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Citation:

MOSS, Jonathan, WHALLEY, Peter and ELSMORE, Ian (2019). Phenomenological psychology & descriptive experience sampling: a new approach to exploring music festival experience. Journal of Policy Research in Tourism, Leisure and Events, 1-19. [Article]

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Phenomenological Psychology & Descriptive Experience Sampling: A New Approach to Exploring Music Festival Experience

Jonathan Moss, Peter A. Whalley and Ian Elsmore

This paper provides an in-depth discussion of a methodological approach to the study of music festival experience, using phenomenological psychology to understand the ideographic experiences of attendees. The research is grounded in the philosophy of existential phenomenology and its' conceptualisation of experience, using the work of Husserl (1936/1970) as its' phenomenological foundation. From this position, the research argues for the adoption of an interpretative phenomenological perspective (Heidegger, 1929/1962; Merleau-Ponty, 1945/1962) in order to more fully understand the live music festival experience. By engaging with the phenomenological psychology of Smith, Harre and Van Langenhove (1995) and Ashworth (2006; 2015), it becomes possible to better understand the contribution that the music festival experience makes to an individual's Lifeworld. Smith's (1996; 2015) Interpretative Phenomenological Analysis (IPA) then provides a robust process for understanding the music festival experience on an idiographic basis.

Nine participants used the Descriptive Experience Sampling (Hurlburt & Heavey, 2001) approach to gather data about their experiences before, during and after the Green Man Music festival and then further explored in detail during subsequent individual phenomenological interviews. The use of Descriptive Experience Sampling method and Interpretative Phenomenological Analysis also provides a contrasting conceptualisation of experience to previous research, with findings that contribute to Ashworth's (2003) theories of Lifeworld as well as Krueger's (2014, 2015) Hypothesis of Individual Extended Emotions and his Hypothesis of Collective Extended Emotions. The main focus of this paper is on the method's application and adaptability to the Music Festival context and gives consideration for future studies.

Keywords:

Phenomenological psychology; Interpretative Phenomenological Analysis; Lifeworld; experience; music festival; Descriptive Experience Sampling; existential phenomenology; emotions; Neurophenomenology, extended emotions

Introduction

The business of events and events management has grown at pace in the last two decades, and there has been an increasing recognition of the significance of its economic, socio-cultural and political impacts (Arcodia & Whitford, 2006). As various reports (Kear 2015; Mintel 2015, 2016), textbooks (Sharples, Crowther & May, 2014; Gelder & Robinson, 2009; Bowdin, 2005) and (increasingly) research articles in a range of peer-reviewed journals (Ballantyne, Ballantyne & Packer, 2013) demonstrate, events management research is becoming established as a distinct field of study following its emergence from other disciplines, particularly the study of tourism (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). According to Getz (2012a), events not only have direct connections with other events-related areas of study (such as the study of performance), but also with broader academic disciplines including, for example, economics and sociology. This extension beyond its' traditional disciplinary boundaries suggests that there is now further scope within the study of events for epistemological and methodological development.

Over the last decade there has been a slow but significant shift in the study of events management. As this field, has developed there has been an increasing move towards what could be seen as a 'critical turn' (Bianchi, 2009). This approach presents a challenge to the predominant managerial perspectives of event management's conception and as the subject matures, new perspectives, conceptualisations and methodologies continue to be sought and developed.

Establishing this new perspective provides a foundation for events research to become more critical, as the growth of event studies (rather than the more orthodox events management approach) gains momentum.

Event studies is fundamentally a critical lens, that is to say it seeks to challenge power and dominant voices in the belief that doing so is important and relevant, and through which new perspectives can emerge. In order for this to yield impactful outcomes, however, it is contingent upon researchers to approach events (management) with alternative ontologies and epistemologies allowing for different and emergent realities to be explored. This nascent perspective on events research is gaining traction, yet still has plenty of ground to cover in order to become commensurate with the related, but more established, fields of leisure and tourism studies. Although this is improving, there still remains very little in the way of cultural theory expansion in festivals and events, or even the development and application of research approaches that can generate such (Crowther, Bostock and Perry, 2015). Despite recent work by Andrews & Leopold (2013), Richards, (2013) and Quinn (2013), there still 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 these fields each matured through their own “cultural and critical turns” (p.417). Occurring over the last 20 years these developments within tourism, through a deeper engagement with 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 obviates the business imperatives of positivist and quantitative research (Pritchard & Morgan, 2007; p.11; Bianchi, 2009).

Evidence of such a 'turn' in the development of events studies is becoming apparent, as the cultural significance of (music) festivals is more fully recognised. This is evident 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 in which to challenge everyday norms, values and hegemony, whilst 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 is synthesised and Biaett (2015), who used auto-ethnography to investigate festival attendee behaviour.

Key to maintaining momentum in this progress in events research is to develop the methodological base; to promote innovative research methods underpinned by research philosophies that provide the opportunities for multiple and complex perspectives to be revealed. Lamond and Platt (2016) and Moss (2016) , for example, challenge the existing ontologies and epistemologies of event management research and call for research in events to be more critical in its perspective. A number of papers do provide both conceptual grounding for new philosophical perspectives (Lamond and Moss, in print; Spracklen & Lamond, 2016; Penecky & Jamal, 2010) and have produced both rich and deep findings providing contemporary insight (Clark & Jepson, 2011).

Here, we seek to provide critical analysis and insight into an alternative methodological approach used in a recent study by Moss (2018) and which provides a new direction and framework for conceptualising and understanding experience (Moss, 2016, 2018; Wood & Moss, 2015). Specifically, it was an investigation of the experience of live music festival attendees, adopting the perspective of phenomenological psychology, with the primary findings emerging from the Descriptive Experience Sampling method (Hurlbert, 1990, 1993; Hurlbert & Heavey, 2001). To provide this critical analysis the paper will begin with a discussion of the conceptual origins and underpinnings of the research method. Following this, the paper will then detail how this research approach was used in the field to gather data about the music festival experience of attendees, how the raw data was analysed, and the key findings will be illustrated. Finally, the paper will conclude with an overview of the research method's applicability and adaptability for future research.

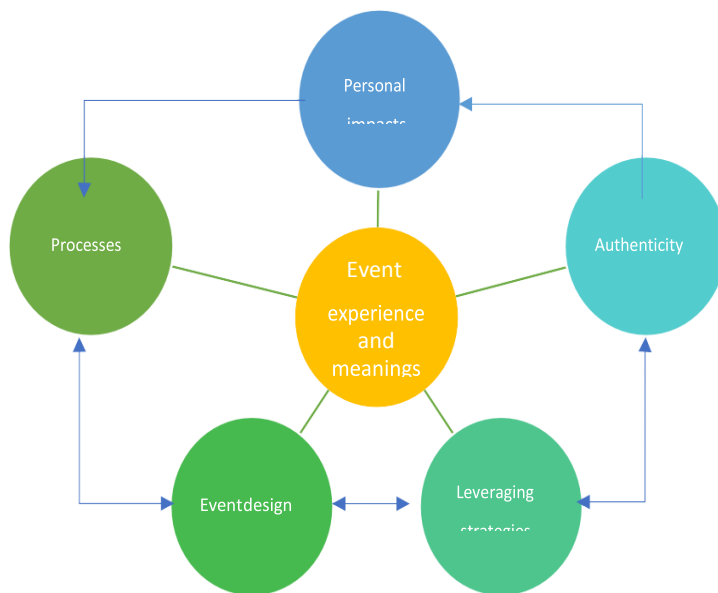
Conceptual underpinnings of Descriptive Experience Sampling

The study of experience in the context of music festivals, in common with the field of psychology nearly 30 years ago, is now acknowledging limitations in its current epistemological stance (Smith et al., 1995b). The positivist logic and empiricist impulses are not appropriate for the generation of the theoretical insights required by a subject if it is to deliver meaningful understanding (Getz, 2012(b); Aitchison 2006). The focus of such research is humans, and therefore their consciousness must be accounted for in the epistemological stance and in the choice of method. Persson & Robson (1995) argue against an experimental and positivistic approach to music experiences, stating that such research should be conducted in a real-world

environment. Sloboda, O'Neil & Ivaldi (2001) and Juslin et al., (2008) all agree that it is important to consider the context when seeking to understand musical experiences. This paper builds upon the work of Ziakas and Boukas (2013, 2014) who focus the event experience around the meaning that it has for the individual, exploring event tourist experiences at a Cypriot festival using unstructured interviews, finding 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). They (Ziakas & Boukas, 2014) also propose a model that represents the research agenda to which phenomenological considerations of experience and meaning in music festivals can contribute. This model (Figure 1, p.7) 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 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, as such, event design. ‘Authenticity’ considers how the individuals involved perceive the authenticity of the event within the context of their lives, which also has implications for ‘event design’ by establishing “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 attendees can be more deeply understood thereby enhancing the optimisation of outcomes. This model also recognises that the outcomes from this model will depend significantly on each individual’s involvement in an event and it is this individual involvement that is the focus of this methodological approach.

Comment [PW1]: Should these be in inverted commas or better in italics?

Figure 1: The phenomenological research agenda in event management



(Ziakas & Boukas, 2014)

Comment [PW2]: Adapted from?

As a contrast to earlier deterministic and managerialist approaches to much research into experience and music festivals, this paper argues for a different kind of inquiry. Like that of Pike (1972) this phenomenological exploration is one which 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). The Descriptive Experience Sampling method discussed here is one such research approach, and its use has been underpinned by phenomenological psychology.

Phenomenological psychology is now an accepted and growing approach within the psychological sciences, but as Chung and Ashworth (2006) state, its' progress was hampered by the behavioural revolution in psychology, which saw the alignment of phenomenological philosophy and psychology as unwelcome and thus, overlooked (Ashworth, 2006). This experimental and scientific approach to the study of experience meant that, as psychology developed, it moved away from the phenomenological philosophy. Indeed, the behaviourist and positivistic approaches which emerged rejected more introspective approaches, considering mental processes as not being observable (Smith et al., 1995a). The contribution that modern phenomenology can make to the psychological understanding of experience is now discussed.

Phenomenological psychology was founded upon the principles of Husserlian phenomenology, Heideggerian existential phenomenology and the embodied phenomenology of Merleau-Ponty. This philosophical tradition was then developed into an epistemological lens and methodological approach through the work of Giorgi (1995, 1997, 2006, 2009, 2010, 2011) and Interpretative Phenomenological Analysis (I.P.A.) (Smith, 1996, 2004, 2010, 2011, 2015; Smith et al., (a&b), 1995; Smith et al., 2009; Smith and Osborn, 2015). Table (, p.8) provides an overview of the key theories, authors and approaches.

Comment [PW3]: Table 1, p9

Perspective	Key Author	Philosophical/Theoretical/Epistemological/Methodological Contribution
Transcendental Phenomenology	Husserl, (1911/1965, 1925/1982, 1936/1999, 2001a, 2001b)	Phenomenological reduction, intentionality, transcendental consciousness, lifeworld
Existential	Heidegger,	The philosophy of being, Dasein ("being-there"), being-in-

Comment [PW4]: Label Tab 1

Phenomenology	(1927/1962, 1975/1982)	the-moment, existentialism, temporality, authenticity
Phenomenology of Perception	Merleau-Ponty, (1945/1962, 1963)	Embodied phenomenology, consciousness, intentionality, subjectivity, intersubjectivity, dialectics
Interpretative Phenomenological Analysis	Smith, (1996, 2004, 2010, 2011, 2015); Smith et al., (a&b), (1995); Smith et al., (2009); Smith and Osborn, (2015).	Phenomenological psychology, interpretative methodology, qualitative research, ideographic perspective, subjectivity, intuition.
Descriptive phenomenological psychology	Giorgi, (1995, 1997, 2006, 2009, 2010, 2011)	Phenomenological psychology, Husserlian methodological approach, phenomenology and the practice of science

Within Smith's texts in table 1, Ashworth provides the five key tenets of phenomenological psychology: First, it places the importance of consciousness as being central to experience and a "privileged realm of being" (Giorgi, 1995, p.30). This is because, in phenomenological terms, consciousness is the totality of the lived experiences of an individual and, as such, cannot be avoided and should be acknowledged rather than ignored (Giorgi, 1997, 2006). In line with Ashworth's (2003a, 2003b, 2006a, 2015) theory of existential phenomenology, this paper considers consciousness to be an integral part of human existence within socio-cultural worlds, having unconscious elements (Giorgi, 1995), which for Ashworth (2006b) are universal features of an individual's lifeworld.

Secondly, 'Intuition' is another key position to phenomenological psychology but which, in this context, alludes not to the everyday understanding that can be seen as mysteriously sensing, but

Comment [PW5]: Prominently from the above??

to consciousness being present to some extent. This contrasts with other psychological perspectives that consider constructs of perception, attention, memory or cognition to have primacy, whereas phenomenology places these as modalities of intuition, with everything having its origins in intuition (Giorgi, 1997).

Comment [PW6]: frames?

Thirdly phenomenological psychology argues for a broader conception of science, with Husserl arguing that there are different types of intuition around different types of objects, with each of these types of intuition requiring differing approaches to their investigation (Moran, 2000).

Objects for empirical study are, therefore, only a fraction of the world that presents itself to consciousness, and science is not strictly or exclusively limited to the study of the observable. Critical, scientific investigation of experience is, therefore, not limited solely to the pursuit of empirical objects as they 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, with their investigation forming only one of many branches of science (Chung & Ashworth, 2006).

Comment [PW7]: of?

The fourth principle is that phenomenology links consciousness to the presence of an object and not to the object's reality or existence, this being 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, and which 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 on that empirical object in the fields of presence (Giorgi, 1997).

The last of these supporting tenets is 'intentionality', which Ashworth (2015) defines as the "intrinsic relatedness of consciousness to the object of its attention" (p.6), 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). For advocates of phenomenological psychology, these five core concepts represent a critique against both behaviourism and, more recently, cognitivism, with Ashworth (2015) arguing that they differ from the traditional schools of psychological thought.

By adhering to these principles, phenomenological psychology can provide insights into experiences and how these experiences can contribute to an individual's Lifeworld - the immediate experiences that make up an individual's life with the focus, or primacy, on their own individual perspective - whilst also sharing some universal features with shared experiences (Chung & Ashworth, 2006). 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 (1945/62),

emerges through understanding idiographic accounts and uncovering shared experiences.

Merleau-Ponty (1945/1962, 1963) provided the outline of what is now considered to constitute the Lifeworld - itself constituting an interdependent narrative defined by a number of considerations. These are i) how it (the experience) relates to the individual; ii) how it relates to others; iii) how it is embodied; iv) how time affects it and v) how it relates to the individual's sense of development and the impact it has upon their own understanding of their Lifeworld.

From this brief overview of phenomenological psychology and how the perspective can contribute to developing theories of experience, it can be seen that an innovative method of primary data collection and analysis is required. This paper suggests that one such approach is the Descriptive Experience Sampling method and, more specifically, a DES approach which uses Interpretative Phenomenological Analysis to analyse the data, which is now discussed.

Descriptive Experience Sampling

Whilst the study of experience has its roots in psychology and social studies, it now far more widely accepted, and its' application is evident in a wide range of disciplines, including music, communications, wellbeing and psychiatry (Wood & Moss, 2015). Indeed, while this study focuses on the experience of live music festival attendees, DES has been applied across a range of disciplines and subjects as is illustrated in Table 2 (p.13), demonstrating the scope and range of its use and how it has been used to explore specific elements of experience. This shows how this

research approach can allow for greater insight(s) into experience and it is these insights, for events management, that can effect both event practice and theory and can be applied across all sectors of the events industry. In short, it allows for both qualitative and quantitative data to be collected, to measure specific elements of experience or to seek out those as yet unidentified. Table 2 (below) provides an outline of areas in which the methodology has been applied to date.

Table 2. Research areas employing ESM/DSM methodology

Author(s)	Research area
Cerin, Szarbo & Williams, (2001)	Competitive emotions in sport
Conner et al., (2009)	Personality research
Csikszentmihalyi & Le Fevre (1989)	Flow state/Optimal experience
Fuller-Tyszkiewicz, Skouteris, Richardson, Blore, Holmes, Mills, (2013)	Body image
Goetz, Frenzel, Stoger & Hall, (2010)	Antecedents of everyday positive emotions
Hurlbert (1990, 1993)	Experiences of people suffering from schizophrenia
Juslin, Liljestrom, Vastfjall, Barradas, & Silver, (2008)	Music listening in everyday
Larsen et al., (2001)	Bivariate emotions
Pester and Wilkes	Relationship between experience and language

Richards et al., (1998)	Adolescent experiences of the opposite sex
Swendsen et al., (2000)	Mood and alcohol use life
Voelkl & Birkel (1988)	Experiences of nursing home residents

The first approach to capturing experiences in real time, as a means to reduce the criticism of memory bias levelled at other self-reporting approaches, was the experiential sampling method (ESM). This was developed by Csikszentmihályi over 40 years ago (1975), but it was its' use in the investigation of the psychology of wellbeing in the 1980s which led to it becoming established as a methodological tool (Schimmack, 2003). It has been subsequently used in a number of areas of research, for example: 'flow experiences' Myllykangas et al., (2002), emotional reactions to music (Juslin et al., 2008) and adolescents' experiences of relating to the opposite sex (Richards et al., 1998).

Although 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 for investigating the psychological phenomenon of engagement with everyday life. This method is now starting to receive strong support as 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). With more recent technological improvements, it is now recognised as an insightful method by which to explore the experiential aspects of consumer behaviour (Andrews, Russell-Bennett & Drennan, 2011).

According to Scollon, Kim-Prieto & Diener (2003), the main strengths are that ESMs increase ecological validity, they enhance the understanding of the contingencies of behaviour, they allow the investigation of within-person processes, avoid the pitfalls of other self-report methods (memory bias and global heuristics, for example) and finally, allow for the collection of data using a mixed method approach. It therefore appears strange that, despite being designed to capture experiences, it has received scant attention in the event, tourism or hospitality literature. This is especially intriguing when considering that this approach is relatively flexible and can be adapted both over timescales, locations and to both quantitative and more recently, qualitative data collection. It was the adaption of the process by Heavey, Hurlburt & Lefforge (2010), which they called descriptive experience sampling (DES), that represented a distinct move away from solely quantitative data collection to qualitative data collection, bringing it into closer alignment with the perspectives of this research.

Such an approach has a strong reputation for enabling the understanding of musical experiences in context and for providing greater insights into that experience (Sloboda et al., 2001). Krueger, Bernini & Wilkinson (2014), also speak of Hurlburt, Heavey, & Kelsey's (2013) approach, which they claim provides useful insights into inner lives and "is an ingenious and valuable technique...it sheds new and interesting light on nature, frequency and individual differences" (p.10).

Comment [PW8]: the nature?

Whilst the ESM/DSM approach does offer flexibility and adaptability it, like all methodological approaches, has its' limitations. One criticism of the approach is that of participant burden, but this can be mediated through incentives (Juslin et al., 2008). Furthermore, with improvements in

technology, notebooks and pens, or pagers have been superseded by the use of smartphones, reducing the burden on the participant (Andrews et al., 2011). This, in turn, also helps to counter another limitation of the approach, that of maintaining participant motivation and compliance. Another, potentially more powerful means, is that of building participant trust and helping participants to understand the importance of their role in the study (Scollon et al., 2003; Fuller-Tyszkiewicz et al., 2013). Enabling them to feel an active part of the research as contributors helps them to understand their role, to develop trust and to minimise the likelihood of participants dropping out. One potential limitation of the approach, however, is that, because it is self-report orientated, it only records what the participants are willing or indeed able to report and is susceptible to the influence of social desirability and demand characteristics (Juslin et al., 2008).

Comment [PW9]: ?

Another criticism of this descriptive approach is that the moments captured by the participants are not what were 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 (FERNYHOUGH & ALDERSON-DAY, 2016). This gap, however, and the interruption of the experience, are certainly factors to be mediated against and as Schwitzgebel notes in his scepticism of introspective research methods, this can never be entirely removed, although he does recognise that the DES is the most effective research method currently available (Hurlburt & Schwitzgebel, 2007). Furthermore, the richness of data provided by this qualitative approach has been shown to complement and enhance research in neuroscience, allowing for the testing of cognitive neuroscientific models (FERNYHOUGH & ALDERSON-DAY, 2016).

Koro-Ljungberg et al., (2008) also recognise that this approach comes with power, ontological and epistemological tensions. This type of method is susceptible to variations in reaction time and

does also not consider the effects of reflection upon the participant's experience (Conner & Bliss-Moreau, 2006). It is through this that ontological and epistemological tensions can arise because, as Koro-Ljungberg et al. (2008, p.341) argue:

"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."

The application of DES and Data analysis

In this research, DES was used to investigate how attendees experienced a music festival. An independent music and arts festival held annually since 2003 in the Brecon Beacons, Wales, the Green Man Festival has a capacity for an audience of 20,000 and incorporates 1,500 multi-arts acts performing across 17 stages. The festival site is divided into 10 areas, each offering a unique festival experience and all adding to the festival's unique identity (www.greenman.net/information/about, 2016). The nine participants in this research included five females and four males, with ages ranging from 30-60 years and each having varied histories of music festival attendance. They were recruited using a typical case approach (Emmel, 2013), focusing not on representativeness or generalisability, the sample was selected based upon

Englander's (2012) proposition: "Does the subject belong to the population that I am studying?" (p.20). It was not designed to be representative but to enable an understanding of how the cases make sense of their experiences (Smith, 2015). For this study, the "knowledgeable participants" were selected by virtue of their previous music festival experience and the fact that they were already attending the Green Man festival. This provided information-rich and credible research, which are the key goals for ensuring the validity of qualitative investigation (Punch, 2014; Smith & et al., 2009). In line with this sampling approach, the literature supports a sample size of between six and ten participants as being sufficient to provide rich and useful data (Miles & Huberman, 1994).

The sample was recruited through a social media advert and consisted of those respondents who had already decided to attend the festival and had purchased tickets. The participants all had use of their own smartphone, which were used to minimise participant burden and could also be used when there was no Wi-Fi/internet availability. They were also provided with an external charging device, so that they could ensure their smartphones did not run out of charge during the research period. All participants downloaded the Supernote App (available for both iPhone and Android models) on to their smartphone. The improvements in technology, such as increases in processing power and storage capability, combined with significantly reduced costs, has allowed data capture tools for ESM research to develop from pen, paper and pagers, to palm top personal organisers, to smartphone applications. Raento, Oulasvirta & Eagle (2009) suggest that the two main arguments for smartphone use in research are their "flexible control" and their "cost efficiency" (p.429). Furthermore, they recognise the smartphone as having a role in improving ecological validity. First, because they are an "integrated and nonintrusive part of both the

individuals' as well as social life" so their "access" is strong, and second, "those phenomena accessible to smartphones can be studied without the researchers being present", so they are capable of "unobtrusive data collection" (ibid). For smartphone users, already accustomed to the frequent sharing of aspects of their lives on social media, and all using their own familiar devices, the process could hardly be any less intrusive. These factors, combined with real-time self-documentation provide greater control in ESM studies (Raento et al., 2009), reduce participant burden and further the 'ecological validity' of the process.

Prior to the festival, pre-briefing meetings were held where the participants were provided with an information sheet and informed that the research would cover a five-day period covering both the outward journey to the festival, the time spent on site, as well as the return journey. This was considered important to the research in order to re-frame the study away from more orthodox 'within-event' approaches to experience and to consider the wider contribution of the holistic experience to the 'lifeworld' of the participants . During this time, they would receive random SMS text messages containing the word 'capture' indicating that they would be expected to use the App to record what they were experiencing at that time. The Supernote App chosen for this research allowed the respondents to use words, photographs, videos or voice recordings to capture their experiences. Usage of the App was also part of the pre-briefing, and it was explained to participants that they should feel empowered to 'capture' whatever they were experiencing on receipt of the signal, and that there was no 'right or wrong' response to the notification.

The SMS messages were organised (via an alarm held by the researcher) to be sent simultaneously to all the participants 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. The content of the message was one word: 'capture'. This was designed to give a consistent, clear and concise message removing the need for interpretation by the participants, thereby providing a more pristine and distinct 'moment of experience' (Hulburt and Heavey, 2001). This was done to ensure 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. They were sent at any time during each 24 hour period, but the maximum per day was five, as research shows that this number provides sufficient insight, but without it feeling too burdensome for the participants (Hurlburt, Heavy & Kelsey, 2013; Heavey, et al., 2010).

In order to use the DES to gain a deeper understanding of the participant experience, individual interviews of around one hour were conducted within the 48 hours following the festival at a location chosen by the participants. The DES recordings were used as a structure to guide the interviews and the respondents were permitted as much time and space as required to explore each captured moment as fully as they wanted. This allowed for "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). Based upon the interviewee’s description of the 'capture', open questions were used 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 questions used were not uniform, as the exact nature of the question would depend of the type of information in and context to each of the participants’ 'captures'. Once the participant felt that the discussion of a 'capture' was exhausted, the same process was then initiated with the following 'capture'. Each 'capture' was discussed chronologically in order to attempt to construct a linear narrative of the participants’ journey, also ensuring that none of the 'captures' were omitted during the interviews. All interviews were recorded on a digital Dictaphone and transcribed for analysis. The transcription included all verbal responses and cues throughout the interview, as this is a key part of the phenomenological means of enquiry and subsequent analysis (Saunders et al., 2009). The idiographic nature of the research places a premium on the participant's own words and for this reason, their subjective experiences, as captured by the open and unstructured interviews, need to be represented accurately and reported verbatim, thereby ensuring research validity (Yardley, 2015).

The transcribed data from the phenomenological interviews was analysed using a method focused on experience, historically developed for psychological research by Jonathan Smith (Smith, 2011). Interpretative phenomenological analysis (IPA) focuses on the detailed personal lived experience of the participant and how sense and meaning are made of this experience (Smith, 1996, 2004). This analytical approach does not look for the role of language in the description of the participant’s experience, but rather considers how they have ascribed meaning to their

experiences through interactions with the environment (Smith et al., 1995; Smith et al., 1995b). There is, however, a double hermeneutic in this process, as whilst the participants are trying to make sense and meaning of their individual and social worlds, the researcher is equally trying to make sense of the participant trying to make sense of their individual and social worlds of the music festival (Smith, 2004). The analysis therefore combines empathic hermeneutics with questioning hermeneutics (Smith, 2015) because whilst it is looking for an understanding of the person's point of view, it also seeks to draw out the deeper, more critical elements of the experience. In other words, this approach analyses for both interpretation and understanding.

Smith, Flowers & Larkin (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 by the commitment to an understanding of the participant’s point of view. In light of this, the six stages of interpretative phenomenological analysis as outlined by Smith et al., (ibid.) were followed:

- 1 Reading and re-reading: to immerse oneself in the original data
- 2 Initial noting: on a semantic and exploratory level to develop familiarity with the transcripts. To identify emergent passages, this 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 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 align 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.

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 considering these emergent themes, requiring a meta-hermeneutic cycle to be performed. It is important to note that themes should not and were not solely based on the frequency with which they appeared through the transcripts, but also that the richness of information is considered (Smith, 2015). As acknowledged earlier, and made clear from the above process, there are overlaps with other forms of qualitative analysis, but for the IPA's developer (Smith, 2015, 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 experimental

- it is a way of making or capturing an element of the participant's lived

experience and sense-making in regard to that experience."

Comment [PW10]: italics?

Although it is not the intention to here to discuss the findings of this research in any depth, following this process, certain clear themes emerged. What is notable about the findings is the depth and breadth of the emergent emotions and experiences. Participants, although cognisant of more basic physical imperatives, likes and dislikes, impacts of the physical setting etcetera; were also deeply reflective on the complex interplay between the 'here and now' of the music festival and the quotidian, everyday lives beyond the physical and temporal boundaries of the event itself.

Table 3: Emergent Themes

Emotions, feelings
Past experience, expectations
Feeling towards external pressures
External pressures
Internal personality/identity
External identity/personality
Music considerations

Sense of community
DES feedback
Festival atmosphere/environment
Connection to space and place
Liminal space, temporary environment
Physical considerations

In contrast to many other approaches, the data here was analysed at a much deeper level and its themes, although initially similar to thematic analysis, emerge at a tertiary stage of the process, and have a much deeper foundation to their support. This is in line with the underpinning philosophical lens and the method of data collection and analysis, ensuring that the richness and depth of the findings is not diminished (Smith et al., 2009).

These themes then provided the framework for a further cycle of analysis, working on each transcript on a case-by-case basis to draw out the super-ordinate themes, the result of which was a broad range of themes and interconnections across the nine transcripts which were then grouped into three categories: neuro-physical, psychological and socio-cultural. These categories and the associated super-ordinate themes can be seen in Table 5. The process of reading and note making

was then repeated, distilling each time and moving towards more concise phrases, eliciting the essential qualities and idiom of each theme. These super-ordinate themes, or 'universals' were then used as the basis for the presentation of the rich and deep experiences of the participants.

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 themes can be visualised. Historically performed by physically cutting these into separate paper strips and physically moving them into corresponding alignments, this aspect of the analysis was performed using word processing software, colour coding the themes for easier identification.

Table 5: Super-ordinate themes/universals

Comment [PW11]: Format?

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	

Conclusion

Investigating the experience of music festival attendees from a phenomenological perspective provides two insights; firstly, what the music festival experience is for the participants attending the Green Man music festival, and secondly, how it shapes and informs the lives of those who attend - very much in line with Merleau-Ponty's (1945/63) considerations. Additionally, this work provides a starting point from which to address what Carù & Cova (2003) refer to as a simplistic and reductive perspective of experience consumption - a stance which has been widely adopted by those seeking to commercialise experience, but in doing so have ignored many of Holbrook and Hirschman's (1982) fundamental elements of experience. Here, more in line with those who see experience (consumption) as a phenomenon beyond market forces, by returning experience consumption back to the cultures and conventions within which it occurs, greater insight can be found (Abrahams 1986; Edgell et al., 1997; Carù & Cova, 2003a, Carù & Cova, 2003b; Rifkin, 2000). Understanding experience (consumption) is a "fascinating and endlessly complex result of a multifaceted interaction between organism and environment" (Holbrook & Hirschman, 1982, p.139) and through investigating this music festival experience, it becomes possible to see new elements emerge phenomenologically and thus, to gain insights into the relationships between an individual's lifeworld and the societies and cultures within which it is based. This new approach to capturing music festival experience also provides data which contributes to Krueger's (2014a, 2014b, 2015) Hypothesis of Individual Extended Emotions and his Hypothesis of Collective Extended Emotions, a neurophenomenological theory of emotional experience. Word limits do not permit a detailed discussion here, but Moss (2018) further analyses this conceptualization in relation to music festival experience in more depth, in this special edition, Moss (in print/2019) discusses Krueger's (2014a, 2014b, 2015) theories in relation to other conceptualisations of

Comment [PW12]: they?

experience an emotion from within the Affective Sciences and assess the impact that this can have with events research.

Descriptive experience sampling (DES) (Heavy et al., 2010) was developed as an approach by which to capture deep experience data in situ and with strong ecological validity (Mittelstaedt, 2001). The findings of this research demonstrate that when combined with appropriate phenomenological interviews and analysis, this is a highly appropriate tool. The research 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 reduced memory bias and contributed to the subsequent phenomenological reflections of the participants. 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), clearly demonstrating the effectiveness as a means of collecting data in a festival environment. Given the wide range of applications of this approach previously identified it is apparent that this methodological approach can be used to investigate an equally wide range of experiences across the spectrum of event stakeholders, in the context of different events and in varied cultural and national milieu. Also worth noting is that while this research solely used the descriptive approach to experience sampling, the option to return it its quantitative origins and to measure specific or quantifiable phenomenon, depending on the topic and scope of investigation, can be justified with further potential to combine with more positivistic approaches, or as a precursor to the development of more quantitative tools of inquiry.

Comment [PW13]: I think they still want a more well-defined research agenda here - this is still rather vague

Indeed, given the ubiquity of the smartphone today, even within societies and economies deemed to still be at a lesser stage of development, such an approach has the potential to be deployed in a myriad of circumstances. Further to this, the ecological validity of the data derived, coupled with the lack of intrusiveness and minimal participant burden, suggest a relevance and applicability of DES underpinned by Phenomenological Psychology for the study of almost any experience in any setting.

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