN •  
ZACHARY CALE • FARAO • PLANK • ALICE BOMAN • O'HOLEY & TIDOW •  
MY SAD CAPTAINS • JULIE BYRNE • HAWKLINE • HOCKEYSMITH • HAPPYNESS •  
VALLEYS • BABE • VANCOUVER SLEEP CLINIC • FAMU • WE ARE CATCHERS • EAVES  
• SONS OF NOEL & ADRIAN • THE MAY BIRDS • JOHN MOUSE • PLUS MUCH MORE

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WAVE • WAVE • WAVE • WAVE • WAVE

THE 405

THE 405

THE 405



## Appendix 7: Interpretative Phenomenological Analysis Process

Smith, Larkin & Flowers (2012) offer guidance for the analysis of data but state that there is 'not a prescribed single method,' (p, 79). The approach is underpinned by moving from the descriptive to the interpretative and the commitment to an understanding of the participant's point of view. Bearing this in mind, the analysis used the 6 steps as outlined by Smith et al (ibid) which are:

The Stages of Interpretative Phenomenological Analysis:

- 1 Reading and re-reading: to immerse the oneself in the original data
- 2 Initial noting: On a semantic and exploratory level to develop familiarity with the transcripts. To start to identify emergent passages with colour and interpretative notes. As seen in the margin notes. It can also be the time where linguistic comments and conceptual comments are first identified.
- 3 Develop emergent themes: These are the reoccurring themes within the transcript. Using the coloured notes, examples and original data, the analysis draws these emergences together.
- 4 Searching for connections across emergent themes: Through identifying patterns of frequency, oppositional relationships, similarity, context and narrative the connections form Super-Ordinate groupings. These emergences also aligned with Ashworth's (2006) thinking that when generalities, or universals, emerge without prior design they can be 'embraced with great conviction,' (p.38).
- 5 Moving on to the next transcript and applying the same process while also acknowledging the fore-structures so as much space can be given to any new emergences
- 6 Finding connections across the transcripts to help ensure a robust and consistent process.

Lastly, it became important to represent these with the ideographic examples from which they emerged. This is not a recognised step in the IPA process but the process enabled a sense of returning the themes back to the transcripts and demonstrated their depth and robustness. Examples from each stage are presented below.

Examples of Stage 1:

Stewart:

R So I was at work at this time and the note was - getting very excited for tomorrow - I think it was a really busy time for me at work, so I always had it at the back of my mind that I was going to the festival but still had work to concentrate on unfortunately but sometimes it's the build-up that as exciting, right?

I Right, yeah. So you could feel the excitement growing but you were having to put that aside for the amount of work.

**Commented [JM1]:** Work/sacred time blocking the full excitement

**Commented [JM2]:** Past experience helping him enjoy the build-up - a way of handling the excitement and tension

R Yeah, so knowing friends were going down on the Friday before us as well didn't help either.

I But err, did you find that a tough balance or..

R Umm, it was just frustrating that we couldn't be there from the off, when the music started really. And it's the build up to it - and the last time I went to a festival was one of the Leeds ones and it must have been about 2003, or '4. And it threw it down all the time I was there and I got food poisoning from a tin of ravioli that I didn't cook properly so the last memory I had of a camping festival wasn't the best but I remembered all of the good bits, when I was looking back, of what the build up was so from the previous years, and going with your group of mates and listening to all the music and stuff. So it was a just bit of apprehension about camping because it had been so long since I'd been camping but just excitement about being able to go to a festival.

I I see, that's interesting; so you've got past experience but they weren't all great but also while some of them weren't great, you were also remembering the bits that were positives..

R Yeah, absolutely, So, spending time with your pals, the build-up of going, going shopping; the little things like that - when you gather all the stuff you want to take, and all that stuff.

I So shopping before hand, not even the festival but the preparations and stuff.

R yeah, its all part of the build up

I I was just thinking about something...food poisoning...oh the music, because you've already mentioned the music quite early on there - so that a big focus for you, the reasons to go to a festival?

R Yeah, so yeah. Primarily in the past it's always been about where the best line ups have been and that's dictated the festival we've gone to. And for a few years before Leeds went really rocky it had a really good line up with The Strokes and Blur and Pulp and stuff like that. And they were really good, I really enjoyed those and umm, I must admit that Green Man had a line up where I knew fewer of the bands that any festival I had been to before; I knew of Mercury Rev, War on Drugs and I think Ana Calvi, were the only ones I'd heard of before so it was a different expectation as well - about being exposed to new music as opposed to going and seeing your favourite bands which is different. I guess that's the beauty of Green Man compared to a more commercial festival where the bands are more up and coming and you've not heard before.

Claire:

Yeah, because I don't umm...I used to go to counselling but I don't go anymore so it's...I don't get that chance to sort of stop and think anymore so I kinda use things like that as my way of doing it. But yeah, they...the...the re..reflection's definitely part of it and when I was in that sort of area - they always make those sort of areas of festivals really twinkly and relaxed, calm and stuff. And it was really interesting because the last festival we went to umm....when we last went to Glastonbury, that was when we found out our cat died and we really upset and so we went and sat in that sort of area at Glastonbury and spent an entire day there. Just sitting and listening to the wind chimes because they were such a calming places and you can be sort of quite expressive and like hugged each other and cried for an entire day. And it was really nice because it felt like a really safe place to go. That's the sort of atmosphere they always create and the one at Green Man they had this lovely wooden hut and I just went and sat in there and then, on my own and for about half an hour and didn't really think about anything, I just sortas emptied my head and this couple came in and normally I'd be like 'uh god, now I've got to talk to someone,' (giggles) but they came and I was like 'hi' and we just started talking and got into a really nice conversation about them and it made me think about how I should be more open to talking to people I don't know and not think 'urgh, god, I've got to talk to someone,'. It's actually ok and it's fine.

**Commented [JM3]:** Feeling the sense of others being there

**Commented [JM4]:** The rituals of the build-up - the sense of being there at the beginning

**Commented [JM5]:** Memories of past events, effecting anticipation - positive and negative. Past experiences effect our judgements.

**Commented [JM6]:** These past experiences development a tension of emotions and are magnified but the external pressures of work - not allowing either the positive or negative emotions to be released

**Commented [JM7]:** Preparation activities in readiness for the profane

**Commented [JM8]:** Past experiences of music at festivals - reflects on both how he used to attend festivals and also how festivals now have different roles

**Commented [JM9]:** Orange, Light & Dark Green: Space and place with a designed atmosphere to relax, reflect; with time to do so that is not present in ordinary lifestyle

**Commented [JM10]:** Past experience informing current situation. Validating reflection? Reliving those experiences, feelings?

**Commented [JM11]:** Red Accent 2: Feeling towards external pressures - releasing, emptying

**Commented [JM12]:** Light Blue, Orange, Yellow, Purple: Reacting to external situations in a different space (Dark Green) leads to different behaviours and feelings; these experiences help us grow and develop ourselves

I I think most people like the...the engagement of that is nice...

R1 Yeah,

I When people do actually talk. It's like you had time to reflect, think about something and changed your behaviour, you were thinking about it in the future, doing something differently ahead of time, for next time.

R1 Definitely.

I Also I like the phrase that you said ummm, the festival, the Green Man festival, felt like your home...

R1 Yeah,

I Homely, because compared to Glastonbury?

R1 Yeah, that's like a scary city, yeah. Ummm, yeah Glastonbury is completely...Glastonbury is like a city, a country almost and you never see the same thing or the same person twice and everything is...it's quite stressful because you're constantly thinking about all the things you're missing at Glastonbury. Because it so big there always 50 really cool things going on at any one time and you're in flux. You either heading somewhere or thinking about where you're going next.

Whereas at Green Man I really liked the fact that there was just two stages, well, two main stages and everything was within walking, really quick walking distance and you could actually see two acts that were on at the same time without trouble and you can't do that at Glastonbury. So you've got to commit. And I really liked that it did really feel like an extension of my house in that respect so yeah, it was good.

I So that really brings us to the first proper full day, we've only got to Friday so yeah, I think the first one went out quite early. I wanted to see how peoples' morning and nights had been if you see what I mean. So how were things for you on the Friday morning?

R1 Umm, I was hungover and tired. Ummm very very very tired which I think is definitely the feeling today as well umm....I'm just trying to work out when this one was...ahh, ok, so I've put, just had first cider so I'm guessing that's when the other people who were camping with us showed up and umm presented ciders.. Oh, no, I had taken a picture of all our tea making stuff, that the first one on Friday. So for me, I always have to domesticate any space that I'm in and that makes me feel comfortable and so, err, the fact that I have taken a picture of the fact that we had made tea, err in a field, obviously shows that I'm content because it means I have everything in order, and I'm sorted and I've had some food and I've had my cuppa tea and everything is going to be ok. So, that will have been why I have taken that photo. Umm, because yeah, it's very important for me to feel comfortable. So yeah, I was feeling just contented and I think the weird thing about Green Man was that I didn't have any particular must sees in terms of the music so I had a lot I was very intrigued by or knew I liked but nobody that was like 'if I don't see them, I will be absolutely gutted,' umm, so for that reason, I had a very., I completely switched off my brain and, and, basically just stopped thinking about what was happening next and just followed Alan around the whole time, which was actually quite liberating because in our normal life the roles are reversed. So I went away a few weekends ago and Alan just said he was bored and basically didn't leave the house for four days because we realised that I basically run both of our lives. And organise everything for us both to do and get all our food together and, yer know, we constantly run each other's lives. And he really felt that when I wasn't there and so the roles reverse in festival situations. Where he takes charge and I just forget about everything and what I found was that that had a real impact on - I slept loads at green man - I'm not a good sleeper. I probably only sleep 5 or 6 hours a night, on a good night and so for some reason at Green Man, I just slept loads and it was just, may I swear,

I Of course you can,

**Commented [JM13]:** Red: Past experiences affecting current experiences and expectations

**Commented [JM14]:** Light Green: past experiences allows comparisons and preferences to be drawn; developing positive emotions of self and place.

**Commented [JM15]:** Connected to space and place because of its similarities/atmosphere to other places of relaxation; 'home'.

**Commented [JM16]:** Dark Green, Orange, Dark Red; Identity and space linked together

**Commented [JM17]:** Blue: Musical Priorities - not strong so leading to a greater sense of relaxation

**Commented [JM18]:** Feeling the opposite from external, normal situations - linked to Dark red: feelings of liberation - linked to orange - sense of (different identity/roles)

**Commented [JM19]:** Red: Past experiences of roles etc reversing in the festival space.

**Commented [JM20]:** Orange: Release of roles allows for relaxation

R1 Laughs - it was just fucking brilliant. I had like, I clocked up about 12 hours on that Friday and it was brilliant.

Michael:

Just usually what they say on stage, how they kind of seem, I dunno, how they are connecting with the audience I guess. But it's hard to tell because there is a lot of performance schtick, but you can quite often tell at this festival. Yeah, and just...there's a lot that goes on and you could never possibly as one person; you could have ten people and there would be loads of stuff that go on. I'm sure there's loads of stuff in our friendship group, yer know, there's probably at least a good 15 people there that I knew really well and there's probably loads of stuff going on that none of us saw, yer know so it's just important to, for my job really or for that side of it to get as much of a flavour as I can.

I In that way does it make you feel more part of the festival?

R Err, I kinda feel part of it because, you know, I can see people reading the stuff I've written as they enjoy the festival which is good but it just, just....

I How does that make you feel?

R Err, it make me feel good, I didn't feel that fussed this year, which is a bit weird, I dunno...but yeah it is good, it is very satisfying yeah.

I So that's...that the last one on Thursday, I suppose midnight on Friday morning...

R yeah, I have it down as half twelve. I'm in the reggae, reggae sauce tent; I've got, reggae reggae sauce tent, Lewisham, hot tottie, joint. So I was probably very relaxed at this point and this is, I dunno, some people might call it slightly racist, I wouldn't but it's just my brother's affectionate name for a tent they call Chai Wall's which has a lot of...it's a very white festival and it has, it's probably the place where you'd hear music of black origin more than anywhere else, err and they have a lot of reggae there on a very simple, simple basis so he calls it the reggae, reggae sauce tent. Met up with Al, there were hot toddies, the temperature had probably dropped so yeah, just hanging out with a jug band, again, guys I only see once a year, probably having a joint with them or whatever or Rick, or myself would have had some so just unwinding.

I Unwinding, relaxing and being around friends and music.

R Yeeaahh.

I So about nine hours later, half past nine.

R Hot tea, cold shower, Bear Phills, jam on jam on paella. Err yeah, we were lucky enough to camp in the crew camping bit which isn't really any great shakes compared to the general camping apart from the fact that the, I dunno, maybe the queues for showers - people are on different timetables, because they are working different shifts so there is never really a big rush at...yer know, you could still go at ten o'clock to get a shower 'cause it not like everyone woken up, families have woken up, it people are just there, being doing night shifts or sleeping throught the day or whatever. Bear Phills is a reference to my brother who is called Phil who had arrived with a tent that was only fit for one man and he was with his new girlfriend who he is much err, keen on and not wanting to let do I think and err, this tent; even he if he had been by himself would have thought twice about it, so he had, as you do, had some packing tape on him and some emergency foil and was err, put an emergency second layer on it which I obviously noticed or realised in the morning - and then the

**Commented [JM21]:** Professional connection to the festival informing how he is connected to it - internal sense of responsibility, pride, support - using the space in a different way

**Commented [JM22]:** Professional role provides a sense of pride for his position in the community - contributing to the atmosphere

**Commented [JM23]:** flow - feeling relaxed; things combining

**Commented [JM24]:** External identity

**Commented [JM25]:** Socialising in an annual group - meeting here is the only time they meet. Group ritual to keep in touch

other bit, Jamon jamon is that there is very nice food at this festival and it's a paella stall but they do the best breakfasts cause it's like 7 quid for a full fry up in a box basically with a really nice coffee as well. So, it just kinda sets you up for the day but I always look forward to doing that, it's a bit of a ritual.

I Eating at that specific place

R Yeah, yeah,

I And so, how were you feeling about the day ahead?

R yeah, pretty good. Had a great night the night before. Umm, don't think it was a particularly late night, maybe it was - I dunno, just really excited, really excited for the lineup and the rest of the weekend and...

I had the rest of your friends...

R yeah, there were a few people who had tried to get in touch with me the night before and I'd not been able to meet them or whatever, or they'd gone to bed or what have you so, yeah I was looking forward to catching up.

I So eleven forty seven?

R I was watching Wildest Dreams on the main stage who were the winners of the Green Man rising competition which is an annual competition for unsigned acts. They were ok, I wasn't very impressed really - a bit of a weak voice. I thought I could do better, but I don't; which is a reference to the fact that I haven't really, yer know; you can only...it's easy to knock people but yer know if you don't do it yourself...i feel a bit apathetic this morning, I feel being social would be an effort today, I've written, and then, when it's beer o'clock. I dunno, I just felt like I want to be by myself that day really which is a bit weird but probably changes...

I Can you remember why it was feeling like that at that point, was it the music? Feeling a balance between wanting to make music or connection to them....

R Maybe, possibly, yeah, yeah. Err possibly wanting to...yeah, maybe it part of a world I don't feel part of anymore - or not at the moment anyway and I guess there's like....the performer in me that wanted to go and perform or do something....

I You felt nostalgic?

R A bit nos..no not nostalgic as such, just...maybe nostalgic, just had a lot of things of my mind I guess - imminent fatherhood and all of that. And I hadn't been particularly social of late really so suddenly the thought of just having to be social with people - again some of whom I only see once a year - which is a bit of a perverse way of looking at it really but I guess I just wasn't in the mood.

I At that particular moment?

R Yeah,

I Yeah, 'cause that perhaps could change? The expectation of seeing them as opposed to being by yourself...

R Possibly yeah, possibly. Maybe there was a slight apprehension about, obviously having to check my - having less freedom, the fact that my wife wasn't particularly drinking or indulging in any drugs this year so it was kinda difficult - it wasn't difficult because of that but I kinda had a responsibility I guess to look after her, to check she was alright and I probably felt a little bit of anxiety that I would have less freedom this year to do the usual thing I would do, that I kinda need to do for the work side of it.

**Commented [JM26]:** Rituals sharing in the social atmosphere

**Commented [JM27]:** Music anticipation

**Commented [JM28]:** Ensuring people are met - extending the social atmosphere

**Commented [JM29]:** Personality/identity lowers mood and results in an apathetic external mood - personal reflection

**Commented [JM30]:** Feelings of change, distance

**Commented [JM31]:** Reflection, memories, nostalgia, identity

**Commented [JM32]:** Wanting to separate, to reflect

**Commented [JM33]:** New roles and responsibilities at the festival - not the same as previous years - alters the connection to it

I There's a new experience to the Friday morning that you obviously hadn't...

R Yeah, I was just being a bit grumpy really - a very mild grumpiness.

I it's just interesting to...how had that changed by about midday.

R I seem to remember that the drinks were flowing that day - not so much with me but people around me and everyone was getting stuck in; there were a few people I know who were - well there were a couple of people I know who had never been to this festival, one of whom had never been to any festival. So I always get quite excited giving people a tour...anyway, I put steady session ales, nice and dry, a reference to the weather, not my sobriety. so much to see - spoken word, far out, walled garden. enjoying socializing and catching up! So that changed in two hours. Having said that, I do qualify that by saying that I could just as easily walk round by myself for three days. it is a festival that I could go to without knowing anyone. And it wouldn't particular bother me because, it's just nice thinking time yer know. But yeah,

I But you wouldn't say that was a tension, that was just an, not a tension, an interesting to think to feel inside that you could be happy by yourself but also happy with friends and...

R Yeah, it wasn't tension, it was just, umm...yeah, I don't know really, it was just...

I You didn't feel the need to be by yourself more than...

R No, no. I was really enjoying catching up with people really.. Just on a few low percentage beers. And that's a nice thing as well you don't often get to many environments where you can legitimately start drinking around midday, yer know, or people around you are already starting to drink. It's nice, you really do feel a bit let of the leash.

I A freedom?

R Yes! Which is another buzz word we use with the writing of it as well, so there you go.

I Freedom and magic/

R Freedom and magic, that's it.

I You sense both those things when you're there.

R Yeah, very much so, yeah.

I 14:32 then?

R I think I may have missed that because I have it down as 6 o'clock.

I oh, sixo'clock then

R it just says, first cig of the day. So I had a cigarette.

I Is that...

R I dunno, I think I really enjoyed it, I probably did enjoy it. Again, maybe that that's part of that freedom as well. You don't feel too bound by what you should or shouldn't be doing. As this point I might look at my photos....

I 6 o'clock is quite late through the day is that...

R I didn't feel like I needed one, and I do remember feeling once I'd had it that I could have waited a lot longer, possibly gone without one but again, you feel that slight hedonistic pull of well, I'm here, if I can't do it here where can I do it, type thing....to which the answer is well, everywhere.

**Commented [JM34]:** Unexpected emotions

**Commented [JM35]:** Dynamic emotions - the relationship of the internal and the external fluctuating and not reacting as expected - contradictions between judgement of others and self

**Commented [JM36]:** Still stating independence and own connection to the festival

**Commented [JM37]:** The feeling of being away from pressures, out of the ordinary - the sense of community

**Commented [JM38]:** separation form the normal world - interesting that it is marketed like that

**Commented [JM39]:** Problems with the method

**Commented [JM40]:** Liminality, not bound by time or rules - the enjoyment that comes from that

**Commented [JM41]:** Internal debate about guilt and justification linked to memories, identity, past connections to the place

Stage 3:

Emergent Themes:

Dark Red:	Emotions, feelings
Red:	Past experience, expectations
Red Accent 2:	Feeling towards external pressures
Purple:	External pressures
Orange:	Internal personality/identity
Yellow:	External identity/personality
Blue:	Music considerations
Light Blue	Sense of community
Dark Blue:	DES feedback
Light Green:	Festival atmosphere/environment
Dark Green:	Connection to space and place
Olive Green:	Liminal space, temporary environment
Grey:	Physical considerations

Stage 4: Super-ordinate themes/Universals

#### Neuro-Physical Elements

Physical relaxation

- Release of tension
- Sleep

Physical responses to experienced stimuli

- Music
- Comedy

- Weather/Climate & Landscape

#### Corporeal imperatives -

- Fatigue from travelling
- Body temperature
- Physical Exhaustion
- Sustenance & Expelling

#### Temporary abandonment of corporeal norms

- Temporary hedonism
- Bodily Routines
- Anticipation-Excitement
- Rituals

#### Psychological internal elements

##### Expressed emotions

- Stress, anger, frustration, relief, anxiety, jealousy, fear, excitement, reflective, intrigue, relaxed, depressed, expectant, constrained, mixed vs. alignment, contentment, surprise
- Concurrent
- Dynamic & oscillating
- Micro & Macro

##### Relief from everyday sense of self

- Pessimistic, conscientious, anxious, freaking out, less judgemental, horrible person, temperamental
- Personality within profane time
- Festival identity



## Flow

- Absence of negative emotions
- Connectedness to others
- Relationship to place
- Absence of physical needs
- Transcendent engagement with stimulus
- Alignment of memories, past experiences and expectations
- Temporary balance of the internal and external balance
- Personal sensation/perception during a (shared) experience
- Unpredictable

## Past experiences

- Memories
- Reflections
- Nostalgia
- Motivations

## Anticipation-Excitement

- The stress of external pressures
- Transitional excitement
- Rituals
- Perception of others' experiences

## Identity

- Personality
- Festival Identity
- Rituals
- Past experiences

- New experiences
- Memories

#### Expectations

- Memories
- Motivations
- Past Experiences

#### Well-being

- Reflection
- Time alone
- Time with friends - reconnecting
- Disconnected from pressures
- Space to express yourself
- Sanctuary

#### **Psychological external elements**

##### Past experiences

- Memories
- Reflections
- Nostalgia
- Motivations

##### Anticipation-Excitement

- The pressures of sacred time
- Between sacred & profane time
- Rituals

- Perception of others' experiences

#### Identity

- Personality
- Rituals
- Past experiences
- New experiences
- Social connections

#### Individual and group relationships

- Tensions
- Unclear boundaries & rules
- Feeling alone

#### Expectations

- Memories
- Motivations
- Past experiences

#### Psycho-social elements

#### Space & Place

#### Home

- Leaving home
- The festival as a home
- Returning home

### Liminality

- Atmosphere & scenery
- Marco-flow - removed from the outside world
- Shared Space - connectedness
- Sharing experiences, norms, values, rituals
- Different spaces in the same place
- Entrance & exit is a relationship between time & geography
- Being in & out
- Individuation

### Communitas

- Groups within groups
- Simultaneously feeling in & out of community (Choice and enforced)
- Less rules & restrictions
- Rules to be broken enforced or rebelled against
- A sense of openness
- Informal relationships - easy to form
- Less hierarchical
- Personal boundaries/perceptions
- Authenticity
- Leaving
- Time for social bonding
- Time for reflection
- Time to connect
- Time to feel valued
- Festival experience increases social capital

### Stage 5: Ideographic examples of Universal Emergences

### Neuro-Physical Elements

Examples from Participants:

## 1 Spoke of being physically relaxed once at the festival. The perceived release from tensions leads to physical relaxation.

JW-P3: I'd been asleep in the tent for about an hour and a half... Sandra wanted to go and do some sort of healing stuff and I am not really involved in that so I had a little nap

CW-P6: Where he takes charge and I just forget about everything and what I found was that that had a real impact on - i slept loads at green man - I'm not a good sleeper. I probably only sleep 5 or 6 hours a night, on a good night and so for some reason at Green Man, I just slept loads

CW-P6: And it was just fucking brilliant. I had like, I clocked up about 12 hours on that Friday and it was brilliant.

CW-P6: got a good 8 hours on the night and I think it was because I stopped...like literally stopped everything and was able to just completely relax

DKRH-P6: people around us and actually there wasn't a lot of talking amongst us at that time and I think I got a really nice moment that it wasn't a lot because it, I purposefully wanted it; i was looking around and I could just see people lying on the mats, or on the mats, eyes closed, and just feeling really happy and really relaxed and like there wasn't a care in the world - it felt really nice and when you see that around you, it's quite contagious.

**Commented [JM42]:** Orange: Release of roles allows for relaxation

**Commented [JM43]:** Sensation of 'Stopping' leading to relaxation

**Commented [JM44]:** A flow state.

## 2 Norms of the body are suspended

CW-P7: don't really mind what happens today, just going to go with the flow - sleep when I want, eat when I want - because I have been dieting as well so that was very exciting to know that I could just drink a cider and not feel guilty about it. Eat. If I want a burger, I could have a burger....no agenda.

CW-P12: 'I've had so much fun and the calories have been worth it

MH-P1: And I've also just shaved which is a bit of a - not always a pre-festival ritual but...I thought I'd better shave and then I can let my beard grow for three days. In hindsight I wished, I'd not shaved and let it grow even bigger than it was.

MH-P2: I mean, I never take a razor - I mean it's just a symbolic ritual of the day to day work thing. I mean I probably only shave once a week so it doesn't really matter - it's just one of those daily, err, things that is expected of you that you don't have to do...a liberation.

MH-P2: , treat myself to some tobacco, not really for the fags, mainly for the weed 'cause I like to have a little smoke and the night before I'd bought some weed for this festival.

MH-P8: it just says, first cig of the day. So I had a cigarette. Again, maybe that that's part of that freedom as well. You don't feel too bound by what you should or shouldn't be doing. I didn't feel like I needed one, and I do remember feeling once I'd had it that I could have waited a lot longer, possibly gone without one but again, you feel that slight hedonistic pull of well, I'm here, if I can't do it here where can I do it, type thing

MH-P9: I mean I am way past the days when I wake up and want a cigarette. But like I say, I could have waited longer, could not even have had one but I thought, well why not; it didn't upset the balance of anything, it was very pleasant.

IR-P9: We didn't drink heavily in the mornings - we could of done, but it was just like exciting to be like, 'well, we're on our holidays, it's half 11 or whatever it is, might as well have a little drink and then we'd a break over lunch and drink a bit more in the afternoon. to have a drink at

**Commented [JM45]:** Purple: Liberation from external pressures, norms etc. allows freedom of - Yellow; Identity and Flow

**Commented [JM46]:** Personal ritual - breaking from the day to day work

**Commented [JM47]:** A freedom from external requirements of the working week

**Commented [JM48]:** Profane time, indulgent

**Commented [JM49]:** Internal debate about guilt and justification linked to memories, identity, past connections to the place

half 11 in the morning sounds crazy but when you're in that sort of environment and nobody really knows the time they went to bed or what time it is when you wake up, the world's your oyster and you just do thing

### 3 Physical responses to music

CW-P7: all this time it's the music was going on in the background and I felt a bit...It's interesting where people sit at festivals and which stages they're on. So yer know, if, obviously the psychology behind it is if you go to the front you're really, really interested and if you sit at the back you're not or you're...that's the sort of chatty area when you sorta can chat and not feel bad about it. Umm, so I didn't really move from that chatty area the whole time which basically shows my approach, my attitude to the music.

JW-P5: I didn't go into the crowd much and that's what I like to do when I am at a festival so um, I just find that when you're on a hill, or further back the sound is different and the way people respond to the music is different. So that might have shaped why I thought the next couple of days were better musically - because I experienced it differently, because I went up a lot more...

JW-P8: so I went into crowd at mercury rev 'cause I was feeling like that, 'i need to do something'. so i went into the crowd and stayed for the whole set, pretty much, and really enjoyed it. it was just nice being around people who were really into it. And you feed off that and you get really into it. And it was nice to just be that close yer know

JW-P10: i 'started going to the front for a lot of the acts, completely different experience from sitting down. shared experience at the front is very tangible.

IR-P11: .I have written that I just got goosebumps watching Nic Mulvey - it just was unbelievable, I don't, I can't even explain it, it was just so good, so good

### 4 The physical effects of alcohol

CW-P8: Feeling drunk and enjoying the feeling of feeling drunk.

DKRH-P11:- It kinda didn't take it out of me \as much as it normally would because of the lack of drinking, I think that has a quite a big effect. It was more of a natural, calm, meandering, feeling.

MH-P11: I've just put down, hat and ibuprofen. I probably felt as bad physically as I would do all weekend because it was about half past four I'd got in or gone to bed around half 4, quarter to 5 I think.

MH-P18: Partly maybe just a personal change in the last year I don't probably take my alcohol as well as I used to. Well, I don't know that's probably a bit of an exaggeration but yer know....if I could drink all the time, I probably would but hangovers are a killer so; I'm not very good with hangovers anymore so err. I just felt really good, really up for it, awake.

JG-P7: Yeah, so I was lying on the grass and I remember the sun being out for the next band who I was looking forward to seeing. Feeling chilled and a little bit tipsy but really happy, everyone was just really happy everywhere and it was really lovely.

JG-P9: Yeah, I recorded it at 12, late capture as was having a snooze. Yeah, I got up in the morning and then went back to bed for a little bit - I was a bit hungover

SS-P16: I am not going to lie, I felt really rough so I didn't have the brain capacity to reflect too well

**Commented [JM50]:** Music, community, festival specific behaviour

**Commented [JM51]:** Agency to enjoy music (becomes a priority)

**Commented [JM52]:** Sharing in the music experiences enhances it for the people there

**Commented [JM53]:** A sense of shared happiness - feeling happy internally so perceiving others as being in the same state

**Commented [JM54]:** DES feedback

**Commented [JM55]:** physical requirements and limitations blocking emotional responses/reflections - delayed it.

## 5 The relationship between tired and active

CW-P8 that night I had, I was just feeling absolutely knackered and I've just put in, this is the not ten to midnight one, because I was actually asleep then, this was the half nine one, 'incredibly tired and lethargic, hoping a sleep will help.' and I went back and I went to bed...that whole feeling of I need to sleep, my body's telling me I need to sleep

JW-P9: 10:40 am. 'just woken up, I can't believe how tired I am. Could do with another 4 hours.

LG-P8: And quite tired because again, it had been pretty cold. I had put more layers on but still not enough.

DKRH-P4: I was feeling energised but quite tired so hadn't gone to bed, yet.... Though I was tired but it was like I was ready to sleep. Ready to end the day.

DKRH-P5: But by then in the morning, although feeling tired and sorta getting through that, I was just feeling, eager to start the day again seeing that it was the first full day so that was exciting knowing things were about to start,

DKRH-P10: I'm not that, I'm not one, I would normally push through it in other circumstances, fight through it. But I was quite happy to leave everyone to continue having fun and carrying on their night.

DKRH-P15: That...I just felt energised erm, almost a bit smug that I wasn't feeling rough. (Laughs). And I felt ready for the day. I felt like I had a lot of energy. You always feel a bit sleepy and tired but that was just the timings of it but yeah, I was pleased that the last night had gone. I was ready for the last full day of the festival and looking forward to it.

MH-P11: And I did, I actually did - I could have done a thorough and not gone to bed and people who I was actually out with ended up doing that and I consciously made an effort to physically go to bed which was good

MH-P17: just at End up bar, just put fucking knackered, only one contact lens I think the fact I had been repeatedly wearing my lenses err, with all this alcohol had probably dried it out. Tired wife, I'm pretty sleepy. Amazing weekend.

TG-P8: A second wind kicked in. Yeah, I do sort of get second winds at night.

JG-P9: Yeah, I recorded it at 12, late capture as was having a snooze. Yeah, I got up in the morning and then went back to bed for a little bit - I was a bit hung over

IR-P8: slightly delayed capture; as was having a really great snooze during war on drugs and mercury rev. Got myself a solid 8 hours this evening so (laughs) had to do that capture in the morning as had selt through all of the headline acts and then had to go back to my tent. I think that was predominantly because I had stayed out the night before and was exhausted and I hadn't had a nap during the day and we'd got up really early because the tent was so hot so probably only had about three or four hours sleep.

IR-P8: just so relaxed that I ended up and falling asleep and all of my friends around me did the same and we got woken up by some of my other friends who we'd bumped into from uni and umm, had to go straight back to my tent because I was so tired. Had a nice early night and a good old rest.

IR-P9: I was just excited about having another day and because I'd had a good sleep the night before, I was excited about having a good full day and getting back on it...I knew at the time that I was going back to the tent that I would be sad that I had missed out on spending time with my friends but I knew that at my ripe old age, I would really struggle the next day if I hadn't had a good

**Commented [JM56]:** Physical need not being met leads to frustration, envy

**Commented [JM57]:** Tension between physical needs and emotional sensations

**Commented [JM58]:** tension between internal self, past experience and physical needs

**Commented [JM59]:** Reassurance and satisfaction about internal decisions made despite group issues

**Commented [JM60]:** Hedonism - but linked into past experiences to qualify it

**Commented [JM61]:**

**Commented [JM62]:** DES feedback

**Commented [JM63]:** Over indulgence - causing the physical to need break

sleep. had spent a good day with my friends and I knew the evening was going to be a bit of a drunken haze anyway so I just thought, I get some sleep in and can chat to my friends and have a good day, the next day.

**Commented [JM64]:** The end wasn't being focused on, still very much in that liminal space

SS-P7: then the logistical nightmare of lugging all this gear started. Which we had a lot of gear. It was part of it and I remembered that experience well, from Leeds as well - when you're just going beyond what humanity can actually do in order to carry the beer and the wine on to the campsite. You just keep going; that desire to want to be there. But we over loaded a little bit and we had to stop - I had to stop a couple of times on the way, just to get my strength back.

SS-P9: Hung over and partied out yet strangely ready for more

## 6 Physical Imperatives &

CW-P8: my body was saying I just had to sleep... I want to go to bed... feels like going to bed is a waste, don't want to miss the opportunity to have fun but body is telling me to do the opposite

**Commented [JM65]:** Grey to light blue to orange. Physical requirement have an effect on sense of self and dynamic of the group and feelings of others

CW-P10: I did go to bed earlier than I would have liked on the Saturday... And I remember not being able to keep my eyes open when I was watching Caribou and he's a dance artist and I was falling asleep when watching him which is not easy to do. And yeah, the Two Bears where an hour later and I was absolutely devastated I couldn't see them but I literally couldn't keep my eyes open

**Commented [JM66]:** Grey: Concurrent cycles.

LG - P4 finally got some sleep after the sun came up and warmed up the tent. Was freezing at night, not happy. I was in a really bad mood (laughs). I wasn't fully prepared for the cold.

**Commented [JM67]:** Blue; music priorities not being fulfilled because of Grey physical requirements leading to Dark Red; emotions of sadness

LG-P6: It say 'warm clothes on,' we had to go back and put more clothes on because it was starting to get cold, erm which, obviously I enjoyed feeling warm with my warm clothes on.

LG-P11: I was getting ready for bed. So I've put, trying to get ready for bed, putting on more layers than the night before to stave off the freezing cold. Never before have I appreciated and missed my expensive sleeping bag. Cheap sleeping bags are a curse.

LG-P12: I had a realisation that being tired and cold makes me a pretty horrible person, 'because today I am feeling really chipper.'

**Commented [JM68]:** Change in mood reflection about why - feeling content in the group again

DKRH-P8: After a while I think the music, you just don't even notice it at times. It's just there and you're happy to have it, you want it, It's better to have it there than not but I think when other feelings like hunger or tiredness overtake you and that's what you focus on and you know you can always get back to the music once you've fulfilled your needs

DKRH-P10: I was back at the tent. I was back at the tent. I was sleepy. , it all seemed really loud but when you're in that quiet environment erm, then I guess sounds seem, a lot louder than normal. erm, I remember thinking that I was hoping that I would sleep better tonight and I had my earplugs ready so I could see...I was getting ready, getting myself ready for to clock off

DKRH-P10: I think I am quite...if my needs are calling, whether it's hunger and I've mentioned that before, or if it's sleep, then I just have to go for it.

DKRH-P11: A bit of a repetition of the night before. I was quite tired, really interrupted sleep um, you know. I normally sleep quite deeply but there was always a few factors - noise, people stumbling in, the cold. There were quite a lot of things that kept me - made me very aware of where I was. Kept reminding me I was in a tent in the middle of a field.

DKRH-P14: I was in my tent. in the tent. I was really ready for bed. I was pleased to back at the tent. I was warm, I was sort of comfortable; Yeah, I was happy that I'd made that decision.

**Commented [JM69]:** Bit still as though the decision was correct

DKRH-P18: We were just finishing up eating. It was kinda like, shovel this down, and let's go.



TG-P11: had breakfast - can now take on the world -

JG-P4: I am excited but totally knackered after a hectic day at work and a quick turnaround at home.

JG-P10: I was desperate for a wee when I got up so did that and then came back to bed and I think some of my friends were up so I had a quick chat to them and then went back to bed for a bit. No, I slept well.... No, not at all, no. [not in a low mood] It was chilly, I was surprised by how chilly it was overnight but I slept well. So, yeah, it was good. I am used to camping so... No, and sometimes that can be a bit uncomfortable for people who aren't used to it, not that I camp all the time

**Commented [JM70]:** The priority of the physical needs

**Commented [JM71]:** Past experiences informing current situation

JG-P11: Up to wee early and took the chance to shower, pretty life changing, hot water and being clean. went back to bed, to sleep off the excesses of last night. Not sure I quite managed that but up again to see, you're quite governed by nature's calls when you're camping. I need to eat and rehydrate,

JG-P11: Well, when I woke up to wee it was early and I thought, the showers have just opened so this is my best time to go. So I just walked, I had to wait 5 minutes and it was really really lovely. I am so glad I did. The shower was really clean and really hot, and everyone was being really respectful and not taking the mick and having hours and hours, just...so that was really good.

IR-P6: we were really hungry - we'd snacked on the way down but we hadn't had the opportunity to have a proper meal so spotted a little pizza place and we got big pizza and it was amazing and just what we needed to keep us going. So we nailed that and then we went back out and danced.

**Commented [JM72]:** Making the most of the lost time - perception of time is different of other participants

IR-P7: I was really excited about the pie because I just really wanted some stodge so I had pie, as a carb, mash as a carb and then, potato in the pie as another carb, so I was very happy about that.

IR-P10: Because we weren't hung over and we weren't feeling rough, we weren't tired, we thought we'd take the opportunity to take that time together

SS-P6: I have asthma and I'd forgotten my inhaler so we had to go back to Bradford to get my inhaler. Which was a bit of a nightmare as well. Yeah, time and a bit of stress because you know that all the time that you spend getting out of Leeds, traffic is building up along the way. Um, but the same feeling of wanting to be there and part of it were the overriding aspect which is why it is so frustrating to be setting off late.

**Commented [JM73]:** Feelings of frustration - despite planning and prep - still being delayed, still forgetting things

SS-P10: I must have had a few beers because I put - need a wee. I had other priorities at that point.

## 7 Physical needs catered for

P12: fine the loos were amazing. Like normally I wouldn't go near a Portaloo at a festival I'd be long-drops all the way. Umm, but they were beautiful and like the fact that there was always loo roll and always hand sanitizer and stuff like that, that was amazing

P12: food is a really big part of my life and umm, and what I do struggle with is if there is really shit food on offer but there was an amazing food offer at green man so I was pleased about that

**Commented [JM74]:** Sense of identity is connected to the how each person responds to the facilities and provisions

LG-P8: Yeah, I sound like a right misery guts... Just got out of a freezing cold shower, which really fucked me off!

LG-P8: And I had had a warm shower the day before so I think I was kinda expecting a warm shower and it was freezing and I was kinda like errrr!

**Commented [JM75]:** Past experiences raising expectations, affecting physical needs and lowering emotions

LG-P11: I did, warm shower. I've put, and a good night's sleep finally. I am feeling very refreshed and revitalised. Yay.

DKRH-P4: it's quite nice to have a little wristband that says 'crew camping'. Yeah, it just means you're in a slightly smaller area so hopefully things won't be as bad - yer know toilets and showers. They were ok actually, they were good. I think much better than they would be in general camping so that was a little bonus.

DKRH-P5: it was a good breakfast but it wasn't entirely satisfying, it wasn't quite what I wanted 'because food is such a big thing for me....P6- It had done the job, it had filled me up.

DKRH-P15: I was in a much better mood that morning. I had a really nice shower, which was surprising because they were working really well the last couple of days.

TG-P9: 40 deep for the queue to the shower. Observation - inadequate toilet, water and shower facilities. no, it didn't, (effect the experience) it was an observation, that's what I said, not a critic[ism]..well, it was. I think they should have greater amenities for the people.

TG-P12: Well, I've never been disappointed with the food at any of the festivals we've been too and you know it's good value. I think we had breakfast and it was bacon sandwich, egg sandwich, cuppa tea, cuppa coffee, ten pounds. To me at festivals, it not worth bringing food, not worth cooking.

JG-P10: No, I mean the toilets weren't great but they weren't awful either. I have definitely been in worse. We tried to go for a shower and there was a huge queue so ended up having a bit of a gentleman's wash at the tap.... But I guess that's, not annoying, but annoying if you've got it in your head that you want a shower - mainly because it will make you feel better - but I don't mind not having a show

JG-P11: Random observation, you quite often need to take your own loo roll and hand sanitizer here. - I think different to some of the other festivals which might be a bit more commercial, um, like the toilets are cleaned every hour or every two hours and there's quite often that stuff there whereas these weren't - That's fine for me because I always have a bag that's totally got everything in it so I can be pre prepared for any situation

IR-P8: The food was really good, yeah. There was a really good spread, lots of options. I am a vegetarian so there was lots to choose from which was good and unusual. I would as always liked to have eaten more but there was a good, you could never go hungry.

SS-P11: I have remarked since that it was the perfect festival for me in terms of size, logistics. Logistics, god I sound like such a square - but being able to get back to the campsite from the arene, being able to go to the bathroom when you want and not have to plan 20 minutes before you go.

## 8 The physical effects of the journey

LG-P1: 'fed up and tired... i was just having a long journey... up early, so yeah, not enough sleep.

DKRH-P4: All the hard work getting there, putting the tent up and knowing it wasn't actually raining was er, a real relief

LG-P2: finally have my wristband and knackered from carrying stuff... The travelling was over; travelling all day essentially, I really didn't plan that well, since seven thirty.

JG-P17: I went to bed because I had to go back to work on the Monday night but also I was really tired... Well also the driving home - I didn't want to be drunk when we were driving home and I didn't want to feel horrid, hung over.

Commented [JM76]: Dynamic emotions

Commented [JM77]: Perspective from personality?

Commented [JM78]: The pleasure of food

Commented [JM79]: The journey can be hard and results in a sense of relief, needing make a base

JG-P17 I was happy to be home at that point, the drive was fine but we had to stop quite a few times to have a wee and get food and drink. But I was happy to be home 'cause I knew I had to go to work so I wanted to spend some time in bed. Managed to have a good snooze,

SS-P13: Yeah, and the drive down didn't help either. A full day at work, then the long drive, then staying out until 3 or 4 in the morning compounded everything... you hit a wall

## 9 The physical experiences of the weather

LG-P5: Well yeah, I was in a pretty bad mood when I first woke up but then the sun was shining and it was a really nice day

LG-P5: Sat in the sunshine, eyes closed, not really sure what the music playing is but the weather is nice...and a bit of downtime from chatting is amazing. Chill time.

LG-P9: And I think the day before it had been really sunny, so part of what you're doing, even if you're not necessarily loving the moment at that particular moment in time, you're just sat enjoying the sunshine

LG-P11: Kinda all the bits of what I guess I enjoy or had enjoyed the day before, weren't there; the sunshine, and the light music and the friends

DKRH-P5: Unsatisfying sleep because it wasn't a very comfortable sleep - where we'd put our tent up was on a slant so I kept sliding down the mattress and having to wake up and hook yourself up to the top of the mattress before you slid down again. It was very cold as well. Really, really cold. A combination I think.

DKRH-P7: it was sunny and I felt kinda, even though I wasn't drinking or doing anything, it felt kinda fuzzy, and just really nice, feeling warm and it was good... Yeah fuzzy and warm.

DKRH-P11: but by morning, by the time the sun had started coming out, made me feel a bit happier and I was looking forward to it

DKRH-P16: I felt really positive, the sun was shining, I was feeling relaxed

JG-P6: But I just remember it being sunny and chilled out and just feeling relaxed and enjoying the music...Yeah, a nice sunny American[music]vibe.

JG-P7: Yeah, so I was lying on the grass and I remember the sun being out for the next band who I was looking forward to seeing. Feeling chilled and a little bit tipsy but really happy, everyone was just really happy everywhere and it was really lovely.

JG-P10: I think I was just in the sunshine and everything was looking nice and looking forward to that night's music and yeah, having a nice time.

JG-P16: The fact that when we went 2 years ago it was so muddy; we still had a really good time but it was a complete mud bath...it just makes it easier, sometimes when you're trudging through mud you can't be arsed to go back to the tent 'because it's too much trudging, yeah

SS-P10: I remember waking up as well at 6 in the morning, needing to go to the bathroom and coming out of the tent and it was a beautiful glorious morning and the light was shining, excuse me, the sun was shining but then you could see the clouds rolling over the valley as well - it was a beautiful morning and it naturally wakes me up

SS-P14: sunny, happy, great vibe... it was a sunny day, it was warm - we had our friends around, we had some beer in our bags, we had a comfy seat with a good view of the stage and I don't think

**Commented [JM80]:** Liminal time - with friends but in own space too

**Commented [JM81]:** Music, relaxation, friendship - the physical connection to music is not always directly because of the music...

**Commented [JM82]:** Vibe/Flow

**Commented [JM83]:** A sense of shared happiness - feeling happy internally so perceiving others as being in the same state

there was anything I could have wanted at that festival that would have made it any better at that point