THE LIVED EXPERIENCE OF THE POPULAR MUSIC FESTIVAL-GOER

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

JULY 2014

BOURNEMOUTH UNIVERSITY

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ABSTRACT

The lived experience of the popular music festival-goer

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This study provides an in-depth understanding of the lived experience of people that attended a popular music festival in the UK. The research is grounded in the philosophical roots of both experience and descriptive phenomenology. Phenomenological research is about "going back to people's specific experiences and letting the concepts come from there" (Todres and Holloway 2010, p183). The research used Giorgi's descriptive phenomenological method (1985, 2009). Giorgi's method is based on the early twentieth century philosopher Husserl's scientific approach to developing phenomenology. Giorgi (2009) offers a robust process for analysing situated experiences that gives a clear insight into a phenomenon.

Ten interviews with festival-goers who went to the Isle of Wight Festival in June 2011 were conducted. Using Giorgi's method, the participants' words were transformed into meaning units, which then underwent a process of descriptive analysis. This involved scientific phenomenological reduction using free imaginative variation. The constituent parts of the experience were identified and used to set out, what Husserl (1982 [1925]) defines as the morphological essence of the experience. This was achieved by formulating an invariant structure that eidetically captured the phenomenon of the popular music festival experience.

The constituents discovered to form the structure of the phenomenon, that is the lived popular music festival experience, can be drawn as polar opposites. However the nature of the experience is more about the mixed valence of emotions rather than the bipolar explanation of concepts such as reversal theory. This resonates with the critical theories of leisure, especially that of freedom and constraint and the need to accept negative as well as positive emotions in a holistic view of the experience. Stebbins (2006, 2011) may refer to leisure studies as the 'happy science', but the research not only identified the highs experienced by the participants but also their depths of despair. The social aspect was found to be important, as festival-goers experienced both a sense of communitas and of personal angst and enmity in relation to others. Finally, whilst hedonistic behaviour led to a sense of heightened excitement and euphoria, it also engendered shock and concern over the extent of some deviant behaviour.

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CHAPTER 1: INTRODUCTION

1.1 Introduction

This phenomenological study aims to provide an understanding of the *lived* experience of the popular music festival-goer. This introductory chapter establishes the background, the rationale, the aim and objectives and the overall structure of the thesis. Section 1.2 identifies the academic, popular music festival and epistemological contexts of this study. This creates the foundations for the succeeding chapters that discuss the literature related to festivals, popular music festivals, experience and phenomenology. Section 1.3, the rationale, explains the personal, professional and academic motivations for undertaking this particular study. Section 1.4 defines the direction of the research through the aim and objectives of the study. The process undertaken and the structure of the thesis are outlined in Section 1.5.

1.2 Background

1.2.1 Academic context

The UK, multi-million pound, popular music festival sector creates huge media interest during the 'festival season'. In contrast, it has generated little academic research, beyond the student dissertation. The popular music festival is an example of an event and this thesis is situated in the burgeoning field of event studies. The academic interest in events has been developing alongside the global growth in the number of events (Arcodia and Whitford 2006; Bowdin et al. 2011; Page and Connell 2012; Getz 2013) and Events Management education (Jackson et al. 2008; Getz 2012; Barron and Leask 2012). The academic expansion of events management, as opposed to event studies, has been criticised because it has contributed to an assumed primacy of the managerial paradigm. Andrews and Leopold (2013) argue that events take place within a socio-cultural context and so event managers and students should be "sensitive to social science theories and issues which affect the industry" (Andrews and Leopold 2013, p.5).

A number of reviews of event topics covered in the academic literature have been undertaken (Getz 2000, 2008, 2010; Harris et al. 2001; Hede at al. 2003; Bowdin 2007; Page and Connell 2010; Mair 2013) and have identified that a number of economic and social science theories have been utilised. The claim has been that economic impact studies have dominated event research (Quinn 2005; Arcodia and Whitford 2006; Wilks 2012). Despite the apparent dominance of the economic impact focus in event research, there are, in fact, more studies on the socio-cultural (Getz et al. 2010) and environmental impacts of events, in addition to interests in other areas of events and their management, than have been recognised. Many of the studies have been undertaken through the tourism literature, where events and festivals are seen as part of the tourism product on offer. The interest in this context however is predominantly focused on cultural festivals that are not enclosed, ticketed festivals as popular music festivals are. Any interest in festival-goers is on them as tourists and their relationship with host residents and destinations and not their festival experience specifically.

Within the academic literature there are a number of disciplines and fields of study that can be identified as possible sources to better understand the popular music festival experience. As this study is taking a multi-disciplinary approach, there are a number that will be interrogated for valuable insights into three strands that fit the focus of this thesis, that of festivals, event experiences and music consumption. The literature available goes beyond the economic impact studies of events. Firstly, in relation to festivals, there is the cultural studies field which, when taken in its broadest sense, incorporates studies related to the cultural significance and construction of festivals. Some of the interesting academic literature, in relation to festivals, relates to the underlying concepts based on the work of anthropologists such as Bakhtin (1968) and Turner (1967, 1979, 1982, 1987a, 1987b), as evidenced in Anderton (2008), Jackson (2008), Ravenscroft and Mateucci (2002), Matheson (2004, 2005) and Ravenscroft and Gilchrist (2009). Those focusing on the cultural significance of festival behaviour include Flinn and Frew (2013), and Grappi and Montanari (2011). There are also studies on the

development, management and organisation of music festivals such as the V Festival (Anderton 2008; Gelder and Robinson 2009), PinkPop (van Limburg 2008) and more generally on music festivals (Connell and Gibson 2003; Leenders et al. 2005; Gibson and Connell 2005, 2012; Leenders 2010).

The second strand that has a particular focus in festival and event experiences incorporates studies from the broader fields of marketing and consumer behaviour, such as the works of Carù, Cova, Holbrook and Hirschman. It is noticeable that there has been a focus within the event literature on the event experience, particularly on the satisfaction of festival-goers (Papadimitriou 2013; Gelder and Robinson 2009; Moital et al. 2009; Gouthro et al. 2010; Kim et al. 2010). Related to the research on satisfaction is that on motivation, and a number of studies have been undertaken in the context of festivals and music festivals in general (Crompton 1979; Lee and Crompton 1992; Crompton and Love 1995; Childress and Crompton 1997; Crompton and McKay 1997; Baker and Crompton 2000; Crompton 2003; Bowen and Daniels 2005; Li and Petrick 2006; Ralston et al. 2007; Lee and Beeler, 2007; Schofield and Thompson 2007; Cole and Chancellor 2009; Gelder and Robinson 2009; Pegg and Patterson 2010; Lee et al. 2011; Lee and Kyle 2012). Whilst the volume of publications identified here demonstrates the growth in the study of events, there is a limited focus on the actual event experience (Berridge 2007, 2012; Benckendorff and Pearce 2012; Getz 2013). The publications on event motivation and satisfaction measures have left the "more complex, difficult, experiential and meaning outcomes under-researched" (Getz 2007, p.389).

The third strand, that brings music into focus, is the literature from the field of musicology and the emerging base of academic literature on the consumption of music and on music events. Musicology academics offer some interesting material that can help to provide a background to music festivals. The contribution of live performances by musicians and their role in concerts and festivals have been documented in Inglis's *Performance and Popular Music: History, Place and Time* (2006). The literature includes historical and

cultural studies on Bob Dylan at the Newport Folk Festival (Marshall 2006), Otis Redding at Monterey 1967 (Hill 2006) and Jimi Hendrix at Woodstock 1969 (Daley 2006). The traditions of musicology have been criticised in fields, such as sociology (Rojek 2011) and marketing (O'Reilly et al. 2013) because of the need to take a more holistic view of the role of music. The musicology literature assists with the understanding of the performance of music but the events, or the audiences of the live performances discussed, are mostly incidental to the research on the musicians and their music. This gap is beginning to be filled from the growing interest in music consumption by literature from marketing, consumer behaviour, arts and events academic literature (Goulding et al. 2010; Hirschman 2010; Jaimangal-Jones et al. 2010; Larsen and Lawson 2010; Jaimangal-Jones 2012; O'Reilly et al. 2013).

Since starting this thesis there have been three notable additions to the research on music festivals that have become available through the publication of doctoral theses. Thomas (2008) took a human geographical approach to understanding the broader perspective of how the processes of production, consumption and performance come together at popular music festivals. Wilks (2009) studied the social and cultural capital of music festivals. Rihova (2013) provided an analysis of the co-created nature of the value of events and focused on a variety of festivals, including music festivals. All three of these studies contribute to what is becoming, a growing body of knowledge about the nature of the music festival experience. These studies add depth to the case study work undertaken on three iconic festivals of Woodstock (Laing 2004), Burning Man (Kozinets 2002; Chen 2009) and Glastonbury (McKay 2000; Gelder and Robinson 2009; Flinn and Frew 2013).

1.2.2 Popular music festival context

Music festivals are a global phenomenon. The largest, ticketed, music festival is Mawazine in Rabat Morocco, with over 2.5 million festival-goers. The largest free music festival is Donauinselfest in Vienna Austria, had 3.2 million attendees in 2013 (Claes ca. 2013; Keynote 2014). Large international companies, such as Live Nation Entertainment, operate most of the larger popular music festivals. There are exceptions to this, such as the Roskilde

Festival in Denmark and more recently, the Glastonbury Festival of Performing Arts (hereinafter referred to as Glastonbury). Most of the festivals listed on sites such as eFestivals are however smaller, boutique, festivals (Anderton 2008) and operated independently or by smaller organisations (Mintel 2013; Keynote 2014).

For categorisation purposes, music festivals sit within the live music sector, which itself is part of the music industry. The focus of interest, in the 'trade' literature, is on the economic and financial significance of these related sectors. The data necessary to understand the economic significance and the financial importance of each of the supply sectors is difficult to obtain and is not systematically collected. As a result, no specific research is readily available to estimate the size and turnover of different elements of provision. What is accepted is that the live music industry has generated more income than the recorded music industry consistently over the past five years (Mintel 2013). What has not been made clear is that, while the live music sector is successful, it should be recognised that recorded music sales, as opposed to free downloads or streaming, have declined in comparison. What this suggests is that, along with investigating new sources of income and ways of commercialising digital consumption, the live sector is important to artists and their management. Live music events generate approximately £2.2 billion for the UK economy by attracting over 6.5 million people annually (Oxford Economics 2013). An analysis of festival and music events, with over 5,000 attendees identified their importance to tourism in the UK by generating approximately £546m in overall tourism spending (UK Music 2011). The UK Music research corroborated the often quoted figure, from the efestival.com website, of over 700 music festivals in the UK by identifying and creating a database of 708 separate music festivals publicly available in 2009.

The focus of this thesis is on the festival-goer, but it is important to understand the context of the experience, the popular music festival. There is some debate about when popular music festivals originated but this tends to be whether jazz, which at the time was a 'popular' genre of music, qualifies as

the origin of the current popular music festival (McKay 2000; Frith et al. 2013). Films and television documentaries have popularised the notion that the music festival began with festivals in the USA: Monterey (1967), Newport (1968), Woodstock (1969); and the UK: Isle of Wight Festival (1969) and Glastonbury that began as the Pilton Pop, Blues and Folk Festival in 1970 (*Woodstock* 1970; *Glastonbury* 2006; *Jimi Hendrix* 2007; *Festivals Britannia* 2010). A forthcoming book on *The Pop Festival: History, Music, Media, Culture* (McKay) will claim that festivals originated in the 1950s with jazz and not with these late 1960s festivals. McKay (2000) has already made this argument for the roots of the music festival. Thomas refers to McKay, along with a review of newspaper articles, as the basis for identifying specific 'epochs' in the "changing shape and form" of music festivals (Thomas 2008, p.84). Table 1.1. summarises the main developments evident in the history of the UK popular music festival.

Table 1.1: 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 festival-goers 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.

Sources: McKay (2000); Thomas (2008); Rihova (2013).

The first era in Table 1.1, 'the emerging festival', describes how the nature of the music festival has its origins in the jazz festivals of Beaulieu and Richmond. It was the Richmond festival that began to programme newly formed rock bands, such as the Rolling Stones, that saw the development of

the popular music festival, as we know it today. The following eras during the period of 1968-2008 in Table 1.1 are predominantly distinguished by the changing nature of the organisation and experience of the festival. This is paralleled by the increasing control of festivals through legislation and management. A good example of how festivals have developed over this period of time in Table 1.1, is to look at how Glastonbury has changed, in terms of size, line-up and management, but has also maintained a unique sense of identity (McKay 2000; BBC 2005; Dowling 2005; Matheson 2005; Youngs 2005a, 2005b; *Glastonbury* 2006; Gelder and Robinson 2009; Wallop 2011; Flinn and Frew 2013).

The last era identified in Table 1.1, 'the engineered festival', has been added to those identified and discussed by Thomas (2008), but still predominantly based on the findings of his research. Thomas discussed the 'corporate festival' and the 'participant festival' separately. They have been brought together as the 'engineered festival' in Table 1.1 to demonstrate the inter-relationship between the management and consumption of the festival experience. Whilst Thomas recognised the growing corporate nature of the festival and the dominance of managed and sponsored space, he discovered that festival participants felt control over their own performance and consumption of the festival experience. Rihova (2013), focusing on the consumer-to-consumer (C2C) nature of the festival experience, also discovered a sense of autonomy in how festival-goers underwent, what were identified as six distinctive C2C co-creation practices. These practices were: belonging, bonding, detaching, communing, connecting and amiability. Thomas argues that it is, "those who actually participate in the festival should be at the heart of the research. It is their narratives, actions and experiences that constitute the lived experience of the festival, and the impact of these lived accounts helps to reproduce the festival year on year" (2008, p.200).

What is known about festival-goers comes mainly from commercially available reports (Mintel 2010, 2013; YouGov 2013; Keynote 2014) and those produced by the industry itself. The annual UK Festival Census is

undertaken in November of each year, by the UK Festival Awards to provide material to the industry through their conference and awards ceremony, (Watson et al. 2009; Jenner et al. 2012; Drury 2013) and the Association of Independent Festivals (AIF) annual surveys. These surveys are interested in how much festival-goers spend, or how much they are prepared to spend, on their festival experience (Watson et al. 2009; Jenner et al. 2012; Drury 2013; Oxford Economics 2013). The UK Festival Awards survey has, also asked questions beyond demographics and expenditures each year. These include topical issues such as transport, cashless wristbands, media usage, sponsorships and greening issues (Watson et al. 2009; Jenner et al. 2012; Drury 2013).

The available data identifies that festival-going is still a minority activity with 14% of the adult UK population in 2012-13 being a festival-goer, compared to 45% that had been to a music concert in the UK (Mintel 2013). This is not surprising given the opportunity to go to a concert every night of the week across different locations in the UK compared with festivals that are seasonal, especially if only outdoor festivals are included. The available data for UK festival-goers demonstrates that, demographically, there are slightly more females than males in comparison with the general over 16 year old population. There is a small variation in the different surveys, from 58% female and 42% male (Drury 2013), to 54% female and 46% male (Parry 2013).

The age of the festival-goers may well depend on the actual festival and/or the predominant genre of music played, which is not available in Mintel (2010, 2012, 2013). Mintel (2013) shows that more 16-34 year olds (46%) went to a festival in 2012-13 than other age categories (35-54 years, 23%; 55+ years, 7%), whereas The Festival Awards survey shows a younger profile of festival-goers, with 60% of respondents under the age of 30 years (Drury 2013). This is different from the results of a very short survey undertaken by MSN (MSN 2013; Jones 2013) that showed that the average festival-goer is now in their mid-30s. The difference in results may be because of the way

that such data is collected. People of all ages, who had been to a festival, including those less than 16 years of age, completed the Festival Awards survey. This included those who had access to the Internet and were voting for their favourite festivals. The Mintel results were from a small sample size from their pool of survey respondents. However, both results still demonstrate that the majority of festival-goers are less than 34 years of age. This runs counter to media coverage that has emphasised the ageing festival population; for example, headlines such as 'Glastonbury goes middle-aged as over-50s increase' (Wallop 2011). Another example includes 'Festivals – but not as we know them: the next generation of music weekenders is here' (Orr 2013).

A popularised view of the music festival experience has been generated by journalists who attend festivals themselves to create a personal story, as well as reporting on the experience of others (Brooker 2007; Doughty 2013). Insight has been generated by film and television documentaries (*Glastonbury* 2006; *Festivals Britannia* 2010) but also by programmes such as *Festivals, Sex and Suspicious Parents* (2014). These have illustrated the different experiences of festival-goers. There has been commentary on the tribal nature of different festivals, such as the BBC News Magazine article: *What does your festival say about you?* (Winterman 2010). With a number of interviews with academics, industry representatives and postings from the public, the conclusions of the article were that specific festivals attract different segments of the market and that there are those who do not attend festivals because of the cost. The article also points out that people get different experiences from festivals. It references Professor McKay suggesting that "young people like festivals to experience the freedom of youth and their own new music, and older people like them too, trying to remember their own youth, not least by seeing their favourite bands reforming" (Winterman 2010).

There are also separate reports on specific types of festival behaviour or concerns over some of the risks involved with festival-going. Special interest

stories about accidents appear using available data collected by the emergency services. While there are headlines of deaths from drug overdoses (Metro 2009; Shropshire Star 2013, BBC News Somerset 2014), the general trend of drug use at festivals, shows a decline (Quinn and Burn-Murdoch 2012). This was based on figures related to drugs seizures and although some drugs charities argued that these were not necessarily a true record of drug taking, it was recognised that this was perhaps due to a change in the type of drug taken and the changing demographics of festival-goers to an older crowd (Quinn and Burn-Murdoch 2012). There are also accidents caused by poor weather (Youngs 2005b), poor safety and crowd behaviour. However, the most fatal of these now tend not to be in the UK given stringent health and safety regulations and practices. Even crowd behaviour such as crowd surfing and moshing was found to be less harmful than previously thought (Walker et al. 2000).

1.2.3 Epistemological context

Also of interest, in the review of event topics studied in the academic literature, and identified in Section 1.2.1, has been how event research is undertaken and the methodologies utilised (Jackson 2009; Henderson 2011). Not surprisingly, given the earlier dominance of economic studies in the event literature, the prevailing approach has been a positivist one. One criticism has been how this approach has influenced all other research topics; there is a primacy of quantitative over qualitative studies. This is not unique to events and ongoing challenges to the lenses through which event studies have been researched have been made within the more established fields of leisure (Harper 1981, 1986; Howe 1991; Hemingway 1995; Henderson et al. 2004; Pritchard 2006; Kay 2006; Watson 2010; Henderson 2011) and tourism (Urry 1990; Tribe 2004, 2006, 2009, 2010; Quinn 2009; Pritchard et al. 2011). One of the potential paradigm shifts identified in the literature is for a more phenomenological view, where the focus is on the experience of the participants themselves (Harper 1981; Jackson 2006, 2009; O'Grady and Kill 2013). This thesis takes such an approach because it is a study of the popular music festival experience that focuses on the participant, the paying festival-goer, rather than any other stakeholder (Crespi-Vallbona and

Richards 2007; Pettersson and Getz 2009; Benckendorff and Pearce 2012; Berridge 2012).

The epistemological approach of this thesis is a phenomenological one, and specifically a descriptive phenomenological one that utilises the methods of Giorgi (2009). This approach explores the underlying causes of what it means to have experienced ('lived') the popular music festival. Giorgi's method of descriptive phenomenology is the most appropriate way of studying this phenomenon because it understands human beings "from 'inside' their subjective experience" (Todres and Holloway 2010, p.177). Phenomenology has its roots in the philosophy and thoughts of the philosophers from the turn of the twentieth century. There are two main phenomenological approaches, the descriptive developed from the philosophical thoughts of Husserl (1965 [1911]) and the interpretive, or hermeneutic, developed from Heidegger (1967 [1927]).

Descriptive phenomenology has its foundations in the philosophical thoughts and works of the German philosopher Husserl (2001 [1900/1913]; 1965 [1911]; 1982 [1925]; 1999 [1936]) who believed that the everyday human world should be the basis of science. His view was that, by exploring the 'lived' experience, one could get to the essence of a phenomenon, by going to the things themselves, through descriptions of the ways things appear (Husserl 1982 [1925]). The main tenet of descriptive phenomenology is that explanation should not be imposed before the phenomenon is understood. It is argued that description is more truthful because explanation only reveals what is already understood rather than illuminating more of the 'lifeworld' (Rees 2007). Whilst Husserl is acknowledged as the main source of phenomenology, and especially descriptive phenomenology, his views were from a philosophical standpoint and not from a research persepective. It has been encumbant upon others to develop methodologies and methods of enquiry to enable phenomenology to be utilised in primary research itself. This thesis utilises Giorgi's methods, which he developed from his understanding of Husserl's descriptive phenomenology. The result of his

method is a structure, rather than a pure 'essence', created from constituents that depict the phenomenon, which in this study, is the popular music festival experience.

1.3 Rationale

1.3.1 Personal interests

The popular music festival experience has been chosen as the subject for this study because the media is full of music festivals during the summer months: hundreds of thousands of people cram into fields, either too hot or too muddy, with the most basic of amenities that would be condemned anywhere else in the events industry. What is it that is so special about this experience? What can other event organisers learn from the festival experience that means that people will put up with long queues and dirty toilets but still return for more? As Brooker (2007) from the *Guardian* said before he went to Glastonbury:

> "Here's an entirely random list of things I hate. Mud, Rain, Inconvenience, Any form of discomfort whatsoever. Loud noises, People, People's friends, People standing next to other people, with yet more people in between. Drunks bumping into you and being sick down your leg. Poorly maintained public toilets and Camping."

It is surprising that there is limited academic writing about the festival experience, given the extensive coverage of such festivals in the popular media. Print, radio, television and internet-based social networks have devoted many pages and hours to covering music festivals. No academic has really analysed what it was like to have experienced these festivals, to better understand the phenomenon.

As identified in Section 1.2.1, the majority of music festival-goer research is concerned with motivation and satisfaction. Previous research undertaken by the researcher focused on the student popular music festival, Beach Break Live, attempted to go beyond the cognitive elements of satisfaction (Moital et al. 2009; Gouthro et al. 2010). Beach Breakers were asked whether they were satisfied overall with their festival experience, but the research did not

holistically capture the potential ambiguities of the mix of emotions or the complexity of their experiences. Festival-goers were asked about their emotional states. For example, people were asked 'how often they felt' anxious or excited. The research identified some of the strengths and weaknesses of the festival to aid future development and marketing but it did not seek to capture the whole experience. This thesis does not focus on motivations or levels of satisfaction but delves more deeply into the popular music festival experience through a more holistic approach.

The researcher of this thesis takes an active role in the development of the academic field of event studies and management. She therefore has an interest in the establishment of a body of knowledge that legitimises Event and Festival Studies (Getz 2010, 2012, 2013) and Events Management (EMBOK; Silvers 2004) and this thesis would contribute to such knowledge. There is acknowledgement that Tourism (Tribe 2004, 2006), Events Management, or Event Studies, are not disciplines but multi and inter-disciplinary areas of study (Silvers 2004; Getz 2008, 2012; Page and Connell 2012). There is however, an emerging field of Events Studies (Getz 2012) whose core foci are planned events, their experience and meanings. In his on-going contribution to the development of Event Studies, Getz (2012) conceptualised the dimensions and zones of convergence that incorporate the main areas of research and influence. This thesis will contribute to what Getz's (2012) model identifies as the personal dimension of event studies, as opposed to that of the economic or social exchange or symbolic dimensions. This is the personal research interest of the researcher who wishes to further develop its relevance and significance.

1.3.2 Relevance for practice

This research will aid the understanding of the popular music festival experience for both practitioners and academics. In relation to practice, current reports on music festivals are usually incorporated within the context of an analysis of the whole music industry and focus on the basic supply and demand sides of provision. For the latter, reports tend to identify demographic data and spending (Mintel 2010, 2013; Keynote 2014). Industry

specific research covers what people like and dislike about festivals (Watson 2009; Drury 2013; MSN 2013) and are quantitative in nature. Such reports assist in scoping out the market but do little to develop an in-depth understanding of the experiences that people have at festivals and therefore the meanings, or significance, of music festivals for individuals and/or providers. It should be beneficial to the organisers and partners of festivals to better understand the experience of those attending festivals so that they can maximise the facilitation and marketing of festivals to increase consumer value. The need to be innovative in developing the music festival has been cited by a number of academic authors (Leenders et al. 2005; Mencarelli and Pulh 2006; Orosa Paleo and Wijnberg 2008; Van Limburg 2009; Leenders 2010; O'Grady and Kill 2013) and practitioners (Drury 2013). A better understanding of the experience can also inform wider policy and regulation makers, who tend to focus on outcome-based cost-benefit analysis of events, or the negative aspects of the human elements (Ribeiro and Yarnal 2008; Martinus et al. 2010; Nemeth et al. 2011; Wearing et al. 2013).

Popular music festivals are, predominantly, commercially run and the focus has tended to be on controlling their negative impacts by authorities. Despite being in green-field sites, the regulations, including the Criminal Justice Act 1994 and Safety Advisory Groups, concentrate on the policing, congestion, sound and health impacts of festivals. Festival organisers have tried to gain licensing support by undertaking economic benefit analyses (Heart of England Tourism 2005; FairPley 2006; East of England Tourism 2006; Baker Associates 2008, 2009). In the past, concern has been about the hedonistic nature of festivals including the aggression that can result from the intake of alcohol and drugs (Thomas 2008). Even the festival credited with being the first popular music festival in the UK, the Beaulieu Jazz Festival, ceased to run because of the 'riots' at what became the final festival in 1961 (McKay 2000). Current news articles have focused on the consequences of taking 'legal' highs at festivals or music events. Given the hundreds of thousands of people that go to festivals, drug and alcohol 'abuse' is minimal and is no more prevalent than in society in general (Martinus et al. 2010; Nemeth et al.

2011). If industry could offer a broader, deeper and richer view of the festival experience, it could aid in a more balanced and holistic conversation in the media, and among governing authorities and funders.

There has been a mixed view of the market position of the popular music festival in the trade and industry media in the UK. When the economic recession started in 2008, there followed a number of reports that festivals had reached saturation point and were in a declining state (Watson et al. 2009; Mintel 2010). As Leenders et al. (2005, p.148) argued, "the music festival market is becoming saturated, at least in the Netherlands, as competition intensifies." The claims of reports, such as that of YouGov (2013), that the industry is struggling to attract festival-goers and their spending, have been recirculated by the press (NME 2012; Orr 2013) and supported by John Giddings, organiser of the Isle of Wight Festival, who claimed in 2011 that the festival market had become saturated (NME 2011). In the same article, it was claimed that Michael Eavis, founder and host of Glastonbury, had said "that he believes Glastonbury only had 'three or four years' left and that festivals are 'on the way out' as music fans are growing bored of going to them" (NME 2011). This was at least something to encourage debate, even if he did not really believe it, with eFestivals questioning claims of decline (eFestivals 2012). Despite there being some notable losses to the UK festival marketplace, such as Blissfields Festival, The Big Chill, Summer Sundae and The Hop Farm Festival (resurrected by a new company in 2014), there have been more festivals listed most years on websites such as efestival.com, safeconcerts.com, virtual festivals and wikifestivals.com than have been lost. There has also been a rise in the number of music festivals attended overseas, especially in Europe (Drury 2013). It is difficult to have an accurate figure of the number of festivals and more specifically audience figures. As eFestivals themselves admit (2012), their figures of festivals have increased from 496 in 2007 to 929 in 2012 because festivals have come to their attention, rather than necessarily there being more new festivals. There is however agreement amongst commentators and promoters that, although confidence is returning, the

marketplace will not witness the growth of the pre-2008 years and competition will remain strong (Drury 2013).

Owing to the commercial nature of popular music festivals and the strength of competition, reports identify that the issues faced by the sector are related to technological developments and how to grow the market through festival tourism and controlling the sales of tickets (Mintel 2013; Drury 2013). There are a number of proposals for future action contained in reports and conferences. Mintel (2010, p.3), for example, claim that different elements of the live music industry and festivals could be combined to "create experiences that are memorable, inspirational and sustainable" and the *Festival Awards Market Report 2013* pose the question: "as consumers are becoming more discerning, what can festivals do in the future to ensure they remain competitive and continue to attract these passionate music-lovers?" (Drury 2013, p.26). This thesis will offer a better and more detailed understanding of the festival experience from which to build future proposals. Popular music festival organisers need to maintain their strength in the live music, tourism and leisure market places (UK Music 2011; Jenner et al. 2012; Drury 2013; Mintel 2013; Oxford Economics 2013; Keynote 2014). They would benefit from a better understanding of the consumption and meaning of the festival experience among those who not only purchase their tickets but also co-create the festival itself through their participation. Without festival-goers there would be no vendors, traders, sponsors and partners which represent important income streams, as well as providers of staple drink, food, activities and memorabilia.

1.3.3 Contribution to knowledge

As Pizam (2010), Walls et al. (2011) and Tung and Ritchie (2011) identify, the creation of memorable experiences is "the essence and the raison d'être of the hospitality industry" (Pizam 2010, p.343). From an academic research perspective, this would be one of the first studies of the popular music festival experience and the first within the leisure, tourism and event fields to apply a phenomenological perspective through the use of Giorgi's descriptive phenomenological method. This is despite academics such as Harper (1981,

1986) identifying descriptive phenomenology as a useful approach to take to better understand the leisure experience. Pernecky and Jamal (2010), claim that a phenomenological approach leads to a better understanding of the tourism experience. As they claim, however, studies that do use this approach have not been undertaken within a philosophical or theoretical position. Whilst Pernecky and Jamal (2010) argue specifically for a hermeneutic phenomenological approach, this research takes a descriptive approach because of the strengths of the methodology, as will be explained in Chapter 4, and because the researcher is not a 'typical' festival-goer and therefore taking an ethnographical, for example, would not have been suitable.

As Getz (2007, p.389) acknowledges, "personal outcomes, consisting of planned event experiences, resulting transformation of values or attitudes, the meanings attached to events, and event careers, remain the 'dark continent' in Event Studies. Our 'phenomenological core' is weak in terms of theory and research". This study will go some way to addressing this gap in event research. The aim of this research is to understand the experiences of people who go to 'popular' music festivals in the UK; in phenomenological terms, the *lived* experience. In identifying the phenomenon, the 'structure' of the popular music festival experience will make an important contribution to knowledge. This is not a definition of the phenomenon but a depiction of how "certain phenomena that get named are lived, which includes experiential and conscious moments" (Giorgi 2009, p.167). Lived meanings are based on individuals but are expressed eidetically, i.e. they are general and therefore applicable beyond the participants of the research.

1.4 Aim and objectives

The aim of this study is to provide an understanding of the *lived* experience of the popular music festival-goer. To meet this aim, the objectives of this study are to:

1. explore the literature on popular music festivals and experience to identify the context and the nature of the gap in existing knowledge;

2. assess the relevance and appropriateness of adopting the philosophical and methodological groundings of phenomenology and specifically descriptive phenomenology, to meet the aim of this study;

3. present insights into the structure and constituents of the popular music festival experience, through the voices of the participants;

4. discuss the findings within a multi-disciplinary literature base to further an understanding of the meanings of the constituents of the popular music festival experience and to position them within broader academic horizons.

1.5 The structure of this study

1.5.1 Giorgi's essential factors for conducting research

The methodology and methods chosen for this study are those of descriptive phenomenology and particularly those based on the work of Giorgi (1983, 1987, 1994, 2008a, 2009). As well as his particular method, Giorgi developed a 'schema' for guiding research, as illustrated in Figure 1.1. Giorgi describes and discusses the 'factors' that guide his research in his book, *The Descriptive Phenomenological Method in Psychology* (Giorgi 2009).

Figure 1.1 Giorgi's essential factors for conducting research

research interest	lifeworld situation	research context	all possible methods	horizon for research findings
• researchable problem	• research situation	• data	• method chosen	• interpretation and communication

Source: Adapted from Giorgi (2009, p.58)

The structure of this thesis, following the essential factors in this schema (Figure 1.1), is briefly described below.

1.5.2 Research interest - researchable problem (Chapter 1)

In the context of this study, the *researchable problem* is one of identifying and understanding the popular music festival experience. Chapter One discusses the background, rationale, aim and objectives of this research.

1.5.3 Life-world situation – research situation (Chapters 2 and 3)

The life-world situation for this study is discussed in a review of the literature on Festivals in Chapter 2, and the literature on Experiences in Chapter 3. Chapter 2 provides the research context for understanding the festival and particularly the popular music festival. The chapter develops criteria to identify what a popular music festival is, compared with other types of festivals. Owing to the dearth of academic literature on the popular music festival, this research develops from available academic sources and industry reports. The chapter also discusses the general festival literature that has focused on the festival experience to identify what could inform this research of the popular music festival experience. Chapter 3 focuses specifically on the understanding of experience, firstly from the event, leisure and tourism academic literature and secondly from a philosophy perspective, exploring in more depth the philosophical foundations of our understanding of 'experience'.

1.5.4 Research context – data and all possible methods – method chosen (Chapter 4)

The *research context* is the gap in knowledge identified as a result of the review of literature in Chapters 2 and 3. These chapters will establish the context and requirements for the primary research to be undertaken. It is only with the *data* collected from those who have been to a popular music festival that the study will work with, in the first instance. The research context and methods of collecting the data are covered in Chapter 4 on Methodology.

As Giorgi (2009) explains, it is difficult to research human experience in a laboratory. One cannot recreate the popular music festival experience in a laboratory. The lived festival experience is what is of interest in philosophical

and phenomenological terms. Achievement of this task is through the application of the descriptive phenomenology advocated by Giorgi. In Chapter 4 the methodology and its application is discussed. As Giorgi explained, "the quantified or measured phenomenon is not the best access to the lived phenomenon" (2009, p.63). Quantitative studies can provide some information about the festival experience, but do not capture the richness or the meaning of the phenomenon. The attraction of quantitative research for researchers and practitioners is that measurement is seen as more 'scientific' and therefore acceptable. Giorgi argues that descriptive phenomenology has its roots in both science and philosophy and has the strengths of both. "Phenomenologists, when they use the phenomenological reduction, or the method of free imaginative variation, are using strategies that help precisely in clarifying the meaning of the results" (Giorgi 2009, p.65).

1.5.5 Horizon for research findings – interpretation and communication (Chapters 5, 6 and 7)

The main findings of this research will form a *structure* that encapsulates the lived meaning of the popular music festival experience. This will be illustrated and discussed in Chapter 5 under the individual constituents that form this structure and it will be *communicated* in the context of existing knowledge and concepts in Chapter 6. The overall academic and practical implications of the findings, conclusions and reflections are summarised in Chapter 7. This last pair of factors in Figure 1.1 are not well identified or developed by Giorgi in his publications. It is therefore assumed that it is important to position findings from this research within the appropriate field(s). The knowledge gained from a descriptive phenomenological approach contributes to a deeper and broader understanding of a particular phenomenon, as in the popular music festival experience in this study. The findings of this study are situated within the emerging context of event studies but also within leisure and tourism studies. The study utilises existing concepts and literature from the broader social sciences and consumer behaviour disciplines to better understand the phenomenon that appeals to millions of people each year.

CHAPTER 2: FESTIVALS

2.1 Introduction

The phenomenon of interest in this study is the popular music festival experience. To establish the context within which the experience is situated, this chapter provides an outline of academic literature and research on festivals in general and then music and popular music festivals in particular. It explores what is understood about festivals beyond Getz's "simple definition of festival: *A festival is a public, themed celebration*" (Getz 2013, p.36). This chapter builds upon the literature and data discussed in Chapter 1 on popular music festivals by discussing the extent of the current knowledge on festivals. This chapter ascertains why festivals are recognised as important phenomena to study, but also that the festival experience is something that is not necessarily evident in the available literature.

The increase in the number of events and festivals is recognised as an area of economic growth and perhaps explains why focus has been on their economic significance. Just the increase in the number of 'recorded' festivals is justification itself for understanding this phenomenon (Fiske 1992; Jaeger and Mykletun 2009; Finkel 2009; Mintel 2013). Research on the economic impact of festivals, specifically, goes back to Vaughan (1977 cited Vaughan 1980) for the Edinburgh Festival, through Crompton and McKay (1994), and more recently the work in Australia by Gibson on the impacts of music festivals on tourism (Gibson and Connell 2005, 2007; Gibson 2007; Gibson and Stewart 2009). Fjell (2005) argues that the growth in the number of festivals, what he refers to as 'festival inflation', is the result of an increase in wealth. This increase in personal disposable income is reflected in the growth of music festivals in the UK. The documentary *Festivals Britannia* (2010) illustrates how, in the 1950s, there was an emerging youth market that had money to spend on leisure and festivals as well as a drive to find freedom from the pressures of war and the austerity of rationing.

Despite assertions that the economic impact and importance of festivals has dominated existing literature (see Section 1.2.1), much of the earlier published work on festivals has had a broader focus than claimed (Arcodia and Whitford 2006; Page and Connell 2010; Wilks 2012). Academic literature has tended to include socio-cultural and other aspects beyond the economic (Sadler 1969; Falassi 1987; Mesnil 1987; Shields 1992; Chacko and Schaffer 1993; Frey 1994; Mayfield and Crompton 1995; Formica and Uysal 1996; Childress and Crompton 1997; Frey 2000). This may well reflect two different lenses through which festivals have been viewed. These are epitomised by Getz, who himself published two articles, one that focused on festival studies (Getz 2010) and the other on festival management (Getz et al. 2010). It is only with a more detailed analysis of both these views that a clearer explanation of what a festival is becomes evident. Getz's definition of a festival (2013) focuses particularly on celebration and therefore both his literature review based articles (Getz 2010; Getz et al. 2010) assume a narrower interpretation of different study and research approaches. Most of the academic literature on festivals also takes a more cultural acceptance of what a festival is and they form the basis of most research that has been undertaken.

Much of the earlier published research on popular music festivals centres on a discussion of the rationale for supporting festivals through state subsidies (Frey 1994, 2000; Turco 1995; Hunyadi et al. 2006). More recently, reports published on the economic benefits of commercially organised music festivals have been an attempt to justify the case for the continued support for, and licensing of, these events. The lack of knowledge in this area encouraged UK Music to commission data analysis of ticket sales, to measure the value of music tourism to the UK (UK Music 2011). This resulted in Visit Britain commissioning a larger report from Oxford Economics (2013) to evaluate the value of music tourism to the UK economy and to encourage music tourism strategies for the future. Although the argument is an economic one and one based on the product of British music, there is little that identified what is actually meant when the campaign *Music is Great*

Britain says: "From Glyndebourne to Glastonbury, Britain hosts some of the world's best-loved musical festivals. Live the experience in Britain" (Oxford Economics 2013, p.23). What is the experience?

2.2 What is a festival?

2.2.1 Theoretical conceptualisation of 'festival'

Many academics discussing festivals in any depth (Matheson 2005; Arcodia and Whitford 2006; Getz 2010) refer back to Falassi's exploration of the word, where he identifies that 'festival' comes from the Latin words "festum" and "feira" (Falassi 1987). Both words describe festive happenings. "Festum" means public happiness, the jolly and playful, while "feira" is the absence from work to honour the Gods. Falassi (1987) describes a festival as perhaps being more generic than anticipated, given its historic and religious roots. He saw it as an event created in a multiplicity of forms, a social phenomenon, encountered in virtually all-human cultures and by communities, casual visitors and travellers.

In Falassi's edited book, Mesnil (1987) draws upon the similarities of festival with that of carnival. Stone (2008) even goes as far as to say that 'festival' is a synonym of 'carnival'. Other authors also draw parallels between festival and carnival (Anderton 2008; Getz 2010; Getz et al. 2010; Andrews and Leopold 2013). These sources predominantly rely upon referring to Falassi (1987) to understand 'festival' and Bakhtin's *Rabelais and His World* (1968) to describe 'carnival'. Falassi and Bakhtin use the celebratory ritual activities of both being festive and carnivalesque to either conceptualise or describe the findings of their research. This approach has been taken up by other festival researchers such as Ravenscroft and Matteucci (2003: the Pamplona fiesta); Matheson (2005: Celtic Festivals); Anderton (2008: V Festival) and Quan-Haase and Martin (2013: La Fiesta de Santo Tomás). The claim directly linking the carnivalesque and modern festivals could be challenged. This is especially relevant to the context of the popular music festival where there has been limited research to understand the experience and therefore whether there is a tendency to overuse or exaggerate Bakhtin's

countercultural notion of the carnivalesque. Anderton, in his discussion of the relevance of Falassi and Bakhtin to V Festival, questions the use of such concepts because "they account well for those festivals with an alternative, radical, or overtly countercultural base, but fail to speak to the full range of experiences and meanings associated with outdoor music festivals today" (Anderton 2008, p.41).

Given the predominance of the use of the word 'festival' to denote many events, is there anything about more contemporary festivals that has changed the nature of what is currently known as a 'festival'? Hunyadi et al. (2006) reviewed 230 festivals within Hungary, as well as from around the world, referring to these as 'modern-day'. The study concluded that there is "no precise definition of festival, neither in Hungary, nor in international use" (Hunyadi et al. 2006, p.8). They were aware of the historical nature of festivals and that festivals have existed since humankind began, but they also recognised that designated events reflect the 'loosening' or 'democratisation' of the interpretation of what a festival is. Hunyadi et al. (2006) also indirectly identified an interim or second stage development of the term 'festival' at the beginning of the twentieth century, which included large international festivals that were predominantly classical music, opera and film. A more recent, separate, review of music festivals in the Euro-Festival project (Santoro et al. 2010) identified 'traditional' and 'post-traditional festivals'. The result suggested that the latter, more formal festivals were made up of two types of those more professionally-based and profit-orientated and those voluntary-based with public authority support.

Hunyadi et al.'s (2006) review discovered a number of festival attributes that included cultural, economic and social roles, and the common traits of festivals were found to be complexity, deviation and a variety of activities. Most public events, however, have all of these traits. They also found that, despite this variety, each festival had a main speciality and an objective. This main speciality can be categorised by genre of art form such as theatre, film, comedy, literature and music. This echoes the conclusion to a study of

festivals in Finnmark, Norway, which found that a "festival is a public themed celebration with a formal program. It has a core activity and additional activities. The festival has a timescale, in which it accomplishes both the core activity and the additional activities" (Jaeger and Mykleton's 2009, p.332). Attempts to define and explain a festival tend to focus on the specific characteristics that describe the functional aspects rather than the affective, more emotional attributes. What Hunyadi et al. (2006) also identified was that the growing number of festivals should satisfy a demand for something beyond the increasingly accessible range of entertainment services. They explained this in the context of 'experiential culture': "there is a shortage of collective experience, of places where people could interact creatively. A protective mechanism of culture against its rivals is that it transcends the usual forms and elevates the product into an event" (Hunyadi et al. 2006, p.14). A better understanding of this 'experiential culture' is needed.

2.2.2 Festivalisation

Hunyadi et al. (2006) claim that the "modern-day festival" is responsible for the explosive growth of festivals and that "the notion of festival continued to widen … [with] the most mundane events and smallest-scale fares use (usurp?) the same name" (Hunyadi et al. 2006, p7, their paranthesis). Associated with the interest in modern festivals and their impacts is the rise in the term 'festivalisation' (Quinn 2006; Richards 2007; Getz 2010). This has been predominantly applied to urban areas with links to cultural consumption and gentrification of areas. It is claimed that a proliferation of urban festivals has resulted in "a feeling of 'festivalisation' or 'hyperfestivity' in certain cities, to the extent that Einstein´s vision of time as a separator of events seems to have collapsed" Richards (2010, p.7).

What has been recognised is that festivals are a means of animating built and urban spaces. This has been either accepted as something positive, such as in the Euro-festival project (European Commission 2011), or more pejoratively as undermining the process and the nature of the term festival itself (AEA Consulting 2006). More recently, these developments for policy have politicised the focus of event studies (Foley et al. 2012; Rojek 2013). This

argument fits better with Hunyadi et al.'s (2006) interest in the purpose of festivals and the policy and financial support by authorities. This concern is not just for not-for-profit festivals and has resonance with the commercial popular music festival, where authorities are more concerned with controlling than encouraging them. The impacts on local residents from congestion and other negative environmental and personal impacts is still an issue, even post the 1994 Public Order Act tend to be the focus rather than celebration of their experiential significance for festival-goers.

2.2.3 Festivalscape

One of the aspects of festivalisation is the importance of the space and place that creates the experience and images associated with festivals. Whilst the literature has tended to refer to festivalisation in urban areas, this study of the popular music festival experience takes place in non-urban environments. There are however many festivals that are not rural in location. Such festivals are out-doors and utilise green space, which in urban areas are large parks such as Hyde Park or Victoria Park in London. As will be identified in Section 2.3.2., the parameters for a popular music festival, for this study, requires that there is camping available as an integral part of the festival (see Appendix 1). Many urban festivals do not offer this, as they are interested in generating tourism for local accommodation providers, or camping is not available. For example, there is no camping allowed in the Royal Parks in London. However, Guilfest in Guilford does provide camping space and is located close to the town centre, which means that local accommodation is also utilised by festival-goers.

The literature on 'festivalscapes' has been undertaken since this thesis began (Jaeger and Mykletun 2009; Gration et al. 2011). It has been developed from the more general servicescape literature, especially that of Bitner (1992), and signifies the specific context of a festival. A servicescape has been defined as a built environment that encompasses many atmospheric cues that provide individuals with various visual, olfactory, and auditory sensory stimuli to help form an over- all perceptual image of the service organization" (Lin and Worthy 2012, p.32). The application of this definition to events has been

evident in the literature for some time (Getz et al. 2001). Other studies of interest include that of Hightower et al. (2002) whose research explored the role of the servicescape in hedonic service consumption, which for their research was in a sporting environment. What was interesting about Hightower et al.'s research for this thesis was that they discovered that 'enduring involvement' improved the quality of the experience, even though they were focusing on potentially passive spectators. One of the constraints to involvement in the sporting events was identified as a servicescape factor and was the length of queuing times.

One of the environmental psychological approaches to servicescape is that it views the holistic inter-relationship of humans and their environment. It does not seek to investigate one variable only and is open to the senses, as this is important in an understanding of experiential experiences (see Chapter 3). Lin and Worthley (2012) researched the relationship between different personality traits and servicescape situations for emotions, satisfaction, and approach-avoidance behaviours. They discovered that Gestalt versus Non-Gestalt servicescape situations moderated the relationship between arousal-seeking tendencies and emotions. Pleasure was found to enhance satisfaction, and satisfaction was found to enhance approach-avoidance behaviours. Their research demonstrates how important servicescapes are to the overall experience and how a subject's interaction with a servicescape varies, depending on their type of personality. They also identified how this relationship also influences the way in which subjects avoid or interact more deeply, dependent upon the servicescape. Siu et al. (2012) also discovered that the behavioural relationship with the servicescape of convention and exhibition spaces resulted in a visitor's desire to stay longer.

Bitner (1992) identified three dimensions to servicescape, with one being 'ambient conditions'. The other two dimensions of servicescape are spatial layout and functionality including: signs, symbols and artefacts. Ambient conditions, such as atmospherics have always played an integral role in the

understanding of servicescape, but there is still a paucity of research on this intangible element and especially in the ephemeral built environment of a festival. This overlaps with the experience literature in Chapter 3, where the immersion of a participant in a particular environment and atmosphere is central to an understanding of the experience (Carù and Cova 2006; Stone 2008; Pegg and Patterson 2010; Biehl-Missal and Saren 2012). The ephemeral nature of the experience is something alluded to but difficult to capture and convey. In the Euro-Festival (Santoro et al. 2011) research it was referred to as the audience's perception of "being there". However, the participants in their research just used the term 'atmosphere' to identify their experience in sensory terms; "the atmosphere you could breathe was completely different" (Santoro et al. 2011, p.98).

2.2.4 Festivity

Linked to the process of festivalisation and the festivalscape, is the behaviour, images and emotions associated with festivals that, in some literature, has been described as 'festivity' (Costa 2003; Matheson 2005; Flinn and Frew 2013) or even 'hyperfestivity' (Richards 2010). The Euro-Festival project concluded that it saw "the 'festive' experience as the screen on which all other festival goals are projected and at the same time the instrument through which they are mediated" (L. Giorgi 2010, p.15). Despite the central nature of the festival the research subjects found it difficult to describe what this 'festive' experience was and referred to it as "the whole shebang that comes along", the "just being there", and listed the open air, socialisation and the variety of artists and food as the main elements that describe the experience (European Commission 2011).

It has been difficult to uncover participant explanations of what is meant by such festive atmosphere as quoted in the Euro-Festival research. The definitions of Falassi's 'festive', Bakhtin's 'carnivalesque', and Gennep (1960 [1909]) and Turner's liminality have been employed by academics to do this. This is a specific activity that may have been created by the festivalscape as indicated in some of the research on servicescape (Lin and Worthley 2012; Siu et al. 2012). Lefebvre identified the integration of the spatial and social

(1991a [1947]; 1991b [1974]) where the festive space was one where people could escape but also socialise through festive activity. Unlike Bakhtin's carnivalesque behaviour and the liminality of Gennep, which Turner developed further, Lefebvre saw the festive space as one that magnified the everyday and not one that reversed it (Lefebvre 1991 [1947]). Bakhtin (1968) and Turner (1969, 1979, 1982, 1987) both described the medieval carnival as a time of conspicuous display and consumption where the carnival celebrations formed a "temporary liberation from the prevailing truth and from the established order" (Bakhtin 1968, p.10). It was "a world turned inside out" (Bakhtin 1968, p.11). The carnival entailed a suspension of rank, privilege, and prohibitions, a mocking of social distinctions and norms, and an emphasis on living in the moment and for the moment. Yet, this inversion, of the social world, was only temporary as social structures and norms were restored at the close of festivities. The medieval carnival was a kind of societal 'safety valve'.

2.3 Popular music festivals

2.3.1 Background

Whilst Section 2.2 discussed the traditional and modern understandings of festival and the process of festivalisation through festivalscapes and festivity, this section focuses specifically on music festivals that are one of the categories of festival identified by Hunyadi et al. (2006) and then more specifically on the popular music festival. As identified in Chapter 1, music festivals are an important part of the leisure and tourism provision in the UK. Most of the music festivals included in industry data (UK Music 2011; Jenner et al. 2012; Drury 2013; Oxford Economics 2013; Mintel 2013; Keynote 2014) offer what Mintel categorise as rock and pop music. It is perhaps this core activity, the programmed musical artists, that distinguishes music festivals from broader cultural festivals. Even though music festivals include a variety of other activities, there is usually one focused core activity (Hunyadi et al. 2006). Frey's research (2000, p.8) focused on what was termed serious music and operas but acknowledged that, "exactly what a music festival is, is ill-defined. There are, of course, many other types of

'festivals', ranging from country music to jazz, theatre, circus or films."
However difficult, academics have continually tried to define festivals and
music festivals. They have argued that this is necessary owing to the need to
set policies and procedures, especially for financial support, and for setting
research parameters (Frey 2000; Tikkannen 2004; Orosa Paleo and Wijnberg
2006; Hunyadi et al. 2006; Jaeger and Mykleton 2009).

The focus of this study is on one particular type of festival, the popular music
festival. As Rojek (2011) recognises, there have been many publications on
popular music and artists in the musicologist's literature, but little about
music's production, distribution and consumption. Even in his discussion of
the latter, there is little mention of the festival, although Rojek offers some
interesting insights into the 'live' nature of consumption of music. Two of the
most prolific researchers and writers of popular music, beyond the
musicology literature, have been Gibson and Connell from Australia (2004a,
2004b, 2005, 2007, 2010, 2012). Their interest has been based on a human
and cultural geographical view of music festivals and particularly music
tourism and place marketing and making. Gibson has also undertaken studies
that recognise the rural and developmental nature and the socio-cultural, as
well as economic, significance of music festivals (Gibson and Davidson 2004;
Gibson and Homan 2004; Gibson and Stewart 2009; Gibson et al. 2010).
Although Connell and Gibson have an interest in the vicarious consumption
of music tourism, they, like many tourism academics, are interested in the
relationship between music and place and not so much in the actual
experience of the consumption of live music itself.

This thesis will use 'popular' music festival to describe the 'people's music'
that would be the main music of the festival of enquiry. The publication of
Rojek's book on *Pop Music, Pop Culture* (2011) has become available since
this study started. Rojek refers to the popular music festival as 'pop' because
he wanted to break with the tradition of musicologists who may have a
constraining influence on the study of pop music and pop culture. Rojek
(2011) believes that the term 'popular' has gained, according to Frith (2001),

derogatory connotations and is limited to 'Tin Pan Alley' songs rather than the umbrella term used in this thesis, that includes a wide range of musical genre including rock, heavy metal, country, indie, reggae, hip hop and rap.

The same negative connotations have also appeared in discussions of festivals where commercial interests are used as the context for discussions about popular music festivals. These types of dialogue, by their nature, suggest lower importance and there is a perception of 'low taste' associated with such festivals. Wood (2007) takes the interpretation of 'festival' by Falassi (1987) and Getz (2005) to exclude commercial festivals from her definition of a festival. One of the arguments made is that the more 'popular' and 'commercial' festivals (Getz et al., 2010) are negatively commodified and commercialised. Although the terms of Ritzer's McDonaldization (1993) or Bryman's Disneyization (1999) have not been directly attributed to mass-appeal popular music festivals, the assumption is that they do not have 'deep meaning underlying them' or 'historic roots'. This is similar to the negative connotations afforded the term 'festivalisation' in Section 2.2.2. This is specifically in reference to those festivals that are seen as too standardised, commercialised and inauthentic. Getz critically states that "more and more so-called festivals are really entertainment productions, so much so that I am convinced that many young people only know festivals as outdoor music concerts" (Getz 2012, p.53). In comparison, Stone describes popular music festivals in positive terms, as being "exciting, fun, sociable, and essentially a unique type of event" (Stone 2008, p.223).

2.3.2 Characteristics of popular music festivals

One aspect of the discussion and setting of the parameters for this study is identifying the characteristics of a popular music festival. Stone defines a pop music festival as "a performance event comprising two or more live performances of pop music over one or more days and at recurring periods, which is packaged as a coherent whole" (Stone 2008, p.205). Anderton (2008) describes the British music festival in terms of its size and breadth. As Anderton was investigating festivals from a cultural economic perspective, he identified popular music festivals as a market and, from within the diverse

range of festivals, that 25% that make up "the outdoor rock and pop music sector". Anderton (2008, p.39) then further identified three broad types of music festival, distinguished by attendance capacity: "boutique" festivals, with audience capacities of less than 10,000, such as the Larmer Tree Festival and the Big Chill. Then there are the midscale events with attendances of 10,000 to 50,000, such as the Cornbury Festival and Bestival. Finally, there are the large-scale events with attendances in excess of 50,000, such as the V Festival, T in the Park and Glastonbury. These distinctions, based on audience size, are similar to the UK Festival Award and Mintel (2010) categories.

Orosa Paleo and Wijnberg (2006) had previously developed a more complex taxonomy of popular music festivals based upon a number of features, such as character, purpose, format and scope (see Appendix 1). They acknowledged two 'ideal' types of festival and defined them at the extremes of seven characteristics that they identified to help them formulate hypotheses concerning a festival's ability to fulfil its economic functions. Although their taxonomy is at a generalised level, it does identify that there are potential differences between the commercial and not-for-profit festivals that may affect the experience of festival-goers. Most popular music festivals operate commercially but, taking some of the 700 plus festivals listed on efestivals site, there are no clear differences between commercial and not-for-profit festivals in terms of the range of their programmes. There are arguments against some of the categories in the taxonomy, including the format. For example, very few festivals, by their nature, are one-track and aural only, as claimed (Orosa Paleo and Wijnberg 2006). It is therefore difficult to use their taxonomy as a basis for scoping out what a popular music festival is for this thesis.

An alternative way of understanding the nature of the popular music festival, for this thesis, has been captured in a table in Appendix 2. The characteristics identified are based on the nature of popular music festivals from both general media and academic sources. These characteristics scope the nature of the popular music festival beyond Stone's (2008) definition to being a

more comprehensive programme of pop music. In its widest definition, Rojek (2011) suggests that the popular music festival is an event lasting two or more days in a green-field location with on-site accommodation. There are a growing number of urban and indoor 'festivals' available in the festival calendar, such as The Big Reunion and Freeze Festival. Although they are a valuable contribution to the marketplace, especially as they extend the UK festival season, they are not included in what would be deemed a popular music festival for this thesis because they do not offer camping as the main source of accommodation. Whilst the 'core' of the festival is the popular music, Bowen and Daniels (2005) discovered that music is not always the main motivator or satisfier at a music festival. There are other activities often included to entertain the audience. This includes the retailing, food and beverage services, as well as arts and sports activities. All of these are a potential source of influence on the experience of those who attend a music festival.

2.3.3 Music festival consumption

As with the term 'festivity' in Section 2.2.4, one of the least researched areas of popular music festivals is the experiential nature of the festival. This could to be done through analysing the behaviour of festival-goers. As believed by Anderton (2008, p.40), it is "necessary to unpick the assumptions, imagery, and meanings that have become associated with large-scale outdoor rock and pop music events". In particular, Anderton (2008) claimed that attention should focus on the heritage of the countercultural carnivalesque, as this was considered to be a key theoretical (and popular) approach to understanding outdoor music events (Clarke 1982; Turner 1987; Hetherington 1992; Bianchini 1996; Blake 1997; McKay 2000; Langman and Ryan 2009). These festive interpretations have been discussed in the context of events (Ravenscroft and Gilchrist 2009), festivals (Ravenscroft and Matteucci 2003) and music festivals (Jaimangal-Jones et al. 2010; Flinn and Frew 2013). Dance music festivals were found to be "sites of playful vitality … where carefully selected crowds come together to dance and socialize" (Jaimangal-Jones 2012 p.310).

Music is consumed in a variety of places, with live music (taking the broader definition of playing recorded music in live environments) being only one of them. As identified in Section 1.2.2, music festivals and popular music festivals are part of the larger live music sector of the music industry and are of increasing importance commercially. Knowledge about live music consumption can be found in many academic disciplines, notably musicology (Laing 2010; Frith et al. 2013), cultural studies (Dolfsma 2004), marketing and consumer behaviour (Carù and Cova 2003, 2005, 2006; Nuttall 2009; Hirschman 2010; Larsen and Lawson 2010; O'Reilly et al. 2013) and human and cultural geography (Wood et al. 2007; Thomas 2008). In the leisure and events literature, there are studies of particular genres of music and mainly live performances in one-off concerts. Research on music fans however finds that one-off concerts merge into a life of following particular artists or genre of music (Mackellar 2009; St John 2012; O'Reilly et al. 2013). The Euro-Festival research (Santoro et al. 2010) included a review of three different music festivals: Umbria International Jazz Festival, UK WOMAD and Barcelona Sonar festival of electronic music. One of their discoveries was that the genre of music of each festival did make a difference, not only with the audiences, who had previously internalised their interpretation of the music, but notably among the festival stakeholders.

Wood et al. (2007) have criticised academics for objectifying music, by distancing themselves from "the sensual and emotional experience of participating in, or practising and creating, musical events, whether as performers, listeners, or audience members" (Wood et al. 2007, p.868). Wood et al. (2007) are particularly interested in the creation of music, particularly as performers and research the nature of 'musicking' (Small 1998). They discovered that there are similar attributes to experiencing music by the audience as with the performing of music. Wood et al. (2007) discuss the materiality of the body through the performance of music, but discoveries of similar experiences through the practice of moving, dancing, moshing, crowd surfing, to live music are also prevalent (Sturma 1992; Simon 1997; Revill 2004; Riches 2011; Riches et al. 2014). Whilst Jaimangal-Jones et al. (2010)

identified the importance of brightly coloured clothing for dancing and that the experience was almost spiritual in nature, the feature of the performance of dance was not as evident in the article. The portrayal of crowds dancing together highlights the content, and discourse analysis of dance music magazines is significant, where images of "people dancing, smiling, and cheering with their hands in the air as an expression of the extent to which they are embracing the music and the event" were prevalent (Jaimangal-Jones 2012, p.316).

2.4 Conclusion

This chapter has outlined the current knowledge of festivals. This was undertaken by exploring the definition and explanation of key terms such as 'festival', 'festum', 'festive', 'festivalisation', 'festivalscape' and 'festivity'. This terminology in some way assists in drawing out what we understand a festival to be. It also raises contention about the usage of the term and acceptance of a more modern 'festival'. Getz questions whether "the term itself has been corrupted and commodified, along with the variations 'fest', 'festivity' and 'festive'. These terms become commonplace, even trite, and no longer refer exclusively to a cultural celebration" (Getz 2012, p.53). In contrast, those who have specifically researched popular music festivals (McKay 2000; Anderton 2008; Stone 2008; Thomas 2008) have discovered that they reflect, more broadly, the social and cultural changes of the age as illustrated in the documentary *Festivals Britannia* (2010). What is recognised is that festivals, throughout history, have been acknowledged as an integral part of society and the economy. Whether festivals have represented society (Lefebvre 1991 [1947]), or been counter to it (Bakhtin 1968), they have an important relationship with it. Connections have been made with characteristics of more traditional festivals and concepts, especially related to the works of Bakhtin (1968), Falassi (1987) and Turner (1969, 1982, 1987a). It is not clear whether popular music festival experiences are truly carnivalesque, festive, liminal or whether there are alternative modern-day characteristics to be uncovered.

There is a dearth of research on the music festival, especially the popular music festival but more recent research (Jaimangal-Jones et al. 2010; Wilks 2011, 2012; Jaimangal-Jones 20102; Rihova et al. 2013, 2014; Riches et al. 2014) suggests an emerging multi-disciplinary body of knowledge that will better inform future research, theory building and practice. Although popular music festivals are part of the live music sector, there are particular characteristics of a festival that make them different from a live concert, as highlighted in Appendix 2. Hunyadi et al. (2006, p.8) comment that, "there will still be concerts and there will be audiences a week after the festival, but they will lack the splendour and the social, communal experience of the festival." The popular music festival must be more than the utilitarian description that states that a festival is an event that stages predominantly popular music, in a multi-day, green-field site with camping. What is unclear is what the nature of this festival experience for the participants, the festival-goers, is like. The experience and meaning of festivals has been recognised as being under conceptualised and under researched and is "in need of [the] greatest research and theory-building effort" (Getz et al. 2010, p.48).

CHAPTER 3: EXPERIENCE

3.1 Introduction

This study is concerned with understanding the *lived* experience of the popular music festival-goer. The term 'experience' is frequently used but not often explained. Examples are evident in a variety of contexts, from advertisements to the philosophical works of Dewey (1905a, 1905b, 1906, 1910). Trying to identify 'experience' is difficult because there is a tacit knowledge surrounding the term (Jennings 2006, 2009). 'Experience' seems to have acquired a universal categorisation where the absence of definition allows it to resonate in many ways but within an assumed shared meaning (Scott 1991). Carù and Cova (2003) make a similar argument with respect to marketing and consumer behaviour literature, where "the concept of experience is still ill-defined or, worse, defined in ideological terms" (Carù and Cova 2003, p.268). Indeed academics are using dictionaries rather than empirical research to define 'experience' (Beeho and Prentice 1997; Joy and Sherry 2003; Volo 2009). What they all share is recognition of the significance of experience to their fields of study. Joy and Sherry (2003) identified the sensorial, corporeal and embodied nature of the noun, the verb and the research of 'experience'.

This chapter sets out to discuss the conceptualisation of the term 'experience' and how an ontological and epistemological position informs and directs an understanding of it, as does the event and leisure context from which this study originated. The initial investigation of event experience therefore comes from the context of event related literature on experience that relies on that of the leisure and tourism fields of study. It was in exploring this literature further that the ontological significance of the grounding philosophy became more apparent. Section 3.3 of this chapter therefore examines how 'experience', from a predominantly philosophical perspective, is understood. Taking a phenomenological approach to the research grounds the focus on the fundamental principles of investigating the 'lived

experience'. As a result, a brief outline of the relevant thoughts on 'lived' (*Erlebnis)* experience, as well as discussions on subjectivity, memory, consciousness and meaning in the context of experience are undertaken.

3.2 The conceptualisation of the event experience

Much of the discussion of 'experience' by event academics originates from the literature on the experience economy (Jackson 2006; Berridge 2007). This literature derives from the works of authors such as Pine and Gilmore (1999), Schmitt (1999), Jensen (1999), Smith and Wheeler (2002), Shaw and Ivens (2002), Lindstrom (2005) and Boswijk et al. (2006). These writings are conceptually orientated and general in outlook, but all encourage practitioner readers to investigate experiences that stimulate the senses as a means of competitive advantage. Shukla and Nuntsu (2005) argue that events need special consideration and that marketing for events requires the provision of entertainment, excitement and enterprise (the 3 Es). This approach is similar to the generic four realms of experience that Pine and Gilmore conceptualised in *The Experience Economy* as being the 4 Es: entertainment, educational, aesthetic and escapist (Pine and Gilmore 1999). This book however does not really go far beyond the proselytising of managers to take a theatrical approach to their businesses by 'staging memorable experiences'. There are many examples in the book but there is no empirical research and only a limited theoretical framework. However, their ideas and principles still resonate with organisations and academics. Pine and Gilmore's *Authenticity* (2007) attempts a more historical and philosophical grounding of the nature of experience and authenticity. The impact of Authenticity (2007) on 'experience' or business literature is less influential.

'Experience' is a complex term and difficult to conceptualise. A review of the academic literature for this thesis, from a multiplicity of disciplines, concludes that descriptions and research of the conceptualisation of experience occur in a variety of ways. Ritchie and Hudson (2009) concluded in their meta-analysis of academic literature, that there are six streams of interest in understanding experience in tourism (see Appendix 3). Table 3.1

identifies and summarises a number of features of experience in event-related literature. Some authors may have focused on one of these features (Mannell 1980; Harper 1981), whilst others may have covered all five areas in some way in their work (Arnould and Price 1993; Morgan et al. 2009).

Table 3.1 Features of the study of event-related 'experience'

Feature	Explanation	Sources
1. Typology of experiences	Types related to: (a) context of the experience e.g. leisure, tourism, events; (b) Level or intensity of the experience e.g. peak, optimal, extraordinary, and memorable.	(a) **Leisure**: Mannell (1980); Neulinger (1980); Harper (1981); Csikszentmihalyi and LeFevre (1989); Roberts (1981); Mannell and Iso-Ahola (1987); Lee et al. (1994); Kelly (1994); Rojek (1995, 2000); Lee and Shafer (2002); Stebbins (2005); Parry and Johnson (2007); Watkins and Bond (2007); Akyildiz and Argan (2010). **Tourism**: Cohen (1979); Ryan (1997, 2000, 2002); Beeho and Prentice (1997); Urry (2002); Uriely (2005); Hayllar and Griffin (2005); Morgan et al. (2009); Volo (2009); Andriotis (2009, 2010); Walls et al. (2011). **Events**: Getz (2005, 2007, 2010); Jackson (2006); Berridge (2007); Pegg and Patterson (2010); Holloway et al (2010). (b) Abrahams (1981); Mathes et al. (1982); Csikszentmihalyi (1990); Jennings (2006); Ralston et al. (2007); Farber and Hall (2007); Morgan (2008); Ritchie and Hudson (2009); Pizam (2010); Tung and Ritchie (2011).
2. Process	Stages or phases of the experience – as in pre or post-event; anticipation, experience, recollection.	Clawson and Knetsch (1966); O'Sullivan and Spangler (1998); Arnould et al. (2002); Berridge (2007); Getz (2007); Bowdin et al. (2011).
3. Content	The nature of the activity and engagement with it e.g. flow, ritual, rites of passage.	Turner (1967, 1979, 1985, 1986); Csikszentmihalyi (1990, 2000); Bakhtin (1968); Jackson (2007a); Andrews and Leopold (2013).
4. Management	How best can one manage or create a memorable experience and how this can be best marketed. An understanding of the factors that a supplier can provide to influence the experience.	Tinsley and Tinsley (1986); Ajzen and Driver (1992); Pine and Gilmore (1999, 2007); Duffy (2000); Jennings and Nickerson (2006); Ralston et al. (2007); Morgan (2008); Jaeger and Mykletun (2009); Brunner-Sperdin et al. (2012); Ziakas and Costa (2010).
5. Personal responses	An individual from a psychological and/or physiological way experiences the 'experience'. Cognitive, affective, conative. Sensory and emotional responses have become a current focus of interest in experience literature.	Richins (1997); Jensen (1999); Schmitt (1999); Joy and Sherry (2003); Prentice and Anderson (2003); Mutlu and Forlizzi (2004); Orosa Paleo and Wijnberg (2006); Petrick and Li (2006); Picard and Robinson (2006); Schofield and Thompson (2007); Sharpe (2008); Levine (2010); Pegg and Patterson (2010); Hosany and Gilbert (2010); Hosany and Prayag (2010, 2011); Faullant et al. (2011); Grappi and Montanari (2011).

The first feature identifies that there is an interest in different types of events, which form different 'typologies'. Subdivisions of context and intensity of the experience are possible. Secondly, the process of the experience, such as with an event, has been simplified into different stages, especially the pre-, peri- and post-experience stages such as demonstrated by Getz (2007), O'Sullivan and Spangler (1999) and Ritchie and Hudson (2009). Thirdly, it is possible to describe the content of each of these stages, taken predominantly from the anthropological literature. This feature is an important one for this study because this is potentially the 'actual' experience that festival-goers engage with. Fourthly, the literature is concerned with the management of the experience and how to create a memorable experience. This is often argued as essential because knowledge about this encourages repeat visitation. Fifthly, the human experience explored in the literature, such as the personal responses to experiences, is important and relevant for a deeper understanding. The importance of the philosophy of experience to better understand the nature and personal responses to an experience will be further developed in the next section.

3.3 The philosophy of experience

3.3.1 Background

To better understand this ephemeral, sensory, experience, there is an older and more traditional epistemology that may assist in this study, that of philosophy. Rarely do the fields of leisure, tourism and events, or that of management and marketing, go to the roots of the philosophy of 'experience'. One of the reasons for this may be, as Carù and Cova (2003) argue, that the post-modern era of academic focus places emphasis on the scientific knowledge of experience, as opposed to the philosophical personal knowledge of experience. This thesis focuses on personal experience and so a study of the philosophy of experience is essential. The sub-sections that are part of this exploration are related to the philosophical grounding from the predominantly Western and German Schools of thought on experience. This is partly due to the descriptive phenomenological approach of this study, but also with respect to the particular depth on 'experience' afforded by these

sources. Chapter 4 on Methodology provides a detailed discussion of the philosophically grounded descriptive phenomenology. This will demonstrate that the science and philosophy of experience is not as divorced as perhaps Carù and Cova (2003) intimate.

3.3.2 Lived experience (*Erlebnis*)

From a phenomenological perspective this study is interested in the 'lived experience' of the popular music festival-goer, a term deriving from the German 'Erlebnis' used by Husserl (2001 [1920s]) and Heidegger (1967 [1927]) and later, Dilthey (1976, 1985) and Gadamer (1975). The etymological structure of *Erlebnis* is that the prefix '*er'* signifies "from out of something according to its own essential measure", and '*lebnis'*, the process and result of "living" (Burch 1990, p.131). The intention is to study human beings as themselves. More importantly, Erlebnis focuses on the 'lived' nature of the experience that is fundamental to our understanding. What is "meaningfully singled out and preserved" (Burch 1990, p.133), is what this study is interested in achieving. However, the 'crisis of representation' challenges the assumption that a genuine valid account of lived experience exists and that such an account is comprehensible, captured and/or represented by scholars (Parry and Johnson 2007). An individual in a variety of ways subjectively feels experience, whether on an emotional, physical, spiritual, and/or intellectual level (Addis and Holbrook 2001; Carù and Cova 2003, 2006; Tung and Ritchie 2011). From a philosophical perspective, it is widely agreed that the main meaning of the experience captures the essence of an event (Dilthey 1976; Burch 1990; Moran 2000; Todres 2005; Finlay 2008a; Langdridge 2008; Giorgi 2009).

3.3.3 Self and subjectivity

So how do we experience the world? There were two main views at the beginning of the twentieth century, the have Cartesian dualist view of mind/body distinctions and the world and a more 'unified', Dasein, view of humans and the world (Langdridge 2008; Pernecky and Jamal 2010). For those who have focused on the work of Husserl, such as Burch (1990) and Moran (2000), there has been considerable debate that, even in his later

work on the ego, Husserl believed that there was not a clear distinction between an object in the world and the person experiencing it. We experience holistically. Even if an experience involves other people (Schutz 1972 [1932]), the focus of the experience is individual and as Sellars describes, "I react to the person, as a whole, mind and body" (Sellars 1907, p.15). La Pointe explained this blurring of the distinction between the world and the self as, "no longer dealing with a material reality nor, moreover, with a mental reality, but with a significant whole or a structure which properly belongs neither to the external world nor to internal life" (La Pointe 1972, p.250). Physical or spiritual experience felt in a variety of different ways all amalgamate into the conscious self.

A lived experience is personal and individual. Sellars (1907) believed that the self was the most important part of one's experience and therefore the introspective view of one's experience is paramount. Hurlburt and Akhter (2006) explain that people are different because they have different experiences, what they refer to as 'pristine experiences' that are "fundamental data of consciousness studies … pristine experience is the way real people experience real things in their real lives" (Hurlburt and Akhter 2006, p.274). Giorgi (2009) uses James's (1950) description of the different experiences of the wood, where it was restful and peaceful for him, but dark and scary for a child, thus explaining, "the role of subjective experience in constituting the appearance of the world is what phenomenologists are concerned about" (Giorgi 2009, p.25).

3.3.4 Memory and consciousness

Descriptions of experiences are stored in, and retrieved from, a person's episodic memory. Specific stories of people, activities and locations of experience act as 'touch points' in the narrative (Woodside and Megehee 2010). However, event-specific, examples of episodic memory are also the basic elements of memory formation (Conway and Pleydell-Pearce 2000). Recovered memories of experiences provide us "with a deeper understanding of the intricate lives of storytellers and truly empowers researchers with a heightened sense of awareness for details in these stories"

(Tung and Ritchie 2011, p.7). Although a music festival could be deemed a 'general event' memory, there are event-specific memories that are recalled as part of this and are known as event-specific knowledge (ESK) (Conway and Pleydell-Pearce 2000; Tung and Ritchie 2011). From these we would get a better understanding of the meanings of different aspects of the festival. Whether these are exact descriptions of what happened or not is not relevant.

So, how do memories manifest themselves and how do we interpret them? Giorgi (2009) claims that a philosophical approach to achieving knowledge requires one to refer to one's consciousness. In phenomenological interviews, participants describe what a particular experience was like. All sorts of constructs influence what individuals remember and how they describe an experience. However, it is what they recall at that particular moment, what is being relived in their minds and words, that is important. This is what Husserl (1982 [1925]) described as 'the consciousness'. Husserl argued that conscious thoughts have experiential qualities, and that episodes of conscious thoughts are experiential episodes (Husserl 1982 [1925]). Anything given in a worldly manner brings the world horizon with it and becomes an object of consciousness (Husserl 1999 [1936]). Husserl distinguished between the act of consciousness directed toward an object and the object itself, which is the focus of the act. He also distinguished between the object and the reflective grasp of the 'act-object relationship', which he believed revealed the meaning of the relationship and why a holistic approach should be taken to understanding experience (Husserl 1982 [1925]). It is argued that Husserl radically changed the nature of philosophy by focussing on the perception of the 'things in their appearing' i.e. the way the world appears to people (Moran 2000; Langdridge 2008). As Schutz said, lived experience is a "reflection on experience thus lived through [and it reflects the] unity of experience as both lived and meaningful" (Schutz 1972 [1932], p.70).

So, does experience consist of the entire pre to post event period? There are practical issues to capturing the entirety of this (see Chapter 4) but there is also a theoretical case for researching the post-experience stage, when what one is researching are the memories of the participants; the 'lived' rather than the 'live' experience. In the anthropological literature, there are a number of discussions on this issue related to how experience is formed and/or articulated. Schutz (1972 [1932], p.65) argued "the meaning of an action is different depending on the point in time from which it is observed". Jackson (1996, p.42) notes in his own discussion of James's (1904) and Husserl's (1965 [1911]) writings, a key insight stemming from this tradition lies in noting the fact that there are "significant differences between the way the world appears to our consciousness when we are fully engaged in activity and the way it appears to us when we subject it to reflection and retrospective analysis". Schutz (1972 [1932]) argues that experience is temporally organized and there is always the presence and persistence of the past in the present moment of awareness, which is also simultaneously oriented toward a future that is partially built upon preceding, what he calls, 'mnemonic structures'. Heidegger (1969 [1928]) discussed this in terms of four different orientations: 1. orientation to the present moment; 2. explicit future orientation; 3. a retrospective glance; 4. possible futures and possible pasts, across the fluid space between a past and a future. Schutz did observe an ever-present tension between the 'living experience' and reflection on the experience that is 'lived through'. In Schutz's view, it is the reflective glance that serves to "single out an elapsed lived experience and constitutes it as meaningful" (Schutz 1972 [1932], p.71). This thesis will therefore be capturing people's experiences once the festival experience has been completed and as their memories are forming.

If the focus of research is on the past, 'memory' comes into play. In his discussion of 'retention' and 'protention', Husserl (1965 [1911], 1971 [1927]) also identifies 'recollections' and 'secondary remembrances'. In his writings, James (1904) described these as 'primary' and 'secondary' memories. Primary memory can be understood as the lingering traces of an immediate

past that are still retained in the present moment of awareness whereas secondary memory reflects those more enduring mnemonic structures that also serve to organize the present moment of awareness, but which are not necessarily tied to the immediately fading traces of past moments of experience unfolding in the context of on-going interaction, feelings and thoughts. It is unclear whether one is able to distinguish between the two, especially as participants articulate their experiences in some form of 'stream of consciousness' (James 1904; Husserl 1965 [1911]; Mattingley 1994). Within this context, James also distinguishes between the focal and fringe elements of awareness. He also identifies 'pure experience' as the pre-reflective grounds for all later forms of conceptualization, verbalization, narration and understanding.

3.3.5 Meaning

In phenomenological literature, meaning is often discussed in terms of the noematic and 'what' of experience Langdridge (2008, p.1129). The noematic concerns the meaning or meanings of an experience. It is how and when the meaning of the experience manifests itself that is important. Schutz (1972 [1932]) believes that it is through explicit retrospection that greater meaning manifests itself. Giorgi explains that Husserl understood that what is recalled is "thicker because of retentional and protentional references to immediate past and future instances that actually belong to the present" (Giorgi 2009, p.117). The meaning is recovered and re-enacted; for example, in remembrance, narration, meditation; or more systematically, through phenomenological interpretation. As Burch (1990) suggests, the meaning of the experience is essentially something *constituted*. It lies in what is made of the lived experience. Acts of consciousness bestow sense on their objects as well as present them (Husserl 1982 [1925]). Husserl believed that meanings are originated in the consciousness and they consist of the relationship between an act of consciousness and its object (Husserl 1965 [1911]). So there is the act of consciousness, the object toward which this act is directed, and the meaning of the object (Giorgi 2009, 2011a). As Husserl identified, the 'object' that is the experience would be made of factors that are real and 'irreal' (see Section 4.2.2.2). The latter would be made up of ideas, meanings,

dreams memories, images that "are experiential in the sense that they can only appear in the consciousness of individuals" Giorgi (2009, p.67).

Although this study aims to explore or identify what is meaningful this is done by the researcher and not the participants in this research. Giorgi (2009) particularly, believes that it is the researcher who elicits the meaning of the phenomenon as described by individual participants. It is in the analysis of descriptions that meaning is ascribed. Unlike a hermeneutic analysis, the descriptive approach does this through the words of the participant and not through the interpretive effect of methods such as Dilthey's hermeneutic cycle (Todres and Wheeler 2001). Husserl said that descriptive phenomenology uses noematic clues to work back to noetic analyses. Giorgi (2009, p.99) claims that this is more scientific than other forms of phenomenology that focus on the consciousness of the researcher and so, "here we are being truer to the other's experience". The process however goes further than the personal: "the meaning transcends the act just as the object does and so its identification can be established and repeatedly referred to. This means that meanings can be objectively understood even if they are subjectively established" (Giorgi 2009, p.80).

3.4 Conclusion

The study of event experience *per se* is in its infancy as part of the broader development of event research and event studies (Hall 1992; Getz 2005, 2007; Jackson 2005; Berridge 2007; Morgan 2008). A number of academics have contributed to a conceptualisation and understanding of 'experience' in the context of leisure, tourism, marketing and consumer behaviour. From these observations, arguments to the effect that there are different types of experience that include the process, content, and management of the event and the personal responses to them are potentially of significance. The ephemeral, sensory and personal nature of experience requires a deeper, more philosophical, exploration of the conscious manifestation of the experience and the meanings it has for the individual. The popular music festival experience is a contextualised experience because it is a 'weekend in

time' for a person rather than an everyday occurrence. It is event-specific knowledge that becomes part of a participant's consciousness through the articulation of memories, the episodic memories, which come to the fore when remembering having been to a music festival. In the analysis of the participants' descriptions of their experiences, this study records and then analyses their lived experiences. The study will explore the "human existence that throws light on qualitative modes of experience which reveals a world" (Todres and Wheeler 2001, p.5), the popular music festival world in this case. As Heidegger (1967 [1927]) claims, there are fundamental structures (body, time, space, interpersonal relationships) that reflect the essential qualities of being-in-the-world. However, until an analysis of people's actual experiences takes place, it is not known which of these are identified and therefore relevant and, more specifically, what the nature of these are in a specific context such as a popular music festival.

CHAPTER 4: METHODOLOGY

4.1 Introduction

This study aims to understand the *lived* experience of the popular music festival-goer. The intention is to discover the phenomenon, in this case the popular music festival, through the experiences of festival-goers who have been to a popular music festival. As identified in Section 3.3.2, the study of the 'lived' experience, or 'erlebnis', to give it it's philosophical term, is grounded in the belief that life is based on an individual's experience of things or objects (both real and irreal). These objects are part of the consciousness and are not separated from the person or the world; they are all part of the life-world. Phenomenology is the study of "the phenomenon of the world as experienced by conscious beings and it is a method for studying such phenomenon" (Giorgi 1983, p.146). This chapter is presented in four sections. The first section (Section 4.2) outlines the main principles of phenomenology and particularly, descriptive phenomenology. The second section (Section 4.3) considers the main critiques of descriptive phenomenology. The third section (Section 4.4) explains why the researcher for this thesis adopted descriptive phenomenology. The fourth section (Section 4.5) details the steps of Giorgi's descriptive phenomenological method and the nature of their application to this study.

4.2 Descriptive and interpretive phenomenology

4.2.1 Background to phenomenology

Phenomenology "is the study of phenomena: their nature and meanings. The focus is on the way things appear to us through experience or in our consciousness where the phenomenological researcher aims to provide a rich textured description of lived experience" (Finlay 2008a, p.1). This section summarises the main philosophical concepts of phenomenology, especially as they apply to descriptive phenomenology, the chosen methodology of this study. It is the philosophical and methodological roots that are relevant to

understanding phenomenology (Todres and Wheeler 2001; Todres and Galvin 2006; Langdridge 2008; Zahavi 2008). Phenomenology is used in a number of professional practices such as psychology (Wertz 2005; Todres 2007; Giorgi 2009), nursing (Rose et al. 1995; Lawler 1998; Todres and Galvin 2006, 2007; McConnell-Henry et al. 2009), education (van Manen 1990) and computing (Cilesiz 2009).

Phenomenology can be characterised into different founding phases or schools of thought. Spiegelberg and Schuhmann (1994) identified three phases: preparatory (Brentano and Stumpf), German (Husserl, Heidegger, Scheler) and French (Marcel, Satre, Merleau-Ponty, Ricoeur, Dufrenne, Levinas). Since Spiegelberg and Schuhmann's identification of these three phases, there have been further developments that have focused more on the practice of phenomenology. These include the Utrecht School (van Manen 1990, 1998, 2007), which has continued the Continental approach to phenomenology and the Duquesne Circle, which formed a North American approach, based on the traditions of Europe (Giorgi 2009). This interest in the Continental roots of phenomenology arose because Giorgi, and others at the Duquesne University, were concerned with understanding Husserl (b1859-d1938) and his 'disciple' Heidegger (b1889-d1976), the main originators of phenomenology as a 'movement' or paradigm. Husserl and Heidegger were philosophers not researchers and therefore successors have had to interpret (often through translation or third parties) what their philosophies could mean in practice. There are other current versions or approaches to phenomenology that have emerged, such as: a particular focus on lifeworld (Ashworth 2003; Dahlberg et al. 2008); Finlay's relational-centred research (Finlay and Evans 2009); Moustakas's (1990) heuristic approach or methods such as Smith's (2004) Interpretative Phenomenological Analysis (hereinafter known as IPA). The variations in approaches to phenomenology have evolved over time because of the philosophical beliefs of researchers and because of the contexts within which they were operating (Giorgi 2009, 2010). However, they all had their focus on the identification and study of phenomena.

Despite the various adaptations of phenomenology, it is accepted by academics that there are two distinct strands of phenomenology, the descriptive and the hermeneutic or interpretive approach. The first, descriptive phenomenology, has been developed by those who have taken their lead from Husserl (b1859-d1938), a philosopher and a mathematician. He developed his view of the world through the identification of the essence of phenomena and a new way of doing philosophy. Husserl derived his inspiration and approach from Brentano (b1838-d1917) who viewed philosophy as a science (Brentano 1995 [1982]; Kraus et al. 1919). Husserl (Husserl 1965 [1911]) maintained his concern for the rigorous nature of a scientific approach and this is evident in his (and latterly, Giorgi's) descriptive nature of participants' experiences. The second strand, the hermeneutic phenomenological approach, was developed by those who took their lead from Heidegger (b1889-d1976). Hermeneutic phenomenology is less objective and more personal (reflexive) on the part of the philosopher (researcher). It can be referred to as interpretive phenomenology because it takes an interpretive rather than a descriptive method of analysis. The French School of Levinas (1906-1995), Merleau-Ponty (1908-1961) and Ricoeur (1913-2005) further developed the philosophy of phenomenology but more along the interpretive lines of Heidegger than the descriptive approach of Husserl.

Langdridge (2008) commented that both descriptive and interpretive phenomenology are concerned with the description of 'the things in their appearing' through a focus on experience 'as lived' and that the only differences are in their descriptive and interpretive methods. Although Langdridge (2008) prefers to minimize the degree of difference between the two approaches to phenomenology, Applebaum (2011b) argues that over-simplification does not promote sound practice. Applebaum (2010, 2011a, 2011b, 2012) also maintains that the philosophy underpinning the approaches is similar and that any differences should not lead to antagonism between them (Applebaum 2012). However, he does believe that "they both offer fundamentally different conceptions of perception, understanding and

method" (Applebaum 2011b, p.1). The following sub-sections therefore cover some of the main concepts related to the philosophy of phenomenology, and descriptive phenomenology in particular.

4.2.2 Descriptive phenomenology

This study has adopted descriptive phenomenology, specifically Giorgi's interpretation and method. In the 1970s, Giorgi and those who became known as the Duquesne Circle further developed the descriptive phenomenology of Husserl (De Castro 2003; Wertz 2005; Giorgi 2010; Applebaum 2010, 2011, 2013a, 2013b; Broomé 2013). Giorgi's aim, inspired by Husserlian ideas, was to develop a rigorous descriptive empirical phenomenology by focusing upon essential structures or essences of phenomena as they appear in consciousness (Giorgi 1985, 1994; Giorgi and Giorgi 2003). Giorgi's (2009) methodological development of phenomenology incorporated philosophical, scientific and psychological approaches and is heavily dependent on the thoughts of Husserl and later on, despite his interpretive views, Merleau-Ponty (Giorgi 2000, 2010). For Giorgi, phenomenological research is about a mode of discovery to clarify what the consciousness receives, not a mode of verification to confirm a theory-laden hypothesis about what is given. This is evident throughout his writings (Giorgi 1985, 2009, 2012) and lectures (Giorgi 2008; Applebaum 2013a, 2013b). Giorgi (1983, 1997, 2009) has argued for his view of human science within his field of psychology and railed against those who have not wholly understood or applied his methods correctly (Giorgi 2000a, 2000b, 2004, 2006a, 2006b, 2008, 2010a, 2010b, 2011a, 2011b).

The intention in this study is to apply Giorgi's methods appropriately to the study of events, and specifically the popular music festival. This will meet objective two of this thesis: to assess the relevance and appropriateness of adopting the philosophical and methodological groundings of phenomenology and specifically descriptive phenomenology. It also aims to do so within the context and understanding of the philosophy of phenomenology. The following sub-sections therefore explain the significance of some of the main terms and concepts of phenomenology found

in Giorgi but also in Husserl and others who have applied them to their own thoughts and work: life-world, intentionality, bracketing, essences, phenomenological reduction and intuition.

4.2.2.1 Life-world (Erleibenwald)

The philosophical grounding of phenomenology is clear when one considers its focus on the life-world and the human rather than the natural sciences. Gathering everyday experiences, describing them, and reflecting on them is what Husserl called the "lifeworld" (Husserl 1965 [1911]). Both descriptive and interpretive approaches to phenomenology attempt to investigate the 'lived' experience (Erlebnis) of the 'life-world', Erleibenwald, as described in Section 3.3.2. These terms are very similar. How they manifest themselves relates to previous discussions about consciousness and the self (see Sections 3.3.3 and 3.3.4). Husserl's main concern was an epistemological one; that is to provide a foundation for knowledge through the study of *Lebenswelt* (Husserl 1999 [1936]). "The overall aim of lifeworld research is to describe and elucidate the lived world in a way that expands our understanding of human beings and human experience" (Dahlberg et al. 2008, p.37). Experiences are experiential 'happenings' that we live before we know (Husserl 1965 [1911]. As later argued by Merleau-Ponty (1962 [1945]), physical and chemical reactions of empiricism ignore the ephemeral nature of phenomenon such as anger or sadness. The empirical world is unable to uncover what it is to experience pain or joy (Applebaum 2013b).

4.2.2.2 Irreal

The phenomenological approach is more comprehensive than empiricism because Husserl allowed for 'irreal' objects, as well as for real or empirical ones. Real objects are located in space, time and causality, like a cup, London or Adolf Hitler. An irreal object lacks one or all of these attributes, like a sense of justice or an atmosphere. The real and irreal are both objects of consciousness to the phenomenologist (Husserl 2001a [1901/1913]). Real objects can exist independently of consciousness, but irreal, experiential phenomena, cannot (Husserl 1982 [1925]). This is why the consciousness of the participants is used to identify an ephemeral experience such as a

popular music festival, which is made up of real and irreal objects. This method is more holistic and gets to the richness of the experience because "the `life-world' is always more complex than anything we can say about it: the lived is greater than the known" (Todres and Wheeler 2001, p.3).

4.2.2.3 Morphological essence

Phenomenology seeks to identify or understand better a particular phenomenon. Whilst Husserl (1982 [1925]) initially referred to the essence of a phenomenon as something precise, he later accepted that this was perhaps not as universal as he believed. The scientific approach of Husserl and Giorgi (rather than the philosophical) does not claim that a definitive position of an exact essence is achieved. Giorgi (2009) says that although the phenomenologist would seek the most universal essence, what is really sought is "the structure of the concrete experiences being analysed through the determination of higher-level eidetic invariant meanings that belong to the structure" (Giorgi 2009, p.100). Giorgi (2009) explains these as 'morphological' essences because they are inexact. This is in comparison to 'formal' essences like a square or a circle (Moran and Cohen 2012). Giorgi (2009) claims to use terms that are more scientific than philosophical and, as a result, hopes to get a deeper understanding of a phenomenon than would result from universalising, or idealising, the essence. The descriptive phenomenological approach means that we focus on specific experiential phenomena "*to find insights that apply more generally beyond the cases that were studied in order to emphasise what we may have in common as human beings*" (Todres and Holloway 2010, p.178).

4.2.2.4 Intentionality

Descriptive phenomenology seeks out the morphological essence of a phenomenon. This is achieved by going to the consciousness of participants, which itself is stretching out towards objects in the life-world. What is important is the relationship between human beings, and how they feel, and objects, people and external occurrences. Husserl (1965 [1911]) labelled this 'intentionality'. Whenever we are conscious, we are conscious of 'something'. The reaching out through consciousness to the 'subject', in this study's case,

the popular music festival experience, is a focus of many phenomenological writings (Merleau-Ponty 1962 [1945]; Zahavi 2003b; Beyer 2011; Moran and Cohen 2012). Husserl (2001a [1901/13]) labelled these units of consciousness 'intentional acts' or 'intentional experiences'. Giorgi (2004, p.15) explains, "the term 'subject' includes the body as the source of such acts and so the idea of subject is wider than that of consciousness and the body subject is also intentional". Intentionality includes the sense of 'what it is like' and relies upon a holistic capturing of consciousness when doing research. Descriptive phenomenological research focuses on the consciousness through (mainly) the descriptive interview because, "communication of our lived experience – is all we can have access to when attempting to understand the way the world appears to people" (Langdridge 2008, p.1128).

4.2.2.5 Bracketing

The intentional act of consciousness enables researchers to access a particular phenomenon within the description of the lived life-world of the participants who have experienced the phenomenon. To ensure that researchers themselves can reach out to the phenomenon that is consciously recognisable through the process of intentionality, it is argued that that the adoption of the phenomenological attitude should be taken and that what the participant describes should be accepted without value judgement. The phenomenon is accepted as it appears, so that the researcher can better describe how it appears (Giorgi 2009). It is claimed that "personal sensitivity can bring 'humanity' to the study, while 'bracketing' can bring a certain discipline and rigour that realises fresh insights beyond the preconceptions of the researchers" (Todres and Holloway 2010, p.181).

Descriptive phenomenologists 'bracket', or 'suspend', prior knowledge and beliefs about a particular phenomenon. In contrast, there are scholars who interpret, using their prior knowledge and thoughts to better understand and empathise with participants' experiences. Husserl did not necessarily believe that the researcher could ignore previous knowledge, either of the experience itself or of the literature on it (Husserl 1965 [1911]). So,

'bracketing' has therefore been assumed by descriptive phenomenologists to be about suspending any particular views which results in having a more open-minded approach to other's experiences, rather than the researcher imposing their own understanding or interpretation on the experiences (Hurlburt and Akhter 2006; Langdridge 2008; Giorgi 2009). It is this part of phenomenology that the descriptive and interpretivists disagree upon, although Langdridge (2008) believes that this difference is overplayed. It is claimed that by bracketing past knowledge, a researcher offers a new approach to the raw data. As Giorgi (2009, p.100) explained, this enables "the noetic-noematic relation to come to the fore…That is, the particular way in which the describer's personal acts of consciousness was enacted to allow the phenomenal intentional objects to appear".

4.2.2.6 Reduction and intuition

The researcher needs to identify the essence of a phenomenon from the vast life-world descriptions of participants. The process of bracketing enables the researcher to be more open-minded and thus sensitive to the phenomenon being researched through the experiences of the participants. Husserl understood that a sheer description of the flow of mental experiences could not offer a sound basis for stable knowledge (Husserl 1982 [1925]). "The description of the flow would have to be raised to an eidetic level, that is, to the level of a series of ideas, essences, or invariant meanings" (Giorgi 2009, p.74). The eidetic process is one of reduction in a descriptive phenomenological way, of returning something to a primordial mode (Applebaum 2012). There is a possible paradox here, in that phenomenology is trying to get closer to the lived experiences but also to raise them to a 'higher' order. This is where Husserl's transcendentalism and discussions of the ego come into play (Husserl 1982 [1925]). It is at this point that there are differences between Husserl's view of phenomenology and Giorgi's development (Giorgi 2009). Giorgi (2009) was keen to keep 'grounded' and did not go as far as transcendentalism or existentialism but does refer to eidetic reduction as a heightening of the described experiences.

In this thesis it has therefore been necessary to focus on increasing the manifestation of the participant's consciousness. This is where bracketing helps because the researcher focused on the participant's description of the experience and not their own. This was done through intuition. "Those following a phenomenological procedure have to intuit (in a phenomenological sense, 'be present to') all of the concrete manifestations of experiential phenomena, and they have to be carefully described" (Giorgi 2009, p.77). It is in the detailed discussions of descriptive phenomenology that the weaknesses of the arguments surrounding phenomenology and its application through particular methods become apparent. Before the explanation and illustration of how descriptive phenomenology was applied in this study, the following two sections discuss some of the concerns regarding descriptive phenomenology and the application of phenomenology to events and leisure related studies. The reasons for the adoption of descriptive phenomenology in this study, despite these concerns, are also put forward.

4.3 Critique of phenomenology and descriptive phenomenology

4.3.1 Introduction

Phenomenology emanated from the world of philosophy and has witnessed many interpretations, variations and creations of applied methods over the decades. As with any ontological or methodological understanding, there are diverse perspectives within current applications of phenomenology (Colaizzi 1973; Burch 1990; van Manen 1990; Ashworth 2003; Dennett 2003; Smith 2004; Wertz 2005; Todres 2005, 2007; Berndtsson et al. 2007; Drummond 2007; Noë 2007; Langdridge 2008; Finlay 2008a, 2009; Englander 2012). These alternative interpretations of phenomenology were considered before a decision was made about the approach that was taken for this study. Whilst the decision was made to undertake this study through the lens of descriptive phenomenology, and specifically the methodology developed by Giorgi, this was after alternatives were considered and criticisms of phenomenology, descriptive phenomenology and Giorgi were deliberated on. Methodologies

will change, as views of phenomenology have, but this study has been true to the descriptive phenomenology of Giorgi (2009), who himself based his methodological views and methods on Husserl. No epistemological view is developed in isolation. Husserl established his ideas using the ideas of others such as Brentano. Phenomenological successors of Brentano and Husserl have seen the "necessity for changes, additions, and continuations" (Fisette 2009, p.176). They have made these changes because they felt that their method improves on the work of their predecessors. As recognised in section 4.2.1, these developments have not necessarily occurred chronologically and the two main traditions of phenomenology that have their roots in Husserl (descriptive) and Heidegger's (interpretive) view of philosophy have many variations.

The following sections discuss the main disagreements found in the literature on descriptive phenomenology and Giorgi's method in particular, the chosen approach for this study. Many of the discussions on descriptive phenomenology are focused on explaining the philosophy and the practice being adopted by that particular researcher. Very few directly criticise others, often because they build upon each other's work. There are however, two particular academics, Paley and Smith, who have written articles and even direct communications to Giorgi about descriptive phenomenology. Paley's concern regards attempts to apply a phenomenological approach to nursing research but his views are relevant to any field of study (Paley 2000, 2005, 2010). Paley initially criticized the application of the philosophy of Husserl (Paley 1997) by researchers and more recently that of Heidegger (Paley 2014). Paley has been the most outspoken academic against the use of phenomenology as evidenced by his use of emotive language. He claims that "'Heideggerian' phenomenological studies in nursing, psychology and education are based on a *mistake*" (Paley 2014, p.1521, italics added) and that these misunderstandings are so entrenched that it would be difficult to eradicate them. He asserts that the "consequences for qualitative research, particularly of the phenomenological variety, are potentially *devastating*" (Paley 2014, p.1526, italics added). Smith's (2004, 2010) discussions with

Giorgi (2010a, 2011b) revolved around Giorgi's concern for Smith's rationale for developing IPA as a method. These articles provide some insight into the disagreements about the bigger issues of science and philosophy and the nature of descriptive phenomenology.

4.3.2 Scientific basis of descriptive phenomenology

One point of contention with Giorgi's approach to descriptive phenomenology is his claim that brought together Husserl's philosophy of phenomenology that is grounded in scientific thought and his own scientific field of psychology. Giorgi (2009) argues that he did this because he has sympathy with Husserl's argument that science is based originally in the life-world and that philosophy should be concerned with human sciences as much as the natural sciences that was the predominant philosophy of the time. Giorgi (2009) believed that, some decades later, the same argument was true of the field of psychology that was more experimental in nature and as such, viewed humans outside of their life-world and in an unnatural environment. Giorgi found himself in the middle of two paradigms, that of the more traditional positivist view of science (Paley 1997) and social scientists that took an interpretive view such as Smith (2010) who criticised Giorgi for being too scientific and therefore prescriptive in his methods. Giorgi contends that these criticisms are often related to a "failure to distinguish between phenomenology as a philosophy and phenomenology as a theory of science" (Giorgi 2010a, p.3). Disagreements are also caused by variations in how science itself is interpreted such as the arguments between Giorgi (2010a) and Smith (2010) about the scientific nature of Smith's method of IPA. The disagreement was not about whether descriptive phenomenology was accepted as scientific but that Giorgi claimed that IPA was not. Smith's response to this was that he agreed with Giorgi in "that qualitative research should endeavour to be scientific and I believe IPA is. This is because I have a different definition of science from Giorgi" (Smith 2010, p.187). In Giorgi's (2010a) discussion of McLeod's (1947) application of philosophical phenomenology to psychology, it becomes evident that Giorgi has two particular criteria for arguing that descriptive phenomenology can be practiced as a science.

Firstly, Giorgi argues that there should be a systematic and methodical discipline to any methodology that is created, such as the steps in his process as discussed in Section 4.4. Whilst there have been complaints that Giorgi is too prescriptive in his methods (Smith 2010), Giorgi argues that to be scientific in approach there needs to be a transparent and repeatable method. "The ability to check the results of a study or to replicate it is a scientific criterion, and phenomenologically grounded science accepts that criterion" (Giorgi 2010a, p.7). Smith (2010), however, argues that having clear steps is not a guarantee of good work. He further details how it is impossible to replicate a piece of research. Giorgi's (2011b) response to this is that having very particular steps is one way of encouraging and checking that the research has followed methods in a transparent and rigorous way. Giorgi (2009) is also clear that it is the process not the findings that are replicable and that repeating the research could result in different discoveries.

Secondly, part of the scientific method that Giorgi (2010a) claims has its roots in the philosophy of Husserl is that of the attitude of the researcher. Whilst the followers of Heidegger argue that the strength of their approach is the personal involvement of the researcher in the interpretation of the phenomenon under study, Giorgi argues that the prescription of his process does not negate the personal but the individual inconsistencies. Whilst the personal 'I' in interpretive research has been supported in many critical leisure and tourism research studies, Giorgi's view is that "the human being who is the researcher must assume the "role of a researcher" and part of that requirement means to assume an intersubjective attitude" (Giorgi 2010a, p.8). Giorgi refers to this as the phenomenological attitude and is directly related to the employment of the method of bracketing (see Sections 4.2.2.5, 4.3.4 and 4.5.3). It is only at the discussion stage of findings (Chapter 6) that other views of the world are referred to. This is so that the researcher remains sensitive to the participant and their experience and then to the phenomenon itself when moving beyond the individual experiences.

4.3.3 Philosophical basis of descriptive phenomenology

As well as the disagreements surrounding the scientific nature of the philosophy of phenomenology, there are discussions related to the underpinning philosophies themselves. Part of this debate is confused because there appear to be misunderstandings, as well as different interpretations. For example, Paley appears to misunderstand the main facet of phenomenology, that of the 'lived experience' (*Erlebnis)*. As a result, Paley argues that the phenomenological view of reality is inaccurate because Heidegger "explicitly disowns the concept of 'lived experience' and rejects both objectivity and subjectivity" (Paley 2014, p.1522). Paley sees the lived-world as made up of objects that can be best captured by observation rather than interview. This is based on his premise that there are two types of 'things' an individual might report on: 'observable events' and the 'subjective stream'. Paley sees these as separate and running in parallel. However, the Dasein view of phenomenology is that they are one, both object and subject. The issue seems to arise around the phenomenological view of the real and irreal (see Section 4.2.2.2) that Paley interprets as objective and subjective. However, Paley confuses the Cartesian and a Dasein view of 'being-in-the-world' and so refutes the Dasein view that they are one. This may be because Paley takes literally the lived experience and has not explored further the nature of consciousness and the understanding of the noematic that is the basis of many discussions and interpretations in the phenomenological literature (Føllesdal 1990; Sokolowski 2000; Zahavi 2008; Arvidson 2014).

Paley (1997) claims that there is little distinction drawn between a phenomenon and the way in which it is experienced. Giorgi's methodology makes it evident that the phenomenon becomes apparent through the different ways in which participants experience it and through the process of intentionality (see Section 4.2.2.4). Paley does not recognise this because he assumes that the experience is in the "external world of everyday experience" (1997, p.189). Paley separates the object and the subject of an experience, which a Dasein approach to phenomenology does not do. Paley sees a difference between the physical object such as a table and his experience of

it. For most approaches to phenomenology, the table is one's experience of it, as it manifests itself in consciousness. This is why phenomenology uses different experiences to identify a phenomenon and recognises that the same person may have a different experience the next time they encounter a table. This is because the table could be experienced from a different angle, it could be a different colour or shape, but there are some aspects of the experience that do not change i.e. it has legs that support it and a flat top. Paley (1997) refers to what Husserl (2001b [1920s], p.180) termed 'primordial phenomena' where he believed that the data of consciousness was the realm of 'absolute' being. It is not clear what the difference is or how phenomenologists have mis- or re-interpreted Husserl. Paley does not appear to distinguish between Husserl's middle period and his later, transcendental phase. Husserl's view of transcendental subjectivity is however not adopted by all, including Giorgi, but that is not the same as going back to the "things themselves" (Husserl 1999 [1936], p.9) that Paley (1997) discusses in this context.

Paley (2014) was not just critical of descriptive phenomenology, as demonstrated by his criticism of Heidegger's form of interpretive phenomenology. It is actually the heart of phenomenology that he attacks as he claims that the experience of a phenomenon under investigation cannot be identified accurately. He refers to two particular studies on the quality of stockings and the taste of jam. His main premise for claiming that respondents confabulate their experiences is because the participants in these studies incorrectly identified the quality of stockings and the flavour of the jam. What is concerning is that Paley has made a judgement about the nature of phenomenology by using experiments from a different paradigm, that of social psychology. Paley appears to confuse the experience being researched, or measured, in the cases he gives as examples, with descriptions of experiences and how these reveal the nature of a phenomena that could actually change over time. Paley (2014) also claims that these experiments are replicas of the lived experience but in fact they are interventions in the everyday world that call on participants themselves to make a judgement.

They are not revealing the pre-reflective experience that the participants describe in phenomenological interviews. Descriptive phenomenologists are not looking to participants to explain themselves or their actions; it is the researcher, through the analysis of the pre-reflective descriptions who identifies the phenomena and its meaning. Just because people said one pair of stockings was better than another, when they were in effect the same make and denier, does not mean that they were not telling the truth or what at the time of retelling was not what they remembered to be the truth.

4.3.4 Criticisms of bracketing

One of the methods of descriptive phenomenology that has been widely debated (Paley 1997; Ahern 1999; Hamill and Sinclair 2010; Smith 2010), as mentioned in Section 4.2.2.5, is that of bracketing or epoché. The disagreement surrounding bracketing is yet another example of the obfuscated language that confuses discourse and detracts from the intention of researching the phenomenon under study. One of the issues may be that bracketing is not solely a phenomenological approach to research, as demonstrated by Gearing (2004), and so different debates are confused with different contexts of research. Paley (1997), for example, is critical of different uses of bracketing. Paley (1997, 2014) goes so far as to say that nurses should stop using it in their phenomenological research. Paley (1997) argues that Husserl had a different sort of operation in mind than that which has been applied in practice by those he references. The basis for Paley's argument (1997, p.188) is that bracketing is a "philosophical device" and not a "'research method'". Paley (1997) does not expand or substantiate this claim. Paley does what he criticises others for doing, of assuming what Husserl said and meant but without offering the detailed description or application that other authors give. For example, Paley (1997) uses Koch's (1995 cited in Paley 1997) work to make his observations and does not reference Husserl directly in this context. It is only when Paley (1997) discusses Husserl's claim that philosophy should become a rigorous science, and so objectify itself from the outer world, does he quote Husserl directly.

Giorgi (2009) does not claim to do what Husserl intended but to develop methods that are in the spirit of Husserl's philosophy of phenomenology. Despite claiming to develop his own interpretation of bracketing, Giorgi's views have engendered debate amongst phenomenologists, such as Smith et al. (2009). The discussion is predominantly based on what academics believe to be 'true' to the spirit of Husserl's views, and it includes direct reference to Husserl (Smith et al. 2009). One of the main disputes, for example, surrounds the absoluteness of bracketing. Both Paley (1997) and Smith (2010) assume that bracketing involves the total exclusion of the outside world by the researcher. This may be because Husserl (1971 [1927], p.80) explained that the "universal epoche of the world as it becomes known in consciousness (the 'putting it in brackets') shuts out from the phenomenological field the world as it exists for the subject in simple absoluteness". Paley (1997) interprets this as Husserl cutting out the world and therefore questions the whole premise of phenomenology and the life-world because bracketing has cut it out. Giorgi (2009), however, takes this to mean that Husserl did not expect the bracketing itself to be absolute, but that the researcher should be focused and concerned about the absoluteness of the experience and the phenomenon under study.

4.3.5 Conclusion

The debates and critiques surrounding the understanding and application of phenomenology are important to acknowledge and consider. They assist with recognising the potential weaknesses and limitations of the approach used in this study. Discussions of the scientific nature of phenomenology, especially in the work of Giorgi (2010a) and Smith (2011), uncover some of the rationale for Giorgi claiming that his descriptive phenomenology is both philosophical and scientific. Giorgi demonstrates his concern for legitimising descriptive phenomenological research when he said that, "I want to be sure that qualitative methods will be able to defend themselves in terms of generic scientific criteria" (Giorgi 2011b, p.196). His basis for this, and his justification for his prescriptive approach, is that there should be a detailed and transparent methodological process that clearly displays the research being undertaken. Giorgi, however, acknowledges that the "the scientific

practices and procedures of a science based upon phenomenology are not yet systematized or securely established" (Giorgi 2010a, p.4). According to Giorgi (2010a) the weaknesses that are identified by some commentators, such as Paley (1997), are as a result of poor science rather than a weakness in the methodology itself. Giorgi (2002) acknowledges that, unlike quantitative methods, it is increasingly problematic to codify qualitative methods. Attempts to do so result in academics such as Paley (1997) finding it difficult to accept phenomenological research in his field of nursing studies because it is not rigorous enough and in others, such as Smith et al. (2009), claiming that Giorgi's methodological approach is too prescriptive.

What also becomes apparent in the literature is that Giorgi (2009) and, to some extent Paley (1997, 2014), argues for the necessity for researchers to really understand the philosophical roots of phenomenology if they are to apply the methods of descriptive phenomenology. This is why Giorgi (2004, 2006a, 2006b, 2008a, 2010b) is passionately critical of those who he deems not to have honestly adopted or adapted his methods because he believes that the researcher does not truly understand his methods and their philosophical and scientific grounding. This may, however, be attributable to a different interpretation of the originating philosophy. If it is, the researchers that Giorgi identifies do not explain this or refer to the original philosophies that they are using. What is evident from the academic discussions of phenomenology in general is that there is no consensual view of phenomenology and that attempts to ground one in practice and application, such as Giorgi's (2009) modified Husserlian approach to the descriptive phenomenological method in psychology, leads to intensely differing views. Disagreements over different terms, such as bracketing and intentionality, and the various ways in which they have been developed have increased the potential confusion amongst active researchers. It therefore becomes important to adopt an explicit approach when undertaking phenomenological research.

4.4 Reasons for adopting descriptive phenomenology

Despite the criticisms of phenomenology and descriptive phenomenology discussed in Section 4.3, there are four main reasons for choosing Giorgi's descriptive phenomenological approach and method for this study. Firstly, the originality of a descriptive phenomenological approach applied to event experience research was appealing and motivating. The limited number of phenomenological studies actually undertaken on the lived experience within the event, tourism and leisure literature (see Appendix 4), despite the calls for it be used by previous academics (Harper 1981; Arnould and Epp 2006; Curtin 2006; Pernecky and Jamal 2010), encouraged this approach to the study. Phenomenology was however evident in other fields interested in studying human experiences, such as health, to assist the medical and particularly nursing and social care communities of practice (Koch 1996; Lawler 1998; Todres and Wheeler 2001; Todres and Galvin 2006; McConnell-Henry et al. 2009; Todres and Holloway 2010). Since this thesis was begun, other academics have also identified the relevance and strength of a phenomenological approach in the event and leisure fields (Ziakas and Boukas 2013; Allen-Collinson and Leledaki 2014; Fendt et al. 2014). This study will therefore play its part in contributing to these discussions of both methodology and also offer further insights into a richer understanding of various event, leisure and tourism experiences.

Secondly, Giorgi's method was chosen because it was felt to be the most appropriate of the phenomenological approaches for this particular study. As part of the process of selecting the methodology that best meets the needs of the study, an exploratory study was undertaken, using both the phenomenological approach of Van Manen (1990) and a photo-elicitation technique (Pink 2001; Gauntlett 2005; Arnould and Epp 2006). The initial interest in adopting a phenomenological approach to music festivals arose because of arguments about the relevance of such a methodology for exploring the depth of an experience. From reading Van Manen (1990) and attending his Masterclass at Bournemouth University in 2008, student interviews with seven students, who had attended a festival for the first time,

seemed a plausible first step. The intention was to research the festival virgin. Two issues led to a different method being adopted for this thesis. Firstly, Van Manen had little structure to his method of analysis, in contrast with that put forward in Giorgi's own Masterclass at Bournemouth University (2008c). A comparison between their methods showed that Giorgi's method had a clear rationale and stepped procedure that gave it the 'feel' of a more rigorous process when put into practice. In addition the method, albeit presented on a limited scale during the two-day Masterclass, appeared practicable and appropriate. The identification of meaning units and attempts at transformations in small groups were not easy tasks but they did demonstrate how close the researcher could get to the data. The second issue was the inappropriateness and ethical difficulties in using photo-elicitation, which ruled out this method.

Thirdly, it was believed that descriptive phenomenology would offer greater understanding of the popular music festival experience. The openness of the process and grounding in the life-world would mean that any analysis would result in a closer view of the experience of the participants. The process of 'bracketing,' was seen as a strength because it could offer new insights by encouraging focus on the participants' experiences, rather than being unduly influenced by previous academic or popular views of festivals. It was felt that the philosophy of phenomenology and Giorgi's method of descriptive phenomenology were both a way of being able to see things in a different but also human way; a 'felt sense' of phenomenology (Gendlin 2003). The aim was not to hear the stories that participants wanted people to hear but to get to the heart, the essence of what it was like to experience a popular music festival, without influence from preconceived ideas on the part of the researcher and the participant.

The fourth reason for choosing Giorgi's method for this study was due to its claim of scientific rigour. The stepped process developed by Giorgi (see Table 4.1) was attractive as a means of undertaking a transparent and structured process of data collection and analysis. Giorgi's approach is not only

philosophically rooted but also has a systematic method that answers some of the critics of the elusive nature of theming evident in other qualitative research methods. Despite the arguments surrounding the scientific nature of descriptive phenomenology (see Section 4.3), the systematic and methodical approach provided by Giorgi, to some extent, answered those critics in the events, leisure and tourism literature that favoured a positivist approach over an interpretivist one. Giorgi's descriptive phenomenology offered both the robustness of science and the sensitivity of qualitative paradigms. Other 'hard' science fields have had similar discussions regarding the appropriateness and relevance of descriptive phenomenology, including the medical and health fields. The nursing side of medicine has been fighting against a purely clinical approach for some time and adopted phenomenology as one method of understanding what illnesses and caring are like and therefore how related professions can improve further. Rather than arguing against descriptive phenomenology because it does not fit clearly into one or other paradigm, it takes the strengths of both.

4.5. Giorgi's steps of descriptive phenomenology

4.5.1 Background to Giorgi's descriptive phenomenology

Phenomenology "is interested in the activities of consciousness and the objects that present themselves to consciousness" (Giorgi 2012, p.9). A deeper understanding of this 'object', of the popular music festival experience develops as a result. The methodology chosen for this study bases itself on the work of Giorgi (1983, 1987, 1986, 1994, 2000, 2008a, 2008b, 2008c, 2009, 2010, 2011a, 2011b, 2013) and his scientific descriptive phenomenological method (1985, 2008c, 2009, 2010, 2012). Giorgi's methods evolved from bringing together three intellectual movements of, phenomenological philosophy, science and psychology (Giorgi 2005). Giorgi's method has four main characteristics: it is descriptive, it uses reduction, it focuses on intentionality and it seeks out essences of phenomena (Giorgi 1985, 2006; De Castro 2003). More generally, Giorgi argues for a scientific approach that is true to the experience of the participants but that transforms through imaginative variation related to other experiences to

identify the essence, or general structure, of the experience researched. Giorgi (2009, 2012) claims that, what makes his scientific analysis different from more interpretive approaches, is that the subjective characteristics and individualised meanings that are formed through expression are collected through concrete detailed description, rather than the explanation, interpretations or conjectures of hermeneutic phenomenology. The aim is to explicate (eidetically) the phenomenon as a whole, the collective experience, and not those of the specific individual participants. The process has a number of interlocking steps of immersion and reflection. The descriptions and illustrations below provide more detail.

Giorgi has developed a series of practical steps for the descriptive phenomenological method. Although often described in three or four steps (Giorgi 1985, 2009; Finlay 2009; Holloway and Todres 2003), Giorgi later settled on five 'concrete' steps (2008c, 2012), compared with four in his main book, '*The Descriptive Phenomenological Method in Psychology: A Modified Husserlian Approach*' (2009). As indicated in the title of his book, it explains, describes and illustrates his approach. Giorgi has developed a method that is a 'modified' version of what he interpreted to be Husserl's more transcendental and philosophical phenomenology. Giorgi's more grounded and psychological approach is adopted for the research that forms the basis of this thesis. Giorgi's Masterclass (2008c) and book (2009) are the basis for undertaking the study. In applying Giorgi's method, there appeared to be a need to slightly vary the process because it naturally fell into more steps than suggested in Giorgi's previous writings and deliberations (Giorgi 1985, 2009). Giorgi (2012) himself has since identified more steps in the process of phenomenological reduction. This indicates the organic nature of the method and research in general, but also the rigour involved in auditing and understanding the application of the principles of the method itself.

There have been other publications that discuss Giorgi's method specifically that are also informing its development (B. Giorgi 2005, 2010, 2011; Applebaum 2010, 2011a, 2011b, 2012; Broomé 2013) and assisting future

researchers in the overall process. There are too few sources of information in qualitative research for researchers to understand how to get from a transcript to the findings derived from the application of the method. In the latest description of his method Giorgi (2012) identifies these as: reading the transcript to get a sense of the whole; marking transitions in meaning to create manageable meaning units; transformation of meaning units; expressing the essential structure of the experience in written and, an additional one, of using the essential structure to help clarify and interpret the raw data of the research. Through the practical application of Giorgi's method, this study used six separate, but not mutually exclusive, steps. The two that are different from those of Giorgi (2012) are the first, that of getting concrete descriptions, and the fifth, that of creating the essential structure that was really two mini steps, of identifying constituent parts then forming the structure (step six in Table 4.1).

Table 4.1 Steps taken for phenomenological reduction

Concrete steps	Description	Commentary
1. **Concrete descriptions**	This is the raw data of the phenomenon, which is given to the researcher.	• Phenomenological interviews. • Participants.
2. **Sense of the whole [Giorgi step 1]**	Read for the whole, within the attitude of phenomenological reduction, to get a holistic understanding.	• This influences all steps. • Giorgi discusses the singular. Assumed applies to each and then all transcripts.
3. **Meaning units [Giorgi step 2]**	Every transition in meaning from within the attitude focused on the phenomenon is marked.	• Constitution of parts helps with the process of analysis. • These carry no theoretical weighting.
4. **Transformation [Giorgi step 3]**	Transforms the data, through a method of free imaginative variation, into expressions that are more revelant.	• The 'heart of the method' • Still essentially the words of the participants. • Goes through a number of iterations.
5. **Structure [Giorgi step 4]**	The final expressions from the transformations undergo another stage of free imaginative variation to identify an essential structure of the phenomenon.	This step is really two integrated smaller steps to identify: • 5.a constituents; • 5.b essential structure. Eidetic intuitions beyond the words.
6. **Interpretation of the raw data [Giorgi step 5]**	Clarification and discussion of the data through the identified constituents and their interrelationships to form the structure.	• Goes back to the originating meaning units. • Interprets the constituents through the voices of the participants.

Sources: Giorgi (2008c, 2009, 2012); Applebaum (2012); Broomé (2013).

The six steps adapted from Giorgi's method are summarised in Table 4.1 and are the stages that this study went through. The numbers in the brackets of the concrete steps are those identified in Giorgi's most recent publication (2012) where he updates the description of his method. Despite being critical of others that have misinterpreted his philosophy, or misapplied his method (Giorgi 2008, 2006a, 2006b), Giorgi has utilised his own and others' experiences of practicing his method to adjust it, as necessary. Steps 1 to 4 will be explained and their application to this study discussed in the sub-sections below (see Sections 4.5.2 to 4.5.5). The process of step 5 that incorporates the mini steps of 5.a, uncovering the constituents, and 5.b discovering the essential structure, will be explained in Sub-section 4.5.6. The actual structure and findings will be identified in more detail during step 6, the interpretation of the raw data, which will be discussed in Chapter 5.

4.5.2 Step 1. Concrete descriptions

4.5.2.1 Step 1 introduction

The first step, to collect concrete descriptions, adds to Giorgi's procedure because the collection of the data is important and relevant to the whole process. Although Giorgi (2012) assumes that data has previously been collected and his steps are focused more on methods of analysis, this step was created to ensure that the raw data was collected in a phenomenological way. This step creates the opportunity to ensure that the collection of raw data follows a phenomenological method. The founding of good phenomenological research is the acquisition of concrete descriptions of the phenomenon under study. This requires finding willing participants who have recently been to a popular music festival and undertaking a phenomenological interview, as explained below. The transcription of the interviews makes them ready for the application of subsequent steps in Giorgi's process. Rather than the first step, it is the next steps in the process that that make the descriptive phenomenological method significantly different from interpretive phenomenology and this is why Giorgi does not include them in his steps.

4.5.2.2 The phenomenological interview

The predominant method used by phenomenologists, to gain descriptions of experiences, is the one-to-one interview (van Manen 1990; Todres and Galvin 2005; Finlay 2008a; Giorgi 2009). The interview method allows for "rapport to be developed; allow[s] participants to think, speak and be heard; and are well suited to in-depth and personal discussion" (Reid et al. 2005, p.22). Although Giorgi does not exclude other methods of obtaining descriptive narratives of experiences, he advocates that oral interviews are undertaken because, "most persons do not write as extensively as they talk" (Giorgi 2009, p.122). What is important is to ask participants to describe their experience, not to explain it. "The aim is to describe these experiences in order to make them visible in the participants' own terms" (Langdridge 2008, p.1129). The participant is not necessarily aware of the significance of what they are saying. This only becomes recognisable during the analysis stages. What the interviewer needs are "concrete descriptions of specific experiences" (Giorgi 2009, p.xiv). The interviewer does not direct the interview, as in a structured or semi-structured interview, with set topics to cover, but does probe further, using the words of the interviewee to do so. This is to ensure "as complete a description as possible of the experience that a participant has lived through" is captured (Giorgi 2009, p.122).

During the exploratory study undertaken during the initial stages of the research for this thesis (see Section 4.4) the method of photo-elicitation was used in association with the phenomenological interview. However, the second factor for adopting Giorgi's method and undertaking only the interview was that photo-elicitation was not necessary. It was discovered that, even though the festival experience had been five months prior to the interviews in the exploratory study, participants were able to recall their experiences vividly, without the prompts of photographs. They were actually found to be rather distracting for some participants and affected the 'stream of consciousness' flow of their narrative. There was also a difficult ethical issue over using the photographs in future publications, despite signed permission from the participants. The confidentiality of other people in the

photographs was difficult to overcome, even though many of them were in the public domain on social media sites. There was also a potential conflict of power relations in these situations because many of the other people in the photographs were fellow students of the participants who were taught by the researcher.

For the chosen research methodology for this thesis, of the popular music festival experience, unstructured one-to-one interviews enabled the participant to relive their experience by sharing their story with the researcher. All participants in this research were interviewed in a convenient location, mostly at work or in a publicly available space. All received information on the purpose of the research and the consent form in advance of the interview (Appendix 5) via email. The interview question in phenomenological research is paramount and distinguishes it from other forms of qualitative research. All the participants questioned in this research responded to the following: "*describe to me your experience of the last music festival that you went to*." Participants were asked to further describe particular moments that they mentioned as they told their story. Probing questions, such as: 'can you tell me more about when you said…?' and 'can you give me an example of when you said you felt…?' It was important that the interview facilitated unsolicited responses. The greatest challenge was to get participants to accept that the interviewer required a description rather than an explanation of their experiences. Giorgi recognised this when he stated that, "I seek not an explanation, nor an interpretation (although either can slip into the account by naïve persons in the natural attitude), but precisely a description" (Giorgi 2009, p.116).

4.5.2.3 The participants

Giorgi argues that, in his method of phenomenology, the research uses depth strategies and not sampling strategies (2009). What is important is that participants have had a common experience rather than adopting variation sampling where the researcher seeks out those with a wide variety of demographic characteristics (Goulding 2005; Langdridge 2008; Creswell 2009; Holloway et al. 2010). The focus for Giorgi is on the phenomenon

(experience) not the participants themselves. Consequently, the principle is that from various experiences it should become possible to determine the invariant aspects of the essential structure (Giorgi 2009; Holloway et al. 2010; Broomé 2013). The number of experiences required for a descriptive phenomenological study varies between three and fifteen. Broomé (2013) and Giorgi B. (2011) used three participants, while Morse (2000) found that between ten and fifteen were sufficient. Todres and Holloway (2006) argue that, "phenomenological research, in the authors' experience, has achieved the most profound insights with in-depth reflections on about six to 12 cases as 'windows' to, and illustrations of, a phenomenon. There is danger in choosing a sample that is too large" (Todres and Holloway 2006, p.183). In arguing for more than the one 'self' experience evident in philosophy, Giorgi (2009) states that at least three participants are needed for his method of descriptive phenomenology and found more than this difficult to write about within the length of a journal article (Giorgi and Gallegos 2005). Three or more are required to ensure that there is a variation in the raw data for the end description to demonstrate that a number of experiences are fused to provide a presentation of a single appearance that has adequacy and a sense of being realised (Giorgi 2009). It is the experience, not the individual, that is important and so, "the greater the amount of data obtained from each subject, the fewer the number of subjects required" (Giorgi 2009, p.198).

In the research for this thesis it was decided to gather between eight and ten in-depth examples of popular music festival experiences, depending on the richness of the data gathered from the interview. To obtain these eight to ten participants a 'call' for participants, after each popular music festival held in the summer of 2011, was made. Music web sites such as efestivals.com provided a list of possible UK music festivals. The process of getting volunteer participants began after the 10th revived Isle of Wight Festival held at Seaclose Park in Newport on the Isle of Wight. The festival, held from Friday to Sunday, permitted arrivals on the Thursday and anticipated departures on the Monday (9-13 June 2011). To recruit participants for this research, email messages went via the official festival forum to people who

attended the Isle of Wight Festival. There was also an element of snowballing where people suggested others who had been who might be willing to be interviewed. Participants were eligible for inclusion in the research if they met the following criteria:

- Adults who had been to a popular music festival within the past month, in this first case, specifically the Isle of Wight Festival.
- People who had stayed at or near to the festival, in whatever form, for the duration of the festival.
- People who had not worked in any paid or voluntary way, at that particular festival.

The number of willing festival-goers who came forward was twelve, with ten eventually interviewed. This meant that for this study, all participants had been to the same Isle of Wight Festival. For Giorgi's method, this was not too few, so long as they all had experienced a popular music festival. Details of the interviews and a profile of the final participants in this study are summarised in Table 4.2. The participant column includes the number and pseudonym given to each participant and used for reference and identification purposes. The date and length of interview are also included. Although the interviews varied in length they all had relevant experiences to contribute and so were all included in the analysis steps.

Table 4.2 Profile of participants

Participant		Interview	mins	Job/role	Festival experience
P_1	Lyn	16.6.11	51	sports development	new, day time once
P_2	Gemma	17.6.11	42	academic	festival-goer and musician
P_3	Kat	21.6.11	39	IT	IoW x 3 and Reading
P_4	Di	22.6.11	59	beauty salon	first timer
P_5	Jane	23.6.11	57	finance	fourth festival
P_6	Flick	23.6.11	67	marketing	second time at a festival
P_7	Connie	28.6.11	41	business development	second time at a festival
P_8	Sam	28.6.11	50	finance	regular IOW festival-goer
P_9	Wendy	28.6.11	46	marketing exec	fourth festival
P_{10}	June	28.6.11	32	police	first time

Table 4.2 only gives the participant number and pseudonym, to ensure that the participants cannot be identified. Chapter 5 utilises the pseudonym to undertake the final step 6 of the descriptive phenomenological method, outlined in Table 4.1., also gives some very general contextual information about the participants, such as their previous experience of popular music festivals. All participants were in full-time professional employment, one having their own business and the area in which they work is included as general background. Nine of the participants camped on the official festival campsites, one (P_{10}) stayed in a yurt rather than setting up their own tent and the tenth stayed in a house next to the festival site (P_4). Additional 'field notes' were gathered at the time of the interview to add detail, if necessary, on the interview process and the individual.

All participants were female and aged between 25 and 40 years. There had been two interviews scheduled with male festival-goers. However, despite trying to rearrange times for these interviews, the participants in the end declined the opportunity for an interview. As the number of interviewed participants was sufficient it was not felt necessary to seek out further participants. In addition, as there is no sampling framework in descriptive phenomenological research there is no requirement for participants representing particular demographic characteristic like gender to be included, which may be the case in other research methods. These participants were describing their own experiences and their narratives were the raw data for this study therefore having only female participants is not an issue. However, the essential structure of the phenomenon, described in Chapter 5, is that identified from the experiences of these ten festival-goers.

4.5.3 Step 2. Sense of the whole

The second step in Table 4.1 refers to reviewing the transcripts holistically within the attitude of phenomenological reduction (B Giorgi 2011; Giorgi 2012). This requires the researcher to assume the 'correct' attitude, which for Giorgi was psychology (1985, 1997, 2009). In later publications, Giorgi (2012) recognised that even in psychology this attitude should change, depending on the phenomenon under research conditions. What is more

important is that, within descriptive phenomenology, the researcher assumes the phenomenological attitude, which means that they prepare themselves by undertaking three positioning tasks. Firstly, the researcher "must resist from positing as existing whatever object or state of affairs is present to her" (Giorgi 2012, p.4). An open mind as to what the data is saying must be maintained. Secondly, the researcher brackets out prior knowledge of the object so that whatever is given in the data is what is said about it and not anything extraneous. Thirdly, the adopted attitude must include special sensitivity to the specific phenomenon investigated. Once the transcription of the interviews is complete, reading the transcripts is necessary in order to get a sense of the whole.

In this study, the researcher assumed the correct attitude, ensuring sensitivity toward the phenomenon of the popular music festival experience. It was important to apply the correct attitude, while simultaneously reading for a sense of the whole as a part of incorporating into this second step. Each transcript was read more than once to ensure a holistic (*Gestalt*) view. This ensured what Giorgi would describe as the forward and backward links between the beginning and the end, the researcher and the transcript: to get "a general sense of what the experience is about" (Giorgi 2009, p.128). Finlay (2006, 2008b) discusses this process using a dancing analogy, where one interplays between embodied empathy and reflexivity. As explained in Section 4.2.2.5, it was crucial that, to be true to the descriptive phenomenological method, either preconceptions of the experience itself or the participant are 'bracketed' off. This was to ensure that the researcher sensitised herself and was 'true' to the description of the experience itself. "The participant recounts the living of the situation as he/she experienced it but the researcher focuses on how the participant lived in the situation by highlighting the relationship between the participant and the worldly circumstances" (Giorgi 2009, p.181). This was reasonably straightforward in this study because the researcher had limited experience of the popular music festival experience and so her attention was wholly on the words and emotions of the participants.

4.5.4 Step 3. Meaning units

This third step is where Giorgi has clearly developed methods that are unique to his version of descriptive phenomenology. The process involves determining the meaning units of each description of an experience on the transcript. The transcript is broken into parts, after reading from the beginning again, to keep that 'sense of the whole' that was identified as important in the previous step of the method. This process proceeds spontaneously and experientially, rather than intellectually (Polkinghorne 1989; Giorgi 2009). "The attitude that has to be assumed is that one is in the phenomenological scientific reduction" (Giorgi 2009, p.129). Different researchers could mark differently but this is not a problem because the main purpose of this step is a practical one, to make the description more manageable.

In practice, this step was not a matter of breaking the transcript into 'natural' sentences or paragraphs but by a researcher intuited shift in meaning. This was challenging, despite what appears to be a simplistic process. This issue had been expected because the researcher had practiced with Giorgi himself at the Masterclass that was held at Bournemouth University (Giorgi 2008c). Every significant shift in meaning was identified with a red slash, as demonstrated in Appendix 6 and an extract from Gemma, participant 2 (P_2), in Figure 4.1 below (see Appendix 6 for the full transcript marked for meaning units).

Figure 4.1 A sample of transcript broken into meaning units

drinking culture with festivals, **/** um, but I'm, I got laughed at because I can't drink in the sun. Since I've got, I've got such a ginger complexion that it makes me really ill. So, I spent a lot of my time the Friday and Saturday in the shade, not drinking. **/** Um, but everyone had a few drinks and we got, one of the girls had a ukulele so we had a bit of a sing-song and, um, that was really nice, and then headed down into the festival for the bands to begin. **/** Um, I was quite surprised at, because the festival's quite big, um, or it's not, it's not as big as some of them, ah, it almost felt difficult to get to see some of the bands you wanted to. Because they have a Big Top tent area, um, but, like, I wanted to see The Vaccines playing there but you couldn't get near to it. So you were watching it on a screen outside and then, for me, live music isn't watching it on a screen. I want to see the band; you know, I want to see the musicians playing; um, I want to, ah, I want to watch it, but not through a screen. So, that annoyed me a little bit. I felt like they'd expanded it in terms of having more stages; they didn't think about the viewing area for those stages. I don't know. **/** So, I actually spent most of my time at the main stage because that's the place that, you know, that you can get close enough to see the act. You've always got fairly good bands playing, um, and you've got the screen as a backup but only if you want to see over the top of people later on at night. **/** Um, so, [sighs] we watched, like, quite a few bands on the Friday, um, but for me Friday was a bit

The process of meaning unit identification was achieved by reading the transcript again but with sensitivity to the specific phenomenon being investigated (the music festival experience). It was difficult to keep the whole transcript in mind when doing the detailed analysis and so this step in the process assists with this. In practice, given the volume of ten transcripts to work with, overlooking some material is a possibility.

4.5.5 Step 4. Transformation

Giorgi described the step of transforming the meaning units as "the heart of the method" (2012, p.6). The interrogation of each meaning unit is to express, in a more satisfactory way, the implications of the life-world description (Giorgi 2009). The identification of the 'meaning' occurs at this point. This requires transforming the meaning units, which are in everyday language, into that which is more substantial and which reveals the characteristics of the experience. It is reliant on the researcher to detect, draw out and elaborate what this is. Achievement of this goal is what Giorgi terms, 'free imaginative variation'. Applebaum, a student of Giorgi's, described this process of 'explicating' a meaning unit as "an intuitive accomplishment (in the Husserlian sense of intuition), and is verified through the researcher's perception of a meaningful whole" (Applebaum 2012, p.49). For Giorgi, this

'intuition' is influenced by the ever present "critical other [who] is sitting on the shoulder of the analyzer" (Giorgi 2009, p.134).

To aid the process of transformation, a table of meaning units and their transformation is created (Giorgi 2009). The number of transformations cannot be predetermined and so the number of rows and columns used will vary, as Giorgi demonstrated in his book (Giorgi 2009). The researcher decides the number of times a meaning unit goes through the process, and therefore the number of columns required in the table. This depends upon how confident the researcher is that the final column is the ultimate transformation, which will be used in step 5, "to ensure the eidetic status of the meaning to be described" (Giorgi 2009, p.154). This is done to generalise and to heighten the articulation, avoiding jargon and noting its relevance to the phenomenon being studied. As part of this process it is imperative that, "one neither adds to nor subtracts from the invariant intentional object arrived at, but describes it precisely as it presents itself" (Giorgi 2009, p.137). This is another example of the blend of scientific prescription and human sensitivity in the descriptive phenomenological approach. Applebaum explained this as a "balance between form and formlessness ... To constitute a viable research method, a given approach must have adequate procedural form while being executed in a self-conscious manner that avoids reification, and on the other hand, it cannot be so flexible as to lack coherence, clarity, and repeatability" (Applebaum 2012, p.50).

For this study, the transformation step proved to be a lengthy process and was undertaken a number of times to get the 'desired expression' and to ensure that the invariant sense was credible. Figure 4.2 (see Appendix 7 for full transcript transformation) demonstrates the process of transformation, with four columns, compared to the three or two illustrated by Giorgi (2009). This is because the meaning units, identified in Figure 4.1 (Appendix 6) with a red slash on the transcript, are cut and paste into the first column. This enables the second column to demonstrate how the marked unit of meaning changes into the third person and where 'ums' and 'ahs' are deleted for ease

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of transformation. Removing these is important, not because pauses are insignificant to a sense of the whole but the deletion of unnecessary detail in the transformation of the narrative makes the data more efficient. The third column shows the transformation of the units of meaning into everyday language before the final transformation steps in column four.

Figure 4.2 A sample of transcript meaning units transformed

1. Meaning units	2. Third person	3. Everyday language	4. Transformation
MU24. Um, I was quite surprised at, because the festival's quite big, um, or it's not, it's not as big as some of them, ah, it almost felt difficult to get to see some of the bands you wanted to. Because they have a Big Top tent area, um, but, like, I wanted to see The Vaccines playing there but you couldn't get near to it. So you were watching it on a screen outside and then, for me, live music isn't watching it on a screen. I want to see the band; you know, I want to see the musicians playing; um, I want to, ah, I want to watch it, but not through a screen. So, that annoyed me a little bit. I felt like they'd expanded it in terms of having more stages; they didn't think about the viewing area for those stages. I don't know.	Um, P_2 was quite surprised at, because the festival's quite big, um, or it's not, it's not as big as some of them, ah, it almost felt difficult to get to see some of the bands you wanted to. Because they have a Big Top tent area, um, but, like, P_2 wanted to see The Vaccines playing there but you couldn't get near to it. So you were watching it on a screen outside and then, for P_2, live music isn't watching it on a screen. P_2 wanted to see the band; you know, P_2 wanted to see the musicians playing; um, P_2 wanted to, ah, P_2 wanted to watch it, but not through a screen. So, that annoyed her a little bit. P_2 felt like they'd expanded it in terms of having more stages; they didn't think about the viewing area for those stages. P_2 didn't know.	P_2 was disappointed that she was unable to see the Vaccines live because she could not get into the Big Top where they were playing and had to watch them on the big screen outside. This was not what P_2 wanted or expected of such a large festival. P_2 wanted to be able to see the musicians playing their instruments.	P_2 was looking forward to live music because she could see the musicians playing in the bands that she liked. However she found that the festival had grown and bands like the Vaccines were performing in the Big Top that she could not get into and had to watch them on the big screen. This meant that she had to stay by the big stage where she could see the bands playing rather than the ones she would have chosen to. She felt this was a compromise that she accepted because the line-up at the main stage was a good one.
MU25. So, I actually spent most of my time at the main stage because that's the place that, you know, that you can get close enough to see the act. You've always got fairly good bands playing, um, and you've got the screen as a backup but only if you want to see over the top of people later on at night.	So, P_2 actually spent most of her time at the main stage because that's the place that, you know, that you can get close enough to see the act. You've always got fairly good bands playing, um, and you've got the screen as a backup but only if you want to see over the top of people later on at night.	P_2 spent her time at the main stage because that was where she could get close enough to see the bands perform. The line-up at the main stage was good but she felt that she had not got the choice that she thought she would have to go around and see the bands she wanted.	

Transforming all ten transcripts became an overwhelming task. As Giorgi said, "I learned as much in attempting to apply the method to psychological phenomena as I did in reading philosophical phenomenology. The actual practice in using the method contributed as much to the theory as did philosophical phenomenology" (Giorgi 2009, p.139). It was clear that, as

Giorgi argues (2009), the researcher needs to get into the 'scientific phenomenological attitude' and that this needs time and space. As is illustrated in Figure 4.2, by identifying the units of meaning (column 1), rewriting them in the third person (column 2), transforming them into everyday language (column 3) and then employing the use of imaginative variation (column 4) the researcher felt closer to what was said rather than assuming what was said. However, it was difficult to get beyond hearing the participants themselves speaking. It was hard not to add in explanations or embellishments about participant experiences. The displaying of the process in a table and columns (Appendix 7) is not only transparent but also useful for the process of transformation. By viewing the transformed meaning units juxtaposed, the 'sense of the whole' was more apparent. Otherwise, it became tempting to identify each individual meaning and not to see the relationships between them. This was important for the next step in the process, of identifying the constituents and the overall structure of the experience.

4.5.6 Step 5. Structure

4.5.6.1 Step 5 introduction

The fifth step (Giorgi's fourth step), of identifying the essential structure, has been split in two because there were found to be distinct differences between identifying the constituent parts and forming the structure. This was the process described by De Castro (2003). He based his work on Giorgi's method. This process step occurs through the application of two inter-related smaller steps, of identifying the constituents and the essential structure. The one relies on the other, as the overall structure would fall apart with the removal of one of the essential constituents. Similarly, the structure would not exist without the constituents. This is because they are context dependent (Giorgi 1985). Constituents therefore cannot be independent of each other and take into account the holistic view, as identified in step 2. This procedure grounds itself in the philosophical concept of *parts and wholes*, which expresses the idea that the whole of some things are irreducible to its parts. In other words, the value of the whole is greater than the sum of its parts. This however does not mean that the research ignores outliers, as in quantitative data. In phenomenology, these are variations. Variations of

constituents are where particular constituents are identified but not evident within all participant experiences. There are also possibly variations within constituents, where there are differences in how a particular constituent is experienced. Chapter 5 will explain and illustrate these, as applicable.

4.5.6.2 Constituents

Constituents are similar to, but different from, the themes or elements of other qualitative research methods such as hermeneutic phenomenology. They act in the same way because they categorise a number of smaller, separate subjects, as a collective theme does. However, they are also heavily context driven, are interdependent, and should be understood in their relationship state. This is why there is the separate creation of a structure as part of Giorgi's method. Essentially, the constituents of the experience are synthesized using imaginative variation to examine the transformed meaning units to discern those that could be categorized as 'the same', or 'shared', in their essential meaningfulness, across the different participants' accounts (Giorgi, 2009). As Polkinghorne says (1989, p.55), this process enables "the researcher to produce meaning transformations on which there is consistent intersubjective agreement." It could be that this step is what Giorgi (1985) referred to as the 'situated' structure (the specific description), whereas the final step may just be the 'general' structure (general description) that is "transsituational" (De Castro 2003, p.54). What is produced is a number of second-order descriptions that, in Husserl's theory of meaning (2001a [1900/1913]), are the specific objects of the consciousness of the experience being researched (Giorgi 2009). The intention is that the process of identifying the constituents is rigorous and therefore scientific (Husserl 1965) in comparison with other forms of interpretation that identify themes. This was why Giorgi developed these particular methods, because Husserl philosophised about phenomenology, but did not conduct research and so did not develop methods to apply his thoughts on descriptive phenomenology.

In practice, undertaking the transformation of the meaning units, identifying the constituents and then building the structure was a lengthy process.

Dealing with the volume of data made the process unwieldy but digital software such as NVivo was not easily applicable to this study. Whilst the transcripts are broken into meaning units that are then transformed, it is the sense of the whole and how these relate to each other that create the constituents, in the mind of the researcher and not that of the computer. There was also a gap in time available to the researcher to undertake these tasks, which meant that the transcripts and transformations were revisited when the constituents were identified. As intimated in the discussion of the process from those that have implemented it (Giorgi 2009, 2012; Applebaum 2012; Broomé 2013), this step is reliant on the researcher being in the phenomenological attitude and sensitive to what the data is telling them. This is challenging for two reasons. Firstly, because existing knowledge has to be bracketed, so that the data, and not what the researcher wants to see or sees from what they have knowledge of so far, influences intuition.

Secondly, the researcher has the power to be intuitive about what they see or feel, to identify aspects of the experience that are unspoken. Taking such a 'leap of faith' in doing this was difficult to validate in the following step, which was to discuss the constituents through the voices of the participants. If they had not said anything and there were aspects of the experience that were not necessarily evident in the transcripts, then these were difficult to justify (to the researcher herself and then the readers of the results). One example of this was the sense of despair that came through at times in the interviews, which was not captured by the actual description of what the participants said. The sense of feeling of the despair that was felt by the researcher came from the pace and inflections in what the participant said. It was also from a sense of surprise and sometimes embarrassment by the participant to their reaction to their own narrative and that what had been a heartfelt story sounded less so in the retelling. However, that moment was there in the interviews and sensed by the researcher. Taking the interview as the experience, as a whole, as is the process, enabled these overall senses to be felt and utilised to identify the constituents and create the overall structure of the phenomenon.

The process of identifying the constituents went through several iterations and reams of paper. The use of digital copies of transcripts was supported by hard copies with notes and key colours identified and words written to try and encapsulate what was being said. This is where the linguistic limitations of language came into play. It was difficult to find the terms to accurately describe which factors make up a constituent. Figure 4.3 illustrates how colour coding helped to make sense of the vast volume of transformed meaning units created by the last step. The final column of the transformed participant transcripts highlighted each of these topics. Not all factors highlighted were useful because some were superfluous or not relevant to the phenomenon itself. These factors drew the relationships of the constituents together, which again went through a number of iterations. The key in Figure 4.3 demonstrates the limitations of using Word documents where the pen highlighter colours are different from the paint pots used for colouring in the diagram (Figure 4.3).

Figure 4.3 Colour-coding used to identify the constituents of the structure

KEY	
Highlighter colour (for text)	Paint (Constituent)
Freedom	
Camaraderie	
Euphoria	
Excitement	
Constraint	
Anger	
Despair	
Stress/frustration	

The final iteration of the structure of the popular music festival experience contained only six constituents and not the eight in Figure 4.3 and Appendix 7. It became apparent at the final stage of Giorgi's method, of analysing the raw data, that there were too many similarities between freedom and excitement and anger stress/frustration (which itself was split between

stress and frustration) that they were re-categorised (see Chapter 5 for the final constituents and essential structure).

Figure 4.2 demonstrated how the transformed meaning units MU24 and MU25 of P_2 resulted in one transformed cell. This was highlighted, as illustrated in Figure 4.4, as Constraint.

Figure 4.4 An example of a highlighted transformed meaning unit to identify constituents

> P2 was looking forward to live music because she could see the musicians playing in the bands that she liked. However she found that the festival had grown and bands like the Vaccines were performing in the Big Top that she could not get into and had to watch them on the big screen. This meant that she had to stay by the big stage where she could see the bands playing rather than the ones she would have chosen to. She felt this was a compromise that she accepted because the line-up at the main stage was a good one.

As is demonstrated in Appendix 7, each of the transformed meaning units in column four were not necessarily wholly attributable to a constituent, as is the case in Figure 4.4. Some are not identified at all and left uncoloured because the transformed unit was not pertinent to the phenomenon. For this study, a further two stages were created to handle the process. The first was where the entire final colour-coded columns of all of the transcripts are printed into one document. The second process involved putting each of the colour-coded texts together so that there was one document for each of the constituents. The researcher then spent some time surrounded by each of the documents to make sense of the individual constituents but also the whole. Notes were taken from these and used to elaborate the findings for the final step 6, in Chapter 5.

4.5.6.3 Essential structure

The process just described, of recognising and better understanding the constituents, was an integral part of the second stage of step 5, the eidetically identified essential structure of the phenomenon (Giorgi 2009). The general 'structure' of the phenomenon is found from the 'essential', or invariant, constituent parts of all of the experiences (Harper 1981; Giorgi 2009). There is an inextricable linkage with the identification of the constituents, but this is

a separate task. It is the making of the implicit explicit because "the phenomenologist looks for those necessary features which make a thing what it is" (Harper 1981, p.117). The process requires a generalisation because one needs to integrate data from various participants into one structure. Giorgi (2009) describes this as a nomothetic not an idiographic result. It enables the phenomenon and not the participant to be the focus of analysis (Giorgi 2008a). As Giorgi explains, "a 'given' that needs description precisely as it appears and nothing is to be added to it nor subtracted from it" (Giorgi 2012, p.6). He claims that this does not push findings to a level of universality (the claim of philosophy), but to a generality that is appropriate for revealing the characteristics of a phenomenon (Giorgi 2009). This is at an eidetic level but still rooted in the context and specific horizontal factors. This final step requires that any intra- and inter-structural differences and similarities be identified. This is where the constituents' significance is supported or refuted, depending on whether the overall structure withstands their presence or not (Giorgi 2008c). Harper (1981) gives a bicycle as an example because one knows what a bicycle is specifically but also in general. This is the essential structure, which is described in more detail in Chapter 5 and illustrated in Figure 5.1, with its constituent parts, and in Figure 5.2 in evocative narrative form. The sections in-between these two figures are the specifics of the experience, in the voice of the participants.

The final structure was tested for whether each constituent meaning, if removed, resulted in the collapse of the structure, like a leg on a four-legged chair. When detailing the constituents in Chapter 5, acknowledgement of the nature of any inter- and intra-relationships between the constituents occurred. This process also identified the extent to which they were actually the same constituent. For example, there were initially eight rather than the final six constituents. When articulating and discussing the originally identified constituents as two separate constituents, of anger and stress/frustration it became apparent that they were similar emotions but articulated with different words. Apparently, there were only semantics and nuances to distinguish them. When giving examples from the transcripts, it

became more difficult to ascertain which constituent quotations referred to. The words used to describe the constituents also uncovered the limitations of language. The structure discussed in Chapter 5 and illustrated in Figures 5.1 and 5.2 are the culmination of the participants' experiences.

This final step reaffirms Giorgi's scientific approach because "the structure provides the analogue of a measure of central tendency that is provided by the mean, median, or mode in statistics" (Giorgi 2009, p.100). He also points out that "structures are not theories, but descriptive findings" (Giorgi 2008a, p.52) and they "express essential aspects of the content and form of the concrete experience. They are also dynamic in that they are inclusive of many variations that the concrete experiences may take" (Giorgi 2008a, p.55). As Giorgi has attempted to bring a scientific approach to phenomenology, his methods of analysis are far more detailed and prescribed than others. His method of analysis of the transcriptions is both time-consuming and quite difficult to execute but he argues that it offers visual stabilisation (see Appendices 6 and 7 as examples of this) and that the subsequent sharing of these demonstrates a rigorousness of the method. Although one needs to "evoke the liveliness of the original dialogue" (Giorgi 2009, p.126), unlike interpretive analysis, description does not go beyond the given.

4.6 Ethical and risk considerations

All research involves ethical and risk considerations. Bournemouth University has clear policies and practices that were followed in this study. The growing interest in both ethics and researcher reflexivity encourages consideration of the participants, the researchers and third parties in the research undertaken. Dupuis (1999) recognised the need for researchers to be concerned about their location and associated positions of privilege; be sensitive to their participants as agents and be mindful of the power relations imbued within the overall process, including the analysis and further usage of the data. This descriptive phenomenological study is particularly interested in being truthful to, and therefore mindful of, the stories of popular music festival-goers and treating them with respect and honesty. Throughout the

study, no one was at risk. Interviews were conducted, post-festival experience, in safe, public spaces. All procedures followed regarding the anonymity and security of data collected were according to Bournemouth University policy. Removal of interview recordings from the recording device has been kept on a secure computer. In addition, backed-up recordings are on one particular data storage stick, all under pseudonyms. The practice of undertaking open-ended phenomenological interviews results in the participant being in a more powerful position in the interview than one that is more structured and controlled by the interviewer. The participant answers one main question and it is what they say that leads to further delving into describing further, what they mention. The participant sets the pace and direction of the interview. This does however encourage them to perhaps say things that they may not have expected to say. The subject of the popular music festival experience may well have resulted in participants divulging illegal activities, such as taking drugs or pilfering. This was not the case, although participants did mention the taking of drugs by others. This may have been because they were not telling the whole truth but it did mean that the researcher, as well as the participant, did not feel as though they were in a difficult ethical position. The negative aspect of this is that this particular aspect of the festival experience may not have manifested itself in the telling of the experiences.

Each participant volunteered for the interview. Participants read details of the research and a consent form in advance (see Appendix 5). The consent form corresponded to Bournemouth University's guidance notes at the time and an adaptation of the Economic and Social Research Council template. The consent form guaranteed the anonymity afforded the participants using pseudonyms. Reminders at the beginning of the interview informed participants of the confidentiality of the interview and that they could share as much or as little as, they wanted to. They could also stop the interview or recording of the interview at any stage. All participants were very willing to share their stories and openly talked about their experiences. It was important to ensure that the participants were comfortable with their

interview surroundings but for health and safety reasons it was not possible for the interviews to be arranged in the participants' own homes. However, there were no issues encountered with conducting all interviews at the participants' work or leisure premises, whichever and whenever it was most convenient for them.

4.7 Judging qualitative research

4.7.1 Credibility

Giorgi (2009) contends that the argument for qualitative research is not about how valid it is, but how rigorous it is (Giorgi 2002). By following Giorgi's method, this study was able to gain credibility. This is supported by a variety of sources, which argue for rigorousness in qualitative research (Guba and Lincoln 1998; Holloway and Todres 2003; Giorgi 2006a; Holloway et al. 2010). Giorgi grounded his methods in human science and so, being conscious of the rules of empiricism, he argues that descriptive phenomenology meets some scientific criteria by being critically evaluative and replicable (Applebaum 2013b). It is the process that is replicable, not necessarily the content of the findings. This ensures the credibility, generality and confirm-ability.

The findings are credible because the process. Giorgi's method is dependable and transparent. In his attempt to develop rigorous and scientific methods, Giorgi has created a process that has a clear audit trail as demonstrated in Appendices 6 and 7. The faithful transcription of all interviews adds credibility to the research. The findings are, firmly grounded in the data and this is demonstrated through the steps of Giorgi's methods as described above. Harper (1981) argued that the "ideas and ideals [of phenomenology] are objectively valid because they are given to us as lived experience, inter-subjectively understood" (p.119) and so should be adopted by leisure scientists to better understand the experience of leisure, as this study identifies the popular music festival experience. These criteria could be arguably about repeatability, in the sense that the research steps "are explicit

and sequential and can therefore be performed again by multiple researchers in varied contexts" (Applebaum 2012, p.47).

4.7.2 Generality

What makes Giorgi's method of phenomenology different from other qualitative research is that there is generality that is appropriate for revealing essential structure(s) identified from concrete experiences (Giorgi 2009). A philosophical phenomenology would go further, to a level of universality. It is generalizable because it is not about one experience but all experiences. Others should be able to recognise the structure, even if their experiences were not one of the experiences recorded. "For phenomenology, the essential characteristic has to be intuited ('seen') and described. This 'seeing' is aided by the use of the method of free, imaginative variation. As an eidetic manifestation, it is intrinsically general and so it can be fully described in its generality" (Giorgi 2009, p.77). This generality is not the same as empirical generalisation but an eidetic one. The base of the generalisation is on an eidos, on possibilities of occurrences, not on the number of cases.

4.7.3 Confirmability

Unlike some methods of analysis, such as grounded theory or even the Delphi Technique, descriptive phenomenology does not engage with the participants beyond the initial interview. However, at the communication stage, readers who have experienced the popular music festival should recognise the structure of the phenomena and the discussion of the constituent parts in the research (Giorgi 2009). One of the challenging but rewarding aspects of understanding descriptive phenomenology is that it is both generalizable but also sensitive to, and acceptance of, change. The method, being as rigorous, dependable and transparent as a scientific method, is also empathetic and evocative, as it is part of the qualitative paradigm. Festival-goers will recognise the invariant structure as a sense of the whole but also elements of the constituents in their own consciousness.

4.8 Limitations

4.8.1 Method

Adopting a phenomenological approach that has had modest acknowledgement or application to the fields of leisure, tourism or hospitality, and especially events, was a risk. Moreover, using Giorgi's descriptive phenomenological method that has had limited use outside of psychology and nursing was even more so. However, the structured approach of Giorgi's method was the most appropriate and relevant to the subject of this study because it gets as close as possible to the consciousness of others' experiences as possible. It was important, but also challenging, to follow Giorgi's steps as a means of explicating the best knowledge from the data and not reifying them as an obligatory procedure. Two steps were particularly difficult. Firstly, despite the researcher's lack of festival experience, it proved difficult to 'bracket' personal views while conducting the interviews because the participants were looking for confirmation or reassurance in what they were saying. Secondly, the process of analysis was also challenging, especially during the imaginative variation where it was difficult to transform the words of the participant. There was considerable reliance on the researcher's competency to perform 'imaginative self-transposal' whilst mobilising her "critical faculties in order to avoid the pitfalls of imaginative license" (Giorgi 2009, p.97).

4.8.2 Participants

All of the participants were, unintentionally, professional females. If using other methods of research, this may have caused problems, but with a descriptive phenomenological approach this does not. Giorgi argues that the demographic make-up of the sample is not directly relevant for phenomenological research both methodologically (Giorgi 1985, 2009) and through published research (Giorgi and Gallegos 2005). The only criteria Giorgi argues for is that the participants should have had the appropriate experience. In this study, they have experienced a popular music festival. The justification for this is that, although the findings are eidetic (general) in

nature, they are also 'of a type', and the structure of the experience could change, if and when, new experiences are analysed (Giorgi 2009).

4.8.3 Richness of data

Ensuring that the participants gave enough concrete detail of their experiences was a concern. Their enthusiasm to describe their festival experiences was evident. The difficulty was that participants had to articulate these experiences verbally (in the interview). The interview was therefore reliant on the linguistic ability of the participant (and interviewer) and the rapport between the participant and the researcher. The participants reacted differently to telling their stories but most were open and forthcoming. It is recognised that there is no claim to 'reality' but that the description is "how the object presented itself to the describer" and that "the veridicality of descriptions is not as critical as their richness and articulation, so long as they are honest" (Giorgi 2009, p.119). It was found that two of the interviews were not as rich as the others, in that they did not offer the detail or the openness of the others. They were not however excluded from the analysis because their experiences were found to add to the structure of the popular music festival experience. Taking the participants' own descriptions of how they felt was more revealing than observation, or other people's perceptions, would have been (Harper 1981).

4.8.4 Time

Quality time was necessary to understand the concepts of philosophy, experience and phenomenology and then immersion to enable openness to the transcripts themselves. This was challenging given work and family commitments. The researcher was able to secure study leave to complete the thesis and it was at this time that the realisation of the value of immersion and of being in the 'research zone' was actually realised.

4.9 Conclusion

This chapter outlines the rationale, background, critique and details of the descriptive phenomenological methodology adopted for this study. Despite the acceptance of a phenomenological approach to research in areas such as

nursing and education, and a plea by some academics in tourism, leisure and hospitality, there has been limited application to these fields of study. As Harper argued in 1981, if a phenomenological method were to be used, "we might be able to discover the origins and the intelligible meaning of the human experience of leisure, finally" (Harper 1981, p.124). Some years later, this study has employed the descriptive phenomenological approach and Giorgi's method in particular, to understand the *lived* experience of the popular music festival-goer. This study has gone 'back to basics' to find out what it was to have lived a popular music festival experience. It has had no 'agenda'. It has focused on what the experience was, as remembered by the participants. It has enabled the identification of the nature of the experience and its meanings from a phenomenological perspective. This approach captures the complexity inherent in the consciousness of the experience and illustrates it in an essential structure. Giorgi explains that the structure is not a definition of the phenomenon but a depiction of "how certain phenomena that get named are lived, which includes experiential and conscious moments seen from a psychological perspective" (Giorgi 2009, p.166).

This chapter has explained the complex philosophy of phenomenology and specifically Giorgi's (2009) method of descriptive phenomenology that he developed from his understanding of phenomenology from the philosopher Husserl and the German School he studied when in Europe. The six steps identified from Giorgi's justification of his method in *The Descriptive Phenomenological Method in Psychology* (2009) have been explained and illustrated in their application to this study of the popular music festival experience. A demonstration of the sense of the demanding, but rigorous, nature of the process explains why descriptive phenomenological studies often include only three to six participants (B. Giorgi 2011; Broomé 2013). This study looks at ten participants' stories of their popular music festival experience. Chapter 5 discusses the constituents and the structure, the findings of this study, and offers a detailed description. This is the completion of the sixth step but it is not the final stage of the overall process. As with other methodological approaches, Chapter 6 discusses the structure and its

constituents in relation to relevant academic literature. This will help to facilitate an understanding of the popular music festival experience but also identify any implications for theory, practice and future research.

CHAPTER 5: THE POPULAR MUSIC FESTIVAL EXPERIENCE

5.1 Introduction

This chapter depicts the lived experience of the popular music festival-goer. The findings explored in this chapter are the outcomes of undertaking the six steps of Giorgi's descriptive phenomenological method, explained and demonstrated in Chapter 4. The final outcome of undertaking Giorgi's process is the essential structure that is graphically illustrated in Figure 5.1 and evocatively captured in a descriptive paragraph in Figure 5.2. As Giorgi (2008c, 2009, 2010) explained, this *Gestalt* approach recognises individual constituents, their relationships and variations in the informed essential structure. It draws upon the experiences of different participants but it is not the person that is of interest but the phenomenon of the study (Giorgi 2008c). "One describes the essential constituents that remain after a critical analysis. Husserl describes these as 'findings'" (Giorgi 2008a, p.51). These are descriptive phenomenological findings and so identified in the mode of discovery rather than validation (Giorgi 1985).

This chapter is focused entirely on the popular music festival experience of the participants of this study. The descriptive phenomenological method of Giorgi produces a description, rather than an interpretation, or explanation, of the structure and its constituents (Giorgi 2008a). The focus is on what the experience is, not what the researcher assumes it to be, and is achieved by "careful description of the immediately given and an analysis of the given in its own terms before seeking external explanations" (Giorgi 2010, p.154). It is important to use description from the participants within the 'natural attitude', keeping "as faithful as possible to the actual lived through event" (Giorgi 2009, p.96). The researcher is still dominant in the process because she brings the description of the phenomenon to the consciousness of the reader (Giorgi 2008c). It is the researcher that identifies and reduces the

words to the essential phenomena and not the participant because they have described their experience at the pre-reflective stage (Giorgi 2008c). Research has to discriminate otherwise the whole of what the participants said is just repeated and so the constituents are an essential part of reducing these, through analysis, to form the overall structure.

Whilst the methodical steps of Giorgi's process were outlined in Chapter 4, it is important to remember the rigorous and detailed analytical process that identified the constituents and created the essential structure. The procedures undertaken are unique to descriptive phenomenology and have been developed by Giorgi and those that have applied his method (Polkinghorne 1989; De Castro 2003; B. Giorgi 2005, 2011; Broomé 2013). The ten participant interviews of this study were recorded, transcribed and the meaning units delineated by a red forward slash / (see Figure 4.1 and Appendix 6). The meaning units (hereinafter referred to as MUs) were then transformed into phenomenologically sensitive statements of their lived-meanings (step 4, Table 4.1). It was important that both the explicated and implied meanings of the experiences were made accessible to be elucidated (Giorgi, 1985). This was achieved by the next stage (step 5, Table 4.1), which was to create a general structure of the popular music festival experience. This was a blended process, of two mini-steps, that identified the constituents of the experience from the perspective of the first-person participants' accounts and the identification of a shared 'structure' that united them. Whilst it was not easy to identify the essential constituents and what to name them, Giorgi demonstrated in his book that identical meanings can be expressed in different ways and that, "what matters is the meaning and not the words used to express it" (Giorgi 2009, p.201). Giorgi's method also accounts for the phenomenological concept of *presences* and *absences* where, through the process of the imaginative variation, explicit data can reveal the existence of the implicit meanings without them being concretely expressed in the data by the participants (Sokolowski 2008; Giorgi 2009). This is justified through understanding that what is present often implies or indicates an absent quality. In this way, the descriptive phenomenological

approach is more comprehensive than mere empirical approaches in the natural attitude (Giorgi 2009).

Notwithstanding using the words of the participants in the research, the constituents are general and therefore applicable to more than the participants and should have resonance for other people that have experienced popular music festivals. To assist with communicating the generality of the findings of this study, both visual and written structures have been created (Figures 5.1 and 5.2). The identification of the constituents and explanation of the structure will be given in Section 5.2. The following Sections 5.3 to 5.5 will then discuss in more detail the constituents. Whilst the constituents were identified through an intuitive analysis of the transformed meaning units, the nature of the experience is communicated by using the voice of the participants themselves, by going back to the initial meaning units (first column of Appendix 7) rather than the transformed units (final column of Appendix 7). Direct examples of these voices can be found in the coloured boxes in the following discussion as they illustrate the discussion in the text. The words used as examples are quoted from the transcripts and referenced by participant name (the pseudonyms of Lyn, Gemma, Kat, Di, Jane, Flick, Connie, Sam, Wendy and June) and the specific meaning unit number (MU). This therefore references the discussions directly back to the original transformed transcripts. The concluding, Section 5.6, will summarise the popular music festival experience with the "writing of the general structure of the experience" (Giorgi 2009, p.137). This Chapter 5 therefore undertakes a dialogue with the raw data, which gives an elaboration of this study's data, before the Chapter 6 where there is a discourse with the literature (Giorgi 2008a).

5.2 Visualising the structure

The creation of a structure clarifies the life-world situation and contributes to a deeper understanding of the phenomenon. It does this in an invariant and structured way by communicating the unity, not a summary, of the concrete raw data. As Giorgi (2009) explains, constituents are at a higher level of

structural description than elements or themes and the relationship between them creates a structure. One of the strengths of the descriptive phenomenological approach is that it does not reduce but highlights the complex multi-dimensional nature of a phenomenon. The constituents are the 'building blocks' of the overall phenomenon and the principle is that, if you remove one of them, the whole structure would break down. The constituents identified are the, apparently, bipolar semantic opposites of *freedom* and *constraint*, *camaraderie* and *hostility* and *euphoria* and *despair*. Constituents do not necessarily have to be integrated but in this study of the popular music festival they were found to be. The structure that identifies the phenomenon of the popular music festival experience is a combination of all six constituents as lived by the participants, is illustrated in Figure 5.1.

Figure 5.1. The essential structure of the popular music festival experience
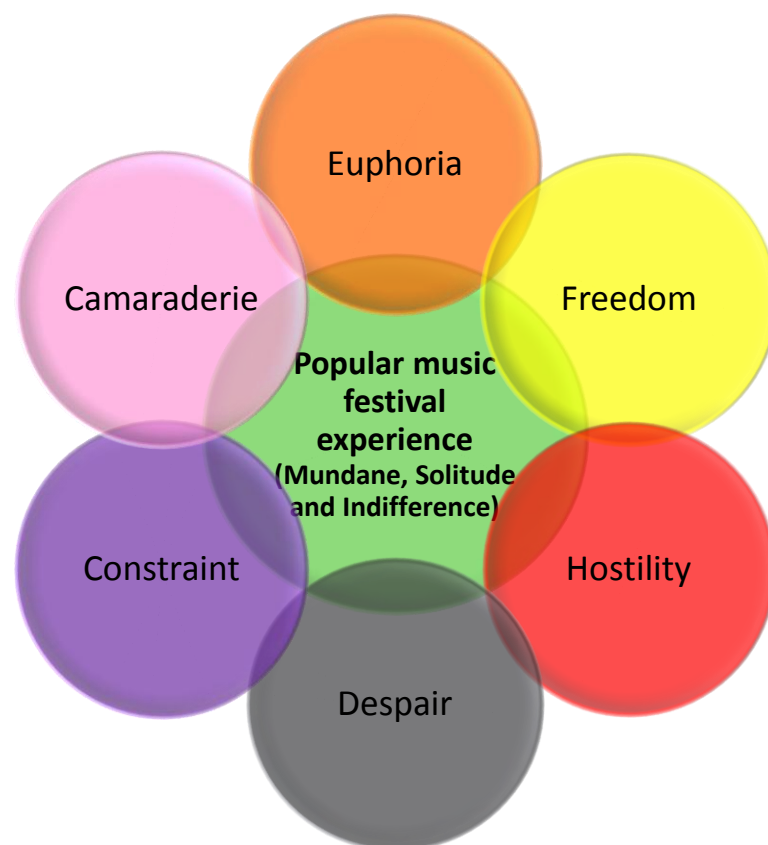
The key constituents of the structure of the popular music festival experience have been drawn as six named intersecting circles in the model, Figure 5.1,

with a central seventh circle, being the elements that link that positives and negatives together. The colours of the constituents were used to identify the relevant transformed meaning units in all of the transcripts (see Appendix 7) and reflect the mood of the characteristic of the constituent (see Table 5.1).

Table 5.1. Key to colours and constituents in Figure 5.1

Constituent	Representation of paint colour
Freedom	Joy, happiness, freshness, energy
Constraint	Gloom, frustration
Camaraderie	Romance, love, friendship
Hostility	Willpower, rage, anger, malice, wrath
Euphoria	Desire, passion, pleasure
Despair	Death, evil, grief
Popular music festival experience	Nature, growth, harmony, freshness, fertility, safety

Source: QSX Software Group (ca. 2013).

The colours were decided by the researcher but confirmed by various colour-wheels available, including the one used, by QSX Software Group (ca. 2013). The words used to describe the colour in the second column of Table 5.1 were taken from QSX's colour-wheel.

The nature of the music festival experience is a complex mixture of all of the constituents but there are also nuances created by variations in the way that the participants experienced the constituents. Giorgi (2008a, 2008b, 2008c, 2009) explains that these variations are relevant and important and so will also be identified and discussed in the following sections, where they exist. It is this intra and inter-related structure that identifies the main significance of the phenomenon, the mixed and sometimes divergent feelings, that is the popular music festival experience. As with the individual constituents, the structure is created by the use of eidetic intuitions (Giorgi 2009). For this study, this was undertaken by a constant re-reading of the meaning units that were themselves transformed through the process of imaginative variation. With this method, a clearer sense of what the participants had said resulted in a sharper focus on the nature of experience as described by them. Whilst the descriptions covered in this chapter are richer than the raw data, they

cover what is essential and therefore do not include everything about the experience. As Giorgi (2009) says, "an analysis such as this can never grasp the totality of the original experience and such limits have to be respected when it comes to interpreting the results of the study" (Giorgi 2009, p.200).

It is argued that there is actually an intra-constituent relationship between the constituents and they are therefore considered simultaneously in pairs in the sections in this chapter: Section 5.3 Freedom and Constraint; Section 5.4 Camaraderie and Hostility and Section 5.5 Euphoria and Despair. Each of these sections has been subdivided into particular elements that made up the constituents. The discussion of each enables the inter- and intra-relationships of the bipolar semantic constituents to be explored in more detail. What is discovered is that there are also in-between bipolar opposite elements. For freedom and constraint this was the mundane, everyday, ordinary times. For camaraderie and hostility, these were experiences of solitude where participants were physically amongst thousands of people but quite detached from them. For the emotions of euphoria and despair there were times when emotions were not so intense, when participants were unemotional, impassive and quite indifferent. These elements and moments of the experience were both spoken and intuited by the participants in this study. Both are used to discover the popular music festival experience in the following dialogue.

5.3 Freedom and Constraint

5.3.1 Introduction

The first two constituents to be discussed are that of freedom and constraint. These conceivable polar opposites were separate but intertwined constituents of the popular music festival experience. When identifying them separately it became clear that there was an intra-relationship that needed exploring further, beyond understanding them as individual constituents. This section therefore considers the characteristics of freedom and constraint as evidenced in the popular music festival experiences of the participants of this study. All of the participants experienced both freedom

and constraint but how they did this had some evident variances with some individual participants. This highlights how the detail of the constituents and their inter- and intra-relationships need further exploration to get to the depth of the phenomenon.

To aid communication and to ensure that more depth is gained, this section is divided into sub-sections that better explain the constituents, by focusing on particular elements that themselves were brought together to identify the overall constituent. Freedom was about free will and independence. Constraint was experienced by restraint and anxiety. These constraints were related to each other because the degree of freedom was dependent upon the degree of constraint that participants experienced. These particular elements of the constituents, discussed in this section, also demonstrate the intra-relationships and dependency within the constituents. The degree of independence was related to the level of anxiety participants felt about their new-found independence. For example, the participants' liberation from personal commitments led to the feeling of free will and choices of behaviour and activities available to them at the festival. These were also related to the degree of health, safety and security afforded by the festival itself that enabled the participants to enjoy the freedom that they had anticipated before they arrived at the festival site.

5.3.2 Free will and restraint

5.3.2.1 Free will

Participants experienced freedom by being aware of their ability to choose what they wanted to do. This was countered by the degree to which they were restrained from doing the things they wanted which is discussed in Section 5.3.2.2. This sense of free will manifested itself by participants being able to do things that they would otherwise have thought inappropriate. One such example was the drinking of alcohol at any time of the day, especially early in the morning, which was once prohibited publicly by licensing laws.

> And um, we get to the ferry, everyone's in good spirits, a couple of the girls on the lager at eight o'clock in the morning, um, (Di MU9).
>
> Yes, start of the weekend, you sit there on the ferry and have a beer. Like, normally I wouldn't. I don't normally drink at lunchtime, when it's like that. Well, I'm on holiday now. Start with a beer. (Sam MU9).

Participants had the dilemma of dealing with their non-festival world of duties, with the freedom to do whatever they chose. This was illustrated by Lyn's throwaway comment of "I'm just going to do whatever the hell I want to do", after commenting about her age and work responsibilities.

> That I can get up in the morning and crack open a can of cider at ten o'clock, which obviously I wouldn't normally do [laughs], just to reiterate that. Before I came to work this morning, no, but it, you know, I wouldn't normally do that, um, because I'm like, maybe yes when I was younger but I'm like 31 now and I've got responsibilities and all the rest of it. But it was almost a case of, I don't, I'm just going to do whatever the hell I want to do (Lyn MU40).

This sense of power, the personal agency that free will gave the participants was found to be liberating, or exhilarating, as Wendy described it.

> Like that feeling of freedom, and, um, sort of, exhilaration I suppose, because you're just free to do what you want and you don't have any cares really, like. (Wendy MU49).

The nature of the free will was quite paradoxical because there was the energy that went with the power for participants to choose to do what they wished but also a void to be filled with new experiences. It was described as escaping from the concerns of work, home and personal responsibilities, of not having any cares, as Wendy said and being able to "really switch off" as Flick said (MU87).

> I think it's just, I think it's about being, it's complete, it's almost like a different world because it's so, you're camping, um, you've got, you're completely detached from any kind of normalities, really. And I mean I do, do some camping, but I don't do it all the time. Um, but you're just in a completely new environment in this almost, this world that's been set up for you to kind of enjoy and make the most out of. So you're, you really switch off. (Flick MU87).

However, the sense of being liberated had a force about it. The festival was a world of other possibilities. This enabled participants to believe that they were therefore free to choose to do whatever they wished over the festival.

> And I would also say it's a bit of a party atmosphere, but not, you know, it's, sort of, really inclusive because you don't have to get involved in all that stuff, but it being there helps for your atmosphere, and if you want to it's there for you to do. (Wendy MU51).

Free will meant that participants could choose to take part in activities, or not. What was important was that the opportunities were available but they did not feel forced to get involved, especially in some of the extreme activities.

It took some time for the participants to acclimatise to the freedom of the festival. The participants found it difficult to free themselves from concerns and everyday activities, to be free to do anything they wished and were on offer to them. The festival enabled participants to become more liberated but this could be distressing, until the participants were enculturated into the festival spirit (Flick MU105), whether by taking substances to reduce inhibitions or by being freed by 'party' induced activities.

> And your inhibitions go a bit, because there's that element as well. And I think that's the contrast between when we went down on the first night and it was that thing of feeling like, for me, I was entering somebody else's party as such, but, um, I am quite a self-conscious person and I, when I've, and I've had a couple of drinks, I'm suddenly not so self-aware anymore. And that, and that's a, so in that sense, it does have, it did help because I kind of lose that self-awareness or self-consciousness. (Flick MU106).
>
> Like you can see, and I, and I've, I don't do drugs, I've never done drugs before, but you can see how people would quite happily go, oh I'll try that. It's just something, you know, it's almost like you're in this complete bubble, bubble that, anything goes, um, and it's like a bit like whoa. (Lyn MU17).

The festival experience was about the sense of temporal freedom and the constraints and inhibitions that hindered or controlled this feeling. Some participants sought to reduce these by drinking alcohol, taking on an attitude that they were there to enjoy themselves and freeing themselves from inhibitions and they needed assistance to do this.

Despite the expected activity of listening to music at a music festival, the nature of the freedom of enjoying the music enhanced the sense of fun and being able to party. This varied by artist and the participant's reaction to

them. This included getting 'lost' in the music, "air guitaring and jumping around and stuff" (Wendy MU36).

> We were just providing entertainment for everyone within about a ten foot radius, because they were air guitaring and jumping around and stuff, yes, so, you know, when you're with two people like that you don't have to be that outgoing because they kind of provide half the entertainment anyway. (Wendy MU36).

The bands that created excitement amongst the participants were those that were fully engaged with the crowd who were singing and dancing and listening to the music.

> I think you get to see so many different bands and you get to see such a variety of music, and stuff, that you wouldn't normally see … I think you just get to see so many good acts, and there's that, there's the vibe at the festival. Everybody is in a smiley place, and enjoying themselves and stuff, and nobody's any, we didn't have any trouble at all. (Kat MU46).

There was also the 'unexpected' joy of finding artists that participants found pleasurable, whether they were unknown to them or artists that they had not planned to see.

Part of the experience of freedom was that participants felt that they could choose their activities, but also their appearance and dress. Lyn felt comfortable in what she wore and so freer because she did not have to worry about what to wear. Lyn ended up wearing the same clothes all weekend and actually returned home in only her underwear (Lyn MU82). However, others were influenced, initially, by other festival-goers in what they chose to wear. Lyn's 'comfort' was that she could wear what made her comfortable, which was nothing of consequence. Others felt more comfortable wearing clothes that helped them to fit in with other festival-goers (see Section 5.4.2.1).

> I just thought I'm comfortable in what I'm wearing and again I was like I want to, I want to look, I want to feel, because I was feeling a little bit like oh at times, I was thinking I want to, if I know I feel, I'm comfortable with what I'm wearing, I'm comfortable how I'm going to be, I'm going to be, I'm going to be confident in how I feel. And I wore, I mean I wore the same thing all weekend. I thought there was no point, everything was dirty I might as well just, kind of, change my undies in the morning and that will do. Um, I just wore the same thing all weekend. I felt really comfortable in it. (Lyn MU81).

Despite Lyn wanting to be totally free at the festival, she commented that she did not go as far as one of her group who bought a superman costume at the festival, which did not fit her properly, but wore it all weekend. Participants referred to the wearing of costumes as part of the festival experience but they themselves had not worn a costume.

> Next day because I am recently single and met this, in this group of Morris dancers, they came around and they were chatting to us, all, all of us. Um, and I started talking to one and I was a bit … And I was convinced that this guy, and they, oh, and then, so, oh, I proceeded to like look at him with puppy dog eyes for the rest of the night. (Flick MU51).

It was often seen as a reason for talking to people and Flick found herself in an intimate relationship with someone from a group of policemen dressed as Morris dancers because of the fun comment she had initially made about his fancy-dress.

The nature of the participants' behaviour at the festival reinforced their sense of freedom, or how restrained their experience was. Participants sensed freedom when they, or other festival-goers, danced, sang, drank alcohol and just had a party.

> So we're kind of trying to get into the spirit of things a bit, and as I said to you, fair, I admire them, some people were still really going for it and really partying, maybe that's just booze fuelled, I don't know. (Di MU82).
>
> Because I wasn't thinking, I need a drink whereas the others were practically thinking right, we're going to go off and get a drink. So they'd be the ones and then I'd just keep getting passed drinks which was kind of... I wasn't in control of my own pace. I'll blame them, for me anyway, and when I have a... when I have a drink, I just feel more relaxed and more loved up and kind of quite positive about the world, really. That's not to say I don't feel like that when I've not had a drink. But I think in that situation, it kind of... it just enhances it even more. (Flick MU104).

Participants found that their festival freedom meant that they behaved in ways that they would usually be inhibited from taking part in. The way they described their behaviour demonstrated this because they were either self-conscious about what they had done or they claimed that they had not done such activities themselves.

> I guess if I said that to somebody, oh I had a random snog and I weed in a Pringles pot in a field, they'd just go, oh that's a bit gross isn't it. But for, I guess for me, from normal life routine, which is working, going home, either chilling out or doing some work or hanging out with mates, that's a normal life, to going to, you know, a festival, being really gross and dirty, not washing all weekend. I guess that's on my crazyometer [laughs]. (Lyn MU48).

This was about participants being less inhibited in their behaviour and refraining from being too concerned about things such as their appearance or hygiene. They did however experience these doubts and embarrassments and these limited the extent to which they reached the sense of euphoria or ended up in the depths of despair, as discussed in Section 5.5 on Euphoria and Despair.

Participants thought that the freedom at the festival was about behaving in way that reinforced their feelings of excitement and being "a bit crazy" (Lyn MU18), being "silly" (Wendy MU58), acting "weird" and acting as if a "regression of age" (Lyn MU15) was being experienced.

> And it's like, oh that and this and, you know, oh my god that was a bit crazy and, um, yeah, you just… just, I don't know, just… just crazy stuff really. (Lyn MU18).
>
> Yes, I think I did do things that I wouldn't normally do, I wouldn't say I, I wouldn't say I was enormously, like, silly, you know, like, regressing almost, but, um. I think you feel cool at a festival, I don't know, it sounds a bit weird to say. (Wendy MU58).
>
> Oh, I did the dancing and the singing with the pair of headphones on, which I probably wouldn't normally have done. Um, and I did the not showering three times a day, which was unusual. So I suppose my levels of hygiene went down a little bit, but other than that, I probably was, in some ways a lot more, felt a lot more freedom in terms that I wouldn't, you know, like dance and stuff like that. (Connie MU65).
>
> I got to go up on this guy's shoulders and I've never been on someone's shoulders before. Mainly because I always feel it's a bit like, you know, a bit bad to the people behind. But I think I was a bit too inebriated to really care. So I went up on his shoulders and had, if you like the pictures, just, I like, I look like I'm having the time of my life. (Flick MU33).

Lyn gave some examples and how these were not things that she, or others would expect of herself outside of the festival environment.

> It was still brilliant fun because it was with a group of people that, you know, are just a bit crazy and were just up for a, a really good laugh. (Lyn MU5).
>
> I'm getting on a ferry, I'm going to a little island, to a festival, I've never been to, I've got in my head that it's going to be a bit crazy and anything goes and that's kind of what I thought beforehand so I thought I want to live up to those expectations. (Lyn MU39).

Lyn described these 'crazy' and 'vile' activities in a way that demonstrated her disgust of them outside of the festival, like her friend going to the toilet in front of the main stage.

> Really, really, really vile. So just like, you just peeing in a, in a Pringles pot at the side of the field, or in the tent and, you know, my mates, there was a guy with us and he was quite happy just to stand there just, but it was weird because at one point he just stood and, and was having a wee on Saturday night in the middle of the field while everyone's watching the music, and I was thinking, oh god he's going to get, he's going to get lynched in a moment. So I was like, Ben don't, just at least do it in a cup, um, but he was quite drunk and I thought, oh no, someone's going to, but no, everyone was like, wah, you know, it was just this, kind of, almost like crazy mentality of anything goes. (Lyn MU16).

Another aspect of this behaviour that was surprising to Lyn was that it was undertaken without any retribution from others. As discussed in section 5.4 on Camaraderie and Hostility, it was necessary to get the support from others at the festival to be able to behave in such 'regressive' ways.

5.3.2.2 Restraint

The extent to which participants exhibited free will was dependent on how strong the restraint was that was exerting power over their ability to choose what they did. This varied from their own inhibitions or the way their choice was constrained by the festival activities or actions of others. The elements of the festival that restrained the participants' ability to exercise their free will were evident in the frustrations that they felt. This was most apparent on arrival at the festival, when the time and physical pain it took to set up camp generated a strong sense of irritation at the limitations of the festival site and its management. Having anticipated the freedom ahead of them on their journey to the festival, participants were faced with the restrictions of getting to, finding and pitching up their tents. The limits of space available to set up camp, the distance from the car park and the haphazard positioning of other campers that had got there before them, resulted in all participants

struggling to cope with the burden of carrying, often ill-judged amounts of equipment and provisions, long distances.

> Oh my God, that was the worst bit, once you get there and parked the car, getting everything out the car, out the boot and on as many shoulders and hands you've got spare, and just lugging it from the car. That was just, that, going from the car to where we pitched up and back in was just the most painful. (Kat MU5)
>
> So, um, we kind of thought we were getting quite close, where we were parked, and then we left two of the girls in one place with half the stuff, and then me and Kat went to find the pitch for the tent, and we had arguments about whether we thought it was the right pitch and how stressful it was putting your tent up on your own, and I had to then walk all the way back to get the girls, bring the rest of the stuff, and, um, you know, that's, I would say at a festival experience, that is the stressful bit at the beginning. (Wendy MU4).
>
> When we got there we had a little bit of a nightmare trying to find somewhere to pitch. Ended up being quite stressful because we had a massive tent, um, and we just couldn't. We were for an hour and half trying to find somewhere to pitch. And there was nobody around really to, kind of, help out or say, this field's empty and that was, that was a little bit of an annoyance. (Lyn MU13).

This restraining affect and physical pain encountered by the participants was made all the more evident because of the heightened excitement that had been generated on their journey to the festival.

Participants experienced similar physical difficulties at the end of the festival, especially when having to pack up in the wet, cold and mud and carry everything back to their cars.

> But, you know, we managed to get back to the car, just, and on our way back to the car, car park, as you get back to the car park, because it seems like forever and a day, you sort of see the big Isle of Wight signs, they have these big kind of dividers between the fields that have different labels and stuff, I think all named after songs and stuff or musical references, and all of a sudden you see the car park one, and you go, oh thank God, but there's another three fields to get through before you've got your car, and, um, as we started getting a bit closer and closer we realised that cars were getting stuck in the mud in the car park, wheels spinning and then we saw an AA van waiting to tow somebody out, and I just looked at Kat and went, oh my God, this is going to be a nightmare, we're going to be here all day. (Wendy MU46).

Although participants claimed not to do so, they could understand why other festival-goers left so many of their belongings and tents behind them, especially if they were damaged like Connie's tent. The angst of pitching up

tent when they arrived was replaced with getting cars out of a quagmire of a car park.

Another part of the festival that acted as a restraint on participants' freedom was that of queuing. The participants were unable to do the things that they wanted to because of the necessary queuing for drinks, food, toilets, showers and other essentials. Participants were expecting to queue but were aggravated by having to spend their time queuing unnecessarily, for example, when signage and communications were not effective.

> Signage was just ridiculous, um, we queued for ages to get beer tokens, to get to the queue to be told, oh this isn't the Visa card queue, um, that's the other side of the arena. So we'd, I had waited 40 minutes and we didn't have, we didn't want to spend our cash on beer tokens, but we had to. So, it was things like that where one sign – that wouldn't cost much money on this one, you know, whole stand to say, no Visas, you know, go over to the other side – would just solve probably a lot of people a lot of time, um. (Jane MU13).

However, if it was a queue for something that the participant wanted to do, then this was not seen as a waste of time.

> Yeah, but, um, yeah, like I queued for two and a half hours for showers and stuff as well and, but it was worth it. They had this amazing blow-drying and hair tent; there was a hair-drying tent there as well. It was from Herbal Essences and I went in there and they were like, oh, we'll do your hair for you. I was like whoa, how fabulous [laughs] (Connie MU15).

Connie was one of the two participants who had not necessarily been looking forward to attending the festival and had found the toilet and washing facilities a restraint on her ability to feel comfortable at the festival and so having to queue for the luxury of a shower and the ability to blow dry her hair was worth it for her.

The crowds and scale of the festival also restricted the participants' experience by limiting their access or proximity to the performing artists. For all participants this sense of frustration, and sometimes annoyance, was about limiting their ability to get to all of the artists that they wanted to see. As the weekend progressed this constraint was not about the crowds but the weather. For Wendy and Gemma, they were more concerned with their proximity to the artists.

> The only downside to it getting bigger is actually being close enough to watch the bands that you really want to watch, ... although the screens are there, and you can still feel the atmosphere, if you can see it with your own eyes, close enough to know what's going on and be able to, you know, see the drummer or see the base player, then to me, that's what makes the difference (Wendy MU24).
>
> I was quite surprised at, because the festival's quite big, um, or it's not, it's not as big as some of them, ah, it almost felt difficult to get to see some of the bands you wanted to. Because they have a Big Top tent area, um, but, like, I wanted to see The Vaccines playing there but you couldn't get near to it. So, you were watching it on a screen outside and then, for me, live music isn't watching it on a screen, I want to see the band; you know, I want to see the musicians playing; um, I want to, ah, I want to watch it, but not through a screen. So, that annoyed me a little bit. I felt like they'd expanded it in terms of having more stages; they didn't think about the viewing area for those stages. (Gemma MU112).

Wendy and Gemma had wanted to see the artists in action, a close-up so that they could see the strumming of the guitarists. Watching on a screen, a mediated experience, was not seen as acceptable as a fully immersive experience for them (Wendy MU33). There were therefore spatial liberators and inhibitors that helped to form the popular music festival experience.

5.3.3 Independence and anxiety

5.3.3.1 Independence

Participants were able to exert a degree of independence owing to the freedom that the festival afforded them. As well as the liberation from the cares back home and at work, there was a sense of independence at the festival. For Lyn, this also meant that she was free from any restrictions created by the others that she attended the festival with.

> So it was almost that thing that I haven't got anybody to worry about this weekend, it's just me, and I can do what the hell I want to do and, because I kept, because I didn't have like, I didn't take my phone with me. I was just like I'll go and talk to someone else, hang out with some randoms and I'll just meet them back at the tent ... I wanted to be able to cut off links to normality. (Lyn MU42)

Jane also experienced this sense Lyn got of being herself at the festival. Jane found that listening and dancing to music that she used to do when she was younger seemed to give her back her independence and identity. She had been consumed with the grief of the death of her sister and had lost the ability to be herself.

> At the festival it was, this is nice to dance, um, I love this tune and it makes you, it made me feel like I should be happy. But because of – my sister died a couple, well, 18 months ago – and because my life has just been devastated and I haven't been, you know, conventionally happy since, um, it was nice to feel like I could be normal. (Jane MU51).
>
> I love dancing, why, don't know, I never go, and it's because I'm so tired, um. I miss dancing, how much dancing I used to do, I miss the whole kicking off atmosphere where everyone is just, like, all looking at the front, all hands up, don't care what they look like, you know, everyone's smiling and singing and it's, I just love, absolutely love that feeling of being in a club, or a tent, or a stage and no one cares what you look like, what you do, you know, you're all there just enjoying the music, I think that's just amazing. (Jane MU48).

Independence was similar to free will, where participants did what they liked, when they liked, with the other festival-goers. Participants were happy and enjoyed themselves. This 'festival spirit' was infectious. Jane's display of independence was a potential risk for her because the partner that she lived with had not seen her behave in such an abandoned way.

> But he joined in, I think he could see that I was really, you know, enjoying myself, and, you know, he did say at one point, I can't remember when it was, that, you know, it's nice to see you having a normal weekend for once, um, so yeah. But it was, it was, it was a really nice weekend in that it was new and different and I felt a little bit normal again. (Jane MU58).

Despite not liking the same artist as her, Jane's partner appreciated that she was able to enjoy herself for the first time in some time.

The spatial layout of the festival reinforced the feeling that the participants were able to freely enjoy themselves. Wendy (MU22) described it as 'hassle free'. They did not have to worry about what they were going to do; they were free to be spontaneous because all of their needs were provided for.

> Um, I think the nice thing about festivals is, it's all laid out for you, it's all planned already, you know, you don't have to think about where are we going to have dinner tonight, or what are we going to do for the next three days if it rains, or, you know, um, and that's probably the difference, is that the pressure's off almost, because all your entertainment's already been provided, you know, so that's probably, I would say, the feeling of relaxation that you get from going to a festival and just enjoying yourself is probably more than a holiday, because you just don't have anything to think about, and all the stuff you do have to think about, it's your choice. (Wendy MU53).

To embrace independence, it was necessary for participants to feel safe and secure to be able to do this. The festival environment, being so enclosed,

offered participants the sense of protection which enabled them to be free, to be able to wander around on their own.

> And then we, sort of, wandered around and I went off with my friend Louise and Chris went off with Ant um, we did our own thing (Jane MU6).
>
> Um, and so we just did a bit more of a wander in the sunshine, just kind of soaking up everything that was going on, really. (Flick MU46).
>
> I was just happy pottering around, kind of the market stall area and stuff, (Di MU115).

Even Di, who did not have a good experience at the festival, found two hours when she enjoyed herself because she had the freedom to wander around on her own.

As with the other constituents, there was a fine relationship between freedom and constraint, as demonstrated by Connie's comment about the policing of the festival. She had felt that there was a good balance between the presence of the police for a feeling of security and safety but not so intrusive that the police were a cause of aggravation.

> Also, there wasn't much of a police atmosphere either, which I think probably helped in the fact that people were just pretty much free to do whatever they like. I think, sometimes if you've got quite a lot of, um, police presence, it can kind of almost cause problems. Because people are like, oh, there's something to rebel against. But everybody seemed quite relaxed and I think that really helped. (Connie MU58).
>
> Yeah, yeah everyone was really… I didn't have any, any bad experience with anybody there, nothing. No shouting at night, you know, no keeping me, well, I'm exhausted at the moment, so I'm sleeping very well, so it was a, probably a deep sleep, but Chris said he didn't get woken up very often. I think someone tripped over our guy rope one evening, and that woke Chris up, and then the girl spewed a couple of times, which I heard on the first night but I didn't hear the other nights, um. And we heard, we heard a few stories about oh, people are slashing tents with knives, um, to get personal belongings, but I didn't see any of that, didn't hear any of that. There was loads of police, never saw any, apart from that one girl who had a fight with the other girl and pulled her hair. I don't think I saw any wrongdoing to anyone, um. (Jane MU46).

Participants also felt removed, or liberated, from rules and regulations but they did not feel unsafe as a result.

Despite participants feeling safe and secure enough to have the freedom to be independent at the festival, this was not always the case. For example, Connie states above in MU58 that she felt that the level of policing enabled her to behave in the way that she wished. However, Connie also described how the independent spirit of the festival had meant that she had been quite anxious about her own security, being on her own and getting back to the tent safely.

> Most probably more, more restricted in other ways in the fact that I didn't get as drunk as what I normally would. Because I thought I'd never find my tent again or if I got separated from people. (Connie MU66).
>
> Yeah, so I probably... I didn't have my mobile on either. So I just purposely wanted, I didn't want to have any contact with anyone, so I suppose in that sense, I was a lot more guarded than I would have normally been. (Connie MU67).

Connie had experienced both the freedom afforded her by wanting to be independent and sleeping on her own, but also the constraint of her behaviour in dealing with the anxiety that came with it.

This was also evident in other participants' experiences. Wendy was particularly concerned that she had attended the festival in a group of four females and that they should have remained together for their own safety (MU29). Despite the independence and the freedom to over-indulge in alcohol and hedonistic behaviour, the participants were anxious about the consequences of their own and other's behaviours.

> I don't think any of us really sort of went over the limit, because I think if you're a sensible sort of person anyway, you don't want to do that because you're worried about what might happen, but yes, alcohol is definitely involved I think, you know, once you're having a good time sometimes you don't really realise until you're, sort of, wrapped up in it what's going on. (Wendy MU30).
>
> Yeah and I suppose a lot of people do that by getting really drunk. As I say, a lot of my friends were absolutely hammered for the whole time, so they were constantly on this kind of different plane, where you care a lot less about things, when you're drunk. Because I was very conscious of everything that was happening. (Connie MU99).

There was an element of self-restraint because of a fear of overdoing the wild activities. This pointed to the degree to which individuals wanted to succumb to the freedom afforded them by the festival.

> But I stopped, kind of, drinking after that to be honest because I just thought, I don't know, I think I just started to get a bit of a headache and I thought, ah I don't need to get really drunk again tonight because, you know, I don't want to get emotional, which I probably will do, and I don't want to ruin it for me or ruin it for anyone else, because it would be someone else who would have to end up like picking me up and making me feel better and that's not fair, so, (Lyn MU56).

Some claimed that they limited their intake of alcohol because they did not want to suffer from a hangover or have a negative impact on the experience of others.

It took some time for participants to behave freely. Despite the anticipation and expectation of such behaviour and drinking alcohol early on their travel to the festival, the extreme behaviour came as an initial shock, especially for those that were new to a full weekend music festival (Lyn, Kat, Di Flick, Connie and June). Participants were shocked to be confronted with a mass of people out of control, either through alcohol or drugs; fairground rides; or public display of bodily functions, including people urinating and vomiting wherever they were. For a novice to the festival world, Flick (Flick MU12) experienced shock that manifested itself in isolation and difficulties of adjustment.

> And we walked in and I was really overwhelmed to start with because they've all the fun-fair rides there and I've never been to a festival with fun-fair rides before and everybody else, who was already in the site, appeared to have been drinking for a lot longer and was having the party mode (Flick MU12).
>
> And you know when you feel like you're walking through another world that, and you're not really connected to it? I just felt like, oh, a little bit overwhelmed ... everyone seemed quite drunk and off their heads already. It was like oh my goodness, it's only Thursday night. (Flick MU13).

For Flick this disorientation was made worse because she was pulled out of the crowd as she first entered the main festival site on suspicion of possessing drugs (Flick MU23). This shock also manifestied itself physically, as she found that her legs shook (Flick MU26).

> A woman came right up beside me, she, she grabbed my hand, she said put your hands together, put your hands together, you're coming with me, I'm detaining you under section 6.13 of the drug, mis-drug misuse act, and, um, I don't know if it was 6.13, but she was saying something, and you've got to come with me. And I was like, what's going on, what's going on? And so I got dragged away from my friends and, um, taken off into this, they'd set up like a mobile search unit next to it. So I got taken off into this room, she's going you've got to keep your hands up in the air, look at the camera. (Flick MU22).

After this ordeal, Flick (MU29) found herself only able to orientate herself to the festival experience by drinking heavily and behaving in ways that she claims were out of character for her.

The mixture of independence, lack of independence and anxiety was also evident when participants described their setting up of their tents. Participants had wanted the independence to pitch their tent wherever they wanted to but could not because other festival-goers, having the freedom to set up wherever they wanted, had left little space. This not only created anxiety about where to pitch their tent but concern about the resulting and health and safety risks because tents had been placed across fire and emergency rescue lanes.

> There wasn't much space when we turned up, give it a couple of hours, there was nothing, the emergency access routes, everything was gone, which I think is really bad. If somebody had had a major health issue that required um, an ambulance, um, well, they were be dead in their tent as far as I was concerned, there was no way they would get medical help to them in time and in an emergency. (Lyn MU12).
>
> I didn't think there were enough stewards around to say, can, you can't pitch here and people were just starting to pitch in the fire lanes. Um, and the first few times it happens the steward would pop back, no you've got to move. And it literally, I think must have got to the point where people just couldn't find anywhere to pitch and just were, everyone was just ignoring the stewards. They were saying no you can't but it was almost like people power and it was, because it was kind of funny but then I was just, like I had my little health and safety hat on and said to be honest if there's a fire and you're the other side of the field you're absolutely buggered. There's not a chance in hell of anybody getting to you quickly. (Lyn MU25).

Similar anxiety levels were experienced over personal safety in crowded ingresses and egresses. The surprise and shock of having to face congestion and even claustrophobia inhibited participants' sense of freedom, as witnessed by Sam and Gemma:

> But even then, I think the first night, the first night was really bad. The queue to get into the campsite, was, and we'd hung around, oh, it was a good hour after the last band finished and we just, kind of, you know, had a wonder around, yeah, tea and donuts, a little bit of shopping and mooching, just slowly walked back, you know, and go over the day. And, and then all of a sudden it just stopped and it, I think just sheer weight of traffic. Because we thought, oh maybe, before there's been police that have, kind of, you know, checking armbands, um, or checking bags, or getting sniffer dogs are out there sometimes. But there was none of that. There was no reason for it, just sheer weight of traffic. And then all of a sudden you get through this little blockage and, and you're free again. (Sam MU35).
>
> Um, band's finished and everyone leaves a massive field through one exit. And I don't know a lot about event management but I know for a fact that they need to sort that, because it took us 45 minutes or 50 minutes to walk back to camp. And you were literally hemmed in, so you were being funnelled out through one exit. And it felt a bit unsafe, I think. Um, I didn't like that; I, as much as I love festivals, I'm not very good in big crowds. (Gemma MU40)
>
> Um, I like the festival experience because it feels spread out, um, but that getting everyone out of there, it was, is a horrible, it's like a cattle experience, and you have some people that are quite orderly and then you have other people that are drunk and, um, I think one of the group fell over and people carried on walking. And you think, it made me worry (Gemma MU41).

Concern was not just for themselves but also for others in areas such as health, safety and security. Participants had expressed how the freedom to do what they wished, when they wished, with whom they wished in the independent environment of the festival. This was however reliant upon the environment being safe and secure, with all of the health support. For example, Kat described how she had seen someone collapse in the crowd who received little attention from the spotters and this had worried her.

> There was a bit of an issue in one loo queue, I remember. It just came to mind, there was a girl. She was a couple of people behind us, and she fainted in the queue, and just, sort of, it was quite warm, on Saturday, I think it was. Saturday and she just, sort of, fainted and went straight out, and we were looking at the guy up in the scaffolding to come down and help and stuff, and he was completely useless, so that was a bit of an unfortunate moment. We were like, can you just call a paramedic or something, to come and see if she's all right? And, she sort of, was all really embarrassed when she came to, and she was sort of, now, go and sit down and get some water and stuff. But, the guy, he was useless, and um, apart from that, the security seemed pretty good and stuff. (Kat MU21).

This was however an example of how the camaraderie of the festival spirit, to be discussed in Section 5.4, ensured that nothing untoward became the festival-goers.

5.3.4 The mundane

There were times when the participants experienced what could be described as very little, but were more like mundane moments. This was when participants experienced limited tension between freedom and constraint. One such example was when Di (MU115) was "just happy pottering around". These were times when little or everyday, as opposed to festival specific activities, were undertaken. June may have commented that this was wasted time but these times were an integral part of the experience.

> We had time wasted really in the afternoon, um, because we were gawking at people ... (June MU10).
>
> It's one of those things where, I suppose at a festival, in the mornings and early afternoons, that's the time that you have to fill, and so having that kind of stuff there, it, sort of, just gives you an excuse to wander round and spend a bit of money if you want to. (Wendy MU55)
>
> And because obviously everything doesn't really kick off until about lunchtime. (Flick MU39).

Participants also found that just doing everyday activities like going to the toilet or making a cup of tea took longer than they were used to.

> I slept till about 11, went and got a cup of tea and a bacon roll, went back to bed until about one [laughs] (Jane MU9).
>
> We all sat in the entrance of Jen and Kat's tent kind of regaling and having hysterics about the night before and what we're going to do today when it's absolutely siling it down. I mean we'd, we'd all had a toilet trip by that point and so the mud is sludging and it's like right, we're probably not going to be able to manage too long in it. (Flick MU68).
>
> Wake up and you can just hear it on the tent and most of the time you get up, you wake up early because the sun hits your tent and yeah, six o'clock in the morning, and I... who wants to get up at that time. You sit there looking, you know, like death warmed up, you know, who... basically who's going to go and get the tea? See whose bladder is the fullest. [Laughs]. Um, so yeah, sit there until whatever time, but yeah, the rain, it just didn't let up. (Sam MU12).

There were other times when participants 'lost' time by doing very little, such as 'mooching' around at the end of the night.

> At the end of the night, everybody goes, right, let's get back to the tent and off they go and half the time I go, right, um, who's hungry? How about, you know a cup of tea and a donut before bed. So yeah, I have a wonder because there's, like, um, tents for, um, shopping, but yeah... Shop type things so we go and have a mooch around those and, you know, slowly wonder back so you just try and miss the crowds. (Sam MU34).

These moments of wandering around were not described in either positive or negative ways by the participants, they were just an integral part of what was the popular music festival experience.

5.4 Camaraderie and Hostility

5.4.1 Introduction

Festivals attract thousands of people into a crowded site and so participants could not but mix with other people, even if just to 'people watch' or overhear conversations in nearby tents. All participants described their experience in relation to others at the festival, either those that they knew or just other festival-goers. All participants went to the festival with other people, whether, friends, relatives or friends of friends. They also planned to meet up with others that they knew at the festival or who they met serendipitously. Some groupings were bigger than others and some shared tents. Di went with a group of friends and had arranged to meet up with others at the festival but had also planned to stay at a nearby house on her own. June went only with her partner and stayed in a nearby yurt rather than camping on-site. Connie went with friends and work coleagues but had a tent to herself. However, because she became so cold she ended up sharing a tepee with some friends. When that blew away she spent the last night in her car on her own. Lyn went with friends and one of her friend's sisters that she had not met before. Gemma went with her partner and some friends. Jane went with her partner and arranged to be with a couple they knew who lived on the Isle of Wight. Flick went with her sister and a couple of friends. Wendy went with three friends. Sam went with her husband and met up with a group of people that they arranged to see every year since they had become friends with them at the festival some years before.

The festival was about a variety of people coming together for a common purpose, to enjoy the music and have fun. This gathering of different people, just for the festival experience, created a sense of camaraderie. It was about how people identified and accepted each other as festival-goers and the atmosphere that was generated as a result of this camaraderie. The elements

of the camaraderie constituent will be discussed further in the sub-sections of comradeship and intimacy. The physical and emotional closeness to other festival-goers also resulted in a feeling of hostility toward others and the festival itself. The nature of hostility will be discussed through the sub-sections of antagonism and enmity. There were also times when the experience was one that was neither of being with others or reacting to others, but of a feeling of solitude as an abstract observer.

5.4.2 Comradeship and antagonism

5.4.2.1 Comradeship

The participants were originally focused on their experience in relation to the people that they went to the festival with because they had been part of their pre-event, anticipatory experience. The activities they undertook were collective, a shared experience of getting everything together and generating excitement.

> A week before we just were just… everyone… we were just all, I guess, hanging out together, having dinner together, getting excited about it, um, getting… borrowing tents, going out buying things, doing food shops, buying loads of booze and, um… and yeah, that was… I think that's really part of it. I think it's anything like that. It's not just about rocking up on the day, it's about how you feel in the build up to it, um, without getting your expectations up too high. (Lyn MU11).
>
> During the week before, we were sending out emails about who, you know, the list of essential and non-essential items. And everybody who was coming got Shewees delivered and everybody was practising … so that, that built the excitement of, of going, and that felt the input right the way through until leaving on Friday morning. (Gemma MU6).
>
> We met up the night before … and just basically, we just, sort of, brought all our tents and everything, and we just all got around there, and her sister came down, and it was all just really exciting, and just getting ready to go. (Kat MU2).

For Lyn, the comradeship of others was one of the reasons that she actually went to the festival. They were supporting her through a difficult time in her personal life.

> But I think because I was going with a big group of people and not just with one person, um, people that are round me that are really good friends and have I think been there for me the last year… Yeah they'd been… been through the whole, kind of… my crazy last year of things. Um, that… that really helped and they were really, kind of, sensitive towards that, um, and that was the thing I was, kind of, worried about, um. (Lyn MU8)

The companionship was initially about the togetherness of participants and the immediate group of people with whom they went to the festival.

> And then, what did we do for the rest of Friday? I think again the weather was quite nice so we did spend a bit of time... the four of us sat down and discussed what we were going to do that night, and having a drink probably. (Wendy MU21).
>
> And like I said like on the Saturday we didn't even go down to the main area 'til about three o'clock because we were just hanging out. And I think that was probably to do with the fact that because you couldn't take booze into the main, main festival area, and we all wanted to have a few drinks, we, we just stayed and sat and drank at the tent and then moved down to the... the, kind of, the almost the avenue bit before you go into the... the main area. (Lyn MU34).

Participants initially spent time with those that they went to the festival with and had prior arranged to meet up with. They set up camp with them and sat down with them to select which bands to go and see when they were there. They were wholly focused on the people that they knew or who were part of the wider group of friends and acquaintances.

It therefore came as a surprise to the participants to be surrounded by other festival-goers that first appeared to be so different to themselves.

> I was just amazed at how many different people were on the ferry going to the festival. I, because I've never been to a festival and I was just, it was brilliant. There was such an age range and, sort of, um, just so many different people it was lovely – from different places, people as far as, um, well at that point it was Manchester, so, we were chatting to various people and things, so, no it was really good. (Jane MU2).
>
> We saw quite a lot of kids actually which I didn't expect. Kids that were, um, like in like little trailers and that was really lovely ... and, you know, the kids looked like they were having a really nice time and I think when you see that you, kind of, remember that when, you know, if people are getting a bit silly, you kind of, think oh there's kids there (Lyn MU73).
>
> There was a lot of older people there as well, probably in their late sixties, which was really unusual and it kind of added a bit more to the atmosphere as well, seeing how much they were enjoying it. And also the 16 year old kids who, ... obviously it was their new experience, which is really nice, maybe for everybody to watch, like how different people interact with the festival and get into it. (Connie MU36).

In the non-festival world participants came into contact with different people around them all of the time but at the festival participants seemed surprised that there were other people there that were different to themselves and their friends. Witnessing so many different demographics of people at the

festival and enjoying themselves helped to create a sense of comradeship because they were all sharing a festival experience.

The sense of comradeship went beyond a general shared experience. The participants and other festival-goers assisted each other with tasks such as putting up tents and offering to share a tent with strangers who had had theirs damaged by the weather.

> And, um, a couple of ladies that must have been, I think they must have been in their late 50s, early 60s, rocked up and put their little tents up and were lovely and like next morning gave us some leftover bacon and… and they had a really bad experience because their tents weren't waterproof and it rained. Which was a bit stupid and they ended up staying in their car on Saturday night. And we said to them if you want to, you know, sleep in our tent there's loads of room. (Lyn MU31).

The poor weather at the festival also brought out the support and comradeship of a wider network of friends, such as when Connie found that she was desperately cold and without a dry tent.

> Um, and then on the second night, I had an even worse night's sleep. I was convulsing with cold. I had to get up and [laughs] I couldn't get coffee at four o'clock in the morning. And I just say, oh you know, because I was the driver, and I was just like, I'm just going to leave you my car, I'm going to leave because I just can't do it anymore. My friends were like, no, stay it will be fine. (Connie MU10).
>
> And I met up with my other, larger group of friends, who were all staying in this massive tepee. And they were like, come and stay with us, it'll be fine. I was like, okay, I'll share your body warmth and that will be fine. So then, on that night I did snuggle up and I was much warmer. Um, so I was like, yay, really happy Connie. And then, on the fourth night I went to stay there. (Connie MU11).

It also revealed how Connie felt committed to her friends because they were dependent upon her as a driver to get them home.

Participants described how different but how inclusive and cohesive the festival was. This variety enhanced the sense of a vibrant experience and built the excitement of being at a festival with others. The comradeship, of festival unity and cohesion, was evident in the way that participants described their dress, which throughout the weekend became a 'festival style'.

> It was watching, watching the beautiful people go by and we were watching little cliques, or you know, and the fancy dress people, or just the range of people; different ages and styles, you know. There are plenty of hippies and you know, the smart set, who obviously have come off their boats. [Laughs]. (Sam MU58).
>
> And I love the way that, like, as I was walking down the strip, you've got, I just love the way you've got anything goes and you've got so many different styles. You've got like hippy kind of style, you've got a punk kind of style, um, you've got, um, kind of trendy festival, so you've got all these different people and different tastes and different things going on. And you go into the different stalls and they've all got like their own different soundtracks playing and it's just like a real, a really just really good atmosphere. (Flick MU42).
>
> I suppose the festival atmosphere is, everybody just kind of, no matter what you start, you get people who do the glam thing, so they turn up and they're very glamorous and they have, you know, lots of makeup on and their hair's beautiful. And then you get the people like me, [laughs], the worst night's sleep and I don't care what I look like. And I'm dirty and I probably stink, because I haven't had a shower for three days. So, you get like a small minority of people who are really, um, really glampers I suppose, and then you get everybody else, who just kind of banded in together. And you don't care that you all haven't washed your hair for two days and stuff like that. And, and you're going to, it's absolute chucking it down, so you're going to go to the Oxfam stall and you'll buy some crappy jacket and not care what you look like, because you're cold. (Connie MU50).

Participants may have begun their experience recognising differences in people but by the end of the festival they had become as one, given the festival dress and the effect of the conditions and shared experiences. Flick found that there had been pressure on her to look more as if she was at a festival than wearing anything that she wanted. Even Di (MU43) found herself buying a "nice little floral headpiece and got that on, and I kind of, you know, I perked up significantly." She was therefore most upset that nobody in her group of friends noticed it.

> I think atmosphere in the terms of, everybody kind of looks the same after awhile as well, because you've all got quite bright clothing on. But then there's a few hat stands and obviously people go without any hat. So everybody walks around with these novelty hats on. (Connie MU51).
>
> Before I'd gone to the festival, I'd been saying to my sister, oh, it doesn't matter what you wear, you can wear anything, anything goes. And that's true, but when I got there, I suddenly felt a bit, um, people trying, people, there is like a, you know, people have, well there did seem to be a kind of festival style there. And so you're thinking, okay, so without, it's not, maybe it is a conscious decision, I'm just trying to be, like, make myself sound like I'm not really bothered, but I was like, um. I ended up wearing clothes that I'd not really, I ended up, I bought leggings to sleep in and I ended up wearing those most of the time with like a pair of shorts on top of my wellie boots with, and that's what I ended up wearing most of the time. I never ended up wearing a hat or

> anything like that, but I kind of clumped together all of the things influenced by what was around me. And I didn't expect to do that. (Flick MU100).
>
> So you'd get something like a wine tent, which was a wine tent and it would be done up really shabby, chic, on the inside. So, it's really nice, but it, it looks really unusual, because although the venue's beautiful, you've still got all these trampy people, including myself, sat in there, who were just dripping wet and soaking. So although they section it off into different areas, it all kind of looks the same, after awhile because you just all, everything, because of the people in there are almost the same. (Connie MU53).

The mixture of ages and types of people that attended the festival surprised the participants but it was this diversity that created the richness of the experience for the participants. It also meant that participants themselves became a festival-goer and conformed to what others were doing and wearing.

This comradeship, this coming together of disparate types of people, created a sense of safety and security for the participants. Being on a site where, despite its enclosed nature, was very open, especially the tented accommodation and physical proximity of others in a crowd that were concentrating on enjoying themselves.

> I didn't feel, um, physically threatened at any time either. Bearing in mind, I'd just come back from Portugal where I felt really nervous a lot of the time, walking around. It had a really nice atmosphere, where I didn't feel anybody was going to get in any fights. There was no, I didn't feel like my stuff was at risk or anything, which was really nice. (Connie MU34).

The inclusive and cohesive nature of comradeship and camaraderie was not just about identity but also about a sense of 'festival spirit'. Participants all referred to this 'atmosphere', 'bubble', 'world' and 'community' which is something they experienced and described mainly in terms of their own and other festival-goers' behaviour. As well as the sociable party atmosphere (see Section 5.3.2.1), the festival was described as a friendly experience, where participants were accepting (in the main) of people's extreme behaviours.

> I would also say it's a bit of a party atmosphere, um, so yes, I would say that, sort of, that would be how I would sum up the atmosphere, just quite friendly as well, you know, I think, if you bumped into people at a normal gig, they wouldn't necessarily be inclined to turn around and talk to you ... there is something special about festivals, definitely. (Wendy MU51).

> I just think it's one big, I just think it's one big community. Everybody's got this, um, like kind of, or the vast majority of people have got this aura about them where it's like we're all in this together, we're all going through the same experience and we're, and suddenly everybody's, I think everybody's a lot more open and chatty to one another. And, uh, people are, I find that people are quite considerate of one another as well, and, um, and that's really nice. But this, the, it's almost like a kind of, like, like a throbbing atmosphere I think, like as soon as you walk, you walk down through the, um, walk down through the campsite and I don't know if you talk to anybody but they might have just remembered you. (Flick MU112).

Flick describes the festival as "one big community" and that it had an ephemeral "aura". This festival 'spirit' was active, "like a throbbing atmosphere" requiring engagement and energy.

> If it had been more tense and I'd have been worried about, um, my personal safety, then I probably would have been a lot more hesitant. But to try and describe the atmosphere is really difficult, but it was kind of a very secure, that everyone's in it together. No one's going to burgle anybody else's tent because yours might get done. It's that kind of reciprocal arrangement, I suppose. I have a much harder time when I go out in X. Yeah, I didn't get groped once, which was brilliant [laughs]. Yeah, I didn't feel under, under threat or, which was really nice. But people did pee around me. (Connie MU71).
>
> I didn't see any violence, anybody arguing, any negativity. I never came across any situation where there was any tension. You know like if you go into town, well there is, there can be an atmosphere and the alcohol brings about this aggression in people and this territorial and you just don't get any of that at festivals. You don't, it's just, no, I guess I didn't think about it until now. I didn't see any of that. Everybody was just being really nice to each other and this whole happy, loved up attitude that everyone had towards each other. (Flick MU116).

It was also described as a reciprocal arrangement where festival-goers were 'all in it together' and therefore there was an expectation of acceptance of such behaviour of each other. Group awareness and the open nature of the festival permitted freedom as well as a sense of personal safety.

5.4.2.2 Antagonism

Despite the experience of a coming together through comradeship with strangers and existing friends, there were also times when this closeness became too much for the participants and they became intolerant of others, even antagonistic toward them. At some stage over the duration of the festival, each participant experienced antagonism toward or by other festival-goers. The nature of antagonism was when participants were hostile toward others and used words such as 'hate' to describe how they felt. This was mainly with others that they knew rather than other festival-goers who

they may just have been intolerant of, as discovered in Section 5.4.3.2. Antagonism did not directly lead to physical violence, for example, but feelings may have been described in such a way. Di, particularly became very frustrated with others in her group and said that she felt like 'killing' them.

> I honestly, I wanted to kill everyone in sight at that point and it went absolutely downhill for me from then on. Because then, we're trying to keep a big group together, wasn't going to happen, it starts clouding over, but it's kind of okay, so, about an hour then of irritation when we eventually get everyone together along with Em and her group, um, and we then have a couple of hours which are okay, the sun is out, we've all been fed and watered, we've got a couple of rugs out, I liked one of the bands that was on. (Di MU47).

This sense of anguish was complex because it was directed toward particular individuals in her group of friends and not the group as a whole. The group of friends, collectively, were what helped bring back Di's positive spirits.

Despite feeling that 'anything goes' as an indication of the freedom and tolerance of others at the festival, participants were shocked and disgusted by some of the behaviour they witnessed (or even undertook themselves). This mainly concerned the filth of the toilets and the urinating and vomiting throughout the camping and festival sites. Some of this was directed at festival-goers in general, others just at the facilities themselves, such as the toilets.

> I think the toilet thing was a, was a, massive eye-opener for me. Not just the actual toilet cubicles, but the fact that men would literally pee anywhere and I hadn't anticipated that. Like they'd literally pee outside of their own tent, which for me is just [laughs] mind blowing. So, I think that's another one of the trauma thing that, there was just wee everywhere [laughs] (Connie MU61).
>
> But the people peeing outside, I never grew accustomed to, because I'm just not used to seeing it. It's like, I don't believe you just drop your pants and just pee anywhere, because it doesn't make sense to me. You're kind of, you're going to be sleeping there, so why would you wee right next to it? So, yeah, I didn't ever get used to that bit [laughs] (Connie MU64).
>
> Now, something that sticks in my mind, if you ask me what the one thing that sticks in my mind from the festival is, um, it is that when we were watching Plan B, we were walking back to, after watching them, and a lady in front of us squatted down in the middle of the crowd, and had a wee. Not a young lady, a middle aged woman, couldn't be arsed to go to the toilet, so had a wee in the crowd. Um, so that is the single thing that I will remember for the rest of my life from the festival. (June MU21).

Di found a lot of the behaviour of others stressful, including drinking too much alcohol, taking drugs and smoking. Di became quite angered by this behaviour.

> I hate smoking. I hate it, hate it, hate it with an absolute passion, and most of the group smoke and so were people around me and it just, I just can't bear it, I just don't want to breathe in that crap, you know. (Di MU51).
>
> Unfortunately, I'm interested in good health, and I find it extremely distressing to watch them, extremely distressing. That definitely affects my ability to be close within a group, perhaps, and certainly affected, when we're sat, when there's probably about ten of us or something, um, at one point sort of trying to sit on a couple of mats, you know, I would find an excuse to get up every time, because I don't want to breathe in other people's smoke, I just don't want to do it, you know, and I'm not going to apologise for that. (Di MU143).
>
> I don't care about other people drinking, it's their choice, um, but when you've got people on the last day who are so muddy and wet they don't give a monkey's ham how wet and muddy other people get, they would literally dive bomb through the mud, and they wouldn't care if they made somebody, that perhaps had full waterproofs on, that had done everything they could to protect themselves, that they'd then got a face full of mud. You know, they wouldn't care, and I hate that kind of disrespectfulness, you know. (Di MU100).

Another participant that felt angered by other's behaviour was Jane.

> And everyone was so drunk! Oh it was just, I mean, the Yorkshire girl on the first night, I woke up at five o'clock in the morning to hear her vomiting outside the tent [laughs], um, and you go into the toilets and there's sick everywhere, and, um, you know, but as long as they don't get, I hope for them that it doesn't spoil it for them, you know, that wouldn't be my idea of fun, um. But as long as they're okay, you know, and can still enjoy themselves then, you know. (Jane MU37).

Jane was quite shocked by the drunken behaviour of others but was more concerned about their welfare rather than the impact it had on herself.

Participants commented on how they were upset by others' waste and destructiveness at the festival as highlighted by some of the comments that Jane made, even just after an hour of arriving (MU42).

> Oh but that was the one thing I hated about it was the waste, that really upset me, um, and that actually made me think I wouldn't go to a festival ever again, because there's just so much waste. It was, it was upsetting how everything is so disposable, like chairs, um, trolleys, tents, mattresses, sleeping bags, clothes, you know. (Jane MU41).
>
> People just, like, in the car park leaving, um, stamping down on their beer cans so that they shredded. And I just thought, if you ran over that in your car you would go nuts, like, so why leave it there for someone else to have that same issue? But there's so many that you can't go around clearing the whole thing

> before you then drive out. So, that, I was just like, gobsmacked at, yeah, I'd forgotten about that but, I really hate waste, I really, really, really, really hate it. They, they had loads of recycling points, absolutely loads, and they had large bins, skips, um, so they made it very easy for people to clear up after themselves, quite easy without any effort whatsoever. (Jane MU43).

The participants were entranced by the variety and liveliness of the other festival-goers that were integral to creating the vibrancy and energy of the festival experience. However, they were also shocked and disgusted by some of their behaviour that their personal values and norms could not accept.

5.4.3. Intimacy and enmity

5.4.3.1 Intimacy

The breaking down of potential barriers between people was demonstrated by the ease by which participants interacted and engaged with strangers. The relationships that participants experienced with the friends and family that they went to the festival with also changed during the course of the festival. For some the sociable and intense nature of the festival meant that they became more sociable, even intimate at times, with complete strangers than they were used to. Participants described the sociable nature of the experience as the 'festival atmosphere', the 'festival vibe' that was created within the 'bubble' of the 'festival world'.

Participants engaged in various ways with other, unknown, festival-goers. The openness of the festival spirit and proximity to others meant that participants found themselves speaking to other festival-goers and not just those that they already knew.

> Everyone was just feeling a bit, a bit, bit mad, bit mad, but very relaxed and very sociable and people would just turn around and just start talking to people. (Lyn MU19).
>
> But I just, I love kind of, um, I loved like ... like a new experience is just meeting new people and learning, hearing stories from new people and hearing their experiences (Flick MU96).
>
> I'm a really independent person, so I would go off and I would flit between people and I'd also spend some time on my own. And I think that's a nice thing about the festival, that you would just bump into people and then everyone's very friendly and quite open. (Connie MU35).

This is an example of where there was an intra-constituent relationship, where the independent nature of the experience created the confidence to converse with strangers.

One of the examples of the sociability of the festival was the physical intimacy of the participants with other festival-goers whilst listening to music, including interaction with the artists themselves. The music and the people created the festival 'atmosphere' and the 'vibe' which gave participants the encouragement and energy to sing and dance, whether they knew the artists, their songs, or not.

> And obviously when you have, um, is one of my favourite bands, so when they're on and everybody in the crowd is loving it and you have that nice interaction between the bands, then it's definitely the people that make everything. (Connie MU37).
>
> I think... I think the biggest thing is definitely the people that you're with. Because a couple of the guys that were with us, my flatmate and this guy Tom, were, aren't massively into music and when like the Foo Fighters were playing, you know, we're all, kind of, singing and dancing and they were like, Tom turned to me and just went, I don't know any of these songs. And I was like, really? And I was like, oh dear. And I thought oh no he's going to be having a really, and he, but I love it. And then it was just, there was no, it was just the, it was just being there with, with a bunch of people that are up for a bit of a laugh really. (Lyn MU32).

Sometimes, this physical intimacy got closer than expected. Lyn (MU48) described how she had kissed some stranger and Flick thought she had found 'the one' that she was meant to spend the rest of her life with. Wendy described how two in her group went with different men each night (Wendy MU72).

The enclosed nature of the festival meant that most activities were undertaken with others. Despite being able to go off on their own when they wanted to get away, festival-goers found that all daily functions were done in the presence of others. Some of this was enforced by the nature of camping and by factors such as poor weather.

> And it's that kind of camaraderie and, that you develop even like closer relationships because you, you're having this experience together and like you're getting this shared language and memories of, you know, things that you're recalling the whole time. (Flick MU89).
>
> And we were talking about would we have been having this kind of time if, if it hadn't have been raining? And we said well, no, it would have been, if you think about yesterday, it was a different experience because we were just kind of chilling in the sunshine and having a really lovely time, uh, but just kind of soaking up the festival atmosphere and the music and people watching. Whereas it was quite heavy, in that bad weather, it was just heavily focused on us four and our experiences and that kind of bond there. (Flick MU98).

The sense and experience of intimacy with others and the festival itself was as a result of the way that people were forced together over a period of time and in a confined space.

> Oh yeah, yeah, because then you get the, the atmosphere and with that, going back to your tent at the end of the night and just sitting there huddled, freezing but chatting. But I think that's it, it's just sitting there and having, and chatting first thing in the morning or, you know, the night before … (Sam MU57).
>
> It's like we're all like one big family now, it's become this like, which has kind of only happened since the festival, since we were, you know, spending three days in each other's pockets, literally weeing together and doing everything together. It's become a, you know, almost strengthened everyone's, well I think everyone's friendships definitely. Because, not all of us, but quite a few of us, had emotional ups and downs this weekend and, um, that's like, that's, when you're there with someone, spending the whole time with them it's, it certainly, well I think, strengthens the friendships and relationships. (Lyn MU69).

This temporal and spatial intensity resulted in people knowing themselves and others better than they had ever done before or had ever imagined. This is further discussed in Section 5.5.2.

5.4.3.2 Enmity

The camaraderie and intimate atmosphere of togetherness and tolerance was also shaded with times of enmity towards others. Unlike other participants who felt that they had bonded and become closer to the people they went with, Di found that she had lost respect and trust in her friends (MU122). She was shocked by the conduct of others at the festival but also the people she knew and who behaved in ways that were unacceptable to her.

> And um, I felt uneasy because there was tension between two girls and I didn't like it and that just pissed me off, because one of the girls really should have, have not been effectively trying to flirt with somebody else, um, when they're already paired up. Um, that I found annoying. I didn't kind of really be want to be around her too much. (Di MU21).

> Um, so, I'd perked up a little bit having got really irritated, perked up a little bit for a couple of hours, then um, there's more tension between two of the girls which is really starting to bother me, I don't know why I let it get to me but I was really annoyed by this one girl in particular. Normally I can let a lot of that drama go over the top of my head, but I think just because I was tired and didn't really want to be there. (Di MU49).

Di found that she became intolerant of others because she spent a lot of her time trying to find or meet up with her group and was annoyed by their lack of patience or thought given the communication problems of relying on mobile telephones for contact.

> So then when I went to go and try and find some other friends, bearing in mind the volume of people means that the phone networks are just jammed so much, that you can send a text and the person doesn't get it for ten minutes, um, or they get it, they reply immediately, but then you don't get it for ten minutes, you know, so by the time they've said that they're at such a such a location, you're, they're then long gone, because it's ten minutes later and they think you're not coming or whatever. So I then had a scout around to try and find the section that my friends' tents was in, which was Blue 2, and I walked round for 45 minutes and um, got back to our camp feeling utterly pissed off, like I'd just walked round for 45 minutes, I hadn't met up with my friends, I've achieved absolutely nothing, because this place is so vast, so, so vast. So um, so that didn't impress me for starters, but okay, it's neither here nor there really. (Di MU16).
>
> And so I said to the others, um, that I would go and meet Lizzie, one of the other girls, who was coming in on a later ferry. So the girl that was really annoying me had said, oh no, I've told Lizzie where her, her tent is, she will come and find us. And I was like, are you having a laugh, she is never going to find the tent. No, 'Lizzie knows her tent', she said. I said, there's 50 fucking thousand tents out there, how do you expect her to find her? You know, I just couldn't believe the stupidity of the girl, I really couldn't. (Di MU28).
>
> Two of the other girls, another couple of bloody princesses, who can't do anything, um, uh, got, had no patience in that respect, and they were like, oh, I'll go and look for her. What the bloody hell is that going to help? Oh God, it just makes me wound up just thinking about it. (Di MU78).

Di was especially shocked by how one of her friends acted that she referred to it twice during her interview.

> And she had been drinking all day long so she was pretty plastered, bearing in mind this woman is in charge of a gun during the day as a firearms officer, uh, I couldn't believe she was in such a state just because she was on her own, you know. (Di MU55).
>
> I'm supremely independent and do a hell of a lot of stuff on my own, um, yes, I found it particularly unnerving that a woman who's in charge of a gun during the day couldn't cope with being on her own for an hour. I mean, get a grip woman, you know. Um, I found that extraordinary. (Di MU108).

Di's enmity toward her friend was reflected in her surprise at how out of character and role her friend's behaviour was. She was astonished at how different to herself her friend's behaviour was.

The intensity and proximity of others at the festival had, at times, an inhibiting impact on the freedom of the experience. Participants were conscious of the impact their behaviour had on others, especially if they had gone to the festival with others and were expected to share their experience with them, even if they wanted to behave differently. Gemma found that this proximity had generated a feeling of enmity between herself and her partner.

> I know it's coincidence, but, um, in a field, 70,000 people all, because there were loads of people there on Saturday, they take our path and walk over the top of us, then they were, like, 'oh, shall we just sit here?' To which, I was like, 'oh no', and so they did and then Mandi just, again, just went completely into herself, didn't really talk to anyone. And then I felt bad for talking to people. (Gemma MU56).
>
> And I'm just saying, I think this is such a good band, um, so really excited about seeing them, but, um, again, it was a bit tainted by the fact that [sighs] [hesitates] I felt guilty dancing and so I was a bit, like, watching the Foos, like static and, and so it didn't necessarily hold the same. (Gemma MU61).

The differences in their personalities had been exacerbated by the camaraderie experienced at the festival and had inhibited Gemma's enjoyment. Gemma realised that her partner did not like the closeness of others and shunned intimate interaction, even with others she knew in the group. In comparison, Gemma was more gregarious and had been looking forward to enjoying the music and festival with others. This resulted in tension between Gemma and her partner and had a negative impact on others in their group because of how upset both Gemma and her partner were. Whilst it did not wholly limit Gemma's experience, it did taint it.

The participants also revealed how their own actions had resulted in other festival-goers demonstrating enmity towards them. One example is when Jane described how she had been seen as disrespectful by other festival-goers. Jane and her partner had annoyed one particular woman by putting on accents that mimicked that of the woman. Her being upset with this had not resulted in their embarrassment but in Jane's boyfriend doing it all the more.

> And we didn't, we hadn't met the neighbours at this point, and the neighbours were Geordie, and the guy had said something, I can't remember what he said, but he'd said it is so you knew, you know, he was taking the Mickey out of us taking the Mickey out of them. So, he was fine. But his wife was a snotty cow and she did not take kindly to it at all, and so Dave being Dave, did it all the more for the rest of the weekend. (Jane MU86).

Most of the incidents of enmity were resolved by offering comradeship and intimacy with others. It was Di and Gemma that were particular variances in this constituent, that had greater personal difficulties, and with those that they had already had a relationship with before attending the festival.

5.4.4 Solitude

There were times when the festival experience was about participants being on their own, despite the thousands of festival-goers around them. This was not about isolation or exclusion but one of solitude. There were times when participants wanted to be by themselves, a time out of time, to rejuvenate their minds and bodies. In Section 5.3.2.1, Flick had said that the festival experience was about 'switching off'. Flick was referring to the outside world from the festival but there were times when the participants needed to have a break from the intensity of the festival world as well. The experience of the festival made demands on the participants that they needed a rest and a break from.

> And then you can return and be jolly with those people. Yeah, just that kind of going off and spending a bit of time on your own and just kind of processing things and then coming back to life a bit more. (Connie MU98).
>
> And I went off on my, I wanted to go off on my own for a bit because I wanted to do some shopping and they weren't really that interested and I quite fancied just going for a little walk on my own. So I remember going off in the sunshine and just, it was just really nice. (Flick MU41)

Time out gave participants occasions to recuperate, reflect or to give space between themselves and others. It was not as if they felt excluded or that it was about being independent but that the participants could exclude themselves from the actions and become spectators and voyeurs of the experience. At times they just 'people watched'.

> Pitched the chairs up, just people watching. (Lyn MU34).
>
> Did a lot of people watching like, you know, just sitting in the main stage on the Saturday afternoon and just, sort of, watching what everyone was doing, so, and lots of weird costumes (Jane MU25).
>
> I just, I love kind of, um, I loved like the people watching (Flick MU96).
>
> Just people watching. Did you see the state of them? [Laughs] What was she thinking when she put that on or isn't she cold? [Laughs] There's a lot of that, about how cold you are, all wrapped up and they have not much on. Yeah, we're in there in our nice sensible clothes and people walking past, you know, in wellies, and shorts and a bikini, you know, and a little jacket, and you go, you must be freezing. [Laughs]. (Sam MU57).

These were times when participants were at the festival but not fully engaged in an active way. It was their opportunity to watch the festival world go by, to soak up the atmosphere and just chill out.

5.5 Euphoria and Despair

5.5.1 Introduction

Some of the descriptions of the festival experience pointed to an immersive environment that at times created a sense of euphoria, of elation, excitement, joy and exhilaration. Alongside euphoria, there were times when the depths of despair was experienced. These were mainly concerning a breakdown of relationships and the inability to cope with poor weather conditions. Just the scale of having to deal with the everyday camping activity meant that opportunities were missed. Participants found it difficult to find the energy to cope with the effort it took to overcome the constraints and hostility they were faced with.

5.5.2 Euphoria

An aspect of the experience that participants struggled to put into words was their sense of euphoria and elation. It was this sense of the heights that they reached that came through in their interviews but limited by their language.

> I mean, overall it was absolutely brilliant, um, bring on next year already is, is what I say. (Lyn MU2).
>
> Um, yeah, the first night was just, uh, lots of singing, lots of dancing, talking to really nice people, um, just, just, being on a real high, of the festival in general, really. I think the adrenaline for me, it set me off (Flick MU37).

> Live music, love it. And, um, that, getting really engrossed into it and kind of that's what you're thinking about and that's what you're listening to, um, kind of just all adds to it, really. But, um, and because you're surrounded by it the whole time and that's the, that's the, I think that's part of the reason why these festivals are amazing is because there's lots of different things going on, um, and you, and that's why you kind of tune into it, like this world thing I was saying, it is like a bit like being in a different world. But, wherever you are, there's different, there's just a, there's just an atmosphere that music creates and you just kind of get absorbed into it, and so wherever you choose to go, you're never away from any music, really, because it's just everywhere. (Flick MU107).

These heights of emotions resulted from a combination of all of the positive constituent parts, the people and the freedom to lose inhibitions and become with the festival experience.

> I was literally, like, I can't deal with this, and then Tom was like, get on my shoulders, and I was like, no, he went, get them on now. And he put me on his shoulders and he lifted me up and I felt amazing. and I just thought, no this is really good, this is an amazing experience so, and, you know, Gem was there and she was just being fantastic and my flatmate was like, you know, come on you're better than this and blah, blah, blah, and then it just, it did it just, (Lyn MU55).
>
> I remember thinking, this is just, I am having the time of my life. It was just amazing because the atmosphere was really great, um. Festival atmospheres are just amazing outright. And, um, I had just such a good view and, um, I kept, despite the fact my muddy wellies were going all over his white t-shirt like this, bless him, um, so, I remember, so, um, that was a really good moment. (Flick MU34).
>
> Ah, it wasn't so much us, it was more so, I mean, we were just really relaxing and enjoying and a song would come on that you love and so you'd be like, yes, I'm in a festival, enjoying it with all these other people who are loving it as well. I suppose, it's kind of watching how other people react as well. And you'd see that everyone's having a good time and everyone's just listening and people tended not to have that much to drink. (Connie MU43).

Positive emotions were particularly mentioned when participants were fully engaged with the music, through singing, dancing and recalling memories.

> Another one of those brilliant, you know, when the lead singer's up there, choked because you're singing back his lyrics and we were all, you know, like word perfect and you can just feel how electric the atmosphere is, just electric, and you go 'yeah'. (Sam MU20).

The experience of the musical activities was a shared one, even with the artists, as described by Sam where the lead singer of one particular band was "choked" because the crowd were singing back their lyrics. It was an emotional time for all.

> That was one of my festival highlights, even though I was very drunk and loved up with this Morris dancing policeman, um, so it is a bit patchy, but I remember watching it thinking it's just, they were just incredible, they were just amazing. And the thing with the Foo Fighters was that they, um, that they, they, they came on and they said, we're not going to do any encores, we're just going to fit as many, um, songs on as we can, we're just going to rock out for two hours. And that's what they did, they just did hit, after hit, after hit. (Flick MU59).

These emotional times with the music encapsulated all of those related to the immersive 'festival spirit' of love that Flick found "incredible" and "amazing", that reflected the length of time and number of hits that the Foo Fighters performed.

> The reason for going this year was definitely Foo Fighters, just because their, their stage presence and the, the crowd were just brilliant. They were, they were amazing [Laughs]. Um, but yeah, and he, ah, Dave Grohl, is just, and it's not just him, the whole band, they're just, the way they play off each other and, um, but what they give back to the audience and, um, what they, what they get out of you, you know, they ask you to, right, you know, join in, or you know, clap along or, you know, 'do you know this one?' and, and it is, you just feel like, I feel like I'm there, I could be there with, you know, just me and them. You get that, kind of, personal attention. Um, but yeah, Foo Fighters was just electric and I don't think it was just because I'm a big fan (Sam MU41).

These musical, immersive, emotional experiences were interactive and individual. Despite being in a crowd of tens of thousands of people, Sam felt that she got "personal attention".

Jane and Connie also found that they had experienced euphoric moments engaging with the music. Theirs was with a different type of music to the other descriptions of dancing to the bands on the main stages. They both liked drum and base music and clubbing when they had been younger. The festival brought back positive memories and feelings of when they had been younger; nostalgia was high.

> Like, you know, this is how I used to be, and when I used to be in a situation, that I used to feel euphoric, like absolutely flying, even, and I've never done drugs, ever, but would feel like I was flying high and there was nothing better in life, like, top of the world (Jane MU52).
>
> It was just mental. There was a lot of people on drugs there and it was a really, you know, like, um, high energy atmosphere. (Connie MU39).
>
> Because it was, I think it was on the first or the second night, so we were all still really up for it, and it was just mental. It reminded me of being young, when you could just go somewhere and, ah, mainly because none of my friends like it, apart from my friend's husband, who was there. So, um, so, we just went off

> together to, to watch that and that was, um, it was really good, because it just, I don't know, I suppose when you really like a bit of music and everybody's there, loving it, at the same time, and it was just, it was just crazy, so it was nice. (Connie MU42).

The music and participants' reaction to the music brought back happy memories that enhanced their positive state of mind.

> And then, ah, Mike & The Mechanics were just, old bands know how to play music. Ah, and at that point, and Mike & The Mechanics always make me think of my Dad, played that album it's, or the Best of Mike & The Mechanics, to death, and, um, I, I think that, Looking Back Over my Shoulder, that song, I think of drunken Christmases with my family and my Dad, Mum, brother and I, all singing that song. It's, it's really nice. I love how emotive music is and the fact that it can bring back memories, and I literally, as soon I knew Mike & The Mechanics were on, texted my Mum, and then when they were playing there were a couple of key songs, that was one of them, and I called up my Mum and Dad and they were, they had the phone on speaker phone and my Dad was singing [laughter] along. (Gemma MU50).

The sense of euphoria expressed by the participants was mainly in the context of the activities that they undertook with others and often in the heightened arena of music that resulted in total immersion reminiscent of previous positive experiences.

5.5.3 Despair

There were times when the negative emotions that participants felt led them to the depths of despair, again feelings experienced that were difficult to describe in words. The emotions of guilt and sadness were also experienced as part of despair. These were manifested through the difficult personal relationships, memories and norms and values of the participants themselves. For example, Gemma felt guilty about enjoying herself with others because her partner was a more reserved person (MU39). This highlighted the differences between them and challenged their relationship (MU27).

> I felt like everyone else from that point on, was bouncing and jumping and enjoying and I felt guilty for doing that. So, I felt like I was more static than I would have been. It was weird, um, and I didn't want to feel bad for enjoying myself, and, but I felt like, in order to do that with the people that we were with, I'd be leaving someone else behind. And so I think I spent a lot of my time feeling a bit torn. (Gemma MU32).

Gemma felt so strongly about potential conflict with her partner that she thought about leaving the festival and going home because of the negative impact it may have on others' experiences.

> In actual fact, I walked off, which is silly at a festival, because I just thought I can't be here. And I had a, I spoke to my best friend, on the phone, um, and on the Friday night, I just said, 'I, I want to go home, I don't want to be here, um, because I feel like being here is going to make everyone else's weekend rubbish'. (Gemma MU34).

The feeling of sadness was not just about poor relationships and behaviours at the festival but memories that the festival itself surfaced. This was predominantly as a result of unhappy memories and thoughts of aspects of their lives that could not be left behind, outside of the festival. As with Gemma's relationship problems, others found that they could not wholly leave their troubles behind. Lyn was concerned that the festival would bring back memories of a broken relationship.

> So, I was a little bit like, um, you know, is this, is this going to be, is this going to bring up bad memories and everything else. (Lyn MU7).

Lyn was at pains to emphasise that she did have a good time at the festival but that her experience was spoiled throughout by sadness caused by memories of and proximity at the festival of her ex-partner.

In a similar way to Lyn, Jane had been troubled by memories. There were particular aspects of the festival that brought back memories of her sister, despite being able to forget at times. One of these was a particular band.

> Oh yeah, yeah. Kings of Leon, my sister always used to say when they came on the radio that they reminded her of me, so it was like, oh, you know, she should be here, um, and she, you know, she went camping to Exit Festival in Serbia, um, and loved it, absolutely loved it, and, um, so I kept trying to think of, you know, if she'd have been in a tent next to us at the campsite or, you know, would she be another one puking outside at 5 o'clock in the morning [laughs]? (Jane MU55).

Despite feeling that she was able to behave like her 'old self' again, Jane, had recalled memories of her dead sister who had enjoyed festivals and this had limited the heights that she could reach in her enjoyment.

Connie and Di particularly felt negative emotions as they came to terms with the nature of the festival experience, and Gemma whose personal relationship problems manifested themselves at the festival.

> So um, so by then I'm actually fed up, don't want to be there. I think, 'why am I wasting my money doing this, I could be in a cheap hotel?' I make the decision to leave Pulp, I just said to one of the girls only, I'm going to watch Tom Jones and I walked away, I thought, and I thought I'm not even going to bother trying to tell them all or whatever. (Di MU53).
>
> But it takes ages to get breakfast, it takes ages to get up, to, you know, walk from the campsite to the, um, the arenas and to have the shower and stuff. Generally, getting ready takes a lot longer than if would if you were in a hotel, so, I lost out on watching quite a lot of live music because I was having to deal with these things, I find, you know, like cleaning myself or not. So in that sense I wouldn't, I wouldn't do the festival in the same way again. (Connie MU17).

These negative thoughts and emotions were an integral part of the popular music festival experience and could not be avoided by the participants.

A number of factors aggravated all of the participants because they were restricted in their ability to behave freely. One of these was undoubtedly the rainy weather but this manifested itself in a variety of ways, including, limiting what activities could be pursued and what bands to see and hear.

> I think we left the tent about five o'clock. It had been hammering down all day, and we thought, I hope it's all right. So, five layers later, right, off we go, and it was all right, but then it just, it was relentless, and because you're in a big, open field, and sat in the tent, it was fine, but, out, out exposed and stuff, it was really coming down, and I think we, I think I lasted through Plan B and The Script and then, there was another band after that, and I just was like, all of the layers I have on are so wet through and my wellies aren't soaked, wet through, but some of the girl's wellies were leaking and stuff, and I gave it up at that point, too wet. Um, yes, so that was, that was probably the low point, because I really wanted to see Kasabian and I didn't get to see them because we just couldn't take it anymore, and it was just, I am so wet, now going back to the tent and trying to find some dry clothes, you know? (Kat MU27).

The poor weather also heightened personal torment and negative relationships. The wet weather increased the physical pain of the cold, the carrying of awkward equipment and belongings, and the setting up of camp and the discomfort of wet clothing. The weather became worse as the festival progressed. Notwithstanding participants' attempts to remain positive, by drinking alcohol, wrapping up in bin bags or going back to their tent, the

weather dominated and meant that they missed some artists, either because they went home early or they went back to their tents to get warm.

> At the end of the night, that was, that was quite hard work, um, so 45 minutes back up to camp and by the time you got there it was, it had been raining, so it was really cold, I think it was ice on our tent, it was so cold, Um, and we all went to bed and I had the worst night's sleep ever because, um, my sleeping bag just wasn't thick enough. I couldn't get my flares on and I was freezing, like absolutely freezing, um, you know, it was, that was hideous. (Gemma MU42).
>
> By 6:30 we were so cold and thought, and we didn't mind staying out, it was the thought of getting back in the tent with all our wet gear, and we just thought, we'll just go home. (Jane MU10).
>
> It's just miserable, it's just utterly miserable, and it's gone from being a dust bath, when it was dry, on the Saturday, to looking like a sea of diarrhoea, to be honest, through the car park and through the festival. I looked like I'd shit myself, I just was appalled at the state of me, and it doesn't, I'm not such a princess I can't get dirty, but I would like to be in the correct clothes for that, or be prepared for that, and I just wasn't prepared for, you know, how bad it was. And in the past I've watched, um, news reports of festivals and Glastonbury and seen them in a sea of mud and thought, bloody idiots, you won't catch me doing that, and then there I was, I couldn't believe it, couldn't believe it. (Di MU66).
>
> But the rain, the rain is horrendous, and that, that was Sunday, and you get up in the, wake up and you can just hear it on the tent. You sit there looking, you know, like death warmed up, you know, who, basically who's going to go and get the tea? See whose bladder is the fullest. [Laughs]. Um, so yeah, sit there until whatever time, but yeah, the rain, it just didn't let up. (Sam MU12).

The weather was so bad that even the tepee that Connie had sought refuge in with some friends was blown away, wrecking all of her clothing. Connie therefore had to spend the last night in her car.

The feelings of despair at the weather were also similar to those experienced when personal relationships broke down or when previous broken relationships were bought to the fore.

> And then I just saw her turn round and she's obviously with somebody now and saw her turn round and they had a moment and I, I literally, I just, I just sat down and then just, well, I just basically sat on the floor and just curled into a ball and went to sleep and I felt, at that point, I just thought, I hate, I just, it just brought up a lot of emotions and stuff that had happened last year and everything else and I was like I can't, I need to get out of here now, I just thought, I want to be teleported off this island, I don't want to drink, I don't want anything, I just, and I felt like absolutely gross, um, it was really, really, really hard. (Lyn MU53).
>
> And then I wake up Sunday morning and, um, I felt emotionally horrific, I think, because it was absolutely belting it down with rain, it was a bit cold, for about the, I woke up and I just thought, oh, I just, I didn't really know what I wanted to

> do and mainly the way I kind of deal with things sometimes when it gets too much, I just have to kind of, I like literally shut down and just sleep, um, so I did, I just went back to sleep and we all slept until about midday. (Lyn MU59).

The sense of trauma was compounded by the intense proximity of people, which meant that the negative emotions were exacerbated and that it was difficult to control or avoid the sources of negativity. Emotions were also transparent in such an environment; they were on display, even if one walked off to try to avoid people.

> Because Mandi and I were literally, we were at loggerheads, she looked like I'd murdered her grandma, she looked so upset. Um, and I just thought, we're not meant to be together um, and we've got, this is Friday, we don't finish this weekend. It, it, it made the weekend seem like it was going to be the longest thing that I'd ever done. (Gemma MU35).
>
> Um, I think Joey found Mandi crying next to her bed. In fact, I randomly bumped into them, and they were like, are you all right? And they brought me a hot chocolate, which was really nice, because at that point it was raining and I was in a poncho and crying. (Gemma MU36).
>
> And they were having a bit of a laugh but, I think, at that point I felt a, I think I'd lost the will, um, so I, I kept, I just covered my head up with a jacket and had a bit of a sleep on the floor and chilled out a bit because I think, I think I'd had enough by then. I didn't want to give in and go home, um, but I knew that it wasn't necessarily the place that I wanted to be for the weekend. (Gemma MU47).

Two participants had a particularly gruelling experience. Di and Connie were quite traumatised by their experience and the sense of despair overshadowed their festival experience. Whilst they described attempts at coping with their emotions, they had found it particularly debilitating. Connie described how she found it difficult to cope with the conditions but did her best because she did not want to spoil the fun of the rest of her group.

> And it was just, it got to the point where I was never going to be dry again, so I just thought, bugger it and I just watched it and enjoyed the music. But it's just when you've got rain lashing down in your face, there's just not that much you can enjoy. (Connie MU76).
>
> By the end, I'm like, oh for God's sake, when are we leaving? ... I should point out as well, that although internally, like we would joke externally about how miserable it was and stuff, and although I was dying a little bit on the inside, I'm one of these people that I'll always try and make the best of it. So, although I was having a miserable time, I wouldn't just walk around being, like 'oh my God, this is rubbish, I want to go home'. I'd kind of say, in the morning, 'are we leaving today?' and they'd say, 'no' and I'd be like, 'okay, well I'll just try and be as jolly as possible'. (Connie MU94).

> [Laughs], I did cry, but that was really when I woke up and I was freezing and I couldn't get warm and I was so tired. (Connie MU96).
>
> And I was just like, no, I cannot emphasise how much I hated the camping, it just, you know, it actually made me cry [laugh]. It broke me, a bit of my soul down at the Isle of White, camping [laughs]. (Connie MU46).

Di's experience had been predominantly negative and she had not suffered in silence in the same way as Connie. She also did not have to put up with the same camping conditions because she slept in a nearby house on her own.

> I still don't know why I went, I still don't know why I even went. I don't know why, if I got to 40 knowing I've never been to a festival because I don't like that sort of thing, what possessed me to waste £200 to prove to myself something I already knew. I still, I don't understand it, I need shooting. (Di MU25).
>
> It was a low point because I felt physically uncomfortable, wet and cold, and unclean and um, you know, I didn't care what I looked like. I don't need to try and sit there looking pretty with lip gloss on, you know, it's not about that, it's um, it's just the fact that I felt physically uncomfortable because I was cold and wet and muddy. So, it's a low point, but it's hardly life or death, and it's not drastic in the grand scheme of things, but when you pay money to be somewhere and it's supposed to be precious time off, yes, that's a problem, that is a problem. (Di MU110).
>
> By now I'm really quite cold and my hair is stuck to my face and I just think, what am I doing? I just don't want to be here, I don't want to be doing this. I don't want to spend my leisure time, my precious, precious time off, being wet and cold in a muddy field, I just couldn't believe it. (Di MU74).

The poor weather and breakdown of personal relationships resulted in a sense of despair and lack of control by the participants, demonstrated by their use of language to wish that they were no longer at the festival or even dead.

5.5.4 Indifference

There was an element of the constituents of euphoria and despair where the participants did not feel the intensity of emotions described above. These were similar to those times when participants experienced the solitude from the camaraderie and hostility of others and undertook the mundane activities that were neither expressions of freedom or constraint. Connie described such times as her 'downtime', times when she could recuperate and regain her energy. Lyn described the same thing when she went back to sleep to "literally shut down". The participants were trying to cut out any emotional

stimulation and so being indifferent to activities or others was a necessary part of the experience.

> Was, if I'd just gone there for the day, I would have literally gone from band to band to band to band. Instead of thinking, well, I'm going to go back and have a nap, because I had a really bad night's sleep and everything. (Connie MU48).
>
> So I needed that just little downtime and then get back up again. (Connie MU99).
>
> … I like literally shut down and just sleep, um, so I did I just went back to sleep and we all slept until about midday. (Lyn MU59)

Despite the opportunities to listen to music and do many other activities at the festival (see Section 5.3), there were times when participants could not gather the emotive energy to do much at all. They were indifferent to what they were missing and, like Connie here, they would spend time back at their tents resting.

5.6 Conclusion

This chapter has detailed and illustrated the constituent parts that make up the structure of the phenomenon of the popular music festival experience and indicated some of the intra and inter-relationships between them. As Sokolowski (1974, p.75) states, the essential structure is not a metaphysical statement about events but "refer to phenomenal givens: how things appear." Despite there being differences in the experience, these were intra-constituent differences that created the mixed emotions of all participants. Even the variety of festival-goers that were identified at the beginning of the festival and the overwhelming nature of the scale and behaviour of others, through shared experiences, the festival became one. Everyone felt the highs and lows; the fun and frustrations; the personal isolation and elation; the sheer delight of immersion in the music and the agony of the wet and cold.

Giorgi (2009) encourages a summary of the experience by describing the model of constituents created with a condensed version of the phenomenon expressed in a paragraph. This has been done in the following paragraph for, which Giorgi would describe as an ideal participant referred to as, P.

For P, a festival is experienced when she has been excited by the expectation of freedom and hedonism before leaving home. P experiences the festival when she feels free from the constraints of work and ties outside of the festival environment. She also knows that she can behave in whatever way she wishes without retribution. She behaves in ways that are outside her ordinary experience; she is 'crazy' and 'mad', even regressive. She feels elated and fully immersed in the festival atmosphere where she reaches emotional heights of euphoria dancing to the music. The festival atmosphere is loud and raucus but there are also spaces for solitude and contemplation. P is surprised by how much time is wasted by the mundanity of festival life. Festival-goers are busy going about their camping existence waiting for the line-up of artists to perform. The camaraderie and comradeship shared with total strangers can be fulfilling and entertaining. Conversely, at times, these positive emotions are tempered by personal inhibitions and tensions. P is unsure about fully releasing any restraints she has on her behaviour, as she is concerned about the possible consequences. Personal relationships are far more open and intense than would be at a normal social event. As well as enjoying close bonds with her friends and sharing intimate times, this closeness also increases tension and causes rifts. However much P tries to escape unpleasantness she has to face and deal with it. When feeling low, unpleasant memories that P was trying to leave behind surface, and dark and lonely times are experienced. This is intensified by the uncontrollable weather conditions; intense heat or incessant rain provoking physical despair, which can lead to the desire to escape. These negative feelings are often hidden from others through humour and laughter or by wandering off into the festival milieu.

Figure 5.2 offers an evocative account of the model shown in Figure 5.1 based on the descriptions attached to the constituent parts. Thus 318 pages of transcript from 10 Interviews have been reduced to 303 words. This is because "the structure is intended to present only the essence of the experience, not all of the ramifications of the experience in a detailed way" (Giorgi 2009, p.206). The description is not the final step of the research process, "it serves as the basis of essential communication" (Giorgi 2009, p.200). The next stage is a dialogue with the literature in relation to the structure and its constituent parts and this will take place in Chapter 6.

CHAPTER 6: DISCUSSION

6.1 Introduction

This chapter discusses the findings presented in the last chapter with existing academic literature on relevant subjects. Although the focus of descriptive phenomenology concerns the finding of phenomena, in this case the phenomenon of the popular music festival experience, this does not "prevent the phenomenologist from having a comparative dialogue about the descriptive findings and the findings and theories in the literature from different traditions" (Giorgi 2008a, p.52). In fact, it assists with the last stage in Giorgi's schema (Figure 1.1) that has formed the basic structure of this thesis: 'interpretation and communication' within the 'horizon for research findings' (Giorgi 2009). The research, in this context, is not constrained by any particular journal as anticipated by Giorgi (2009). The literature used in this chapter to discuss the significance of what was found in the research is limited only by that which is deemed most appropriate within the multi-disciplinary context of this study. The following sections cover the main concepts relevant to the six constituents of the structure. This discussion assists with a better understanding of the nature of the findings of freedom and constraint, camaraderie and hostility and euphoria and despair.

The identified constituents are not necessarily a surprise. Getz (2013) identifies fun and thrills (hedonism); socializing (meeting people and people watching); being entertained (passive experience of something pleasurable) and escapism and novelty, in his model of a destination ecotourism event. This study, of the popular music festival experience, did not directly seek to discover whether these features existed. Rather, it is an examination of what Mannell and Iso-Ahola (1987, p.326) refer to as leisure experiences through "the contents of the stream of consciousness that accompanies a leisure or travel episode, … that are, among other things, positive and negative, involving and uninvolving, profound and not profound". While Getz (2013) acknowledges that there can be challenging and negative aspects of events,

the literature tends to focus on the types of events, their management, or impacts, not necessarily in relation to the event experience or individual consumption itself. What this study of the popular music festival experience discovered was that participants found its inherent escapism, hedonism and socializing/entertaining joyful and exhilarating. What it also identifies is that the participants' constraints and inhibitions had a direct effect on their experience and that there were evident negative attributes of enmity, hostility and despair.

The holistic approach to this study means that different aspects of the human experience are highlighted in the constituents identified in the findings chapter (Chapter 5). The next three sections discuss the findings in the context of existing literature on a number of key areas under the term of 'state'. The intent is not to take a particularly philosophical view of *Being* in this chapter, as defined in the Dasein perspective of Heidegger (1967 [1927]), but to acknowledge that a participant's consciousness is what gives the researcher access to the phenomenon itself. The focus of this study and the discussion in this chapter is not about *Being,* in terms of understanding what it is like to be a human being. It is also not concerned with Husserl's higher order interest of transcendental experiences. The thesis is grounded in Giorgi's approach to descriptive phenomenology that focuses wholly on the phenomenon in question, in this case the popular music festival experience. Therefore, the state of being and being with others is specifically about what it is like to have lived the popular music festival experience, as grounded in the experiences of the participants in this study. From this knowledge, discussed in Chapter 5, it is important to better understand the significance of this insight of the phenomenon in a wider horizon. This is the general stage of Giorgi's fifth essential factor when undertaking research, as shown in Figure 1.1. It is the context of the popular music festival experience, in wider academic and practical fields, that is of relevance here.

The intention of the discourse in this chapter is to combine both the constituents identified in the Chapter 5 and the academic literature to

facilitate an improved level of knowledge (Giorgi 2009) of the music festival experience. The first Section 6.2, on the 'State of being', discusses the psychological (mind) and physical (body) state of being at a popular music festival. Leisure and cultural studies literature are the primary sources, specifically sources on the nature of leisure and the behavior associated with hedonism, carnivalesque and liminality. These are concepts that assist with the understanding of freedom and constraint and the types of behavior that manifest themselves as a result. The second Section 6.3, on the state of 'Being with others', discusses at an individual level intersubjectivity and intimacy at the collective (sociological) level the concepts of sociality and communitas. The third Section 6.4 on 'States of emotion' further develops an understanding of the emotions felt by the participants at a popular music festival experience. The participants experienced a number of particular emotional states, both positive and negative. In addition, the participants experienced a variety of different emotions from euphoria to despair. These emotions were 'permitted' by different states of mind discussed and aided by the different states of sociality.

6.2 State of Being

6.2.1 Introduction

This section draws upon the constituents of freedom and constraint of the popular music festival experience (Section 5.3). The character of freedom experienced by festival-goers was very much about their state of mind and behavior, their state of being at the popular music festival. The sense of freedom experienced at a music festival is an essential part (constituent) of the structure of the overall experience. The freedom afforded the participants by the feeling of free will and independence was, at times, countered by the inhibitions and anxiety that this sense of freedom or the festival itself created. This section discusses some complications together with that of freedom, to better understand the nature of the music festival experience and freedom itself. At times, the juxtaposition of freedom and constraint is not so much a conflict, as might be expected, but a characteristic of the experience itself.

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Philosophical debates about the nature of 'free will' have centred around whether 'will' can ever be truly 'free' and phenomenologists, such as Heidegger, Levinas, Sartre and Merleau-Ponty, referred to freedom (or free will) in their particular interpretations of 'being-in-the-world' and 'state of mind' (Moran 2000). Sartre was more Cartesian in his view of consciousness and of freedom, seeing them as something absolute. Conversely, Merleau-Ponty was more circumspect and thought such a fixed view an oversimplification (Merleau-Ponty 1963). As this study of the popular music festival experience has discovered, a sense of freedom was an important constituent for the optimal moments described in the euphoria and despair section (see Section 5.5) of the findings and explored further, in this chapter, in Section 6.4 (States of emotion). Much of the nature of freedom, and its constraints manifested itself in the participants' descriptions of what they did, thought and felt whilst at the music festival.

This first Section 6.2.2 divides into two sub-sections relating to State of Mind and Embodiment. The first sub-section focuses on the understanding of freedom, prevalent in the academic literature on the nature of leisure and particularly associated with the concepts of escape, choice, constraints and inhibitions. Section 6.2.3 relates to the embodiment of this freedom, experienced by the participants, and explores the different behavioral states and literature related to the concepts of hedonism, carnivalesque and liminality. The description of experiences through behaviour is appropriate to a phenomenological approach. B. Giorgi referred to Merleau-Ponty's (1963) *Structures of Behaviour*, as 'structures of experience' and that "the structures guiding our experiences are lived rather than known; they are rooted in our lived bodies" (B. Giorgi 2005, p.175). This embodiment of the popular music festival experience manifested itself in the participants' behaviour.

6.2.2 State of mind

6.2.2.1 Introduction

The music festival experience was very much about a state of mind for the participants, about how they remembered what they did and felt over the long weekend. Participants went to a festival with the knowledge that they would experience something different from their every-day lives and that they would have the freedom to enjoy themselves. They needed to be open-minded to accept this freedom to behave in a hedonistic way and to accept such behaviour by others. Chapter 5 (see Section 5.3) presents participants' descriptions of freedom, of free will and independence. It was this state of mind, the psychological nature of the experience, which manifested itself firmly in the consciousness of the participants. To them, a festival was about escaping from the commitments of work and home and having the choice to do what they wanted, when they wanted. Part of this liberating independence for participants was doing things that they would not normally do. This was described for example, from the trivial joke to the fun of hedonistic behaviour. An element of novelty, even risk, in the chosen activities of the participants, is discussed in more detail in Section 6.2.3.

The sense of freedom experienced at a festival resonates well with the enduring discussion by academics about the meaning of leisure (Neulinger 1980; Iso-Ahola 1980; Roberts 1981; Stebbins 1992, 2009, 2011; Rojek 1995, 2005; Spracklen 2009, 2011, 2013; Blackshaw 2010; Best 2010). Of particular relevance to this study of the popular music festival experience is the literature on 'leisure experience', as opposed to just 'leisure' (Harper 1981, 1986; Tinsley and Tinsley 1986; Mannell and Iso-Ahola 1987; Lee et al. 1994; Kelly 1996; Pritchard 2006; Watkins and Bond 2007; Parry and Johnson 2007; Akyildiz and Argan 2010). Although getting caught up with a definitional approach to leisure is not desirable in this context (Mannell and Iso-Ahola 1987), the characteristics identified by academics to define leisure are relevant to understanding of leisure experience and in this case, the popular music festival experience. As Spracklen (2013) recognises in his recent review of leisure's history and significance, leisure is something to do

with: freedom of inquiry and choice, the social world, the trivial and fun, and relaxing from the everyday chores. All of these characteristics are part of the descriptions of the popular music festival experiences (Chapter 5), including those traditionally of escape, free will and the type of activity undertaken (Stebbins 2005; Best 2010).

6.2.2.2 Escape

Participants expressed their sense of freedom in relation to their escape from worries and commitments outside of the festival environment, including the pressures of work. There were work demands upon the participants before they departed for the festival because they needed to prepare themselves. They also had to get equipment, clothing and food together for the festival. As with choice (see Section 6.2.2.3), there was a personal agency in the nature of how escaping from obligations gave the participants the power of independence to make choices about what they did as part of their music festival experience. As was evidenced in Chapter 5, and particularly Section 5.3.2.1, there was a determination to be set free from obligations and concerns, including getting work done in advance and leaving mobile communication devices behind. Accepting freedom, just letting go of responsibilities, was not a simple task, but one that the participants achieved at some stages during their festival experience. The exception, or variation in phenomenological terms, was one participant, who owned her own business who did take a mobile telephone and used it to communicate with work. This was a participant who found it the most difficult to escape and embrace freedom. She also did not immerse herself wholly in the festival experience because she stayed overnight in a nearby empty house rather than camping on-site with the others in her group.

Freedom and escape in leisure literature are identified as freedom from work (Parker 1983; Csikszentmihalyi and LeFevre 1989) and have included compensation theory, where leisure was seen as a compensation for the demands of work and the spill-over effect, where work spills over into leisure (Rojek 1995, 2000; Mannell and Kleiber 1997; Wearing 1998; Williams 2009). The participants in this study experienced freedom from work and

obligations, particularly when they described their preparation and departure for the festival. They were determined not to let work spill over into their festival experience. However, the participants found that, at times, they also needed to escape when at the festival itself. The sense of escape manifested itself in this context when participants found themselves walking away from conflict and stressful situations (see Sections 5.4.3.2 and 5.5.3), or from just wanting to feel freedom through their own independence by being be able to wander around the festival site or back to their tent (see Section 5.3.3.1). Leisure literature refers to this type of experience as relaxation. However, the participants in this study described these down times differently. These times of mundanity, solitude and indifference, when there was little to do or think about (see Sections 5.3.4, 5.4.4, 5.5.4), were not a complete void. Physical and mental freedom from activities at the festival created space for unplanned reflection. Once the excitement and anxieties of being at the festival had been dealt with, the participants found that this freedom, to do whatever they wanted to, resulted in their mind becoming focused on memories and concerns, usually of a personal nature (see Sections 5.5.2 and 5.5.3). The very escape offered by attending the festival resulted in greater focus on some of the worst anxieties that the participants faced.

The popular music festival experience was not just about what participants were escaping from, but what they were escaping to. As with other aspects of freedom, there was evidence of limitations imposed upon them by constraints and inhibitions that have previously been recognised by Rojek (1993) and discussed later in Section 6.2.2.5. Iso-Ahola's (1984) original theorisation of escape was also related to that of seeking and both escape and seeking related to personal and interpersonal experiences. For him it was not an either or but a combination of escaping from stressors and seeking of rewards through recreational activities. He claimed that weekend breaks were more about escaping than seeking. While most academics that have taken up Iso-Ahola's work and applied it to motivational and to some extent satisfaction studies, it can also contribute to this study through the

recognition that there is an interrelationship between the constituents of the popular music festival experience, where the experience was a blend of the relief of escape and also the excitement of hedonistic behaviour. What was evident in this inter-relationship is that the sense of escape was not just about physically leaving work and family commitments behind while at the festival site but also the juxtaposition with the freedom afforded by the choice of the range of music and associated, potentially, deviant activities. This resulted in a sense of liberation that Wearing et al. (2013) identifies in relation to adolescent deviant behaviour and was previously discussed by Rojek (2000) in relation to 'surplus energy'. The participants in this study described their freedom more in terms of excitement over the emancipation afforded by the festival atmosphere and activities rather than in terms of relaxation. A discussion of the nature of active engagement is presented in Section 6.2.3. The experiences, by their nature, were personal but also reliant on other festival-goers, as discovered in Section 5.4 and discussed further in Section 6.2.3.

6.2.2.3 Choice

The nature of free will that the participants discovered at the festival was characterized by choice. The participants could get up when they wished, drink alcohol at anytime of the day and night, listen to a variety of music, eat from a wide choice of outlets, buy unusual merchandise from festival stalls and be ill on fun-fair rides. Free will also engendered a sense of independence, even if the participants chose not to take part in all of the opportunities available to them. The programme of music, activities, merchandise, food and drink gave participants the feeling that everything was provided for them and that they did not really have to think about what to do (see Section 5.3.3.1). It was more a voyage of discovery than something clearly planned. Unlike a music concert where the choice is to go to see a particular artist (and maybe the support act) and to go with acquaintances who also make the same choice, a music festival has a variety of artists and activities to choose from at the same time, as well as camping-related activities. What the participants found in this study is that, not only could they choose to see whichever artist they liked, there was often somebody else

in their group of friends who also chose to go with them. They also found that because of the variety of artists on a particular stage, they saw artists that they would not normally choose to see but found that they enjoyed them as well. The participants did not always have to choose what to do or music to listen because it was ubiquitous at the festival site, even for some, the activities in their tents.

Although participants enjoyed sitting around talking about who and what they would like to see and do, they did not always have this opportunity. This did not worry them, except when it was outside of their control. The participants described these uncontrollable moments in the context of poor weather, programming and the spatial layout of the festival site. The participants noted that when the weather was bad they could not venture out of their tents, or they left the festival earlier than planned because they could not cope with the wet and the cold. All of the participants missed the festival's final night headliners and finále because of this (see Section 5.5.3). At other times, the participants blamed poor programming or site congestion to explain why the artists that they wished to see were missing. The festival organisers had obviously not communicated well. The result was conflicting start times of artists on different stages. Apparently, this was necessary to spread the demand across different stages. There was never a time when the participants complained that there was nothing to do, or artists that they did not wish to see. They never said that they were bored. They only described times when they were unable to see or do what they wished, because of the conditions, or programming clashes, or because they missed somebody and only realized afterwards.

The sense of choice, in the nature of freedom, expressed by the participants is also a characteristic of an understanding of leisure by academics (Stebbins 2000, 2005; Roberts 1981, 2011). Rather than a definitional use, Neulinger (1974, 1981) and Harper (1986) debated freedom and choice in their attempt to understand the 'experience of leisure'. Freedom was seen as something directly related to how a person perceived their level of ability to

take a particular action without hindrance. "Perceived freedom, then, is defined as free (or relatively free) choice. That is, it is carrying out an activity without constraints on the individual's behavior" (Harper 1986, p.117). Freedom constitutes, not just free time, but a choice of action taken. This is why explanations of leisure still incorporate the time that it takes and the activity chosen outside of work. Apart from the activity of relaxation, there is little mention of leisure being the choice to do nothing. Passive activities associated with relaxation, such as watching television, are often associated with poor leisure choices and fall into the realm of social engineering debates about the value of different leisure activities, often based on the views of Bourdieu and that of social and cultural capital (Bourdieu 1984 [1979]; Putnam 1993).

The argument in leisure literature is that leisure choices, as with other activities in life, are not unfettered but culturally, socially and personally influenced. As Stebbins (2005, p.350) argues, a better way of expressing it is as "uncoerced behaviour rather than chosen activity". Participants certainly expressed their own personal human agency when describing what activities they took part in and why. When they felt unable to cope with the behaviour of others they still felt they had the freedom to escape. There was however, a variant that the constituent of camaraderie identified. One participant was unable to fully engage with the crowd and music because of the constraints imposed on her by her partner, who would not participate in the same way. The participant felt obliged to remain with her partner, rather than join her friends at the front of the crowd (see Section 5.4.3.2). In this example, the participant was frustrated and upset at not being able to engage with the music as she had wished. Stebbins (2000, 2005) explained that in a leisure setting there could be participation that was, to some extent, coerced, what he termed 'pleasurable obligation'. Stebbins did accept that there could be other alternatives, which he referred to as the 'dark side' of agreeable obligations. The limited choices were related by participants to the physical constraints and programming layout of the festival and not because they were coerced to take part in activities that they felt uncomfortable about.

6.2.2.4 Novelty

Part of the nature of the popular music festival experience, and related to choice, is novelty. Novelty is not just about trying new things but about things that are adventurous and even risky for some participants. The discovery of and participation in new activities is similar to the exploration evident in research on extreme leisure activities, or edgy behaviour (see Section 6.2.3.6). While previous discussion predominantly relates to activities such as white water rafting (Arnould and Price 1993; Wu and Liang 2011), for the participants of the popular music festival, their experience was, at times, scary and raised their levels of anxiety (see Section 5.3.2.2). The challenge of finding somewhere to pitch a tent and facing the thousands of rowdy festival-goers was daunting for participants. Discovering new artists, food, merchandise and people was exciting (see Section 5.3.2.1). This has similarities to novelty-seeking theories in leisure and tourism research (Lee and Crompton 1992), where novelty is viewed as the thrill, and the change from routine, boredom alleviation, and surprise. Allied to novelty is serendipity. The spatial and behavioural freedom of the festival resulted in the unplanned meeting of people and happening upon artists that would not usually have been a choice. This is another example of how freedom is not something rational or logical but about being open to new experiences.

6.2.2.5 Paradox of freedom

The participants in this study experienced a sense of freedom, a sense that they could do whatever they wanted whenever they wanted. There was an array of choices in music and activities to enjoy, but the immersion in the festival experience meant that participants had to accept what was available, with less control and choice than anticipated. Participants found themselves constrained and inhibited by how they and others behaved (see Section 5.3). The participants did not express this paradox as something that was either inconsistent or contradictory. It was part of the 'mixed', blended and convergent nature of the experience. This was part of the psychological mêlée the participants experienced. The participants wanted to be free to behave in an abandoned way, but they were also aware that this could have consequences for themselves or others. Some participants saw drug taking

and the drinking of alcohol as a way to reduce inhibition. It was a way to free the body and mind to behave in an outlandish way. The participants were also aware that drugs and alcohol could result in physical and behavioural consequences that may be regretted later. At the time, behaving outlandishly was just acting in a festive way that made the participants feel exhilarated. It was only upon reflection, and in the outside world, that the participants deemed such behaviour as extreme or unacceptable. This was except for one participant, who did not behave in hedonistic ways and could not tolerate some of the behaviour of other festival-goers. Her choice was not to behave in as hedonistic a way as other festival-goers. This resulted in her being anxious (see Section 5.3.3.2) and less sociable (see Sections 6.3.3.4 and 6.3.4.4).

Freedom is accepted as one of the characteristics of leisure (Neulinger 1980; Iso-Ahola 1980; Roberts 1981; Tinsley and Tinsley 1986; Mannell and Iso-Ahola 1987; Baldwin and Tinsley 1988). It has also been contested (Rojek 1993) that freedom is questionable, given the constraints and limitations to truly choose what one participates in. Throughout the academic discussion of 'what leisure is', freedom is a constant topic because of the inability for there to be no limitations to free will. This refers to the 'paradox of leisure' (Rojek 2005; Spracklen 2009). Spracklen (2013) found the liberal (free choice) and structural (constraint) theories of leisure unconvincing and looked to Habermas' communicative rationality as a lens through which to view leisure (2009, 2013). The result has been to acknowledge the complex relationships between the meaning of leisure and its imposition by external forces. Although there are instrumental controls on the popular music festival experience, these are relatively unobtrusive in the context of the experience unless there are physical constraints caused by the design of the festival site and difficulties in enjoying the full range of activities due to programming issues. The one factor that was outside of the control of anyone was the weather. The influence of the weather on leisure and event experiences is an under researched area, but was found in this study to have been a major contributing factor to the physical and emotional responses evident in the participants' narratives.

6.2.3 Embodiment

6.2.3.1 Introduction

The manifestation of freedom for the participants was the way they lived their experience, the way they chose to spend their time, the activities they engaged in, and their behaviour. The participants described times when they abandoned themselves to the music by singing and dancing and through physical attachment to others. The participants' description of excitement, fun and happiness came from the activities associated with such revelry and the resultant atmosphere created by festival-goers sharing in this hedonistic behaviour. This refers to the 'festivity' of the music festival experience (see Section 2.2.3). The mood was buoyant and there was a sense of succumbing to freedom. The participants engaged with others and, at times, became excited, elated and exhilarated. The energy for such behaviour came from the physical freedom to relate to the artists, the lyrics, the bass and volume of the music. Submitting themselves to the music physically enabled participants to dance ecstatically. Section 6.4 discusses the emotions created (see also Section 5.5.2) and the levels of arousal reached.

6.2.3.2 Performativity

Depictions of festivals in the media often include seas of waving hands, people on each other's shoulders, moshing and crowd surfing. In the popular music festival experience, this realm of interaction is associated with the lyrics, the beat and the shared physical engagement of a variety of popular music, some known, some new (see Sections 5.4.3 and 5.5.2). It is this physical embodiment and shared movement that emphasizes the felt heightened experience of festival-goers. Descriptions of similar contexts include raves and electronic dance music (hereinafter EDM) concerts (Goulding et al. 2009; Jaimangal-Jones 2012; St John 2012), Heavy Metal (Lynxwiler and Gay 2000; Halnon 2004, 2006) and Celtic festivals (Matheson 2008). Elsewhere this has been described as "the holistic, bodily experience" (Biehl-Missal and Saren 2012, p.176). This type of performance is about connecting with the artist through movement to the music and physical proximity and actual touching of other festival-goers. It was described as something very personal to the participants, despite there being thousands in

the crowd. Participants gave examples of those artists that engaged them and others that did not. Matheson (2008, p.63) identifies this "interplay between the performance, performer and listener" as the authenticity of the Celtic music she was researching, rather than its spatial or temporal origin.

This physical activity is seen as akin to that of a performance by the festival-goers, as well as the artists. This manifests itself in other aspects of the festival experience such as characters, dress, stories and language. The festival language and created stories were based on the jocularity of crude sayings and stories and silly accents. Even the smallest of actions resulted in amusement, for example, carrying an airbed across the campsite, trying to use a shewee and competing with other cars to get out of the car park at the end of the festival. Unlike the more established traditions of musical genres such as heavy metal, EDM or folk music (Halnon 2004, 2006; Jaimangal-Jones et al. 2010; Jaimangal-Jones 2012; St John 2012) this research of the popular music festival experience discovered that there was a created language, based upon popular cultural activities such as television programmes (including Geordie Shore) or advertisements (such as the meerkat). The variety of music and activities available at the popular music festival, the language was not of the artist or the genre of music, there was not the same element of fandom identified in those that followed a particular artist or genre.

There was an informal dress code, where fancy dress costume was evident. The dress features resembled characters from popular films and fairy tales. There was also a recognised general festival dress code experienced by the participants, of hats and floral garland headbands (see Section 5.4.2.1). All of these assisted with the festive spirit and led to less restrained behaviour and greater openness, with both being a characteristic of a sense of freedom. Jaimangal-Jones also found that specific clothing "facilitates the performance of different roles, enabling individuals to become less self-conscious and more immersed in the event experience … enables people to break the constraints of normal routine and act less conventionally" (Jaimangal-Jones

2012, p.316). When participants had the confidence and the willingness to behave in an unrestrained fashion, they were able to use music to achieve a sense of freedom and perform in a more hedonistic way (see Sections 5.3.2.1, 5.3.3.1 and 5.5.2).

6.2.3.3 Carnivalesque

The nature of the participants' festival behaviour, identified in Chapter 5 (see Sections 5.3.2.1 and 5.5.2), is about capturing the embodiment of the festival spirit and behaving in a particular way. The way participants described their behaviour could at times relate to the literature identified in Chapter 2, particularly from the work of Bakhtin (1968) and Turner (1969, 1979, 1987a) on the concepts of the carnivalesque and liminality (see Section 6.2.3.7). The carnivalesque, as described by Bakhtin, takes carnival beyond the religious celebrations around Lent and applies it to a number of festive and cultural events to explain their significance (Costa 1991; Ravenscroft and Matteucci 2003; Ziakas and Costa 2012; Quan-Haase and Martin 2013). One of the features of the carnivalesque is the potential for ludic, exotic and thus out-of-the-ordinary behaviour (Weichselbaumer 2012) because of the temporary suspension of hierarchical rankings and normative behaviour. However, in the case of the popular music festival experience and the participants in this study, this seemed to be more about the potential to behave in such ways rather than the reality. The participants described the behaviour of others and rarely their own (except for instances of euphoria in Sections 5.5.2 and 6.4). Their behaviour, while at times reaching euphoria through embodied engagement, was predominantly limited in scope and scale compared with their observed descriptions of other festival-goers.

Although there were rituals, or more realistically, common behaviours and norms experienced at the festival (see Section 6.3.4), these were neither as spectacular or hyperreal as they could have been or claimed to be (Halnon 2004, 2006; Frew and McGillivray 2008; Flinn and Frew 2013; Quan-Haase and Martin 2013). When wholly focused on the constituents of the festival, as generated from the experiences of the participants in this thesis, making such claims would be an exaggeration. There was, to some extent, a sense of the

over commercialisation and commodification in the inauthentic nature of festivals as discussed by Matheson (2005) and Anderton (2008) as well as modern leisure activities (Rojek 2005). The experience was more like the mimetic activities depicted by Elias and Dunning (1986), in which people are able to get rid of restraints on their emotions in relatively controlled and enjoyable surroundings, rather than the inversion of Bakhtin's carnivalesque. However, like Bakhtin, the freedom to partake in hedonistic behaviour is similar to his view of the 'topsy-turvy' inversion and the post-carnival reversion of returning to the social norm (Rojek 1995). As Ravenscroft and Matteucci (2003) argue, "the revelry that mimics dissention, and even anarchy, can only take place in the knowledge that it is legitimized and bounded by the everyday. Rather than flouting the everyday, therefore, the carnival actually consumes it. The carnival becomes the everyday" (Ravenscroft and Matteucci 2003, p.12).

6.2.3.4 Hedonism

Hedonism best elucidates the nature of the behaviour witnessed and experienced at the popular music festival. The actions of the participants were hedonistic because they were manifestly pleasurable, playful, and immediately gratifying (Holbrook and Hirschman 1982; Babin et al. 2005). Hedonism is a key catalyst in motivating many leisure activities. Rojek suggests that, "the accumulation of pleasure is the prime goal in life" (1995, p.114). This type of behaviour and activity relates, closely, to casual leisure (Stebbins 1997, 2009), and the 'pleasure principle' (Rojek 2005), or psychological hedonism. Freud called it the 'un-pleasure principle' in *The Interpretation of Dreams* (1913 [1900]). It is recognised that there is often pain related to the gain of pleasure and that this forms part of the decision-making process as to what activities to engage in. These are the factors researched previously as the satisfiers and motivators in consumer behaviour literature and within the context of events, leisure and tourism (Mannell and Iso-Ahola 1987; Grappi and Montanari 2011; Calver and Page 2013).

A related concept that has limited discussion in relation to hedonism is that of play. Stebbins (1997) discusses the characteristics of play, in the context of casual leisure, that have a resonance with the popular music festival experience in this study. The abandonment and sometimes specific reference to regressive activities resonates with that of play and with that of *Spiel* (play) from Heidegger and *Vollzug* (performative enactment). What is most pertinent here is Stebbins' description of play as an act of non-serious suspension of consequences (Stebbins 1997). At times, the behaviour of participants showed this sense of abandonment of inhibitions, whatever the outcomes for themselves or others.

6.2.3.5 Utilitarian behaviour

Although the sense of freedom in the context of the festival experience relates to the anticipated thrill of hedonistic behaviour, there were still mundane activities that took up the free time of participants. These were more instrumental or utilitarian activities. Utilitarian in this context does not refer to the higher-level goals identified by some authors (Botti and McGill 2011) but to the everyday functional, instrumental necessities of life that are referred to by Gursoy et al. (2006). The immersive nature of the festival experience had a utilitarian side for the participants, because it was all-encompassing and routine daily duties still had to be completed. Unlike a concert or a rave, that is of a shorter duration (Jaimangal-Jones 2012; Goulding et al. 2009). The festival experience required participation in everyday activities such as sleeping, eating and washing, however limited that may have ended up being. The nature of these activities was different from the everyday, because of a lack of convenient facilities. Participants experienced stress when setting up camp and queuing for food and drink at the festival site. Personal hygiene and appearance were also concerns at the beginning of the festival, but dissipated as the festival took over (see Section 5.4.2.1), especially owing to what the participants described as the unbearable state of the toilets and the lack of any other facility (see Sections 5.3.3.2 and 5.5.3).

As the hedonic pleasures took precedence, and the facilitation of utilitarian functions became more troublesome, so did the need for participants to concern themselves with outward appearances. A combination of personal lethargy and the influence of other festival-goers resulted in participants reconciling themselves with a disheveled appearance and lack of personal hygiene. This was all part of the immersive, collective experience of the popular music festival. The utilitarian aspects were more akin to Herzberg's hygiene factors (Crompton and McKay 1997; Gouthro et al. 2010) than the utilitarian-hedonic pendulum model of Holbrook and Hirschman (1982; Hirschman and Holbrook 1982).

6.2.3.6 Edgy behaviour

The distinction between what was seen as pleasurable hedonistic behaviour and what was not acceptable relates to an understanding of what is deemed deviant behaviour, what Uriely et al. (2011, p.1051) refers to as the "fuzzy edge of social legitimacy or legality". Participants may have wished to participate to excess but they were restrained by inner constraints and moral inhibitions as found in the work of Belk (1991, 1995; Belk et al. 2003). The participants (except for one) got pleasure from seeing others around them enjoying themselves, even if they were not always taking part in the same, usually drunken, activities as they were. Taking part was for those who were open and free and actively seeking the pleasure of hedonistic behaviour. For those particularly controlled by their inner abhorrence of getting out of control, this joy was tempered, or even turned into despair over the festival experience. The practices outside of normal behaviour for the participants were on the edge of deviance and similar to the 'edgework' of controlled risk behaviour identified in some of the leisure literature (Rojek 1995; Best 2010). While participants described the ludic behaviour of others, they claimed that, beyond short-term practices and the over-indulgence in alcohol consumption, they did not indulge in such activities as drug taking. This type of leisure practice is also referred to as 'deviant leisure' (Ravenscroft and Gilchrist 2009; Wearing et al. 2013) and 'dark leisure' (Spracklen 2013) by some commentators and links to the next section that discusses the extent to which the popular music festival experience could be deemed liminal.

6.2.3.7 Liminoid

Participants described their experiences of the popular music festival, as starting with pre-festival excitement, their arrival and disorientation, their survival and then their reliving it once they returned home. This time-line, while not running chronologically in their descriptions, reflects the stages of an event (O'Sullivan and Spangler 1998; Getz 2013). They also reflect folklorist van Gennep's stages of liminality (see *The Rites of Passage* 1909 in Getz 2007; Andrews and Leopold 2013) that are further developed by Turner (1979) who applied the concept of liminality to more modern rituals. There have been some discussions about the liminal nature of festivals and events (Ravenscroft and Matteucci 2003; Jackson 2008; Ravenscroft and Gilchrist 2009; Ziakas and Costa 2012; Ziakas and Boukas 2013). Turner's (1979, p.465) explanation of liminality "'being-on-a-threshold,' ... a state or process which is betwixt-and-between the normal day-to-day cultural and social states" is a very enticing explanation of the feelings described by the participants of the music festival experience. Participants certainly described their experience as being 'time outside of time' (Turner 1979; Rubenstein 1992; Getz 2007). In this context, time was "full of experiment and play" (Turner 1979, p.466). For the participants of this study there were elements of liminality, but the predominant experience was more liminoid than liminal. Turner (1974) developed the term 'liminoid' to describe what are more pseudo-rituals than the traditional rituals he was studying. These relate more to Boorstin's pseudo-events (1961) than Bakhtin's carnivals (1968 [1965]). There is a view that more modernistic, non-traditional, imitation events that occur within society are liminoid (Chalip 2006; Andrews and Leopold 2013; Schechner 2013). Schechner (2013) also distinguishes between the ritualistic, obligatory rites, as liminal and voluntary activities as liminoid. The freedom of the popular music festival experience discussed above relates more to that which is liminoid and Turner's explanation of things that are more entertaining and assigned to the leisure sphere than of religious or political significance (Turner 1974, 1979).

6.3 Being with others

6.3.1 Introduction

A popular music festival is like any other event, a gathering of people for a defined period for a common purpose. The participants in this study went to a festival with other people, whether a partner or a larger group of family and friends. There was also interaction with other people at the festival: those that participants met up with, people from their past that they serendipitously encountered and complete strangers with whom they conversed, danced and were physically intimate. The experience was therefore a shared one. Going to a music festival was not something participants would have undertaken on their own and what began as an intended social activity, transpired to be both an intimate and hostile experience. Goulding et al. (2009) describes well the relationship between the individual experience and the individuals in their five-year study of clubbing: "we move from the individual experience of pleasure to the social experience of pleasure, losing it and euphoric consumption" (Goulding et al. 2009, p.769).

Unlike most other leisure and tourism experiences, that of being at a festival was one where participants were free to be on their own but were also in close proximity to thousands of others, both physically and emotionally for twenty-four hours a day, for at least four days. This section is therefore about the participants' relationships with others, from individuals to the collective, from those who went to the festival together, to those who participants just came into contact with. Unlike in other environments, participants were in constant contact with other human beings, whether just through their tent wall, in queues or crowded in front of a stage. This not only resulted in the inter-connectedness of individuals but also temporal states of social structures. These connections are interesting in terms of how the festival formed them and how these social structures were themselves created by the participants.

The structure of the popular music festival experience included two constituents that are particularly concerned with other festival-goers, that of camaraderie and hostility (see Section 5.4). Further exploration is possible through discussion of the findings, with relevant literature, about 'being with others', predominantly from the disciplines of philosophy, psychology and sociology. Specific focus on the concepts of intersubjectivity, intimacy, sociality, and communitas form the conceptualization of the nature of this aspect of the popular music festival experience. One characteristic of the experience that was particularly difficult to discover appropriate academic literature on was the negative elements of socialization. There is some discussion of negative sociality in this section that assists with a greater understanding of the negative aspects of the experience and counters the positive arguments for socialisation.

Being with other people is part of natural life. In this study it is the nature of the participants' natural life in the context of the popular music festival experience that is of interest. This "natural life is life in community, living in a world of shared objects, shared environment, shared language, shared meanings" (Moran 2000, p.175). The popular music festival experience would not have existed without this shared existence, even if for a temporary living of a few days. It is the nature of this being and knowing others that is at the heart of the experience and which is further discussed in the following sections. These sections are interconnected and follow "the three dimensions 'self', 'others', and 'world' [they] belong together, they reciprocally illuminate one another, and can only be fully understood in their interconnection" (Zahavi 2011, p.12). This was the nature of the camaraderie and hostility constituents (see Section 5.4), an interrelated popular music festival experienced by the participants of this study.

6.3.2 Intersubjectivity

Participants were constantly referring to other people and objects at the festival. It is acknowledged in Section 4.2 on phenomenology that philosophical reasoning focuses on the participant because it is through their consciousness that we come to see that which is intuited through the

descriptions of their lived world of the music festival experience. It is therefore through the participants that we see how they connected with others at the festival and how these others contributed to the experience. One of the concepts that phenomenologists use to better know subjects is Husserl's theory of intersubjectivity (Husserl 1971 [1927], 1982 [1925]). Although a review of the different interpretations and discussions around intersubjectivity is interesting (Schutz 1972 [1932]; Zahavi 2010, 2011; Bower 2014), it does not necessarily assist in illuminating the nature of the popular music festival experience. Therefore, this section discusses intersubjectivity only in as much as it assists in our understanding of how participants were aware of, and interacted with, other festival-goers.

This study found that participants were sensitive to others, their conversations and behaviours, noting the similarities and differences of the individuals that they encountered. This degree of sensitivity relates to one of the main concepts that underpin intersubjectivity, empathy. The music festival experience fostered this sense of empathy by providing what Butnaru describes as the basic conditions for empathy, "as for instance the sharing of a common context, a common temporality and a common spatiality. In order to have directedness and responsiveness, one needs to share presence" (Butnaru 2013, p.5). This shared presence and physical proximity also required openness towards others. As Husserl (1971 [1927]) identified, empathy is about a basic openness towards otherness. This openness resulted in a more personal nature of the experience and in participants knowing others and themselves in a more enlightened way, some of which they liked and others, not. What is evident here is what Zahavi (2011) claimed to be "one of the decisive challenges facing a phenomenological account of intersubjectivity". This is "to find the proper balance between the similarity and difference of self and other" (Zahavi 2011, p.11). This is what participants found one of the most difficult aspects to comprehend and come to terms with. As a result, relationships were subsequently finished or altered permanently. This indicates the strength of the relationships created by the physical and emotional intensity of the music festival experience.

Zahavi (2011) argued that language is one form that phenomenologists should take into consideration when identifying the nature of intersubjectivity. There were two main occurrences in this study when language itself became a separate but integral part of the experience. The first was part of the inter-subject identification, where the interactions between the festival and general festival-goers resulted in the creation of an environment specific language. This was, at one level, less about empathy and more about sharing a sense of humour. However, one participant was conscious that her constant use of language and accents directed at another festival-goer in a nearby tent, did cause upset for that person. She was, however, unable to empathise with that person because she felt that it should have been taken in the humorous way that it was intended (see Section 5.4.3.2). This is an example of when language not only created a sense of the festival but also tension and animosity between festival-goers. The second was when participants shared stories and inner secrets when alone in the privacy of their tents. These were moments of intense inter-subject interaction (see Sections 5.4.2.1 and 6.4).

6.3.3 Intimacy

6.3.3.1 Introduction

The nature of intersubjectivity just discussed can be further explored by focusing on the nature of the relationship between festival-goers through the theory of intimacy. Participants in this study demonstrated a greater intimacy with other individuals than was usual (see Section 5.4.3.1). The participants became closer to the people that they went with, even if they were siblings or partners, people they might naturally be close to. This intimacy was both positive and negative. Although participants shared their innermost secrets, and even said things that they were not themselves previously aware of, they also witnessed aspects of themselves and others by which they were not so enamoured. Despite the short-term nature of the festival, intense relationships developed over the course of a few days. The sense of intense interaction, including hostility, described by the participants can be better understood by referring to the conceptualisation of intimacy theory and related research. The literature refers to 'intimacy' as sharing a

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sense of mutual trust and an understanding of others and one-self (Oden 1974; Prager 1995; Stern 1997). Prager (1995) established two subordinate concepts to explain intimacy: intimate interactions and intimate relationships. These two levels of intimacy are the basis for understanding the intimacy experienced by participants in this study. This section explores intimacy in the context of intimate interactions, intimate relationships and dysfunctional intimacy.

6.3.3.2 Intimate interaction

Although participants met other festival-goers in a more intimate way than when, for example, passing somebody in the street, these instances of intimacy were often short-lived and superficial. They formed part of the experience at the time, but were not necessarily meaningful or memorable. Queuing, conversing, dancing and even sharing a physical intimacy such as kissing all formed part of the interaction, mainly those who were unknown to the participants before attending the festival. This is what is Prager (1995) termed intimate interaction. Participant interaction with other festival-goers, was fleeting and superficial, what could be deemed pseudo-intimacy (Bensman and Lilienfeld 1979). These concepts will be discussed below to better understand this one element of the constituent of camaraderie.

This temporary, passing, interaction has previously been researched in a tourism context. Trauer and Ryan (2005) discuss passing interactions as part of the relationship between tourists and their hosts. The sense of closeness experienced reflects Trauer and Ryan's (2005) conceptualization of intimacy theory in tourism but like Hosany and Prayag (2011, 2010), their research was concerned with tourist's relationship with the destination and not initially with each other. Trauer and Ryan (2005) do however suggest that location may be of secondary concern because the quality of the tourism experience is primarily determined by the intimacies that exist between people at the destination, especially between visitors. Trauer and Ryan's conceptualisation of other-centred and self-centredness is of interest to this study because there is certainly an element of other-centeredness, a

relationship with others at the festival, which will be covered later under the concepts of sociality and communitas.

Not everyone who explores the meanings of inter-subjectivity begins with the subjects. Sociologists often start from broader social structures and view individual roles in this context. For example, Bensman and Lilienfeld (1979) identified three main social roles: intimate, private and public. In part, this may explain the complexity of the roles participants found themselves performing in their relations with others. The first role Bensman and Lilienfeld identified was being intimate which is of significance to the discussion here. Bensman and Lilienfeld (1979) categorised a number of forms of intimacy. One, pseudo-intimacy, may be of use in discussing the nature of interaction with others in the context of the short-term nature of the music festival or instances of felt intimacy. Whilst Bensman and Lilienfeld (1979) relate pseudo-intimacy to devaluated privacy, intimacy of suspended social rules or socially deviant sexual behaviours, they do acknowledge that there are various contexts where it could be utilised.

Many of the moments experienced by the participants were limited in duration and so their short-term temporary nature could be defined as pseudo-intimacy. However many moments have all of the hallmarks of the next level of intimacy, of intimate relationships. The reason that some of these interactions could be more akin to an intimate relationship, despite their fleeting temporal characteristic, is that they had greater meaning to the participants and were more memorable than would be expected. These moments formed a shared sense of camaraderie with other festival-goers that the participants described as the 'festival vibe' (see Sections 5.3.2.1 and 5.4.3.1).

It was not only with other festival-goers that participants had fleeting intimate interactions. The interactions with some artists, despite being physically removed to a stage, were described as intimate, interactive and meaningful for the participants. They described their encounters as being

significantly different between different artists. This was directly related to the form of the performance of the artists on the stage and the songs that they performed. The nature of the interactions between artists and their audience has previously been discussed in the context of the performance and journalistic cover of The Who performance at the Isle of Wight festival in 1970 (Quirk and Toynbee 2005). For the participants in the study for this thesis, there were certain artists and their music that they described as a personal or even a private connection with, despite their being in a crowd of thousands of other festival-goers (see Section 5.5.2). The interaction describes a personal reaching out by the artist, often the lead singer in a band, both physically and musically. This created a private intimate connection because of the personal association that the participant had with a particular artist or piece of music.

Although not approached in this way by the literature, the same characteristics of intimate interaction could be identified for the constituent of hostility. The temporary, passing nature of interaction with others could have resulted in hostile, aggressive behaviour. What the participants in this study described was that there were surprisingly few altercations compared with what they would have experienced on a night out in their local town, especially given the volume of alcohol that had been consumed. What were negative about the intimate interactions were the examples of what would at other times be more private behaviours of other festival-goers (see Sections 5.3.3.2 and 5.4.22). The participants were shocked and even angry at times at the way that some other festival-goers would go to the toilet totally in public, including females. The over indulgence of alcohol resulted in a public display of vomiting which was an example of when participants did not want to have an intimate interaction with others.

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these interactions could be more akin to an intimate relationship, despite their fleeting temporal characteristic, is that they had greater meaning to the participants and were more memorable than would be expected. These moments formed a shared sense of camaraderie with other festival-goers that the participants described as the 'festival vibe' (see Sub-sections 5.3.2.1 and 5.4.3.1).

6.3.3.3 Intimate relationships

Intimate relationships are of a more enduring and intense nature than intimate interactions (Prager 1995). Trauer and Ryan (2005) identified similar differences in levels of intimacy and referred to one as enduring involvement and the other as situational involvement As with the participants in this study, the existing relationships between participants, especially with those that they had chosen to attend with, were affected by the intimacy experienced. Participants had gone to the festival to listen to music and to be with friends but the being with friends resulted in a variety of levels of engagement that formed the mixed experience described in Sections 5.3.3.2, and 5.4. Participants were surprised that confinement to their tents resulted in more intense intimate times than they had expected. The interaction with others at the festival varied between positively intense moments to those of sheer hostility. The intensity was so much for one participant that she thought she had met, fallen in love with, and lost the love of her life, all in the space of two days. Whilst this was an example of the first level of intimacy, a pseudo-intimate interaction, it did result in feelings of disengagement from the family and friends she had gone with and so this feeling of sadness resulted in more focused attention on these relationships for the remainder of the festival (see Section 5.5.3). Trauer and Ryan found that reinforcement of relationships occurred when there was a sharing of place with others. "The otherness of intimacy is directed not at the host, but between family members or lovers. The place becomes a backdrop of sharing, a place of intimacy but for personal reasons, imbued with personal memories engraved in the heart and relived through narration" (Trauer and Ryan 2005, p.482).

6.3.3.4 Dysfunctional intimacy

Prager (1995) argues that intimacy is predominantly a positive state and is a result of a lack of intimacy that people suffer. This study however identifies a number of negative attributes that are part of the nature of intimate activity with other people at the festival rather than just a lack of intimacy such as loneliness. The dysfunctional intimacy, of a breakdown of intimacy with others was more about the nature of the interaction with others rather than a lack of it. In the first instance, the initial contact with the mass that was the other festival-goers proved to be quite daunting. Part of the trauma experienced by some participants of this study was the isolation and fear caused by being away from home and surrounded by strangers. Although going with others was a comfort, a haven, there was both a sense of wariness and fascination with others. The participants described how this interest in others meant that they, or others, were more intimate than they would have expected to be and described what Trauer and Ryan (2005, p.488) referred to as a "search for 'birds and booze'". This reflects dysfunctional relationships that Trauer and Ryan (2005) found in their exploration of 'romantic tourism' and the search for freedom and for human contact that may be lacking in daily life.

The nature of dysfunctional relationships referred to by Trauer and Ryan (2005) was more exploitative in nature, where tourists were seeking out sex as part of their experience, and were seeking personal gratification rather than any interconnected intimacy. This form of 'deviant leisure' formed an aspect of the festival experience for one participant and was observed by others. It was however, not a major part but an example of something that was both accepted but also felt to be potentially destructive of the existing relationships that were affected as a result as those participants spending time with their new others rather than those that they had gone to the festival with. The one participant that had had intimate relationships with somebody that she had not previously known could also be defined as a form of pseudo-intimacy as termed by Bensman and Lelienfeld (1979). This may

well illuminate an understanding of the short-term nature of some of the intimate experiences of the popular music festival.

As discussed in Section 6.2, participants had to be open to the freedom that the music festival experience afforded them to have the most deeply felt of times (both positive and negative). As Trauer and Ryan concluded from their research, "intimate and hence fulfilling tourism experiences emerge from visitors having open minds, hearts and senses toward place, their hosts and their travelling partners" (Trauer and Ryan 2005, p.489). They claimed that there was no fulfilling intimacy in the other-centeredness (host or tourists) and that attention for practitioners should be on travelling partnerships. However, the research for this thesis discovered that there was a paradox that, despite being situational pseudo-interactions, some short-lived experiences were intense and memorable. In comparison, some of the relationships with the people participants were with became hostile and ended in a terminal breakdown of the relationship. The hostility experienced during contact and intimacy with other people at the festival is difficult to understand as pseudo-intimacy. The nature of the contact is similar to that discussed above, but with the result being negative rather than positive focus of previous literature on intimacy (Prager 1995). Most relationships did find greater intimacy if there was no hostility. The popular music festival experience reinforced the love or hatred in participants' existing relationships.

6.3.4 Sociality

6.3.4.1 Introduction

The intense intimacy with known others was a surprise to the participants. Other pseudo-intimate relations were intense in nature but were shorter-lived than the festival itself. Whilst enjoyable and an integral part of the hedonistic festival experience, they were temporal and physical in nature. The structures were about the groupings of family and friends that participants went with and stayed with for the duration, going off to separate stages but always coming back together to share the experience. Those participants, who did not do this, by staying off site for their accommodation

for example, did not experience the same intensity of relationships. They were more shocked by and concerned about the behaviour of others and could not let go or be open to what was hedonistic festival solidarity. As Trauer and Ryan (2005, p.490) state, "holidays are indeed commercial products, but what is perhaps really being purchased is not 'a place', but rather time for togetherness with significant others." Some participants may have wanted this time with others but were not prepared for the context, the behaviour of others and the hardships afforded them by adverse weather.

The reference by all of the participants to the 'festival world' reflected the informal social structure that was the state of the festival itself. The festival-state that pervaded the whole experience relates to the State of Being of the collective festival-goers (see Section 6.2). Whilst it is expected that participants are themselves sociable when undertaking a leisure activity that involves other people, there were clear sub-groups within the festival crowd, made up of groups of family and friends and like-minded people brought together by the activity, such as a particular performing artist. Whilst the intersubjectivity and intimacy discussion developed an understanding of more one-to-one, subject-to-subject connection, sociality will help to recognise how bonding builds on a larger scale and contributes to the collective identity of the festival-goers.

There was an overall collective sense of 'shared knowingness' that was, for the participants, one of the surprises of the festival experience. They had gone to the festival as individuals, with others they wanted to share the experience with and found themselves sharing it with thousands of other strangers. At times, this experience was uplifting but at others it was intimidating (see Section 5.4). There are a number of psychological and sociological concepts that can assist with understanding the nature of the shared popular music festival experience. The structure of the discussion will firstly be about socialisation, the process by which participants came to feel and behave as part of a group or groups of people. Secondly, Turner's notion of communitas is used to explore the collective nature of the festival and is

closely related to his (and van Gennep's) concept of the liminal and liminoid (Turner 1974, 1979), as discussed in Section 6.2.3.7. Finally, the negative aspects of sociality are discussed and explored.

6.3.4.2 Socialisation

Socialisation, the process of being social, requires other people to be party to its development, rather than just the individual nature of being sociable. Whereas the differences between the experiences of the participants may be related to their individual sociability, it is the degree and character of this interaction that assists in the understanding of the sense of the 'festival world'. Socialisation is the process and sociality is the nature, the content that brings people together. Hansen and Hansen (1991) use a number of theorists to build their own definition of socialisation as being "the acquisition, maintenance, and modification of the social beliefs, attitudes, and values that form the core of an individual's understanding of social reality" (Hansen and Hansen 1991, p.1). Their research centred on the socialisation of adolescents, specifically around punk rock and heavy metal. However, as with Jaimangal-Jones et al. (2010), the research on people that follow a particular genre of music is more long-term and not event specific. There is quite a body of knowledge on the culture and social capital associated with music consumption but very little that is event specific (see Table 6.1).

Jaimangal-Jones et al. (2010) describe this social consumption as "intense bonding". They refer to the close relationships built up over time between those who went to dance music events. However, this was over a series of concerts rather than one-off events. St John (2012) found in his research on Electronic Dance Music that events and places, such as Goa, formed an important part of the process of developing a network of followers. The research for this thesis on popular music festival-goers included those who went to festivals regularly, but they were not aficionados of music festivals or any particular genre of music, even if they had particularly enjoyed specific artists. They did however experience the nature of socialisation over the period of the festival, even though just for a few days duration.

Table 6.1 Social consumption of particular genre of music

Genre of music	Publications
Classical	Carù and Cova (2005); Oakes (2003); Pitts and Spencer (2008).
Country	Lewis (1997); Gibson and Davidson (2004); Pegg and Patterson (2010); Hirschman (2010).
Electronic dance music	Goulding et al. (2009); Jaimangal-Jones et al. (2010); Goulding and Shankar (2011); Jaimangal-Jones (2012); St John (2012).
Folk	Mackinnon (1988); Revill (2004); Marshall (2006).
Goth	Hodkinson (2002); Goulding et al. (2009); Spracklen (2010).
Hip-Hop	Xiea et al. (2007).
Indie	Hesmondhalgh (1999).
Jazz	Formica and Uysal (1996); Thrane (2002); Oakes (2003); Curtis (2010).
Metal	Harris (2000); Halnon (2004, 2006, 2010); Kahn-Harris (2007); Hill and Spracklen (2010); Riches (2011); Bayer (2013) Riches et al. (2014).
Pop	Frith (1996, 2001); Dolfsma (2004); Stratton (2007); Stone (2008); Schofield (2009); Graves-Brown (2010); Rojek (2011).
Punk	Crossley (2008).
Rock	Cohen (1991); Sturma (1992); Connell and Gibson (2003); Street (2004); Daley (2006); Hill (2006); Gibson and Connell (2007); Stratton (2007).
Variety of genres	Hansen and Hansen (1991); Bennett (1999); Frith et al. (2001); Dowd et al. (2004); Gibson and Connell (2005, 2012); Chan and Goldthorpe (2006); Abrams (2009); Larsen and Lawson (2010); Leshkova-Zelenkovska and Islam (2012); Spracklen (2012); Frith et al. (2013); O'Reilly et al. (2013).

Some authors (Matheson 2005; Grappi and Montanari 2011) have claimed that musical interests and events have resulted in 'neo-tribes', the concept of which has been described by Maffesoli (1996). The nature of the groupings highlighted in the experiences of the participants in this study does not indicate specific groups, other than those of friends they went with. O'Reilly (2012) argues that the extent of Maffesoli's contribution to the discussion of tribes may well have been overstated. This is reminiscent of the research on homology or individualism in the omnivore-univore debate on musical tastes in the attempt to find commonality in people's musical interests (Chan and

Goldthorpe 2006; Savage and Gayo-Cal 2009). The participants' contact with other festival-goers was quite indiscriminate and was an indication of the generality of the festival, where people felt that they were part of the same community and not separated. Social identification symbols, such as wristbands or generic festival headgear of hats and floral garlands were a way of segregation from the world outside and a means of bonding with those within (see Section 5.4.2.1). Those who went off-site, to sleep, to get additional supplies or to visit a local public house, recognised other festival-goers by these symbols, as well as by their general state of unkemptness.

Whereas Matheson (2005) identifies that music may dissolve differences among a group and bind them together, this study shows that within a festival there is a wide choice of music and activities. The network of activity between different groupings of the participants of this study was quite fluid and organic; however organised participants may have wanted it to be. This enabled participants to follow their own interests but also to share their experiences once they had regrouped, in their tents or to listen to some of the well-known artists. The experience described here is supportive of Rojek's claim that the creation of, what Maffesoli (1996) termed 'emotional communities', is but "the momentary illusion of collectivity" (Rojek 2005, p.152).

Despite the fact that participants went to the festival with others, and were very much in their own microcosm, there was clearly a sense of how they were part of a bigger, festival world that surrounded them. Initially participants were aware of themselves as individuals and small groups, concerned about what they looked like and how they behaved. The larger world of the festival was at first daunting for some, but the participants gradually became more assimilated into this temporary society. The individual activities included the setting up of camp, the establishment of blanket places in front of stages, the dancing, the physical intimacy and the sharing of innermost thoughts. Meeting up with others, either planned or serendipitously, offered moments of joy and surprise. This also included

trying to avoid some people and the anxiety when, seeing others, that generated sad memories that were exacerbated by the nature of the experience. There is a sense of something beyond these groupings of individuals that is explored in the next section on communitas.

6.3.4.3 Communitas

The sense of the collective experience did have some formal structure to it, even though the participants described as more informal the communal nature of the popular music festival experience (see Section 5.4). Friendships discussed in Section 6.3.3 created the first social structure. Participants were connected pre-event by agreeing to go to a festival, getting tickets, arranging what to take and often travelling together. Setting up camp and getting pitches next to each other, to create larger group encampments, was important but also difficult and stressful. Those participants who were regular festival-goers described the routines that they had established, as part of the social order they created for themselves. Whilst there were externally imposed rules and regulations, the freedom necessary for the State of Being previously discussed, were seen as necessary for building trust with others. This gave the participants a sense of safety and security and therefore the freedom to wander on their own with limited concerns for their safety.

The nature of communitas, as developed by the anthropologist Turner (1979, 1987), could be summarised as having a number of characteristics, some of which are evident in the popular music festival experience as described by the participants in this study, and others that are not so fundamental and which cannot be claimed. Turner focused most of his interest on the ritual and performativity of festivals. From an external view of music festivals, a claim that there are cultural rituals and performativity actions that equate to the concepts of communitas and carnivalesque may be valid. However, from the participants' descriptions of the music festival experience, these are different from religious carnival processions, which have been the focus of many studies (Costa 2001; Ravenscroft and Matteucci 2003; Kim and Jamal 2007; Ziakas and Costa 2012; Ziakas and Boukas 2013). Morgan (2008) and Matheson (2005) claimed that the nature of communitas is a good descriptor

of the nature of a music festival. Petterson and Getz (2009) also stated that, "all those attending realize they have entered a special liminal/liminoid place, and a unique 'time out of time' ... in which normal social/cultural differences are abandoned and everyone participates in the various games and rituals as equals" (Petterson and Getz 2009, p.313). However, in this study, the participants recorded feelings of elation when put on people's shoulders and when they lost themselves in the music but these moments were limited in duration compared with the length of the whole festival experience. It would be an exaggeration to claim that the whole experience was one of abandoned, equitable hedonism.

The 'natural laws' of communitas (Turner 1987), where everyone is equal in terms of forming what Hansen and Hansen (1991) would refer to as social beliefs, values and attitudes, help to create the festival culture. It is evident in the research for this thesis, that there is an existing culture of popular music festival norms and mores, of protocols and ways of doing things and behaving that pre-dates a specific festival. The participants already know or learn these as the festival progresses. Although Turner (1987, p.16) describes these as "dynamic human social processes", which means that the festival-goers themselves are part of this process, there was definitely an existing dynamic that, for the participants who were first-time festival-goers, was quite daunting (see Section 5.3.3.2). What was more dynamic and fluid was what could be deemed a lower level of social structure that was manifested in the intimate relationships with important others, as described in the Section 6.3.3 on intimacy. The creation of the music festival community was evident but was far more ephemeral than would be afforded more formal hierarchical structures. The mores and values of the festival were described in ways that were epitomised through the hedonistic behaviour described in Section 6.2.3.4. When referring, generally, to personal values a List of Values (Kahl and Kennedy 1989), or the Values and Lifestyle Segmentation (Pitts and Woodside 1983) become a possibility as a way of understanding the popular music festival experience. When considering the behaviour of the participants and other festival-goers discussed in Section 6.2.3, the values

from the lists (Pitts and Woodside 1983; Kahl and Kennedy 1989) that best align with the festival culture that was experienced were: excitement, fun and enjoyment, warm relationships with others, sense of belonging, security and self-respect. The values from the list that were less evident were: self-fulfilment, respect and a sense of accomplishment.

What was not so evident from the experience of the participants were the anti-authority nature and role reversals of the concept of communitas. Participants were accepting of certain activities such as drug searches and the presence of security. They were comfortable with the limited police presence which enabled them to behave in the ways they said would not normally be acceptable on a night out in their home town (see Section 5.3). This suggests that the 'topsy-turvy' (Bakhtin 1968) world of the carnival and communitas could be said to apply to the music festival experience. However, unlike carnivals that are more traditional and festivals, where there were clear characterisations of anti-authority and the staging of unruly behaviour, the sense of the carnivalesque was quite limited in the popular music festival experience. Those participants, who totally immersed themselves in the festival experience, and conformed to the values listed in the last paragraph, demonstrated a closer affinity to the community that could be found at the music festival. They shared the same spaces and the same mud and music as others. However, those who went off-site for accommodation were somewhat removed from the sense of communitas and found themselves more aware of the external roles of themselves and other individuals that they knew at the festival. They often referred to the responsible jobs that some people, who were behaving in a ridiculous way, had, and were far less tolerant of the negative aspects of the experience that came with poor weather and hedonistic behaviour (see Section 5.4.3.2). Participants more open to the festival experience, explored a process of acculturation, of acclimatisation and acceptance of the mores and behaviours that was the festival experience (see Sections 5.3.2 and 6.2.2). Once the shock of the challenges, constituted by camping and the scale of the festival, were overcome, it became possible for group identity to become more entrenched.

6.3.4.4 Negative sociality

There were also moments in the popular music festival experience when the participants had not felt the positive nature of sociality, which could be termed 'negative sociality'. There is another potential concept, that of dis-sociality that relates more to dysfunction and psychological disorders that is not as appropriate to this study of the popular music festival experience. The nature of negative aspects of sociality in the academic literature is more concerned with a lack of sociality and therefore actions such as violence. This was because of mistrust, discrimination and contempt, which could result in acts of violence and destruction, which go against the camaraderie and sharing of space and activities. Interestingly Staudigl (2013) claims that negative sociality is not the opposite end of a continuum to sociality. Negativity has to be accepted as 'factum' on its own, it "plays a constitutive role for the accomplishment of social order – and thus for socialization" (Staudigl 2013). It was unclear whether behaviour such as potentially racist language from one participant was just part of the nature of or whether it went against the value of mutuality (Ashworth 1997) required for communitas. There was evidence of self and festival commonality but of some anxiety and uncertainty in accepting behaviours which could be just part of the "suspension of normal social rules and boundaries" (Ziakas 2012, p.6).

Although it was mainly other people that led to participants experiencing negative emotions, it was not because of more traditional negative behaviour such as violence or theft, but the behaviour expected in a festive, hedonistic environment or personal relationship break-down, as discussed in Section 6.3.3.4 on dysfunctional intimacy. The participants felt safe and secure in their environment and there was little evidence of fear. What was prevalent was the moral abhorrence or disquiet over some of the consequences of hedonistic behaviour. The basic functions of hygiene became less of an issue as the festival progressed because participants became less self-conscious as everyone else was in the same state of uncleanliness. The poor weather and long queues had resulted in festival-goers wearing the same clothes, being

muddy and unwashed. What was not acceptable was the going to the toilet and vomiting on site, especially in very public places, which affected everyone. Activities that affected one particular participant, such as antics in the mud, were of concern to the participant who had not wholly embraced the freedom of the festival. Whilst 'anything goes' was the mantra of the festival to enable festive sociability, there were limits for this one participant. This participant maintained their individualism, the perception of which is counter to sociality. As Turner (1987, p.16) said, "extreme individualism only understands a part of man. Extreme collectivism only understands man as a part. Communitas is the implicit law of wholeness arising out of relations between totalities." This individual participant was never wholly part of the festival experience. Their experience was a variant from the others.

6.4 States of emotion

6.4.1 Introduction

From the Structure of the popular music festival experience discussed in Chapter 5, it is evident that the 'felt' nature of the experience is depicted by the emotions felt by the participants. This section discusses emotions and identifies that there are a number of academic areas that have an interest in emotions. Those that relate more to the field of emotions are psychology, consumer behaviour and the context areas of leisure and tourism. One of the most powerful aspects of the popular music festival experience were the emotions that participants felt, both from the stories they told and also the way that they expressed themselves verbally. As identified in Section 5.5.2, the sense of euphoria, the highs of the experience, where participants felt more positive than they had before or for some time, came through from every participant, as did the lows and depth of despair in Section 5.5.3. This section discusses these findings in relation to emotional theory in general and the theories of flow, reversion and the sublime in particular. These theories have been chosen because they identify the arousal of emotions and the potential relationship between the positive and negative emotions experienced.

6.4.2 Emotional states

The popular music festival experiences of the participants in this study were filled with emotion. These were not necessarily directly referred to but were evident from the stories that they told and the way that they communicated these to the interviewer. As will be evident from the discussion in this section on emotional states, there is not one definitive list of base emotions (see Table 6.2). Even taking the long list from Richins (1997), it is difficult to identify those that are particularly applicable to the popular music festival. The participants at various times and situations experienced: joy, elation, happiness, fear, anger, distress, contempt, disgust, and for some, love, guilt and sadness. The emotions experienced were therefore a mixture of those that could be deemed positive and those negative. However using the term 'joy', for example, does not really articulate the level of joy or what it was like to be joyous whilst experiencing the popular music festival (see Sections 5.3.2.1 and 5.5.2).

Table 6.2 Basic emotions

Authors	Emotions
James (1892)	Anger, fear, grief, love, hate, joy, shame, pride.
McDougall (1926)	Anger, fear, disgust, elation, subjection, tender, wonder.
Watson (1929)	Fear, rage and love.
Arnold (1960)	Anger, fear, sadness, love, aversion, courage, dejection, desire, despair, hate, hope.
Izard (1970, 1977, 1991)	Anger, fear, distress, contempt, disgust, guilt, interest, joy, shame, surprise.
Tomkins (1980)	Rage, fear, joy, interest, surprise, anguish, shame, disgust.
Plutchik (1980)	Fear/surprise, anger/acceptance, joy/sadness, disgust/expectancy.
Ekman (1986)	Anger, fear, happiness, sadness, surprise, and disgust.
Shaver et al. 1987	Six basic emotions: love, joy, anger, sadness, fear, and surprise.
Izal (1990)	Fear, rage, joy, interest, surprise, anguish, shame, disgust, contempt, shyness, guilt.
Frijda (1993)	Sorrow, happiness, interest, surprise, wonder, desire.
Richins (1997)	NB started with a reduced list of 175 emotions.
Laros and Steenkamp (2005)	Hierarchy of emotions with 4 negative: anger, fear, sadness, shame and two positive: contentment, happiness. These also have 33 basic emotions.
Grappi and Montanari (2011)	Positive: happy, pleased, energetic, excited; Negative: bored, angry, annoyed.
Hosany and Gilbert (2010); Hosany (2012)	Joy, love and pleasant surprise (because stress, anger, guilt were not found to be predominant).
Faullant, Matzler and Mooradian (2011)	Joy: proud, enthusiastic, excited; Fear: scared, nervous, jittery, afraid.
Lee and Kyle (2012)	Love and joy; surprise seen as neutral and anger, sadness and fear.

Adapted from several sources, including: Ortony and Turner (1990, p.316); Laros and Steenkamp (2005, p.1439); Keenan (2010, p.42).

Whilst the participants were not necessarily angry, they did experience anguish. This anguish manifested itself more generally as hostility towards some other festival-goers' behaviour and the poor weather (see Sections 5.4.2.2, 5.4.3.2 and 5.5.3). More specifically, the anguish toward other festival-goers was a mixture of two other emotions, of disgust and contempt. These were a reaction to others doing activities, such as going to the toilet in public spaces, either in the middle of the arena or next to tents where people were sleeping. The disgust was the immediate emotional reaction and contempt, a follow-up emotional response validating the first. The participants were intimating that what caused them to feel disgust was something that they could not possibly think of doing themselves. However, most did have stories about their own toiletry escapades, such as urinating in a Pringles pot or their mishaps when trying to use a shewee. These were seen as humorous and therefore acceptable whereas some of the behavior of others was beyond what was acceptable and so resulted in negative emotional reactions.

Emotions have been identified and described variously by academics, as demonstrated in Table 6.2. A long list of possible emotions has been previously recognized and this study, of the popular music festival experience, was not looking specifically for emotional responses but emotions were highly evident in the participants' narratives. As they were described in the natural attitude, the terms used to describe the emotions do not neatly fit with the traditional words used to describe the emotions (Table 6.2). However, there is still no agreement as to what the definitive list of emotions is (e.g., Izard 1991; Oliver 1993; Bagozzi et al. 1999; Wathieu et al. 2004; Laros and Steenkamp 2005). From Table 6.2, it is, however, evident that there is some consensus that happy, sad, fear, anger, surprise, disgust, boredom and anger, or their synonyms, are the main categories of emotion.

In the various academic literature identified in Table 6.2, there are predominantly two, bi-polar, accepted states of basic emotions, those that are generally positive and those that are negative. It is rarely that the indifferent

or neutral emotions are recognized or discovered in research. Lee and Kyle (2012) did identify a neutral emotion, although it is not clear why surprise is seen as neutral or that it is an emotional state anyway. From a psychological perspective, the focus has traditionally been on the negative aspect of emotions, of difficulties with human behaviour (Wathieu et al. 2004). This led to those that wanted an alternative perspective and the Positive Psychology movement. This development was also closely related to that of positive organisation behavior (Seligman and Csikszentmihalyi 2000; Seligman 2002). In comparison, consumer behaviour (Hirschman and Holbrook 1982; Mannell and Iso-Ahola 1987) and leisure and tourism research (Otto and Ritchie 1996; Mitchell et al. 1997), has tended to be focused more on positive emotions because of the need to communicate these to consumers and the potential hedonistic nature of an experience. Stebbins (2011), for example, referred to leisure studies as Happiness Studies. This predisposition toward positive emotions is as a result of earlier work that found that negative emotions are rarely identified as important or reported in consumer situations (Richins 1997).

Despite the prevalence of identified positive emotions in leisure and tourism research, there is a current interest in the tourism literature on the negative and concealed nature of the tourism experience. Löfgren (2008), for example, has an interest in the hidden and disappointing aspects of the tourist experience because of the way the industry promoted the positive experience economy rather than "how the life of travelers and tourists is full of mixed feelings and that there are many kinds of experiences, not only the ones advertised as eventful, rich or fulfilling" (Löfgren 2008, p.86). Similarly Mackenzie and Kerr (2013) were interested in the "other side of the 'consumptive coin'" of adventure tourism. They explored the stressors and resulting positive and negative emotions by, "encompassing the full range of potential emotional experiences" (Mackenzie and Kerr 2013, p.5).

Part of the uncertainty of what an emotion is and how it is researched is due to the different epistemological approaches to understanding emotions that have been outlined in Table 6.3.

Table 6.3 Epistemological fields of emotional study

Emotional fields of study	Nature	Authors
Physiological	Biological reactions.	Wathieu, et al. (2004); Grappi and Montanari (2011).
Cognitive	Thoughts and evaluations.	Oliver (1980); Lazarus and Smith (1988); Lazarus (1991); Monat and Lazarus (1991); Hardy et al. (1996); Dickson (2006).
Behaviourist	Actions that could be manipulated by the surrounding environment e.g. marketing.	Skinner (1904-1990), Watson (1929) and Pavlov (1849-1936) in: Thompson (1988); Frijda (1991).
Social constructivist	Socially and culturally made and controlled.	Elias (1939); Frijda (1993); Cornelius (1996).
Psychodynamic	Conscious emotions come from our un and sub-consciousness.	Freud (1856-1939) and Jung (1875-1961) in: Rapaport (1964).
Motivational	Emotion as the end result of goals.	Rolls (2005); Reeve (2009).

This table demonstrates the nature of the diversity of fields of study and some of the main academics researching and commentating on them. Research into emotions, whether in cognitive psychology or consumer culture theory, emphasises the central role emotions play in human thinking and behaviour (Lazarus and Smith 1988; Bagozzi et al. 1999; Addis and Holbrook 2001; Wathieu et al. 2004; Soscia 2007; Hume 2008; Keenan 2010). One way in which theorists diverge is in their view of the causes and measurement of emotion. The origin of emotions has been the interest of neuroscience where "emotions are now viewed as biologically determined, complex, and stereotyped patterns of chemical and neural responses to stimuli" (Wathieu et al. 2004, p.88). Behaviourists are more interested in how emotions affect the behaviour of individuals. As part of this approach, consumer culture (or centric) theory (CCT) is interested in the relationship between the internal and external factors influencing a person's emotions. This is often in the context of understanding the external cultures and sub-cultures or markets in marketing terms (Addis and Podesta 2004; Arnould and Thompson 2005; Arnould and Epp 2006).

In addition to the identified emotional fields of study in Table 6.3, Universalists believe that fundamental emotions occur in all humans, that they are innate (Ekman 1989; Brown 1991; Schwartz 1992; Keenan 2010), whilst Relativists see them as culturally and context exclusive (Harre 1986; Heeles 1986; Lutz 1988) and will therefore change over time. Although many researchers have identified what emotions are, they have also recognised that the different words used to describe the emotions could be categorised as positive or negative; that there is a bipolar nature of emotions, as previously identified.

In the current post-modernist view of research, many of the fields in Table 6.3 are witnessing a convergence or integration of the different theories. As Illouz states, "better than other concepts, emotion explains how consumption is anchored in cognition and culture on the one hand, and in the motivational structure of drives and of the body on the other" (2009, p.382). This study of the popular music festival experience is more interested in how emotions assist with a better understanding of the nature of the experience, not just whether a particular emotion was ticked off in a list. Whilst there are cognitive, biological and embodied approaches to the study of emotion, this study is particularly allied to the broader field of psychosocial interpretations of emotion. "Emotions exist partly in the body, but they are also in our minds, in our language and in the cultures that surround us.... They have a mercurial status, not existing without an individual to experience the emotion," (Sclater et al. 2009, p.1). This is in comparison to cognitive psychological approaches or that of physiological states (Wathieu et al. 2004). Ultimately, the practical relevance lies within the external environment, the music festival, and so has marketing and management considerations and so resonates with consumer behaviour theories of consumption.

This study of the popular music festival experience identified that emotions were felt to be an integral part of the overall experience but these were not explicitly captured with specific questions. These emotions may not have been evident if such a holistic approach to researching the experience had

not been undertaken. What were identified were positive and negative emotions as well as times of indifference and potentially neutral emotions (see Section 5.5.4). Previous literature has grouped emotions into those deemed positive and negative (see Table 6.2). Laros and Steenkamp (2005) undertook a detailed review of different emotional states and used these to measure, in greater depth, the basic emotions of each of the salient states of, what they termed, superordinate positive and negative emotions. They also created an intermediate level of anger, fear, sadness, shame, contentment and happiness, which were then broken down into, overall, 33 basic emotions. These previous studies have tended to list states and expect subjects to identify them directly. As Illouz (2009) illustrates in her research on tourism consumption, it is necessary to view emotions in experience as a whole, as opposed to single states because they are not either just positive or negative and such research omits the context within which those emotions were felt. The emotional nature of the experience of the popular music festival was identified naturally, as part of the analysis, and not part of the questioning.

Consumer research, including in the contexts of leisure, tourism and festivals, has focused mainly upon positive emotions because of an interest in the outcomes of satisfaction, return visitation (loyalty) and influence on others to consume. As discovered in the review of the experience literature in Chapter 3 (Pizam 2010; Tung and Ritchie 2011; Walls et al. 2011), there has been interest in the peak and optimal experiences, the positive surprises or 'wow' factor of experience (Westbrook and Oliver 1991; Rust and Oliver 2000). Theoretically this can be related to the concepts of positive emotions such as joy, pleasure and love (Hosany and Gilbert 2010; Hosany 2012). Hosany and Gilbert (2010) identified the determinants of emotional responses to different tourism destinations but they tended to focus on the positive and recognise that they "did not investigate the conditions under which tourists elicit the emotions of joy, love and positive surprise" (Hosany 2012, p.303). The base emotions are also about intention and impact, how people feel or behave (Frijda 1986; Goossens 2000). It is claimed that tourists (Carr 2002) have a higher propensity for pleasure-seeking experiences while on holiday,

and indeed, this study of the popular music festival experience discovered that participants went to the festival to enjoy themselves. What they experienced, using the base emotional states in Table 6.2 was joy. The emotion of love was also identified in the interpersonal relationships discussed in Section 6.3. This is different from the consumer experience literature that has conceptualised this 'love' relationship with particular brands (Kleine et al. 1995; Carroll and Ahuvia 2006; Albert et al. 2009). In this study there was little reference to or examples of any association with brands, even of the festival that they were experiencing.

6.4.3 States of arousal

6.4.3.1 State of optimal arousal

The state of euphoria that forms one of the constituents of the music festival experience (see Section 5.5.2) is like the optimal experience associated with effective and rewarding customer and tourist experiences. One of the most often used theories when attempting to understand the process of achieving optimal experience and intensity of emotions, is that of Csikszentmihalyi's Theory of Flow (1990). This has predominantly been related to more thoughtful leisure experiences because of the four components of flow that matches the factors of challenge, skills to affect and potency (Csikszentmihalyi and LeFevre 1989). It has been assumed that challenge is about 'rewarding' leisure activities that are more about learning and self-actualisation. For the participants in this study, the festival experience was a challenge. The skills indirectly described by the participants were different frome those previously acknowledged by Csikszentmihalyi in his application of the theory of flow when describing skills more related to learning and sport. For the participants in this study, they were more about skills of survival, of setting up camp, and being able to let go of inhibitions. The frustrations of setting up camp were related to the surprise of how difficult it was and the height of positive emotions was related to achieving their festival goal, albeit a hedonic one. The theory of flow links emotional states to Section 6.2, where the intensity of the emotions was related to the immersion in the experience through a state of freedom and choice (Aykol and Aksatan 2013).

The aspect of the theory of flow that does help in better understanding the festival experience is that of its intensity, the reaching of peak emotions, rather than peak performance in the physical activity examples given by Csikszentmihalyi (1990) and Arnould and Price (1993). Flow could be thought of as similar to immersion, but as Turner (1979) explains, Csikszentmihalyi identifies flow as something that the participant actually has control over and the participants in this study needed to succumb to the freedom of the festival spirit and so lose control, whether they were in peak positive emotional state or the depths of despair. This sense of being as one with everything and everyone though was similar to that experienced at these times by the festival participants, apart from the feeling of control: "we experience it as a unified flowing from one moment to the next, in which we feel in control of our actions, and in which there is little distinction between self and environment, between stimulus and response, or between past, present, and future" (Turner 1979, p.487). In the context of events and festivals, terms such as existential (Matheson 2008) or exhilarating or transformational (Getz 2012) have been used to describe such heightened states. The popular music festival experience had moments of such heightened, all encompassing, emotional states. This was similar to that of Matheson's research of Celtic festivals where "the listener can briefly lose their sense of self and develop an affinity with the music. Everyday life is forgotten and a different world is entered and experienced" (Matheson 2008, p.68).

The positive surprises that have been identified in the hospitality literature (Pizam 2010; Walls et al. 2011) as a way of surpassing consumer experience has not really recognised that there are also surprises that can have a negative emotional response, although Hosany (2012) does acknowledge that it is possible. The intensity of emotions in the experience (Hosany 2012) is what manifested itself in this study of the popular music festival experience (see Section 5.5). As Ravenscroft and Matteucci (2003, p.1) recognised, "the focus of festivals is therefore not so much the events being celebrated as the intensity of the emotions evoked." Ravenscroft and

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Mattuecci (2003) and Matheson (2008) found that there was a direct relationship between the intensity of emotion experienced at the festivals they researched and the authentic nature of that experience. It was also found that the emotional intensity was variable and as a result that there were differences and "contradictions in the meanings attached to the festival musical experience" (Matheson 2008, p.161). This partly explains and reflects the experiences of the participants in this study. All the participants had different experiences, but the analysis of the experiences, through Giorgi's method, has meant that these differences and contradictions are brought together as core constituents of the music festival experience itself.

6.4.3.2 State of despair

Although the optimal leisure experience literature focuses on the positive nature of the experience, the theory and the research (Arnould and Price 1993) does identify the negative and alternative side of the experience. The negative emotions identified in the popular music festival experience were: fear, disgust, anger, distress, contempt, and for two participants: sadness and guilt. The literature discusses negative emotions, often in relation to positive ones, as listed in Table 6.2. These are often around anger, stress, envy and guilt manifested in anxiety (Illouz 2009). The most intense was that of despair (see Section 5.5.3). Despair was discussed by Steinbock (2007) in the context of hope and possibility, but the extreme of these are when there are limited possibilities, and to some extent, hopelessness in the present context. This was what was discovered in the popular music festival experience when participants described the times of relentless rain that seemed as if it would never stop, and the negativity of others in a personal relationship (see Section 5.5.3). Although emotions are short-term and created by a specific object, they did result in participants having a certain feeling that might be better deemed a prevailing mood. Events, leisure or tourism researchers may be so keen to identify what it is people like about an experience that they overlook the darker or forgotten moments. Löfgren (2008), however, explains these 'bad feelings' as manifested through friction with others. As Löfgren (1999) found, these are either from within the person, or from without. In this study, examples would be the surfacing of bad memories, as

found with two of the participants and externally, disgust with the actions of others or anxiety over the festival design.

Within the consumer experience literature, especially on tourism, leisure and festivals, there is limited discussion of negative emotions. There needs to be greater recognition of negative emotions, even if the overall experience may be positive (Lee and Kyle 2012). The recent interest by Löfgren and colleagues on the disappointments and lost moments of a tourist's experience may well change some of this. As Löfgren argues, the Experience Economy has led to a focus on "the eventful and dramatic, on ways of packaging and marketing great experiences that turn a heritage into an event, a city into desires, a museum into an adventure. There is a lot of talk about the production of great atmospheres and exciting events, but tourist life is of course full of non-events, indifferent or bad experiences" (Löfgren 2008, p.85). Löfgren amusingly refers to the need for research into the "non-experience economy". Mackenzie and Kerr (2013) also recognise that travel can be stressful, even though the target may be a hedonistic experience. Although there were times in the music festival experience that were what Löfgren would refer to as in-between times, times for daydreaming and contemplation, they were an integral part of the experience so could not really be deemed 'non-experience'. The subject of waiting in the airport or the train station in Löfgren's (2008) research is similar to the queuing that was endemic in the festival experience. However, the festival site is not as managed as the pristine environment that is often now the airport or train station and the questions are whether a music festival site should be, or whether the experiences of the queues for festival goers, are an integral, important part of the experience? The condition of the toilets and the lack of showering facilities were part of the negative aspect of the festival experience, but the waiting was often an opportunity for chatting with strangers or meeting acquaintances. When managed appropriately, the queuing was seen as an expected part of the festival experience. It became part of the negative experience when there were inexcusable issues, such as

queuing to purchase drink with tokens to find that the queue was for cash only.

6.4.3.3 Bi-polarity of emotional states

The popular music festival experience can be described as positive: the joy and happiness of freedom, the love of intimacy and camaraderie, and the excitement of euphoria; and negative: stress, fear, sadness, disgust and enmity (see Chapter 5). The difficulty with the current literature is not just that the contextual research focuses on the positive but that, in general, the assumption is that there are two, separate, emotional bipolar states, positive and negative (see Table 6.2). Often participants would describe both positive and negative in the same sentence, denoting a mix of emotions. The nature of the negative and positive emotions is not new and the relationship between the two states has been ongoing in the psychology literature since Smith and Apter (1975) discussed reversal theory, which includes both arousal and crisis. Smith and Apter and others (Murgatroyd 1981a, 1981b; Scott 1985) recognised that the argument around these different states dates back to early psychologists such as Freud. Although Mackenzie and Kerr (2013) discuss the complexity of relationships between various emotional states in an adventure tourism context, and that, which is bipolar, they are more concerned with the importance of flow and reversal theories in stress and guiding experiences.

Scott (1985) identified that in the psychological literature there were two states: stable and bistable. "Bistability is a concept borrowed directly from cybernetic theory. Applied to individuals, it suggests that we have two preferred states with respect to a number of psychological variables (e.g. arousal) and that we switch or reverse between these states with some regularity" (Scott 1985, p.139). The theory of reversal is different from that of homeostasis, which assumes that there is one level of arousal that a human would try and readjust to. Scott's view of reversal theory assumes that there are four ways of experiencing arousal (see Table 6.4), which recognise the importance of telic and paratelic states. The telic state is one that is goal

oriented and arousal avoiding and paratelic that is present oriented and arousal seeking.

Table 6.4 Four ways of experiencing arousal

	Low arousal	High arousal
Pleasant	Relaxation (telic)	Excitement (paratelic)
Unpleasant	Boredom (paratelic)	Anxiety (telic)

Source: adapted from Scott (1985, p.140)

For some people high arousal can be felt as something unpleasant and can be manifested as being anxious about something. This was evidenced in the participants in this study, as some wanted to be with others and dance to music, whereas others wanted to be on their own and to be passive observers (see Section 5.3.3.2). This could apply also to the same participant, at different times. So, what was exciting at one time, or for one person, could at times, and for different people, make them anxious. At some times, an activity could be relaxing, such as sitting on the blanket away from the main stage, but at other times when one wanted to be at the front dancing with everyone else, it manifested itself as frustration and boredom. The incessant rain and mud were exciting at times, but also extremely stressful. "Thus the relationship between arousal and anxiety may not be linear, as homeostatic theory suggests, but rather bi-variate, with high levels of arousal producing anxiety or excitement depending on whether one is in the telic or paratelic state" (Scott 1985, p.140). Apter (1981) intimated that individuals have a predisposition towards one state e.g. telic dominant (essentially goal-oriented, future-oriented, arousal avoiding) but will spend some time in the other (paratelic). However, Scott (1985) concludes that, "according to reversal theory, inconsistency is something we actively seek out and enjoy" (Scott 1985, p.142). This could have been accurate for the music festival experience; acknowledging that there are some people who attend who had not experienced a festival before and which would not be their preferred choice of long-weekend. There were two participants in this study who found

themselves in this position that could be described as naturally telic and could therefore not accept or enjoy the paratelic state that was predominant at the festival.

It could be argued that the nature of the experience recognises those people that are telic and those that are paratelic. However, the constituents in Chapter 5 discovered that the participants experienced both at various times and sometimes at the same time. This evidence of mixed emotions could be related to the arguments of Rafaeli and Revelle (2006) that specifically focus on the issue of the bipolar conceptualisation of the affective space and argue that sadness and happiness are not bi-polar opposites. They recognise that the "intuitively compelling notion that affective space is composed of a bipolar dimension of valence and an orthogonal unipolar dimension of activation or arousal" as opposed to two separate dimensions of positive and negative affective states (Rafaeli and Revelle 2006, p.1). Their research concluded, "happy and sad reflect separable but not independent constructs" (Rafaeli and Revelle 2006, p.9). Their findings also identify that there are times of mixed emotion, when somebody is feeling both pleasure and displeasure at the same time. This was also the case for Larsen et al. (2001, 2004), and Schimmack (2005) who claim that happiness and sadness need a two-dimensional model of affect to best explain the relationship between the two. Larsen et al. (2004) better explain this, as Rafaeli and Revelle do not go as far as recognising an emotional response that mixes both sadness and happiness as one concept. Perhaps it is the potential conflict of these two emotions that causes participants specific difficulty and has led to a number of concepts and reactions as to how to deal with the situation they found themselves in and the turmoil of feelings elicited.

6.4.3.4 Coping mechanisms

Reversal theory and the concepts of contingency, frustration and satiation go some way to explaining why some participants could cope and accept the difficulties or negative aspects of the music festival experience. Some of this may not just be about whether they are telic or paratelic but also how they cope with those experiences that are unpleasant or make them anxious or

stressed. Mackenzie and Kerr (2013) would argue that a cognitive appraisal explanation of why we experience events as positive or negative and how we cope with this is related to goal states and therefore there is a relationship with the motivational literature that has tended to dominate our understanding of festival and consumer behaviour (see Chapter 3). However, Mackenzie and Kerr (2013) explain that this is more about predicting how a person will experience external events and that this is done through cognitive appraisal. This study, of the popular music festival experience, is based upon the pre-interpretation experiences as described by the participants. This demonstrated that the power of emotional responses was part of the experience. There was a noticeable expectation of the hedonic nature of the experience, which meant that most of the participants were in a paratelic state, looking for excitement. Two of the participants, however, were in more of a telic state because they mostly wanted to spend quality time with their friends in a relaxed environment, which is not what the predominant experience consisted of. It was those factors that prevented them from meeting their goals and that caused the most frustration and anxiety, whether it was others wandering off or finding it impossible to cope with the poor weather. It was noticeable that those in a paratelic state were able to adapt when factors got in their way. For example, the weather was so bad on the Sunday that most of the participants adapted to this; what resulted were intense conversations and ludic behaviour (see Section 5.5). These participants maintained their paratelic state, even if it was not in the crowd in front of one of the headliners.

The negative emotions were not necessarily as a result of the festival experience not living up to expectations, as has been the focus of the satisfaction literature, but as a natural aspect of the overall experience. This reflects Löfgren's (2008) research on the tourism experience. To some extent, the pressure was on the participants to enjoy themselves, to go beyond the entertainment that was provided by the organizers, with their own hedonic, ludic behaviour. There was some evidence of the force of festival behaviour on what Illouz (2009) refered to as the self-fashioning

sysiphian practices. This type of behaviour was evident in the way festival-goers were determined to behave in the way that they wanted, with free abandon. This was particularly true of most of the participants. As Illouz says, "disappointment, boredom, excitement, envy, self-esteem, anxiety and the search for an authentic self through 'rebellious consumption' are structurally embedded in and constitutive of the culture of consumption" (Illouz 2009, p.394). What was noticeable was how most participants wanted to reinforce the overall positive experience that they had. This may explain why most research has resulted in recording positive emotions, because that is what people want to record. It does not mean that they did not have negative experiences. Hosany and Prayag (2010) categorised tourists by the clusters of the types of emotions that they portrayed. They identified five clusters: passionate, delighted, mixed, unemotional, negative. Their conclusion as to why there were different clusters was that some people are more affectively affected, whilst others are more cognitive and rational. They believed that there were less people in the negative group because people were expecting hedonic and pleasurable experiences and so avoided or negated any negative emotions. In consumer behaviour terms, this would be about reducing one's cognitive dissonance (Cooper and Fazio 1984; Hosany 2012).

Cognitive dissonance in the participants of this study was revealed in stress and tension (see Sections 5.3.3.2, 5.4.2.2, 5.4.3.2 and 5.5.3). Some of this tension related to participants' behaviour and what they wanted or felt they should be demonstrating. Illouz (2009, p.393) refers to this sort of behaviour as "controlled or repressive desublimation". Part of the tension was what Illouz termed rebellion, and festival behaviour in other contexts could be deemed rebellious behavior such as ignoring others and behaving in unacceptable ways. Anxiety and stress were experienced by participants when they became aware of the impact of their behaviour and emotions on others, and so resulted in them hiding away so that they did not negatively affect others' experience. For example, one participant described how she had always outwardly attempted to be positive and joke about the negative emotions that she was actually feeling. She was anxious not to appear

negative when the others in her group seemed to be enjoying themselves and appeared unaffected by the negative aspects of the experience.

6.4.4 The sublime

The negative experiences of the participants were themselves potentially a positive and were taken as such by those most often in a paratelic state. The concept that best fits this is that of the sublime (Lyotard 1986), the experience of pleasurable anxiety when confronted with, predominantly, wild and threatening sights (or challenging aesthetic ones). The concept has previously been applied to the context of wilderness activities such as white-water rafting (Arnould and Price 1993; Wu and Liang 2011). A similar understanding could be applied to the popular music festival experience, where the participants were faced with the unknown challenge of excitement. Whilst this was discernible in those who had not been to a large festival before (Table 4.2), it was also recognisable in those who had been to festivals many times. Even though the participants knew what to expect, it was always different and they approached the impending experience in an apprehensive way. This is similar to what Löfgren (2008) describes as *resfeber* in Swedish, or 'travel fever' in English. Löfgren defines *resfeber* as, "a nervous mix of anxiety and anticipation, that combines longing with fear and fascination of the unknown, the exhilaration and dread of letting go, moving out … It is a state that combines motion, emotion and materiality" (Löfgren 2008, p.90). This was apparent in the expectations of the festival experience and continued as part of the whole experience, thus sublime is an appropriate concept to better understand the music festival experience.

Lyotard's (1986) view of the sublime was different from that of Kant who thought that mathematical and dynamic sublimality were rationalised by the human being. Kant recognised that we are noumenal beings who can reason that we are not in danger. Lyotard (1986), however, believed that the relationship between the imagination and reason was far more complex. Whilst the festival experience was physically and mentally challenging it was something participants had to endure to be rewarded with those intense moments that were hidden in the overall experience. Unlike a mountaineer

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who aims to get to the top, the participants had a number of highs to climb and lows to survive in order to experience the popular music festival experience. It did not carry the same explicit challenge or even sense of survival (except for one particular participant). It was not as explicitly goal-orientated as adventure activities but the analysis of the experience shows similarities. The campsite was likened by many to a refugee camp, but with no order or control over where to pitch a tent. The carrying of bags and provisions and setting up camp was a physical endurance for all and tested individual relationships and personal mettle right from the start (see Section 5.4.2.2). There were times when participants had to walk away from situations and to have some time to on their own (see Section 5.4.5). There were also times when the intensity of the experience was something that the participants found difficult to comprehend or to articulate. In Lyotard's (1988) words, this would be 'differend', "the straining of the mind at the edges of itself and at the edges of its conceptuality".

6.5 Conclusion

This chapter discussed the findings of this study, using appropriate concepts and literature to contribute to an understanding of the meaning of the popular music festival experience. The first pair of constituents, freedom and constraint, were discussed in Section 6.2 under the heading of the State of Being. The second pair of constituents of camaraderie and hostility were further explored in Section 6.3 on Being with Others, within the context of intersubjectivity, intimacy and sociality. The final constituents, of euphoria and despair, were discussed in Section 6.4 in the context of emotions in general and the nature of optimal arousal and despair in particular.

The main findings of this discussion are that the negative or troublesome aspects of event experiences, in the context of existing leisure and tourism academic literature, are under reported. It is not just that there are negative experiences, through the challenges of dealing with the behaviour and emotions that come with the inherent hedonisim of the popular music festival, but that these were an integral part of the experience. There are a

number of paradoxical, blended or mixed characteristics that best describe the phenomenon of the popular music festival experience. The concepts that best portray these are discussed in the final sections of each of the sections in this chapter. These were articulated through the ideas of the paradox of leisure (or pleasure principle); the nature of being on the edge as conceptualized by liminoid and the sublime, of something exciting but also daunting. The constituents that had no clear identifiable concept to express the blend of the negative and positive was that of camaraderie and hostility. There were theories of dysfunctional intimacy and negative sociality but the assumption was that socialization would occur in that the participants would, over the time of the festival, become part of the festival community. The participants in this study experienced a mixture of emotions, those that were more positive or negative but also times of indifference, with little emotion felt. These indifferent aspects of the experience were manifest in times of solitude and mundane activities. Their juxtaposition with the highs and lows brought into relief the all-encompassing, immersive holistic experience that was the popular music festival experience for most of the participants. What is acknowledged in this chapter is the inter-relationship of the six constituents and how the extent of freedom accepted by the participants enabled a greater level of hedonism, a stronger sense of camaraderie and the arousal of emotions. The major conclusions of this study, their implications for academic knowledge, practice and further research will be discussed in Chapter 7.

CHAPTER 7: CONCLUSION

7.1 Introduction

This thesis aimed to provide an understanding of the *lived* experience of the popular music festival-goer. In an attempt to get to the depth of this experience, a descriptive phenomenological methodological approach was undertaken. Four objectives were identified for this thesis (see Section 1.4), and how they were met will be discussed in Section 7.2 of this chapter. Section 7.3 identifies the implications of the findings of this study in relation to three specific areas. Section 7.3.1 discusses the relevance of the thesis to existing academic knowledge and also the appropriateness of the descriptive phenomenological method for application to event and leisure fields. Section 7.3.2 discusses the implications of the findings for practice, particularly the provision and management of popular music festivals but also event and leisure management and marketing in general. In Section 7.3.3 recommendations for further research are made. Section 7.4 concludes the thesis with a personal reflection on the overall process of undertaking this study. The focus in this section is upon the researcher and so it is written in the first person.

7.2 Thesis conclusions

7.2.1 Objective one

The first objective of this study was to explore the literature on popular music festivals and experience to identify the context and the nature of the gap in existing knowledge. This objective has been met in three ways, as evidenced in the first three chapters of this thesis. Firstly, Chapter 1 set the overall context of the study by identifying the significance and value of the popular music festival sector of the music and event industries. The economic and socio-cultural importance of popular music festivals was predominantly identified from trade reports and the media. It was recognised that there was

a need for a more academic study of this phenomenon, which is seen as such a significant experience of the British summer months.

Secondly, the objective has been met through a review of academic literature on festivals (see Chapter 2). Academic interest in festivals has predominantly been from an economic impact, tourism or anthropological perspective. The socio-cultural context of festivals has mainly focused upon more traditional, religious and cultural festivals. From studies of festivals there have been terms that have been created to generically identify the development (festivalisation), consumer behaviour (festivity) and the space (festivalscape) within which festivals take place. This Chapter identified that there was a paucity of research on the actual consumption and experience of festivals and specifically popular music festivals.

Chapter 2 scoped out the relevant terms and parameters of the music festival and the popular music festival in particular. It demonstrated that there is a growing interest in music and music events beyond the musicology literature. There have been published studies of music events that have focused on a specific genre of music such as Electronic Dance Music (Goulding et al. 2010; Jaimangal-Jones et al. 2010; Goulding and Shankar 2011; Jaimangal-Jones 2012; St John 2012) or heavy metal (Lynxwiler and Gay 2000; Halnon 2006; Bayer 2013). With the developing significance of music festivals in cultural life, there is a small, but growing, body of literature on the popular music festival, with many of these studies being published since this study began (Street 2004; Orosa Paleo and Wijnberg 2006; Anderton 2008; Stone 2008; Jaimangal-Jones et al. 2010; Riches 2011; Wilks 2011; Jaimangal-Jones 2012; Flinn and Frew 2013; Rihova et al. 2013; Riches et al. 2014). Few of these, however, focus specifically on the experience of the music festival-goer. Discussions around behaviour at music events have been reliant upon more traditional concepts of the carnivalesque and hedonism. Whilst a narrower scope than festivals or music events in general, the parameters for this thesis, set by Chapter 2 (see Appendix 2), define the characteristics of the popular music festival and identify the longer-term

immersive nature of the event, compared with a concert or an urban festival. This thesis will make a contribution to the emerging body of knowledge on the phenomenon of the popular music festival.

The third way that objective one has been met was through a review of the academic literature on experience (see Chapter 3). This review identified that although interest in the event field (Shukla and Nuntsu 2005; Jackson 2006; Berridge 2007, 2012; Morgan 2008, 2010; Jackson et al. 2009) originated from the experience economy literature (Pine and Gilmore 1999; Jensen 1999; Schmitt 1999), there are more relevant sources of understanding (see Table 3.1) in the consumer behaviour literature (Holbrook and Hirschman 1982; O'Sullivan and Spangler 1998; Carù and Cova 2003, 2006) and in philosophy (Dewey 1905a,b, 1906; Scott 1991). Whilst academics demonstrating an interest in experience in the leisure (Mannell 1980; Harper 1981; Arnould and Price 1993; Rojek 1995, 2000) and tourism literature (Cohen 1979; Urry 2002; Jennings et al. 2009; Ritchie and Hudson 2009; Pernecky and Jamal 2010) are of relevance, they offer more a contextual understanding rather than the depth offered by the more traditional roots of philosophy. The aim of this study implied a philosophical grounding by identifying that it was the *lived* experience that was of interest. This recognises that the main meaning of the experience is only realised once it has been lived through (Dewey 1906; Schutz 1972 [1932]; Burch 1990; Finlay 2008a; Langdridge 2008; Giorgi 2009). The philosophical concepts that underpin a broader view of understanding experience formed the second part of Chapter 3 and informed more fully the underpinning for the chosen phenomenological methodology for this thesis.

7.2.2 Objective two

The second objective of this study was to assess the relevance and appropriateness of adopting the philosophical and methodological groundings of phenomenology and specifically descriptive phenomenology. This was considered in Chapter 4 and was developed from the philosophical concepts discussed in Chapter 3. Chapter 4 outlined the philosophical thoughts and traditions of phenomenology, particularly the descriptive

school of thought based on the methods developed by Giorgi (1985, 2009). The decision was made to adopt descriptive phenomenology for this study on the basis that Giorgi (2009) argues that it is more scientific in its approach. It has a rigorous and transparent process that gives the experiences of the participants of the study primacy. The philosophical grounding of phenomenology is based upon the human rather than the natural sciences and focuses on the life-world as lived through and identified by human consciousness. By researching lived experiences through the phenomenological interview, the interviewer captures the object (in this study's case, the popular music festival experience) through the consciousness of the participant at a pre-reflective stage. Husserl's (2001a [1901/1913]; 1982 [1925]) view was that there are real and irreal objects that people encounter through their consciousness (see Section 4.2.2.2). During the process of the research, the researcher brackets her own thoughts and ideas, especially when analysing the data. In this way, the focus is on the phenomenon being researched, in as true a form as possible.

Having considered the criticisms of descriptive phenomenology in Section 4.3, of the claims for science, philosophical arguments for the identification of a phenomenon, and of the method of bracketing, it was nevertheless believed appropriate and justified to take this methodological approach for this study. The reasons for this were explained in Sections 1.2.3 and 4.4, from a theoretical and a personal perspective. Whilst Chapters 4 and 5 explain and demonstrate descriptive phenomenology by identifying the structure of the popular music festival experience, it is after the study has been undertaken and in the conclusion that a reflection on the relevance and appropriateness of the philosophy and methodology of descriptive phenomenology, can be made. Before the adoption of the method, it is only possible to consider the arguments of and applications by others. Whilst there was an opportunity to work with the methods during the Giorgi MasterClass (2008c), it was not until the extensive and intensive use of the method for this study that it was possible to truly experience descriptive phenomenology and thus to have a first-hand view about its strengths and weaknesses.

The detail afforded by Giorgi's descriptive phenomenology engendered confidence in the researcher, whether it could be classed as scientific or not. Each step of Giorgi's (2009) method was clearly articulated and demonstrated in his book, *The Descriptive Phenomenological Method in Psychology. A Modified Husserlian Approach*. However, the task of identifying meaning units and then undertaking the intuitive transformational process was difficult in practice. Furthermore, although it was a transparent procedure, as demonstrated in Section 4.5 and Appendix 6, it is not as repeatable as a statistical test would be in a quantitative scientific approach to research. What was clearly felt by the researcher, through undertaking this qualitative process, was the complete focus upon the experience of the participants and the resulting identified constituents that formed the structure of the popular music festival experience. By focusing on the words in the transcripts, rereading them to identify the meaning units and rewording them into the third person, transforming them away from everyday language, it was possible to bracket out, or at least question, prior knowledge. Writing up each of the constituents and their inter- and intra-relationships, as undertaken in Chapter 5, before any reference to existing academic literature was made also reinforced the distinctiveness of the approach. This is what makes descriptive phenomenology different from hermeneutic phenomenology or other forms of qualitative research that uses methods such as thematic analysis. Does it matter whether descriptive phenomenology is classed as a science or not? What worked was the objectivity of the process that puts the primacy of the participants' experiences above the thoughts of the researcher or others.

The other question raised about phenomenology in Section 4.3 was the capacity to identify the phenomenon itself. Descriptive phenomenology, as articulated by Giorgi (2009), was based upon the notion of the real and irreal identified by Husserl, whereby the holistic identification of a phenomenon is possible through the consciousness of others who have lived through a particular experience. The phenomenological interview did not prescribe set topics, as would have been evident in a semi-structured interview, which

resulted in a stream of consciousness from each of the participants. The resulting transcripts were used to identify and build the constituents that formed the structure that was the popular music festival experience. It was this potential access to something deeper and more meaningful that was attractive about descriptive phenomenology. Giorgi's method resulted in the whole of the experience being considered at all stages of the process, despite the transcripts being broken down into meaning units. The detailed process, as described and illustrated in Section 4.5.5, was undertaken to ensure that every meaning unit was considered and not just those aspects of the experience that were upper most in the researcher's mind. The intuitive process of imaginative variation, undertaken through the transformation of the meaning units (see Figure 4.2 and Appendix 7), recognised the sense of the whole experience and was something that the researcher returned to time and time again when identifying the constituents and deciding whether these were essential for the structure of the popular music festival experience.

In conclusion, the philosophical and methodological groundings of descriptive phenomenology offer a deep understanding of experience, which offers further insights for event and leisure research. What descriptive phenomenology affords the researcher is an understanding of the life-world and a realisation that experience is concurrent with the world within which people live and which they consciously express to themselves and others pre-reflectively. It is at this stage that a researcher can gain insightful access to a phenomenon, an experience that participants have lived through. It is the whole experience, the real and irreal, which is gathered. Rather than the participant or the researcher explaining the experience by judging and making assumptions, it is the descriptions of experiences that are used to get to the heart of the phenomenon. What results is an eidetic structure whose constituents are detailed and invariant in nature.

7.2.3 Objective three

The third objective was to present insights into the structure and constituents of the popular music festival experience. This was illustrated in the model of intersecting circles that represented the identified constituents in Figure 5.1 and the descriptive narrative of an 'ideal' participant in Figure 5.2 in Chapter 5. The six identified constituents and their separate elements were explored further in Chapter 5, using the voices of the participants. By implementing the six steps of Giorgi's descriptive phenomenological method (see Table 4.1), it was discovered that there were three pairs of what appeared to be bipolar semantic constituents. These were freedom and constraint, camaraderie and hostility, and euphoria and despair. These inter-connected constituents together built the structure (rather than the pure essence) of the popular music festival experience.

By delving more deeply into these constituents in Chapter 5, it was ascertained that there were nuances and variations in how these were experienced by participants and at different times during the popular music festival they had attended. For the constituents of freedom and constraint there were times when participants, using their free will, could do anything or nothing but there were also times when their independence was constrained or restrained, which caused anxiety. The constituents of camaraderie and hostility were further explored through the elements of comradeship and antagonism, intimacy and enmity. For euphoria and despair, it was particularly noted that there was also a time of solitude and indifference when mundane activities were undertaken. The immersiveness of the festival experience meant that, although there were times of extreme emotions, times of hedonistic behaviour, times of frustration and antagonism, there were also down times when very little occurred or participants needed time on their own.

7.2.4 Objective four

The fourth objective, of discussing the findings within a multi-disciplinary literature base to further the understanding of the constituents of the popular music festival experience, and to position them within broader

academic horizons, is the most significant of the objectives in meeting the aim of the thesis. The participants' experience of the popular music festival was a mixture of euphoria and despair, with the mundane offering release and relief in between these emotional extremes. There were times of heightened excitement and joy, times for self-determined relaxation and times for uncontrollable unhappiness and despair. The importance of emotional responses has been identified in other music-induced environments, such as clubs and concerts (Goulding et al. 2009: Goulding et al. 2010; Goulding and Shankar 2011; Jaimangal-Jones et al. 2010; St John 2012; Jaimangal-Jones 2012). However, the negative and neutral aspects of the experience have been scarcely explored other than for the legal and physical implications of taking drugs and an over-reliance on alcohol.

The descriptive phenomenological approach has resulted in a structure that depicts the phenomenon of the popular music festival experience and as such, the relationship between the constituents is paramount to its understanding. The constituents of the popular music festival were inter-related and inter-dependent and need to be understood as such. The degree of freedom the participants enjoyed was dependent upon the nature of the constraints and inhibitions they experienced. Also, the levels of emotion the participants felt ranged from euphoria to despair but also, at other times, to indifference. The constituents were also intra-related, in that the degree of freedom and openness affected the hedonistic behaviour and acceptance of, and engagement with, others. It also meant that participants were prone to more extreme emotional responses to the situations they found themselves in.

Freedom was not something that came easily to the participants. It was something that was influenced by inhibitions and constraints and therefore the extent of hedonistic behaviour that they indulged in. The participants had to accept freedom to be able to experience the festival to its fullest. In previous leisure literature, this had been featured in debate but not evidenced in research. In Section 6.2.1, the nature of the constituents of

freedom and constraint, in relation to free will, choice and escape, were identified and related to the paradox of leisure. Harper (1986) had previously recognised that freedom is far more complex than free will and choice and that the relationship between freedom and constraint is an active one. Harper had noted periods when "consent and intensification are in constant dialogue are occasions wherein our freedom is given its most articulate and lucid form" (Harper 1986, p.128). This exemplifies the relationship between the sense of freedom of the participants in this study and the constraint on the nature of their hedonistic behaviour in terms of the risk they took with deviant-like activities.

The nature of freedom in the popular music festival experience in this study manifested itself in different ways, including the extent to which the participants undertook intimate interaction with others and elements of the festival such as the music, which influenced the embodiment of their sense of freedom. Whilst the leisure literature refers to 'letting off steam' (Elias 1978; Rojek 1995), in the popular music festival experience, the active nature of freedom experienced required an expenditure of energy by the participants (see Section 6.3.3) to maximise engagement with the music and others. As Rojek recognised, "freedom is not a gift donated to us by others. Freedom depends upon personal engagement" (2000, p.212). It also depended upon the general acceptance of the liminal situation participants found themselves in and their ability and willingness to relax their self-restraint. The popular music festival proved to be a legitimate site for release but also one of constraint and inhibition in accepting the carnivalesque or deviant behaviour. This meant that the experience was more liminoid than liminal, not just because of the current interpretation of liminality (Schechner 2013), but owing to the limited openness of the participants to freedom.

The participants experienced the festival over a period of time, and with that, there was fluctuation in their sense of freedom and intensity of emotion. Janke et al. (2011) found that adults' perceptions of freedom fluctuated over the period of a longitudinal study, thus this may be the nature of experiences

that are longer in duration. As identified in Chapter 3, and specifically Section 3.2.2, there is a pattern to an event or an experience of consumption, with the emphasis being on pre-, peri- and post stages. What is less evident is the temporal pattern, or course of an event, apart from something broad, such as the event life-cycle (Bowdin et al. 2011) or Csikszentmihalyi's (1990) mapping of flow. The participants' experience was related to multi-sensory opportunities that they chose to engage with from the programme of artists and music and the opportunity to behave in a hedonistic way. The experience was also influenced by the weather, so the variations and fluctuations evident in the experience were personal but also dependent upon others and external factors.

To feel and behave in a liberated fashion, participants needed to be open to freedom and had found themselves susceptible to emotions and activities surrounding them (see Section 5.3). Freedom was a feeling that manifested itself in choice of activity and behaviour but also in a loss of control of their own actions. There was very much an expectation from the participants that they, or at least their general behaviour, would be different at a popular music festival. They were expecting to perform in ways usually socially unacceptable for their age and occupation. What was most challenging for the participants was that they and others were expecting them to behave in a freely hedonistic way which in the non-festival world they and others may deem deviant. The nature of the liberating experience was related to being free from rules and regulations that, despite the police presence, was felt not to include drugs, alcohol and human decency such as kissing strangers or going to the toilet in public places. Despite this expectation, the participants found it difficult to change their roles and behaviours and to act in ways that they felt were irresponsible, to themselves and others. This included going to the toilet in unusual places, exhibiting a lack of personal hygiene and the physical liberation of dancing, sitting on people's shoulders and wearing unusual clothing and costumes. Not only did the participants themselves feel uncomfortable behaving in uninhibited ways, they were also shocked by the behaviour of others. The participants needed to come to terms with others'

behaviour to fully engage with freedom and to, as Rojek (2000, p.207) discusses, "recognize people's innate desire to go beyond the bounds ... one person's freedom of expression, will be another person's cause for complaint".

A sense of openness only came after the participants felt safe and secure. They had to be comfortable, environmentally and internally, to accept behaving in an abandoned way. Strength and confidence came from the acceptability of the behaviour of others and the physical structure of the festival site. This was very much an emotional risk rather than a physical one and confidence grew as the festival experience developed over time. An understanding of challenging experiences is often related to those who are in extreme environments or activities, like white water rafting (Arnould and Price 1992; Wu and Liang 2011). This was discussed under embodiment, in Section 6.2.2, because participants lived their experience through their bodies and their engagement with activities such as the music manifested itself in some of their most intense moments and emotions (see Section 5.5.2). Whilst these were emotional and physical moments they were not described in a transformatory way, as is the case for the trance dance of EDM events (Goulding et al. 2009; Goulding et al. 2010; Goulding and Shankar 2011; Jaimangal-Jones et al. 2010; St John 2012; Jaimangal-Jones 2012). The constraints experienced and the concern over dysfunctional activities inhibited participants' behavior. However, those heightened moments that participants experienced were clearly noticeable for their impact on their memories of the festival experience.

Previous research on raves, clubbing, heavy metal and EDM, found that these experiences were intensely hedonistic and even transformative (Halnon 2004, 2006; Goulding et al. 2009: Goulding et al. 2010; Goulding and Shankar 2011; Jaimangal-Jones et al. 2010; St John 2012; Jaimangal-Jones 2012). However, unlike the popular music festival experience, these concert based experiences, were of a short time-span and focused purely on the effect of the music. The popular music festival experience was more profoundly one of

extremes and of those 'in-between'. There were moments of ecstasy and euphoria, but also 'down-times' of relaxation with little emotional response and at the other extreme, also times of stress and despair. These experiences are not evident in the research on music genres or concerts. There has been little identification or discussion of the emotional relationships encountered in such experiences itself and so this thesis contributes to our understanding of the popular music festival at an emotional level.

The intense moments of the participants' experiences predominantly involved other festival-goers, those with whom they were already acquainted or those they had met for the first time. The nature of being with others was discussed in Section 6.3 and was about the camaraderie formed and developed as part of the festival experience. Being with others was about the experience afforded by intersubjectivity, intimacy, sociality and social exchange in the context of communitas and festive sociability. Whilst these concepts have often been attributed to positive experiences, the participants also experienced these in negative situations, which were discussed under dysfunctional intimacy (see Section 6.3.3.4) and negative sociality (see Section 6.3.5). The social environment created by the festival-goers within the confines of the festival was about shared behaviours, norms and values. It was similar to what Jaimangal-Jones found in the alternative values of dance culture, which "provides liminal, other worldly environments where different sets of values and behavioural expectations exist to those of the everyday world ... for getting intoxicated and letting go of our socially ingrained behavioural codes" (Jaimangal-Jones 2012, p.315). It was when behavioural codes were counter to those that the participants accepted that some dissonance and negative reactions were experienced. This was particularly the case for one participant who could not accept the norms of and behaviours of the festival world and became distressed as a result. Two other participants had difficulties with the levels of intersubjectivity and intimacy with their current or past partners. This meant that these personal relationships affected the experience negatively but also that of the other festival-goers with whom they were directly sharing their experience.

The popular music festival experience was an immersive one that generated a variety of emotions, depending on the paratelic and telic state of the participants but also on the influence of the other festival-goers, the music and activities going on around them. The constituents identified potential bipolar emotions but on closer inspection these appeared to be more directly related to each other and some were more intense than others. As Illouz (2009, p.385) identified, emotions are under researched and "for phenomenologists, emotion is a way of perceiving, apprehending and understanding the world: it is emotions that provide the meanings of things as they stand with regard to my well-being and that engage me in the world. This is why phenomenologists view emotions as 'embodied consciousness'". The overall finding of this thesis was that the festival experience was a sublime one, a mixture of feelings that had a blend of high (optimal) and low (despair) emotions. Not all emotions were high or low; some were mundane, including activities like 'people watching' and queuing. These were 'neutral' times, what Löfgren (2008) would refer to as in-between times, times to daydream. Such an immersive experience, over four to five days, required times of solitude and recuperation to permit the build-up of energy needed to enjoy the heights of euphoria and to cope with the depths of despair.

7.3 Research implications

7.3.1 Contribution to knowledge

The aim of this study was to provide an understanding of the *lived* experience of the popular music festival-goer. As outlined in Chapter 1, it was planned to take a new look at the event experience from an in-depth and original epistemological approach for event research. The intention was to ground the work in the philosophical roots of both experience and phenomenology and to offer an enhanced way of thinking about event experience. This has resulted in an improved understanding of the meaning of the popular music festival experience, which, like other leisure and tourism experiences, is an ephemeral and complex one. The holistic approach of descriptive phenomenology was used because it had the potential to capture the individualized nature of unique human experiences. This has been done by

"reference to the concrete experiences which give them their substance. Such a phenomenological approach, by 'grounding' the concept, is able to use experiential descriptions that can 'show' or invoke something of the lived presence to which the words are referring" (Todres and Wheeler 2001, p.6). The participants of this study have enabled the researcher to enter the unknown world of the popular music festival experience and to eidetically form a structure that is informative of this life-world.

The danger for this study has been the potential for overstating the extremes of the popular music festival experience. Existing academic literature has been predominantly focused on the positive aspects of leisure, tourism and events, even to the extent of the identification of Happiness Studies (Stebbins 2011). The advantage of using the descriptive phenomenological method has been that the telling of the whole story, as remembered at the time of the interviews, included a lot of detail and not just the most vivid moments of euphoria and intense intimacy but also times of stress and despair. It would have been too easy to exaggerate these and to elevate the positive over the negative. This is especially true when recognising that most other research and discussions in the literature have focused on the positive. It was also a general focus of the interviews, where apart from one, and to a lesser extent, a second participant, all wanted to reinforce the positive nature of the experience and that they were looking forward to their next festival. However, all participant descriptions included negative experiences and times of mundanity, the in-between times. As Jackson (2005, p.1) identified, "the course of history, like the course of any human life, comprises a succession of turbulent events interrupted by periods of comparative calm. It is in these lulls that we take stock of our situation, come to terms with what has occurred, and begin anew".

The descriptive phenomenological methodological approach is what Giorgi (2009) describes as pre-theoretical. It is about building understanding and is therefore knowledge based. Whilst the method is descriptive, the process is analytical and enlightening. This study has demonstrated that this particular

phenomenological approach can explore the complex nature of the festival experience but that it also has the potential to investigate further, the different aspects of this phenomenon. It has achieved this by recognising the primacy of the participant experience, rather than the preconceived ideas of the researcher. A similar approach could, for example, be undertaken with other participants, such as artists, performers, volunteers, employers, contractors, sponsors, media partners, programmers and managers. The nature of their experiences would be different, but all would build a multi-dimensional perspective on the popular music festival experience. This study was only interested in the festival-goers, those who purchased tickets and consumed the festival as a leisure event. This study has demonstrated the application of Giorgi's (1985, 2009) descriptive phenomenology methodology and methods and how these can add focus and rigor. It is recommended that such an approach be added to the arsenal of research methods available to event researchers.

The cultural and anthropological works of Bakhtin (1968) and Turner (1969, 1974) and their concepts of the carnivalesque, communitas, and liminality, have formed the basis of many academic discussions about festivals (see Section 2.2). This thesis discovered the differences between their historically grounded work and the more contemporary popular music festival experience. Whilst there were times of listening to and engaging with the music and artists performing at the festival, there were 'in-between times' (Löfgren 2008) of doing very little or just relaxing. The festival experience was about the highs and lows of emotions, of both positive and negative. This mixture of emotions also resulted in mixed constituents in terms of feelings of freedom, behaviour and social cohesion, what conceptually could be claimed to be liminoid, communitas and sublime. The paradox inherent in the experience should not be underestimated. Most research and literature, especially within the context of leisure and tourism, has concentrated on the positive, which has been influenced, to some extent, by the shift of emphasis to the experiential and the experience economy. The popular music festival experience includes positives but what has been omitted, missed or not dwelt

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upon in the literature thus far are the negative emotions and the mundane. These were very much an integral part of the experience. The identified structure of phenomenon would fall apart without them.

7.3.2 Implications for practice

This study has generated a deeper understanding of the overall music festival experience that would assist practitioners in all of the stages of managing the festival experience (pre-, peri- and post). It would particularly aid their appreciation of the actual festival experience rather than the planning, programming and operations and whether interventions (activities and services) or environments facilitate the maximisation of the experience for festival-goers (whether peak moments or spaces for solitude). As the marketplace for popular music festivals has become more saturated and competitive (see Section 1.1.1), it is important to understand not only the festival-goers' motivations but also their actual experience. This would enable better-designed festivals that increase satisfaction by providing for and encouraging hedonistic behaviour and socialisation for optimal emotional arousal. Whilst the music at popular music festivals stimulates hedonistic and emotional behaviours, the other festival-goers and in particular, those existing friendship groupings that pre-date the festival, are important factors for the managers and marketers of festivals to take into consideration whilst planning pre-event activities and communication.

The findings of this study, although focused on the experience of the participants who were festival-goers, are relevant for organisers and marketers of the popular music festival and even other events and leisure practices in general. One of the implications is that the experience should not to be 'over managed' or 'sanitised'. Whilst there have been concerns and discussions over the commodification and commercialisation of leisure, events and festivals (Rojek 1995, 2000; Spracklen 2009, 2013), the participants in this study maintained their independence of spirit, with few signs of any hegemonic power of the festival organisers. It is important for organisers to retain the dynamic, organic, co-creative energy of the festival by not directing too much the experience of the festival-goers. What is

required is a safe and secure environment with a programme of artists that engage well with the audience at a personal level. Legitimisation of hedonistic behaviour is part of this and so a sense of balance between safety and security is important, as is understanding what initiatives could be put in place to encourage and facilitate the release of festival-goer inhibitions.

The other difficult balance for festival organisers to manage is between the hygiene factors of the camping and toilet facilities and the challenging environment that brings festival-goers together. One of the current changes is the supply of more 'glamping' opportunities that sell, at higher prices, more organised pre-built accommodation with better toilets and showering facilities. It is not known what impact this is having on the festival experience. The indication from this study is that those who stayed outside of the main 'free-for-all' campsites did not have the same intensity of experience. There is an argument that the 'rough comfort' (Foley et al. 2004) of having to support each other assists in building the camaraderie that characterises the festival spirit (see Sections 5.4 and 6.3). Festival-goers are forced to communicate and share their experiences with others. There are however times when the challenge of dealing with the negative aspects of the experience is overwhelming. These were limited in number and organisers could design these out of the festival experience and intervene during the festival where they become apparent. An example of this was the 'pinch points' of overcrowding, especially at ingresses and egresses and between stages (see Section 5.3.3.2). This problem could be overcome by managing the movement of crowds as is demonstrated by large stadia with stop and go boards. The provision of more space for festival-goers to explore and meet others outside the main arenas was seen as positive. Whilst these may have been commercial spaces where vendors and stallholders plied their wares, this was not off-putting as festival-goers could choose whether to buy anything or not. However, the essentials should be included in the ticket price, such as the programme of performances and activities, whether on a lanyard or app and provision of communication networks and phone-

charging if organisers wish to facilitate socialisation at the festival and broadcasting of the experiences more widely via social media.

Festival organisers and other leisure providers could design sites in a way that enables festival-goers to have the freedom to choose what they do and to meet whoever they wish to. Whilst researchers may concern themselves with issues of equity and lack of social diversity, the evidence is that like-minded people will make their own choices of whom they befriend and socialise with. Wilkes (2011, 2012) discovered that festivals did not break down social barriers and were not places for social diversity. What they do achieve is a strengthening of social bonds between festival-goers who are already acquainted. It also highlights personal differences between these people as evidenced by two particular participants in this research. These personal conflicts are not aspects of the experience that festival managers can influence. They demonstrate the heightened nature of the sensitivities of festival-goers and so spaces and places for dealing with such emotional traumas could be appropriate. Whilst there are often healing and quiet zones provided at festivals, the participants in this study did not make use of them to support them in times of despair. The addition of counselling as well as healing services could be promoted more actively in a festival site. Participants relied more on their friendship group and spaces of solitude to deal with conflict themselves. The enclosed nature of the festival site encouraged participants to solve their own issues and problems.

The low points of the experiences identified in this study, times of stress, anxiety and despair, are not necessarily things that can be controlled or influenced by festival organisers. This includes the weather. Whilst the media often highlights the amusing side of this, especially the mud created by the British wet summers, the participants in this study were all affected by the relentlessness of the rain, the quagmire created by the mud and the physical cold that they were unable to escape from. Whilst this is an area that has been identified by vendors with the sale of clothing to help protect festival-goers, it is still one that the overall festival organisers should further

consider. There was undue pressure on covered performance space during times of poor weather but the outdoor nature of the festival is important to maintain. What must not be ignored however is that for some the relentless rain resulted in enforced sustained contact with other people and intense positive emotions were experienced (see Sections 5.4.3 and 5.5.2). As psychology and consumer behaviour literature demonstrates, individuals perceive and experience emotions differently (see Section 6.4). This study identified that it is most likely that those who are prepared for the unknown and the excitement that the festival can bring will be attracted to attend, and those who are not, will not attend. The challenge for marketers is to encourage those who are of a festival mind-set to attend.

7.3.3 Further research

Whilst this study has focused on the popular music festival experience, there are characteristics that are relevant to all types of events, leisure and consumption in general. Research on the temporal nature of experience over the duration of its consumption is not the most straightforward to undertake. The utilisation in this study of the phenomenological paradigm is one option for researchers to encompass the holistic nature of experience. Whilst it is undertaken post-experience, it is done pre-reflectively and so 'naturally', without purporting to naturalism (Sokolowski 2000; Finlay 2008a, 2009; Zahava 2008, 2009; Giorgi 2009). This is what has given richness to this study and what has created an identification of the experience in the life-world. The nature of the popular music festival experience meant that while the participants' experience was all encompassing, this might not be true of other experiences that could be researched. One such example refers to the experiences of those who go to day festivals. As identified in Section 2.4.1, the parameters set in this study, of what is a popular music festival, would not include those festivals that have a variety of music artists but do not include camping. These are held predominantly in urban park landscapes for leisure and tourism purposes, such as Lovebox, SW4 or Leicester Music Festival, where festival-goers use existing tourism accommodation services. Whilst this may be important economically and even culturally, for the participants it may not be the same immersive festival experience. A comparative study

would ascertain the differences. Currently they are treated similarly as part of the festivalisation of many events being marketed (see Section 2.2.3).

Further research could build upon the findings of this study, for example, taking a broader perspective by seeing the popular music festival experience in the context of a more longitudinal life-world study and its role in a person's life and to question whether it is simply a short excursion or more transformatory in nature. Each of the constituents found to structure the phenomenon of the popular music festival could be specifically focused on for their pre and post-festival existence. What factors have influenced the sense of freedom and the degree of constraint before the festival and has the letting-go to hedonistic and potentially deviant behaviour had an impact post-event on their behaviour, such as the type of leisure activities undertaken? Is the freedom experienced just kept for the festival experience or extended into other leisure environments? The nature of the inter-personal relationships of the participants was important to the festival experience: what role does this event play in the overall development of relationships? A festival is a short-term event: what is the nature of the acquaintances that are made at a festival? One participant, for example, said that she and her husband met up annually with the same people at the festival they had met on their first visit. What is the nature of this relationship and how is it maintained, if at all, outside of the festival? For those relationships that broke-down at the festival, what were their pre- and post-event structures?

The popular music festival experience is a relevant context for further exploring changes in society, the economy and culture. The nature of live events in this global, media-based, ubiquitous technologically driven world is of interest not just to the events sector but to all. Are 'live' lived experiences more valued? More could be understood about the physical immersion and engagement processes with the core activity, which in this case is music. Live events are constantly under threat and if it is the emotional responses to the events that have the most value, then it could be argued that emotions can be

felt, for example, watching a film, a television programme or a play. These are however more easily controlled and are less 'risky'. For the participants, the popular music festival experience was risky, like an extreme sporting activity, because they were less in control of their own emotions and were being encouraged to behave in more hedonistic ways than they were used to. Whilst some (Rojek 1995; Henderson and Knight 2012; Henderson et al. 2014) argue that hedonistic behaviour does not have the same social or cultural value as other leisure activities, for the participant there are important aspects that they value and remember for some time. Further research needs to be done into the nature of these 'live' aspects of the experience and the values that they engender. As technology advances, with wearable computers, holographic and haptic technologies, experiences can be better replicated with consumers stimulated through simulation. What is more difficult to create artificially is the unexpected weather and the mud that festival-goers become covered in. There may be synchronous human interaction but the physical embodied nature of this is less easy to replicate, whether with other festival-goers or the artists. A better understanding of the ephemeral atmosphere of the festival experience would assist in identifying what consumers think of as authentic and of value.

This study identified that there were a number of polar opposite constituents that also had levels in-between that made them more about a mixed inter-relationship or a continuum. There is a need to further understand these relationships between emotions, state of mind, behaviour and social structures. From this study, it is evident that there is a need to revisit the emphasis on positive psychology and happiness studies to see whether negative emotions such as anxiety and sadness enhance the positive emotions of joy and pleasure and whether it is a person's own disposition (paratelic state) that enables them to enjoy their experiences, despite the negative feelings they may have at some time. The current trend for 'glamping', with the choice of serviced accommodation facilities at popular music festivals, may result in a change to the overall experience for festival-goers, with less intense moments. To what degree is 'rough comfort' (Foley et

al. 2004) an important element of the experience that needs to be maintained?

Further research on the nature of hedonism and eudaimonism within a festival and event context would also contribute to a better understanding of how to create an event programme and environment that would optimise the experience. Participants mentioned the nostalgic and regressive nature of the popular music festival experience. What do these mean in the context of a festival space for adult deviance and reliving or living the adolescent youth they did not have? The degree to which people would behave in a totally free way is questionable and so some degree of validation is required to ensure that people know that they can. Even wearing fancy dress clothes was something most of the study participants enjoyed observing rather than participating in. Have leisure and society become too constrained for people to behave in a liberated, hedonistic way? Do adults require their own form of permitted play? Are there any interventions that festival organisers could make to encourage festival-goers to behave in such a way and how necessary are the negative and constraining features in this struggle? What is an ideal festivalscape that permits festival-goers to feel the freedom to choose to behave in ways that encourage optimal emotional arousal? What becomes too interventionist, when do festival-goers feel forced, rather than permitted, to behave in a hedonistic way? This may be alcohol and drugs-related and so raises ethical issues for future research.

Whilst participants commented on how both drugs and alcohol loosened behaviour such as sexual mores, there was limited evidence of this. With different participants and perhaps interviewers, the results of research into this may be different, as evidenced in Wearing et al. (2013) when focusing on youth culture. This also raises the question as to whether such experiences are to be supported and promoted or not. Wearing et al.'s (2013) work asked whether the narcissistic view of deviant leisure encouraged drug and alcohol abuse or psychological disorders. An interesting aspect of this study is that participants encountered little aggression, despite the hedonistic behaviour

and over consumption of alcohol compared with what they described as a night out in their local town. Is there anything more that could be discovered about the nature of the camaraderie engendered by the festival and the way that alcohol and other substances are used to reduce the aggressiveness of the predominantly, urban, night-time economy?

This thesis identified the importance of and contribution that friends and other festival-goers made to create the intimate festival spirit. To what extent are like-minded people important and what issues does this raise for social inclusion and exclusion? Further research on the norms, mores and values manifested at different festivals would identify whether these and/or the type of music create specific festival 'brands' or 'tribes'? What makes a Glastonbury 'Glasto' or Knebworth 'Sonisphere' distinct from each other? The research of Wilks (2012, 2013) identified a lack of ethnic, cultural and disability diversity in festival audiences. What are the reasons for this? Is it the nature of socialisation of shared norms and values, the coming together for music and hedonistic activities that exclude some groups in society? The freedom for festival-goers to create their own experience may be a strength but one that results in the negative isolation of others. Whilst the participants in this study experienced isolation, some of this was chosen solitude, so that they could escape the pressures of intimacy and hedonistic behaviour (see Sections 5.4.3 and 6.3.2). Current research on the co-creation of festivals (Rihova et al. 2013, 2014) could also identify if this process of co-creation between festival-goers excludes some people from attending and joining in the fun or whether it is wholly inclusive, given the democratic and supportive nature of the festival experience.

7.4 Reflections

This section includes my thoughts on the journey that was the doctoral study of the popular music festival experience. It will therefore be written in the first person. Similarly to the popular music festival experience of my research participants, my experience has been one of highs and lows, and many times in-between of inactivity and contemplation. My experience, if somewhat

longer in duration, is similar to a music festival experience in that I needed to immerse myself to get into the 'zone' but mundane, everyday necessities of work, family and personal life kept interrupting the flow. Finlay (2008b, p.2) discusses phenomenological reflexivity in the context of undertaking phenomenological research which resonates with me because "it involves the researcher engaging a certain sense of wonder and openness to the world while, at the same time, reflexively restraining pre-understandings".

This wonder and openness led me to vast volumes of reading that went through philosophy, consumer behaviour, psychology, sociology, human geography, as well as events, leisure, tourism, and to a lesser extent, hospitality and sport. Whilst it was interesting and thought-provoking, only a limited number could constructively work their way into the thesis, either as context setting in Chapters 2 and 3 or as discussion in Chapter 6. With an appeal within the leisure and tourism literature that called for a multi-disciplinary approach (Jackson 2009; Henderson 2011; Willson et al. 2013) and one that recognises the strengths and need for a phenomenological methodology (Howe 1991; O'Gorman 2007; Pernecky and Jamal 2007; Jackson 2010; Henderson 2011; Ziakas and Boukas 2013; Willson et al. 2013), I have enjoyed the process of reading contemporary and more traditional concepts and discussions anew. Multi-disciplinarity meant a lot of reading but at the same time it was fulfilling because it broadened my understanding. The popular music festival experience may be 'just a case study' but the focus of the research was on experience and narrowed to the experience of events and then again to a popular music festival experience to make the research manageable.

The two main challenges for me were not just the pragmatic ones of time management and raising my PhD to a level of primacy above my family and the 'day job' but also methodological. In terms of the former I discovered that it took some time to stop being-for-others rather than being-for-self (Sartre, 1948). Even when being awarded study leave at the end of this journey, it took half of this period to switch off from my role at work and to fully

concentrate on my thesis. My family also viewed my being-for-myself as selfish. One of the lessons I hope to take away with me is to manage my time better, for my family, for myself and for my job. The latter has to be managed to take a reasonable amount of my attention but on the other hand there are too references to working to live and not living to work to ignore.

The second challenge concerned methodology Adopting Giorgi's descriptive phenomenological method was a journey on its own, involving firstly deciding which methodological approach was most appropriate and then using the method. I am indebted to what was at the time of starting this PhD, Bournemouth University' Centre for Qualitative Research. This included the staff development sessions offered by Holloway, Todres and Galvin and the Masterclasses they organised by van Manen, Giorgi and Smith. It was Giorgi's method that was chosen because it has a clear structure and, with the publication of his book in 2009, a detailed explanation of the philosophical underpinning and stages of the research process became available. Despite the clarity of Giorgi's stepped approach, I found it difficult not to 'interpret' or to make judgements as I went through the process of analysis and discussion. The findings of this research were one of the hardest sections to write (Chapter 5). Once the constituents were identified it was good to discuss them in the voices of the participants but it was difficult to do so without a little voice in my head trying to interpret the feelings and experiences. Husserl's and Giorgi's bracketing method was very important at this stage. This may also relate to the way that I generally think. I am always trying to think of a cause or making a judgement rather than listening to others. Perhaps I should practice bracketing more often in the rest of my life?

Reflection is about 'own-knowing' and it has not only enabled me to revisit my leisure 'roots' in terms of what I studied as a postgraduate and initially taught when I joined Bournemouth University from industry. This fuelled my curiosity and enabled me to understand better my life-world, my life-view. Whilst I have undertaken quantitative and qualitative studies in the past, and my Masters' dissertation used mixed methods, I know that I am more

interested in the human experience and the need to research and understand phenomenology and its philosophical roots has reinforced this. Giorgi's method ensures that one is focused on the interview data and that the experiences of the participants take primacy and I found this really insightful. Knowing a phenomenon through others was exciting and has encouraged me to relook at my career and to consider putting research and publications above the management role that I currently hold.

Undertaking my thesis has also reconfirmed that I am not a completer-finisher. I am an ideas person; I get quite excited by new ideas and new methods. I was in danger of getting too focused on the methodology for this study rather than the purpose of it and the methods being a means to an end. I also recognise that I am not an effective or efficient communicator. I find that it takes time to formulate written words and that I need to further develop my communication skills. I think I over complicate. I need to investigate improving my academic writing and simplifying how I articulate myself even in meetings and teaching. I also found it troubling when applying the 'scientific' in imaginative variation. Moving beyond the natural articulation of the participants was another challenge. Even at the last stage I was trying to find the most appropriate words to title and describe the constituents that formed the structure of the phenomenon of the popular music festival experience. As this lies at the heart of the communication process for this study it had to fit and articulate effectively and evocatively to ensure that I was being as honest to my research participants as I could be. My next task is to share their experiences and the phenomenon of the popular music festival experience with others.

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Appendices

Appendix 1: Taxonomy of popular music festivals

Character	Competitive	Non-competitive
Purpose	For-profit	Not-for-profit
Range	Wide	Focused
Format	One-track Non-ranking Aural goods only	Multi-venue Ranking Multidisciplinary
Degree of institutionalization	High	Low
Degree of innovativeness	High	Not innovative, mainstream
Scope	National	International

Source: Orosa Paleo and Wijnberg (2006, p.58)

Appendix 2: Characteristics of popular music festivals

Characteristic	Detail	Sources	Issues
Music	Genre of music with a number of artists.	Frith 2001; Bowen and Daniels 2005; Orosa Paleo and Wijnberg 2006; Anderton 2008; Stone 2008; Van Limburg 2009; Santoro 2010; Rojek 2011.	'Pop' is a generic term to encapsulate popular and rock music. How important is the line-up of artists? Glastonbury sells out before it announces who is performing. There is a hierarchy of programme, stages, and 'headliners'.
Additional content	Activities e.g. arts, crafts, sports; food and drink; retail and merchandise; charities.	Bowen and Daniels 2005; Stone 2008; Jaeger and Mykleton 2009.	Most festivals have activities beyond the staged music. Glastonbury is a 'Festival of Performing Arts'. What part do these play in the experience?
Duration	Multi-day.	McCollum 2008; Stone 2008; Van Limburg 2009; Mintel 2013.	Does this exclude multi-day, multi-music events held in urban spaces where accommodation is in hotels or at home e.g. Wireless Festival?
Accomm-odation	Camping.	Onsite camping provides 61% of outdoor rock and pop music festivals in the UK (Anderton 2008). Guarino 2008; Mintel 2013.	Are these becoming more commercialised or are we 'pandering' to more comfortable needs e.g. provision of gypsy caravans, tipis, yurts and Winnebagos. Camping allows these events to become truly holistic leisure experiences, rather than simply extended outdoor concerts.
Location	Green-field site.	Anderton 2008; Stone 2008; Thomas 2008; O'Rourke et al 2011; Mintel 2013.	There are urban festivals that use parks. How important is the rural greed-field site or is it more about the camping? Most outdoors festivals are in the Southern England, is this because of the climate?
Purpose	Commercial, in terms of breaking-even at least. These festivals are not directly subsidised compared with classical music or jazz festivals. Power relations play a part in the reproduction of meanings in festivals.	Lovering 1998; Quinn 2005; Orosa Paleo and Wijnberg 2006; Crespi-Vallbona and Richards 2007; Anderton 2008; Stone 2008; Thomas 2008; Van Limburg 2009; Jaeger and Mykleton 2009; Santoro 2010; Mintel 2013.	Criticism of commodification and reliance on external sponsorship, which could devalue the experience. Monopolisation by global conglomerates like Live Nation Entertainment. Led to the creation of the IAF (Independent Association of Festivals). Concern for safety has also resulted in a 'managerialism' that counters some of the original ethos of festivals. The term 'festivalisation' is coined as a negative description of events that have done this.
Behaviour/ meanings	Carnivalesque counterculture or mainstream and commodified?	Anderton 2008; Stone 2008; Jaimangal-Jones et al. 2010; Getz 2012; Jaimangal-Jones 2012; Flinn and Frew 2013; O'Reilly et al. 2013.	What is the current nature of the experience? What characteristics remain of the counterculture and hippie lifestyles of the 1970s and 1980s? Are the notions of the carnivalesque, liminality and communitas more relevant to traditional rather than modern-day festivals?

Appendix 3: Ritchie and Hudson's 6 streams of tourism experience

Stream	Explanation
1. **Essence of the experience**	Conceptual work and/or research that sought to define and understand 'the *essence*' of 'the tourism experience'.
2. **Choice and behaviour**	Understanding the tourist's experience-seeking *behaviour*.
3. **Methodologies for experience research**	Material/research related to the specific *methodologies* used in tourism experience research.
4. **Understanding specific kinds of tourism experience**	Those studies that sought to explore and understand the nature of *specific kinds of tourism/attraction experiences.*
5. **Research related to managerial concerns**	Designing and developing the tourism supply systems required to deliver an experience that is: basic/satisfactory/quality/extraordinary/memorable.
6. **Evolutionary focus of experience research**	The formation of a conceptual *evolutionary trail* of experience thinking. This trail involves the basic experience, satisfactory experience, quality experience, extraordinary experience and memorable experience.

Source: Adapted from Ritchie and Hudson (2009)

Appendix 4: Phenomenological applications to event-related fields

Articles	Methods	Observations
Cohen (1979). A Phenomenology of Tourism Experiences.	• Identifies a typology of tourist experiences.	• The main conceptual article on tourist experiences • Does not directly discuss philosophy or methodology.
Harper (1981). The Experience of Leisure.	• Argues for the phenomenology of Husserl to aid an understanding of the experience of leisure.	• Descriptive phenomenology is a scientific approach. • Argues in general with limited evidence.
Masberg and Silverman (1996). Visitor experiences at heritage sites: a phenomenological approach.	• Covers the experiences of students at heritage sites and claims to take a phenomenological approach • A 'brief questionnaire' produced for students to complete.	• Refers directly to both Husserl and Heidegger. • Identifies the merits of taking a phenomenological approach. • Data collected reproduced as results. • No clear indication of the process of analysis and no conclusive approach to phenomenology.
Ryan (2000). Tourist experiences	Identified two approaches: • *phenomenology* (the study of *what* people perceive in the world); • *phenomenography* (the study of the *way* they perceive the world).	• No research undertaken to assess their relevance. • No application to the field of tourism experience research.
Joy and Sherry (2003). Multisensory approach to aesthetic experience.	• A blend of a number of methodologies and methods.	• Identified embodied imagination of visit to museum & gallery exhibitions at two levels: the phenomenological; the cognitive unconscious. • Over complex.
Hayllar and Griffin (2005). The precinct experience: a phenomenological approach.	• Notes the predominantly structured and functional nature of existing research that contributes to our understanding of the utilitarian aspects of tourism. • Claim phenomenological approach.	• Approach is a very general one. • Philosophical roots of phenomenology not developed.
Steiner and Reisinger (2006). Existential authenticity.	• Creates a framework based on Heidegger.	• Focuses on authenticity. • Develops a good philosophical argument.
O'Gorman (2007). The hospitality phenomenon.	• Discusses the phenomenon of hospitality in the context of Derrida's philosophical musings on hospitality.	• Does not really address the specific issue of 'phenomenon'. • Discussion with no methodological application.
Watkins and Bond (2007). Ways of experiencing leisure.	• Argue for a phenomenographic approach. • "meanings exist through the way individuals experience situations in which the phenomenon of leisure is present" p.291.	• The accounts of the experiences are "written as sparse empirical" descriptions rather than the thick and rich descriptions of a phenomenological approach.
Andriotis (2009). A sacred site experience. A phenomenological study.	• Focused on experience at a male sacred site. • Undertook observation and use of visitor guest book commentaries.	• Used some main sources of phenomenological significance. • Does not recognise nor discuss the founding philosophy or methodologies.
Pernecky and Jamal (2010). (Hermeneutic) phenomenology in Tourism Studies.	• No application but a review of existing literature. • A discussion of the philosophical and theoretical differences of phenomenology from the perspective of both Husserl and Heidegger.	• A review of the application of the hermeneutic phenomenological approach to tourism studies. • The issue of objectivity vs. subjectivity argument is relevant but not explored to any depth in the article.

Appendix 5: Informed Consent Form

This informed consent form is for music festival-goers in the UK who I am inviting to participate in research titled "The lived experience of the music festival".

Introduction
Briefly state who you are and that you are inviting them to participate in research which you are doing. Inform them that they may talk to anyone they feel comfortable talking with about the research and that they can take time to reflect on whether they want to participate or not. Assure the participant that if they do not understand some of the words or concepts, that you will take time to explain them as you go along and that they can ask questions at anytime.

Purpose of the research
I am Caroline Jackson and work for Bournemouth University as Associate Dean for Events, Leisure and Retail. I am doing research on the music festival experience in the UK for my PhD.

Type of Research
This research will involve your participation in an interview that should take no longer than one hour and will be conducted by myself (Caroline Jackson). I would like you to tell me about your experience of going to music festivals, particularly the last one that you attended. If you would like to use photographs or other memorabilia to do this, then please bring those along with you. It would be useful for my research if I could keep or take a copy of these to keep with your oral evidence.

During the interview, I will sit down with you in a comfortable place at the University. If it is better for you, the interview can take place in your home or a friend's home. If you do not wish to answer any of the questions during the interview, you may say so and the interviewer will move on to the next question. No one else but the interviewer will be present unless you would like someone else to be there. The information recorded is confidential, and no one else except for myself will have access to the information documented during your interview. The entire interview will be recorded, and anyone that you name during the interview will be given a false name. This is more difficult for any photographs that you share with me so please let me know if you would not like these (or any ones of them) not to be used during any communication of my results. The information recorded is confidential, and no one else except for myself will have access to the recordings. These will be destroyed after my PhD has been successfully completed.

Participant Selection
You are being invited to take part in this research because I feel that your experience as a festival-goer can contribute much to my understanding and knowledge of UK music festivals. Your participation in this research is entirely voluntary. It is your choice whether to participate or not or to continue with it once it has started.

I have read the foregoing information. I have had the opportunity to ask questions about it and any questions I have been asked have been answered to my satisfaction. I consent voluntarily to be a participant in this study

Print Name of Participant_____

Signature of Participant _____

Date _____
      Day/month/year

It started in December and with the Isle of Wight, well, with any festival it's always the way up of… it comes at a time when you don't really have any money. But you weigh up the fact that the bands and the weekend, **/** so… Um, I think myself, ah, B and another girl called Andy, and then B's housemates decided that it would be worth it. **/** The line-up looked amazing. Um, I think it was about £175 for the ticket but, um, you add up the bands. I think that's what I did and you get… you put a price on people. And for me to have Kings of Leon and Foo Fighters and Kasabian, all as a line-up, I should just thought, well, I would pay £45 to see each of those so, um, I ended up getting a ticket, **/**um, and then it was just a bit of a build-up. There was, there seemed to be loads of people going this year. Everyone that I spoke to said, ah, you know, we'll go and we'll see you there and so I think that gave it a real build-up **/** and I love, I love those festivals. I like the, I like being part of that experience, but for me the Isle of Wight is the nicest festival I've been to. **/** Um… I just, I like the fact that it seems to be a little bit more friendly. I've been to, um, V Festival; I've been to Reading Festival which is disgusting. It's just… the Rock Festivals have more of an aggressive feel to them. **/** I, I can't really explain it, but the Isle of Wight still seems fairly low-key, um, but they attract amazing bands. **/** Um, so I, I, it would be my, my festival, like my preferred festival. **/** Um, and then we started our preparations, like, the middle of last week, I think, because all of us were working right up, and I was teaching until nine o' clock on Thursday night. So, um, I couldn't really get excited **/** but during the week, um, we were sending out emails about who, you know, the list of essential and non-essential items. **/** And everybody who was coming got She Wees delivered and everybody was practising, using those which, I mean, I completely bombed out on, so I didn't use it for the whole weekend. And I had one error with the She Wee at home and thought I'm not doing that at the festival. **/** Um, so that, that built the excitement of, of going, I think. Um, and that felt the input [?] right the way through until leaving on Friday morning. **/** Um, I think we got up bright and early, a little bit later than we should have. We were supposed to pack the car the night before; [laughter] didn't pack the car because I got in at nine o'clock and they were all still just sat there doing nothing, drinking beer and, um, eating pizza. And so I, kind of, hung-in and said, what's going on? And, um, so we decided we'd leave the car packing till the morning because we had loads of time **/** and then that made the morning horrendously stressful. Um, we had to fit three of us in the car on the way there [throat cleared] but we had five of us to fit on the way back. Um, and so we packed the car up, I have no… I mean looking at the pictures, I have no idea how we actually managed to fit two more people in on the way back. Um, so it was a bit, a bit tense when we were packing but, um, managed to get the car packed up, headed over, nice ferry journey to Lymington and then [train whistle], sheuw, it's coming on like this, yeah. **/** And then we arrived at the Isle of Wight and the biggest stress was finding a tent spot. I think, because in the past I've gone on the Thursday and see all the first people go through and you can pick wherever you want to stay. Um, we [laughs] arrived at a time when it felt like the whole festival were already there.   And if B… B brought the tent but none of us actually confirmed this information, but B said, I've got a tent and it will be fine. [Laughter] And it was the biggest thing I've ever seen in my life. **/** [Laughs] But by the time we had this bag that could have fitted, you know, four small children in, and I did think that's a big tent; it took, you know, two people to carry it. Um, and the stewards turned round and said, ah, is that your tent? How many, you know, how many people does it sleep? And B said, I think six and they said, you, you'll… because we were walking into the festival and said, you'll never get pitched in there. You won't get a tent of that size pitched; you're going to have to go back to the, um, the, the pitches near the

car, um, the car parks. So, we went back and, I mean it was, it was really hard, it was really stressful finding, um, a tent spot. I think we were… we panicked that we'd got a tent that was too big. **/** We didn't… I think we felt a little bit like we wouldn't get it pitched. Um, and then we managed to find a spot, ah, [laughs] the tent was so big, people… when we were pitching it, people were going, no wonder you had problems, like you could stand up in the middle of it. **/** So, um, but we managed to find somewhere to put the tent up and that was… I think that, it was quite nice, it was a relief by the time we'd done it because B and I had literally, we'd left Andy with all the stuff and we'd literally walked the length and breadth of the campsites trying to find a spot, so… Um, that wasn't the best of starts to the festival. **/** Um, I think we then, we took about two or three trips to the car to get everything there because we had the stuff of five people and there are only three of us. **/** Um, well, it's, that was done and we settled. Um, but there were other underlying, not problems, but underlying things, so, as much as there were people that we wanted to run into at the festival, there were also people that you want to avoid. And the one think that I, I, never ceases to surprise me is that, I mean, do you know the numbers in the Isle of Wight? It's about 140,000 people or 100,000 people. So, but [throat cleared] 70,000 people and you always run into the people that you don't want to. **/** Or, you… I ran into Kate from hockey at a Burger Van, or, and Allie West, there's, there's people that you bump into and you think, well, why have I bumped into you when there's 70,000 people there? **/** Um, and, so I was walking back to the, our tent and I walked past someone I thought I recognised; I wasn't very sure. And it was B's ex, um, and they were pitched about four tents, or she was pitched four tents down with her new partner. And you just think, what, what are the chances that…? So, then I could, I could see… I didn't know whether or not to say anything and, um, it was one of… B's thing that, things over the weekend was very much… we were going to have fun and all of us were going to… going as friends and, um, she didn't really want the stress of bumping into Sarah. [Laughs] And then for her to be four tents down; you just think… and so when I told B and I think that caused her a considerable amount of, of stress. I think she was a bit worried about that. **/** Um, but also I had my own problems in that, um, I, I've recently… or this week now I've broken up with my other half, just because… I knew it wasn't working, um, and so I had that going on this weekend. Um, and so it made it, perhaps, not the most relaxing experience for me, I think, which was annoying because I love festivals. **/** Um, so we managed to pitch up, we met up with a group, um, of girls that we knew, um, and one of which is my housemate. So, it was all a bit… and they ended up, they were in a field just, like, down the way from us as well. So, we were in almost a 20 metre radius from people that we wanted to meet up with and people that we didn't. **/** So, I remember, um, texting Amy and Amy saying, what field are you in? And I said, oh, Bin Field One, and she said so are we. It was almost like everybody was coming [?] to that field, but [laughs] I mean there's loads of sites that you can camp in. Um, so then it was, it was, kind of, getting into the festival atmosphere. **/** So, the tent was setup; we made sure all the beds were setup and everything was in the place… I'm a bit of a tidy camper; I'm quite funny about… I, I love the camping experience but I don't want to do it, um, half-heartedly. So, when I walk round festivals and I see people with, you know, tents and roll-mats, I don't like that, so I had an airbed. **/** And, um, like, we wanted to set things up and we had a few drinks. Um, and that's… there's quite a big drinking culture with festivals, **/** um, but I'm, I got laughed at because I can't drink in the sun. Since I've got, I've got such a ginger complexion that it makes me really ill. So, I spent a lot of my time the Friday and Saturday in the shade, not drinking. **/** Um, but everyone had a few drinks and we got, one of the girls had a ukulele so we had a bit of a sing-song and, um, that was really nice, and then headed down into the festival for the bands to begin. **/** Um, I was quite surprised at, because the festival's quite big, um, or it's not, it's not as big as some of them, ah, it almost felt difficult to

get to see some of the bands you wanted to. Because they have a Big Top tent area, um, but, like, I wanted to see The Vaccines playing there but you couldn't get near to it. So you were watching it on a screen outside and then, for me, live music isn't watching it on a screen. I want to see the band; you know, I want to see the musicians playing; um, I want to, ah, I want to watch it, but not through a screen. So, that annoyed me a little bit. I felt like they'd expanded it in terms of having more stages; they didn't think about the viewing area for those stages. I don't know. **/** So, I actually spent most of my time at the main stage because that's the place that, you know, that you can get close enough to see the act. You've always got fairly good bands playing, um, and you've got the screen as a backup but only if you want to see over the top of people later on at night. **/** Um, so, [sighs] we watched, like, quite a few bands on the Friday, um, but for me Friday was a bit of a rubbish one because, um, I was really excited about being there and I'm a bit of a… I love music because I think you can get lost in music and enjoy the bands. And, um, I remember… I think it was the Kaiser Chiefs or some other, Band of Horses were on first and I loved them because they've got loads of harmonies; it was two guys, um, and their music was beautiful; I really, really liked it. So, I kind of watched them. And then I think it's the Kaiser Chiefs and it just made me want to bounce, you know, but I wanted to get involved. **/** And, um, I remember saying to Andy, come on, you come and dance. And she was just like, no, you know, this, that's not my thing. And I thought… ah, I just had a really bad revelation, I just thought with… I knew that we were different, um, but I didn't realise, you know, I'm quite outgoing in a group, um, probably a bit of a show-off. I like, I like to be, not the centre of attention, I… because I think that there's a lot of us that are big characters, B's quite a big character but I like to be heard and, um, I found it really difficult in a group being with someone who was so quiet, um, and so reserved. **/** And, um, I felt like I was half an ear on the music, half an ear on the people and the rest of the time checking that Andy was all right. And that made… I don't know, it made my music festival experience quite stressful. Um, and I just, I remember saying, why aren't you dancing? You know, what's going on? Why aren't you dancing? She was, like, I just won't let myself go like that around people I don't know. **/** And I thought, that's why we're different because I'd, I'd like to dance round in a crowd with someone that doesn't, doesn't worry about the fact that they're dancing around in a crowd. I don't, I don't know, and so it was, um, a real, ah, revelation and I think at that point Andy said this isn't working, is it? And I said [?], not for me, so that was my Friday night. Um, and it was just a bit horrible. **/** So, I think that made the rest of the weekend. I don't think I had the crazy fun experience that a lot of people would have had because, um, I think I felt responsible for someone else's feelings for the weekend. And that wasn't what it was about. **/** And I think for me, the Isle of Wight, the part, the other three years, um, I was there with Amanda, mm, obviously, I think, Andy was probably a bit of a I can't even [unclear] now and Andy was a bit of a rebound thing, maybe. And I think I spent the weekend comparing and you should never do that with [inaudible]. Um, so that, maybe, tainted my Friday night a little bit. **/** Um, well, I watched Kings of Leon, they were great. Everyone else… I felt like everyone else from that point on was bouncing and jumping and enjoying and I felt guilty for doing that. So, I felt like I was more static than I would have been. It was weird, um, and I didn't want to feel bad for enjoying myself, and, but I felt like in order to do that with the people that we were with, I'd be leaving someone else behind. And so I think I spent a lot of my time feeling a bit torn. **/** Um, but I don't know whether that really tells you about the festival or, I guess, it's my experience. **/** Um, so, yeah, I think I [laughs] in actual fact, I walked off, which is silly at a festival, because I just thought I can't, be here. And I had a… I spoke to my best friend, Lyle [?] on the phone, um, and on the Friday night, I just said, I, I want to go home. I don't want to be here, um, because I feel like being here is going to make everyone else's weekend rubbish, **/** because Andy and I were

literally, we were at loggerheads. She looked like I'd murdered her grandma; she looked so upset. Um, and I just thought, we're not meant to be together. Um, and we've got... this is Friday, we don't finish this weekend; it, it, it made the weekend seem like it was going to be the longest thing that I'd ever done. / Um, I think Joey [unclear] Andy [?] crying next to her bed, Joe and Ted. In fact, randomly bumped into them, and they were like, are you all right? And they brought me a hot chocolate, which was really nice, because at that point it was raining and I was in a poncho and crying. / And I'm just not, I'm not, I'm quite a private person, um, and as much as I'm outgoing, I don't, I don't like everyone knowing my business. And it was there on display and I didn't, didn't like that. You could see people within the group thinking, what's going on? And why is it happening? And, so, I went back, because the Kings of Leon were on and, um, and I love them and I had a bit of a dance but, / ah, I think that, my Friday evening was not necessarily what I wanted it to be. Um, and I thought that the weekend would be... Andy and I had been niggling anyway, and I'd um'd and ah'd about whether or not I was even going to go, um, and she said, you know, no, we're going to go and we're going to have a really nice weekend and, um, I think sometimes you can't force weekends to be good. And if you put too much emphasis on something then you can actually, um, build it up to be something that it's never going to be. [Background laughter] / Um, band's finished and everyone leaves a massive field through one exit. And I don't know a lot about event management but I know for a fact that they need to sort that, because it took us 45 minutes or 50 minutes to walk back to camp. And you were literally hemmed in, so you were being funnelled out through one exit. And it felt a bit unsafe, I think. Um, I didn't like that; I, as much as I love festivals, I'm not very good in big crowds. / Um, I like the festival experience because it feels spread out, um, but that getting everyone out of there, it was, is a horrible... it's like a cattle experience. Um, and you have some people that are quite orderly and then you have other people that are drunk and, um, I think one of the group fell over and people carried on walking. And you think, it made me worry, [laughs] and I think [laughs] B and I were like, I would say, B! I would say, B, because we just think there must be a better way to get people out of it. / Um, and at the end of the night that was, that was quite hard work, um, so 45 minutes back up to camp and by the time you got there it was, it had been raining, so it was really cold. I think it was ice on our tent, it was so cold. / Um, and we all went to bed and I had the worst night's sleep ever because, um, my sleeping bag just wasn't thick enough. I couldn't get my flares on and I was freezing, like absolutely freezing. Um, you know, it was, that was hideous. / So, I think it was a bit of a mix; the bands were great, um, I enjoyed my Friday night but I also had that drama that then I knew that I'd have to deal with, for the rest of the weekend. And so, for me, I think, that meant I wasn't perhaps on as much of a high as everyone else. And that makes it sound like I didn't have a good weekend, but I did. Um, I had some fun times as well. / Um, Saturday morning it was up and there's that queue for the Portaloos, oh, which is just hideous. You know, there's, there aren't enough toilets for all the people in the campsite; by the time you get to them you wish that you probably weren't going in them anyway. / Um, I had, I'd sorted myself out with a shower and things, so we, we took water bottles and washed hair, instead of going to the showers and queuing. / So, otherwise you, you intersperse music with lots of queuing. [Laughs] / Um, and so, um, we had, I'd cooked up breakfast, had a bit of a chat, it was really nice. Um, and it was quite relaxed in the morning, um, in our camp, / but then there was the inevitable, having to have a talk with Andy, which was just, it was, that just masked the weekend, I think. / Um, and then we had the Saturday; the Saturday was blazing sunshine, it was, it was glorious on Saturday. And that makes... I think everyone felt more upbeat because the Friday had been really nice and then it rained. And so you wear a poncho, you're soaking wet; you get back to your tent and you're soaking wet, which it's really difficult to ever warm

up, but Saturday literally from the moment we woke up until the end of the night, it was, the weather was stunning. Um, and so everybody was drinking and enjoying themselves in the sun. / Um, we went, went down as early as we could; I think things start at one. / Um, we sat outside for a bit and had a drink, um, and those guys were having a bit of a laugh, so there was myself, B, Tom, Andy and I. Oh, sorry, [unclear phrase]. And they were having a bit of a laugh but I think at that point I felt a... I think I'd lost the will. Um, so I, I kept, I just covered my head up with a jacket and had a bit of a sleep on the floor and chilled out a bit because I think, I think I'd had enough by then. I didn't want to give in and go home, um, but I knew that it wasn't necessarily the place that I wanted to be for the weekend. / Um, and then we went in and we watched the Saturday bands, were definitely the best. We setup, we, I wanted to see The Vaccines, like I said, the Big Top tent was round, I mean fantastic for them, really, really good, you know, they're a fairly new band and they pulled the crowds. / So, outside there was the big screen that setup and that was full of people and then you couldn't get near the tent, so, you were trying to barge past, which, um, was annoying. And I got to the main stage and setup, um, we put down a blanket and just setup, a bit like, you know, a picnic area, got some food and, um, and that was really nice. / And watched, there were some great bands on, and about music; I love finding new music at festivals or, or, um, there was a band called Hurts who I, um, I recognised when I saw it but I didn't know them. And they, but they were amazing. / And then, ah, Mike & The Mechanics were just... old bands know how to play music. Ah, and at that point... and Mike and The Mechanics always make me think of my Dad: played that album it's, or the Best of Mike & The Mechanics, to death. And, um, I , I think that Looking Back Over my Shoulder, that song, I think of drunken Christmases with my family and my Dad, Mum, brother and I, all singing that song. It's, it's really nice; I love how emotive music is and the fact that it can bring back memories. And I literally, as soon I knew Mike & The Mechanics were on, texted my Mum. And then when they were playing there were a couple of key songs; that was one of them, and I called up my Mum and Dad and they were... they had the phone on speaker phone and my Dad was singing [laughter] along, which is really [unclear]. / And at the end he went, I'm going to put the CD on and, um, and that was quite sad because obviously my brother's in Oz and I, I think, um, I would have, I would have called him for one as well, but I couldn't, obviously, he's, he's away on exercise at the moment. Um, but I texted him and said, ah, Mike & The Mechanics are playing, um, yeah, thoroughly band, and so, they were fantastic. / There was another guy called Seasick Steve; have you heard of him? Oh, my God, he was amazing, like, so, yeah, one of the girls, um, one of my friends bought his album. It is really good. I, I, I thought he was one of my, like, festival highlights. / And just because he looks like a disgusting [laughter] old man that hasn't washed in years and the noise that they make is, ah, it's, it was fantastic, so, everyone was dancing. / And, that was the other thing, see, we'd met up with, um, the group, we'd actually purposely gone with the other groups, so that other camping group, um, on the Friday. But on the Saturday we decided, um, because Andy had made a point of saying to me that she's not good in groups, especially not groups that she doesn't know, and that maybe she'd be a bit more outgoing if we weren't in a group. So, I was like, right, we won't meet up with that group, we'll just stay as us, that's absolutely fine. Um, and we had, we had the big chat about: you've got to understand that some people are outgoing in groups; other people are reserved and this... So, um, I'd agreed, or I'd said to B, look, do you mind if we just stay just us today, which was, you know, fine, like B was fine; she'd have fun with anyone and understood that things were a bit tense. / So, we were there having a nice time, and literally that group walked over the top of us, and [hesitation] the space, like, they could have gone [laughter] from any angle / and this is the whole weekend, I just thought, what, what is going on. Like, why, why are people drawn to each other, or

why does that happen? What's…? I, I remember when I was travelling in Australia, I walked out of the, um, a hotel, a hostel room and bumped into a girl that I'd played hockey with for years, and you think, why does that happen? [Laughter] / I know its coincidence, but, um, in a field, 70,000 people all… because there were loads of people there on Saturday. They take our path and walk over the top of us, then they were, like, oh, shall we just sit here? To which, I was like, oh no, and so they did and then Andy just, again, just went completely into herself; didn't really talk to anyone and then I felt bad for talking to people. / Um, so it was almost like, we were… everybody was on a bit of a high and then, and then it just plummeted again. Um, and B, I think, had her own problems; there was, ah, someone that she really, really liked who she thought she'd meet up with at the festival who [laughs] again, me, I went, oh, is that such-and-such? And she was, like, yeah and then saw them with someone else and B – I looked around for a sniper and B literally lay down and just thought… I felt, I felt so sorry for her because you think, maybe festival experiences – I'm sure other people would have had a lovely time with their other halves but I [laughs] just thought, I'm never going to go to one in summer ever again. It's [unclear] in it. / Um, so B was a bit upset about that and then we were in a group… with a group that we shouldn't be with because that made Andy upset. And I just think sometimes when you try and… you go in a big group but you open yourself up to the fact that they'll, there might be characters that don't blend or people that don't feel comfortable in that environment, um, which is a bit of a shame. / Ah, but the bands on Saturday were, were awesome, so, I think that Seasick Steve, Pulp, my word… [Laughs] I, d, I'd forgotten how many Pulp songs I really like and Jarvis Cocker was amazing. And the crowd, the crowd were just going mad. It, but really singing and it was… it felt like a really happy crowd. Um, but when I'd been to Reading, if people are constantly throwing bottles at the stage and, you know, throwing, like, pissing cups and things like that and, for me, the Isle of Wight just didn't have that edge to it. / It felt like everybody was dancing, even when you wanted to move through the crowd to get to friends, people just go, yeah, no problem. It doesn't feel as hostile as some of… and, and I wonder, at times you wonder whether it's because of the type of music; but then the Foo Fighters were headlining, they would headline just as easily at Reading and not get trashed for being there. So, um, yeah, it felt like… Saturday night had a really good atmosphere, / but in the build-up to the Foos, um, who are my favourite bands. I love watching them; I'm in love with Dave Grohl, like you wouldn't believe. And I'm just saying, I think this is such a good band, um, so really excited about seeing them, but, um, again, it was a bit tainted by the fact that [sighs] [hesitates] I felt guilty dancing and so I was a bit, like, watching the Foos, like static and, and so it didn't necessarily hold [?] the same. / And then my other problem was, um, it didn't feel loud enough. I don't whether it was just the outdoor festival or the weather or, um, but when I've been there before I've felt like the music is, you know, it makes you… I like going to much balance [?] so you feel like your chest's going to explode, it's so loud. Then it, it, the Foo… the Kings of Leon on Friday night felt quite… I felt like I could have this conversation and they were just in the background. It was more like being at a barbecue, um, and then the Foos, as well, but, I mean, everybody was singing their songs, um, but it didn't feel as loud as it could have been. / Um, so, you know, that, again, was quite a big night and everybody, um, had drunk a bit. I think I drank more on the Saturday than I… in the evening, I didn't drink during the day. Um, and again, it was then that long walk back, um, which, at that point, I think Andy was niggling at me for something and so we walked off and, again, it was just a bit rubbish, um, but it wasn't as cold that night. / And then the Sunday was weather, ruined by the weather. It was… I've never experienced anything like it. I've, I mean I've camped in rain before but people's tents were being flooded, there was… there were mud, [hesitation] like, mud slides, I had my Wellies on, which was good, one of

the girls in the group didn't have Wellingtons so she was just barefoot, covered in mud. / Um, so we had the getting up, packing the tent down in the rain, which, again, [unclear] we'd almost decided we were all going home on the Sunday because I had to be in work on Monday morning. Um, and, um, um, I'm actually pleased that we did have that, but the… it… The pack-up on the day of wanting to watch bands is quite a stressful thing. / And the cars are always, always seem to be a million miles away from wherever you are and, so, we had, like, two or three trips to the cars in the rain. / Um, and then went down to watch… we wanted to watch the bands but it took forever to get everywhere because it was so muddy, so slippy. I mean I've washed my shorts three times and I, I look like I've been mud-sliding and I was just walking there. Washed my shorts three times and they're not clean, but we were soaking wet. It was, it was absolutely hideous. / Um, and we got down to the main stage and I think the only band that I've watched, um, were Plan B, um, who were unreal. If you ever want to watch a good live act, they were phenomenal, um, just so clever. He had a guy do beat-boxing and his voice… all of his songs are quite upbeat. / But by that point those people that weren't drinking were freezing; those people that were drinking were covered in mud, um, and it just seemed ridiculous. / So we, we, we just thought it's not even worth it, but, um, and I, one of my primary bands to see were Kasabian, but there was absolutely no way that I was going to [unclear] this, because of the script at Kasabian is… I couldn't have spent another minute. I was soaked right through; it was windy, it was freezing cold. / Um, B was running round with a fish that we'd stuffed, [Laughs] it was so bad, B, the way that I had checked with B whether Sarah was four tents down, ah, we'd walked down and I said let's, it's that tent there, which B, B said, that's my tent. And it had, I don't know whether she said, it had her fish on the side of it. [Laughter] So, on Saturday night we reclaimed her fish. So, B was soaking wet and running round with the fish that she'd taken off of her ex's tent because it belonged to her and it just, it just all seemed ridiculous. / And I thought, I've got to go and do a real job tomorrow and I won't do it if I stay here, um, and get any more, you know, get soaking wet. / And it was running the risk of, um, having to wait at a ferry park-yard and we didn't want to miss the ferry which, at the time, if the weather had been nice we would have watched Kasabian and just made our ferry or caught a later one. / Um, so we decided to pack up and then it, we just, we gave in. So then it was another trek back to the car and then, um, the drive, the drive home, um, was a bit weird, you see, it was like an anticlimax because we had had such a good time. / I'd, I've made it sound really doomy but [hesitation] I definitely laughed a lot and on the moments that I got to let go, um, I had fun, but I think that my under… [hesitation] under-arching problem with Andy just trashed my weekend / which, when I look back on it, £175 I probably would have packed up on Saturday morning and not thought twice about it. / Um, given that then the weather on Sunday was bad. So, I think people and situations make festivals, I don't… I think bands do as well, but if, if you have a crap time with the people that you're with then it can really have an impact on your festival experience. /

IV   You said that there were some high, high moments. Could you explain what they were please?

IE   The music, so the bands, um, and the group that we were with were fun. / You know, it was, I had, I had a really fun time when I let myself get involved, I think. Um, if it…/ B's been… B's a really good friend, um, we obviously met at work a year ago under similar circumstances and, um, B, ah, moved into mine for a couple of months and, so, we've become really good friends. And I know that wherever I am, um, with her I'd have a laugh. And you'd, um, she's the, she's the type of person that you can, you can just hang out with and you could have nothing else to do and still

have fun. / So, you know, we were playing the ukulele and she was making up songs and everyone was having a sing-song, um, together; that was really nice. / Um, when I did freak out and dance to the bands I had a [hesitation] a really nice time. I, I love music and I found it really difficult because Andy obviously is a drummer… she loves music but I think people display that in different ways. Um, and I guess for one person to sit, stand and listen is enough but, um, for me I just, I love having a good old dance and not caring what I look like. / Um, yeah, I think, I laughed a lot in amongst it, um, but I, I would definitely, I'd definitely say that, um, my friends that were there would say that I was more reserved than ever and I seemed permanently worried about someone else, rather than enjoying it for myself. / Yes, and I felt guilty for it; I think, um, I don't think you should ever be with someone if you make them feel guilty for who they are. And I think both of us were doing that, because I resented the fact that Andy didn't want to be in a group and she resented the fact that I did. / Um, and that I'm a people-person; I, I love nothing more than going camping with a group of people that sitting down chatting, getting to know them, but I'm very happy to, to speak up in a group. Um, whereas, I think, for Andy, she'd be happier if we'd gone… so that, you know, she'd met each of those people individually and have that individual chat and then saw them in a group. You don't always have that and at a festival it is very much: well, we're with our friends; ah, and we're with our friends and I was in another group with their friends. So, there'll always be people that you have to get to know. / But then that's… I love that about festivals. Every year that I've been so far, um, there… I've met friends through friends that I would then go and see; you know, I'd have a barbecue with or catch up with on Facebook. / I, I love the open experience of chatting to people that you don't know, or, you know, the group of people behind you that you accidentally bump into that you then start talking to, for me, is all part of the experience. You ask them who they're here to see; where are they from and, um, but I love people, so… / but on… in the back of my mind it was always that if I was off talking to people I was leaving someone stood who wasn't comfortable to talk to people. But then it's not fair of me, either, to make Andy feel bad for that and I think I did. I think, you know, I, I made her feel bad for the fact that she's shy, um…/ she's been to festivals before but I guess with a couple of people that she knows very well and that's fine. And, and, um, Andy wouldn't necessarily then meet up with anyone else or talk to anyone else, whereas I'd be the type of person that would meet someone; like them and then go, come and have a beer with us. Or, I, I don't know, I think I've always… I don't… my family have always been a bit like that, you know, they're, they're quite open and quite welcoming. Um, but I think that, um, Andy just is, um, on the [unclear] a very shy girl, um, and doesn't feel like she has anything that a group would want to listen to, which, for me, I think that's a real shame. / You know, sometimes I think I felt this weekend, like sometimes a, a louder person can suppress a quieter one even more. Um, and I, I, I think that I was just way too, I'm too much in a group.

IV   Mm, right, thank you very much for your experience.

Appendix 7: The transformation of the meaning units of participant 4, Di (P₄)

Below is an example of how the above transcript that has been broken into units of meaning is then transformed using Giorgi's (2009) descriptive phenomenological method. The first two columns demonstrate how the sections separated by a red strike in Appendix 6 are rewritten in the third person in the second column. This is to assist the researcher in moving beyond the personal of the participant. This is further developed by the rewriting of the unit of meaning into 'everyday language', what Giorgi calls "natural attitude expressions" (2009, p.130), in column 3. The use of imaginative variation is then used to transform the unit of meaning into something more general, as illustrated in column four. It is planned that the example below still has work to be done to it to move the unit of meaning to something truly transformed. This will be done when time has been set aside to undertake all of the transformations so that total immersion and focus on the process is achieved; when I can wholly become the 'critical other'. As Giorgi says (2009, p.130), "the descriptive analysis being recommended here is probably easier to justify, but more difficult to implement."

	Meaning Units	Transformation step 1	Transformation step 2	P₄
1.	Gosh, okay. Um, I, festivals do not fill me with joy, I have never wanted to go to one before, uh, I got to the age of 40 and it seemed like a good idea to go and be with friends, and um, and that was for me, the big attraction was to be away with friends, rather than perhaps actually what I was going to, because if I compare this year's line up with last year's, which I happened to obviously see…	P₄ described how she went to the festival to be with friends and because it was something she ought to experience as she was now 40 years old. It was not because of the line-up of music as it was not as good as the previous year.	P₄ explained how she went to the festival because she felt that having reached the age of 40 that it was something that she ought to have experienced and because her friends persuaded her to. P₄ explained how it was not the music because the line-up was not as good for her as the year before. There was one particular artist that she wanted to see but the rest of the group took the fun out of her for this.	P₄ explained how she went to the festival because she felt that having reached the age of 40 that it was something that she ought to have experienced and because her friends persuaded her to. P₄ explained how it was not the music because the line-up was not as good for her as the year before. There was one particular artist that she wanted to see but the rest of the group took the fun out of her for this.
2.	Who was going, um, this year's line up did not fill me with like, oh my God, I can't wait, at all, quite the opposite of that, um, and I was more excited about seeing Tom Jones, which the others took the piss when I said obviously, um,	The only person she wanted to see from the line-up caused merriment from her friends.		
3.	uh so, yes, once we'd agreed to go and I kind of thought, okay, okay, this could be all right, even though deep down I knew it would not be my first	P₄ was not looking forward to going as she did not like camping and preferred five star hotels. She however felt that she ought to go as he friends were.	P₄ said how she knew that she would not really enjoy herself as she preferred luxury accommodation and not camping.	P₄ said how she knew that she would not really enjoy herself as she preferred luxury accommodation and not camping.

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	choice, I am a five star hotel girl all the way and I don't like camping.			
4.	So the first issue was that, um, a friend brought the wrong sort of ticket for me, a non camping ticket instead of a camping ticket, she then bailed on the whole thing, so I was most disgruntled to find that there were sort of ten friends with a camping ticket and me with a non camping ticket which meant that I didn't have access to the area that they were in at all. And um, so it was almost going to be a non starter for me, because I couldn't get the type of ticket I needed, um, I didn't want to have to camp, it meant I was going to be on my own, and there were all sorts of things that were really just not, um, just not inspiring me to think this is going to be awesome, you know.	Things had started badly because the main friend that P4 was supposed to be going with bought the wrong ticket, the non-camping ticket. Having managed to sort this out, the friend then decided that she was no longer going to the festival.	P4 said that things had started badly because the main friend that she had decided to go for and who was sorting out the tickets had booked the wrong ones and then decided not to go herself. P4 was rather annoyed by this.	P4 said that things had started badly because the main friend that she had decided to go for and who was sorting out the tickets had booked the wrong ones and then decided not to go herself. P4 was rather annoyed by this.
5.	So then a friend of mine, her husband has just done up a house, so very luckily for me, I didn't have to camp in a tent, and I had a nice hot shower and a proper bed to sleep in and a house that was five minutes' away from the festival site. So, um, so once that had been established, that was fine, I thought okay, I've got somewhere to stay, um, it could be a lot worse.	P4 did not have to camp at the festival site if she did not want to as she secured access to a house near the festival where she could have a hot shower and comfortable bed.	P4 described how things had got better for her when she was offered a house nearby to stay in rather than camp over night. One with a hot shower and a comfortable bed. She did however keep her camping ticket and set up camp so that she had somewhere to go to and rest during the day if she needed it.	P4 described how things had got better for her when she was offered a house nearby to stay in rather than camp over night. One with a hot shower and a comfortable bed. She did however keep her camping ticket and set up camp so that she had somewhere to go to and rest during the day if she needed it.
6.	Then I managed to swap the ticket with someone that didn't need her camping ticket and I got my non camping ticket.	P4 was able to get a camping ticket just in case she needed to crash out in a tent at the festival.		

7.	So I thought okay, we're good to go, we had the ferry sorted, and um, and that was all good. So, um, for me, having to pack up a car with certain elements of camping gear, albeit the fact that I wasn't camping, I knew a friend was also going to lend me a small tent that I could whack up just to chuck in a few bits during the day, um, and that I could sleep in if I really really wanted to. So, having to pack the car up, I think it's such a faff, why would anyone do that? For me, I just don't get it at all, and um, I just, I just feel that it's not something that I really relish having to do. I want to drive to the hotel and get out and go where everything's ready.	P₄ explained how she really could not understand the whole process of preparing for the festival, including the packing up of the car for camping. She would prefer just to drive to a hotel where everything is ready for you.	P₄ explained how she really could not understand the whole process of preparing for the festival, including the packing up of the car for camping. She would have preferred to have just driven to a hotel where everything was ready for her.	P₄ explained how she really could not understand the whole process of preparing for the festival, including the packing up of the car for camping. She would have preferred to have just driven to a hotel where everything was ready for her.
8.	Um, but anyway, got that sorted, so we all set off for the ferry, albeit minus one girl who's overslept and doesn't answer the ten calls that I'd made, so I had slight stress even before we had got there, because I thought I'm not going to be responsible for her, but at the same time, she was coming in my car, so I had that initial stress. Anyway, we left without her.	P₄ was stressed on the journey as they had left one person behind that had overslept and not responded to many phone calls. P₄ had felt responsible for her as she was supposed to be travelling in her car.	P₄ had become very stressed on the journey because they had left one person behind that had overslept and not responded to her phone calls. P₄ had felt responsible for her as she was supposed to be travelling in her car.	P₄ had become very stressed on the journey because they had left one person behind that had overslept and not responded to her phone calls. P₄ had felt responsible for her as she was supposed to be travelling in her car.
9.	And um, we get to the ferry, everyone's in good spirits, a couple of the girls on the lager at eight o'clock in the morning, um, but we get over there and um, we wait for the girl that's overslept that's come on a later ferry and we arrive at the festival site to be confronted with us being pretty	P₄ describes how everyone was excited on the journey and had even started drinking lager at eight o'clock in the morning. They managed to meet up with the person that had overslept who arrived on a later ferry. They were surprised that even arriving at the campsite at nine o'clock that everything appeared full as most must	P₄ described how the others had been really excited on the journey and was surprised at how they had started drinking alcohol at eight o'clock in the morning. P₄ was also surprised at how they had arrived really early in the morning but found most others seem to have set up camp already on the Thursday.	P₄ described how the others had been really excited on the journey and was surprised at how they had started drinking alcohol at eight o'clock in the morning. P₄ was also surprised at how they had arrived really early in the morning but found most others seem to have set up camp already on the Thursday.

much at the back of the car park field, which I was surprised by. This is Friday, but even so, although it was a day later than perhaps, uh, a lot of people, certainly by no means were we late to the festival, we were there at nine o'clock in the morning.	have arrived on the Thursday and not the Friday.		
10. Um, but yes, we were towards the back of the field, and someone had said to me, oh no, you'll have half an hour walk to get into the festival and up to main stage and I was like, yes right, that can't be right, oh my God. That was so true. If I'd actually walked from the first parking stop to the main stage it would have taken me at least 40 minutes, and to me, that is bloody ridiculous, that it absolutely ridiculous, but it shows the festival is a victim of its own success, because it's had no choice when they were trying to have space for, for, I think it was 70,000, 75,000 people this year.	P4 could not believe that because they had to camp further away from the main festival site that it would take over half an hour to walk there. It took them forty minutes to walk to the main stage. P4 rationalises this as a result of the festival being so successful and having to cope with up to 75,000 festival goers.	P4 was shocked to find out how they were half an hour walk to the main festival site and at least forty minutes to the main stage. She was absolutely astounded by this and put it down to the success of the festival that was trying to cope with 75,000 festival goers. She was however annoyed by the inconvenience this caused her.	P4 was shocked to find out how they were half an hour walk to the main festival site and at least forty minutes to the main stage. She was astounded by this and put it down to the success of the festival that was trying to cope with 75,000 festival goers. She was however annoyed by the inconvenience this caused her.
11. So we're then faced with having to get everything out of the cars and having to walk for at least ten minutes to even enter the campsite, that in itself, what a faff, why do people do that, I don't get it, I really don't.	P4 explained how she really could not see why people would go through all of the hassle of carrying everything from their cars to the campsite, which itself took some time, as well as effort.	P4 was surprised at how people went through such lengths and aggravation to get to the campsite itself and carry all of the things you needed to set up camp in the first place.	P4 was surprised at how people went through such lengths and aggravation to get to the campsite itself and carry all of the things you needed to set up camp in the first place.
12. Um, to be confronted with pretty much, nowhere to camp, so we then are forced to put the tents in with guy ropes crossed, there's that little space, and if I thought that there wasn't much space when we turned up, give it a couple of hours, there was	P4 explained how they thought there was no space left to camp. One of the things that shocked P4 was that tents were erected anywhere, over emergency access routes and other tents' guy ropes. There could be someone dying in their tent but no medical help would be able to get	P4 was even further stunned by how the tents were erected in the campsite. They were all on top of each other and over the emergency access routes, with no chance for medical help to get to anyone in trouble.	P4 was even further stunned by how the tents were erected in the campsite. They were all on top of each other and over the emergency access routes, with no chance for medical help to get to anyone in trouble.

nothing, the emergency access routes, everything was gone, which I think is really bad. If somebody had had a major health issue that required um, an ambulance, um, well, they were be dead in their tent as far as I was concerned, there was no way they would get medical help to them in time and in an emergency I don't think.	through to help them.		
13. Um, so, we get the tents pitched, um, you know, reasonable camaraderie, everyone's kind of in good spirits, we meet up with um, with a few, um, a few others, um, that we're also camping with, or were also camping, and um, kind of then, the beer gets cracked open and there's obviously, you know, the sun was kind of out and uh, everything was okay.	The group remained positive because of the camaraderie created by meeting up with others, opening the beers and the sunshine.	P₄'s spirit was however picked up by the rest of the group, by their positivity and their camaraderie. They were having fun putting up their tents, finding others and drinking. All helped by the sunshine.	P₄'s spirit was however picked up by the rest of the group, by their positivity and their camaraderie. They were having fun putting up their tents, finding others and drinking. All helped by the sunshine.
14. Umps, then it starts to cloud over and I'm kind of thinking, I really need to go and get the keys to the house, so that I've got them ready, so I went off with one of the boys, he did the Tesco's run, they stopped off for more beer, and you know, it's usual holiday kind of spirit, so all was okay at that point.	The process of setting up continued with P₄ getting the keys for the house she was staying in and someone else going to the supermarket to get some more beer. It has started to cloud over but things remained positive.	P₄ described how they had spent time to sort everything out, her getting the keys for the house she was staying in and someone else going to the supermarket to get some more alcohol.	P₄ described how they had spent time to sort everything out, her getting the keys for the house she was staying in and someone else going to the supermarket to get some more alcohol.
15. So then when I went to go and try and find some other friends, bearing in mind the volume of people means that the phone networks are just jammed so much, that you can send a text and the person doesn't get it for ten minutes, um, or they get it, they reply immediately, but then you don't	P₄ explained how the volume of traffic on the phone networks meant that communication was very slow. You would send a text but by the time they received the message and you their reply everyone had moved on. So, meeting up with people was impossible via telephone.	P₄ described how trying to communicate and meet up with friends was really difficult using mobile phones. The volume of traffic on the networks meant that messages were really delayed and this caused problems throughout the weekend and resulted in aggravation for P₄.	P₄ described how trying to communicate and meet up with friends was really difficult using mobile phones. The volume of traffic on the networks meant that messages were really delayed and this caused problems throughout the weekend and resulted in aggravation for P₄.

get it for ten minutes, you know, so by the time they've said that they're at such a such a location, you're, they're then long gone, because it's ten minutes later and they think you're not coming or whatever.		P₄ explained how vast the festival was and how angry she had become looking for her friends, walking around the campsite area that they were in for 45 minutes to not find them. On reflection it did not seem such a big thing but at the time it had been.	P₄ explained how vast the festival was and how angry she had become looking for her friends, walking around the campsite area that they were in for 45 minutes to not find them. On reflection it did not seem such a big thing but at the time it had been.
16. So I then had a scout around to try and find the section that my friends' tents was in, which was Blue 2, and I walked round for 45 minutes and um, got back to our camp feeling utterly pissed off, like I'd just walked round for 45 minutes, I hadn't met up with my friends, I've achieved absolutely nothing, because this place is so vast, so so vast. So um, so that didn't impress me for starters, but okay, it's neither here nor there really.	P₄ explained how vast the festival was and how angry she had become looking for her friends, walking around the campsite area that they were in for 45 minutes to not find them. On reflection it did not seem such a big thing but at the time it did.		
17. Um, so, we then decide, so there's a bit of tension within the camp, between a couple of the girls, which starts that little unsettled kind of feeling.	A bit of tension began amongst the group as a couple started to argue.	P₄ described how tension amongst the group had started fairly early on, started by a particular couple that were not getting on. This had really unsettled P₄.	P₄ described how tension amongst the group had started fairly early on, started by a particular couple that were not getting on. This had really unsettled P₄.
18. Um, and everyone had said no, we're not going to drink on the Friday, no, just play it cool on the Friday, you know, famous last words. I'm not a drinker at all, no alcohol at all, or very very rarely, so um, so I wasn't drinking anything. But the others had started on the beer and um,	P₄ explained how she did not drink alcohol and that the group had decided that they would take things steadily and not drink too much on the Friday. However they had started early on the beer and ignored that decision.	P₄ explained how she did not drink alcohol and that the group had decided that they would take things steadily and not drink too much on the Friday. However they had started early on the beer and ignored that decision which had annoyed P₄.	P₄ explained how she did not drink alcohol and that the group had decided that they would take things steadily and not drink too much on the Friday. However they had started early on the beer and ignored that decision which had annoyed P₄.
19. so we eventually decided, okay, we're now going to go into the festival site, so we have, from our campsite spot, got nearly a 15 minute walk to even go through the main gate of the festival, which again, is like, you	P₄ described how they eventually decided to make the trek to the main festival site and how long this had taken and how controls on the gates had meant that bags were searched and glass bottles confiscated.	P₄ had continued to be frustrated and annoyed by the experience. P₄ had found getting to the festival site a real trek and was then made worse by the queues to get in because of the security checks and bag searching.	P₄ had continued to be frustrated and annoyed by the experience. P₄ had found getting to the festival site a real trek and was then made worse by the queues to get in because of the security checks and bag searching.

	know, it's a fair, a fair trek. So there's, you couldn't take any glass bottles into the festival at all, they were obviously searching bags and doing the usual bits and pieces which was fine.			
20.	So once we're inside, you're kind of struck with um, glorified fairground, initially, and obviously all the food and drink stalls, um, but still, the spirit was quite high, and people are getting excited about the first bands.	P4 explained how the group had been excited about seeing the first bands. P4 was surprised at the early festival sight of fairground rides and food and drink stalls.	P4 had been surprised that the start of the festival site was full of fairground rides and food and drink stalls. The rest of the group had seemed to ignore these because of their excitement at seeing the first bands.	P4 had been surprised that the start of the festival site was full of fairground rides and food and drink stalls. The rest of the group had seemed to ignore these because of their excitement at seeing the first bands.
21.	And um, I felt uneasy because there was tension between two girls and I didn't like it and that just pissed me off, because one of the girls really should have, have not been effectively trying to flirt with somebody else, um, when they're already paired up. Um, that I found annoying. I didn't kind of really be want to be around her too much.	P4 was feeling uncomfortable because of the tension between the two girls in the group and the fault lying with one of them who had been flirting with others. This had made it unpleasant to be around.	P4 had felt uncomfortable because of the tension between the two girls in the group and the fault lying with one of them who had been flirting with others. This had made it unpleasant to be around them.	P4 had felt uncomfortable because of the tension between the two girls in the group and the fault lying with one of them who had been flirting with others. This had made it unpleasant to be around them.
22.	So we get some food, we start watching one of the first bands, which I can't even remember who it was now. That's awful isn't it? I spent over £200 and I can't even remember who the first band was that I saw.	P4 spent over £200 but could not remember which was the first band they saw.	P4 was shocked at how she had paid so much to go to the festival but could not remember who the first band that she watched.	P4 was shocked at how she had paid so much to go to the festival but could not remember who the first band that she watched.
23.	Then it starts to rain, now, much as I might like to hope I'd shrink in the rain, you know, I just thought to myself, I'm stood in a bloody field, and I actually would quite like to sit down now. And I'm fit and active and I do loads of exercise, but I was not happy about getting wet and cold	P4 was not very happy when it started to rain. She did not want to get wet and cold and despite being fit she wanted to sit down.	P4 had become very despondent and despite being fit wanted to sit down. She was also not very happy when it started to rain. She did not want to get wet and cold.	P4 had become very despondent and despite being fit wanted to sit down. She was also not very happy when it started to rain. She did not want to get wet and cold.
24.	and people would say, I'm just going	P4 found it very frustrating as people in the	P4 had become very frustrated when	P4 had become very frustrated when

to the loo, and two of them would go off and then people had been told to stay in one place, they won't stay in one place, so then those two get detached, what a bloody nightmare.	group kept going off for different things and then getting lost from the rest.	people in the group had kept going off for different things and then getting lost from the rest.	people in the group had kept going off for different things and then getting lost from the rest.
25. I still don't know why I went, I still don't know why I even went. I don't know why, if I got to 40 knowing I've never been to a festival because I don't like that sort of thing, what possessed me to waste £200 to prove to myself something I already knew. I still, I don't understand it, I need shooting.	P$_4$ exclaimed her frustration at even deciding to go to the festival as she knew it was something she would not like. If she had been that type of person she would have gone before she was forty years of age.	P$_4$ exclaimed her frustration at even deciding to go to the festival as she knew it was something she would not like. If she had been that type of person she would have gone before she was forty years of age so did not really understand why she had gone.	P$_4$ exclaimed her frustration at even deciding to go to the festival as she knew it was something she would not like. If she had been that type of person she would have gone before she was forty years of age so did not really understand why she had gone.
26. So I went and purchased four macs, four plastic macs, which the other girls asked me to get as well and um, once I'd got that on, I felt slightly happier, um, but I also knew that actually all I wanted to do was go back to the house and sit down. I didn't really care who was on stage.	P$_4$ bought some plastic macs for them all to wear which protected them a bit. However, P$_4$ would still have rather not been at the festival, whatever the music was.	P$_4$ became even more annoyed with herself as it started to rain. She even bought some plastic macs for them all to wear which protected them a bit. However, P$_4$ would still have rather not been at the festival, whatever the music was.	P$_4$ became even more annoyed with herself as it started to rain. She even bought some plastic macs for them all to wear which protected them a bit. However, P$_4$ would still have rather not been at the festival, whatever the music was.
27. So the headline act that night was, oh that's right, I watched Kasabian so the headline act that night was Kings of Leon. I don't own one of their albums, I've never had any desire to go and see them in concert before, and I couldn't quite frankly, be assed to stand in a field getting colder and wetter,	P$_4$ remembered that the headline act that she saw the first night and explained how she did not own any of their music and would not choose to go and see them in concert so why watch them in a field whilst getting colder and wetter?	P$_4$ remembered who the headline act had been that she saw the first night and explained how she did not own any of their music and would not choose to go and see them in concert so she asked herself, 'why watch them in a field whilst getting colder and wetter?'	P$_4$ remembered who the headline act had been that she saw the first night and explained how she did not own any of their music and would not choose to go and see them in concert so she asked herself, 'why watch them in a field whilst getting colder and wetter?'
28. and so I said to the others um, that I would go and meet Lizzie, one of the other girls, who was coming in on a later ferry. So the girl that was really annoying me had said, oh no, I've told Lizzie where her, her tent is, she will	P$_4$ was extremely frustrated and annoyed by one particular person. This was demonstrated when she insisted that someone who was arriving late knew where their tent was. P$_4$ was not convinced and had offered to go to meet her. With	P$_4$ had become increasingly frustrated and annoyed by one particular person in the group. She had not agreed with many decisions that she had made and was usually proven correct which had made the situation worse. She was particularly	P$_4$ had become increasingly frustrated and annoyed by one particular person in the group. She had not agreed with many decisions that she had made and was usually proven correct which had made the situation worse. She was particularly

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come and find us. And I was like, are you having a laugh, she is never going to find the tent, no, Lizzie knows her tent she said. I said, there's 50 fucking thousand tents out there, how do you expect her to find her, you know, I just couldn't believe the stupidity of the girl, I really couldn't.	50,000 tents, how was she supposed to find it?	exasperated because the person's decisions had negative impacts on other people as well as P$_4$ herself.	exasperated because the person's decisions had negative impacts on other people as well as P$_4$ herself.
29. Um, so I texted Lizzie and said, where are you, how are you getting on? She said, I'm coming to the festival entrance, but she said, I can see a signage, a sign saying Teenage Wasteland, and I was like oh God, she is completely on the wrong side, for the directions that the other girl had given her. I said, you're never going to find it from there, I said, no way. So I told her the section bin field that she needed to get to, um, and said, if you can get to that, I said, I'm going to come and meet you, because I then got another text from her, because again, there was this delay, so the conversations are not in sync. I got a text saying help, I'm cold, I'm getting wet, I don't know where anyone is and I don't know where the tent is, which I could have predicted.	P$_4$ did decide to contact the person and found she was the opposite side of the festival. She therefore gave her further directions. However, she got a text to say that she was lost and getting wet and cold.		P$_4$ found herself having to resolve some of the situations that this annoying person had created. She did however use this as a way of getting away from her and the festival itself.
30. Um, so I said to the others, I'm going to go and meet Lizzie, I'm going to go and find Lizzie, because she's never going to find the tent otherwise.	P$_4$ therefore left the others to go and find her and help her find the tent.	P$_4$ found herself having to resolve some of the situations that this annoying person had created. She did however use this as a way of getting away from her and the festival itself.	
31. And I knew, right, I'm gong to bugger off once I've got back there, I'm not going to stick around.	P$_4$ used this as her exit route as she did not plan to stay around.		P$_4$ described the effort that she went through to meet up with a person that had arrived late to the festival. She was particularly amazed at the time it took to

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32. So, bearing in mind I'm at the main stage, so that is a half an hour walk back to the camp, so Lizzie has just sent me a text saying, I'm underneath the Binfield One sign by the electricity pylon. I thought, okay, I know where that is, I said do not move, I said, swear to me, I said it's going to take me 25 minutes, half an hour to get to you, do not move. She said no, I won't move. Lizzie, I knew I could trust that she would be there.	There was a delay in the texting and a long way between places. P$_4$ tried to convince the person she was trying to help to stay in the place that she said she was in. It would take her at least half an hour to get to her.	P$_4$ described the effort that she went through to meet up with a person that had arrived late to the festival. She was particularly amazed at the time it took to communicate with someone and how long it took to get to them on site. Her motivation to do this was to help the other person but also as an excuse to get out of there.	
33. So um, eventually, because again, it does seem like an awful long time when you're trying to walk, and I'm walking against the crowd at that point, as well mostly, because most people are heading for the headline act which is Kings of Leon who by then I couldn't have given a monkey's who was on, I couldn't wait to get out of there.	It took P$_4$ a long time because she was going against all of the people heading to the main stage to see the headline act. P$_4$ was going to miss this but at this point she did not care less as she was rather fed up.		P$_4$ explained how the lost person she had helped out was so wet, cold, hungry and tired that she was totally relieved to see P$_4$. She had hugged P$_4$ for a long time and had felt like going straight into the tent to sleep. As P$_4$ had planned this as her escape route, she tried to explain to the other girl how to meet up with the others at the main stage. P$_4$ had not liked the experience and so left the festival site to go to the house that she had planned to stay in.
34. So um, so eventually I get to Lizzie who acts like I'm her long lost sister, I think when you're cold and wet and hungry and tired and you don't know where anyone is or anything is, you know, all you want to see is a familiar face, and so she must have hugged me for five minutes before letting me go.	P$_4$ explained how the lost person had hugged her for a long time because she was so pleased to see someone that she knew. She was wet, cold, hungry and tired and totally relieved to see P$_4$.	P$_4$ explained how the lost person she had helped out was so wet, cold, hungry and tired that she was totally relieved to see P$_4$. She had hugged P$_4$ for a long time and had felt like going straight into the tent to sleep. As P$_4$ had planned this as her escape route, she tried to explain to the other girl how to meet up with the others at the	
35. So we get to the tent, she is very	They found the tent together but P$_4$ stated	main stage. P$_4$ had not liked the experience	

tempted just to get into bed at that point because she's fed up as well, and I sort of said look, I'm not coming back in with you, I said I'm just going to the house, I said I've just had enough, I said I just don't like this at all.	that she was not going to go back into the festival as she had had enough and was going to the house that she was staying in. The other girl was so tired and fed up that she felt like just going into the tent to sleep.	and so left the festival site to go to the house that she had planned to stay in.	
36. So, um, so I said at least, if you're going back in, I said, you're going to have to text the others when you're nearer in there, but they are by the main stage, so you are just going to have to walk all the way through. Again, it will take you half an hour, but you can keep on walking all the way through and you will get there.	P₄ explained how to find the others near the main stage and gave her directions and suggested that she contacted them to make sure that she could meet up with them. It would take her at least a half an hour to get there.		==P₄ was so fed up that she did not even walk the ten minutes to get to her car to drive to the house. She walked out of the nearest exit and caught a taxi to the house that was about five minutes away.==
37. So, I went off, so um, uh, I couldn't even be bothered to walk the further ten minutes up into the car park, as I said, I'd not been drinking, so it wasn't a problem to drive, but I couldn't be bothered to go up into the car park for another ten minute walk to get into the car. I walked out the side entrance and got in a cab, because I knew the house was only five minutes' away because I'd got the keys during the day.	P₄ was so fed up that she did not even walk the ten minutes to get her car to drive to the house. She walked out the nearest exit and caught a taxi to the house that was about five minutes away.	P₄ was so fed up that she did not even walk the ten minutes to get to her car to drive to the house. She walked out of the nearest exit and caught a taxi to the house that was about five minutes away.	==P₄ explained how she works really hard and that it had been a mistake to choose to go to something that of itself would not be relaxing. She described how relieved she was to get to the house; to be able to get out of her wet clothes.==
38. So, I've never been so relieved to go indoors in all my life. I just couldn't wait to get my shoes off, to get out of the wet mac, to um, yes, to just have a shower and just to go to sleep, you know. I think because I work a lot of hours here and I've had limited time off, it was really a poor choice for me to use my precious time off for	P₄ described how relieved she was to get to the house. To be able to get out of her wet clothes. She explained how she works really hard and that it was a mistake to choose to go to something that of itself would not be relaxing.	P₄ explained how she works really hard and that it had been a mistake to choose to go to something that of itself would not be relaxing. She described how relieved she was to get to the house; to be able to get out of her wet clothes.	==P₄ said how she had felt a lot better the next day because the sun was shining; she had had several hot showers and a good night's sleep. So having had a good breakfast, P₄ went back to the festival with renewed vigour. She had found the others, despite a lack of sleep, also feeling good after a breakfast out in the open.==

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	something that really wasn't relaxing.			
39.	So anyway, I had obviously a great night's sleep and several hot showers and um, when I woke up the next morning and the sun was out, I actually felt a lot lot better. So I actually went back to the festival with renewed vigor and um, I'd had a nice breakfast, and I got back, and the spirits, although a lot of them hadn't slept particularly well, they, you know, they'd had breakfast outside and yes, you know, they were feeling okay.	The next day P4 felt a lot better because the sun was shining, she had had several hot showers and a good night's sleep. So having a good breakfast, P4 went back to the festival with renewed vigour. She found the others, despite a lack of sleep, also feeling good after a breakfast out in the open.	P4 said how she had felt a lot better the next day because the sun was shining; she had had several hot showers and a good night's sleep. So having had a good breakfast, P4 went back to the festival with renewed vigour. She had found the others, despite a lack of sleep, also feeling good after a breakfast out in the open.	P4 explained how she had needed to keep in touch with her work but she had forgotten her phone charger. So she had gone off on her own into the festival site to charge her phone whilst some others went to the shops and others stayed at the tents.
40.	Now because the salon here was open, so I had to make sure my phone was still, the battery was still good, and unfortunately, very unlike me, I'd forgotten my phone charger, so I knew I wanted to get my phone charged up, which you could queue again, for um, to get that charged up. So some of them went to the shops, some of the girls stayed at the camp and I went into the festival myself.	P4 needed to keep in touch with her work and she had forgotten her phone charger. She therefore went into the festival site to charge her phone whilst some others went to the shops and others stayed at the tents.	P4 explained how she had needed to keep in touch with her work but she had forgotten her phone charger. So she had gone off on her own into the festival site to charge her phone whilst some others went to the shops and others stayed at the tents.	Although P4 was inconvenienced by having to queue to charge her phone she found the two hours that it had taken her as two of the best of the weekend. She found that not having to worry about anybody else was revitalizing.
41.	Now I'd say actually, the best two hours, um, or better two hours for me at the festival was when I was on my own, because I wasn't having to look for people, I wasn't having to wait for people, I wasn't having to be concerned about what anybody else was doing, and that is a massive factor, I think at festivals, that if you're forever waiting, and you're forever queuing, and you're forever thinking, well, where's so and so gone,	Two hours going into the festival to charge her phone on her own were two of the best of the weekend for P4. She found that not having to worry about anybody else was revitalizing.	Although P4 was inconvenienced by having to queue to charge her phone she found the two hours that it had taken her as tow of the best of the weekend. She found that not having to worry about anybody else was revitalizing.	P4 found herself queuing for 40 minutes to drop her phone off to be charged but she enjoyed talking to other people in the queue.

	what a nightmare, it's just a nightmare, and it makes it, it distinctly takes the edge off it for me certainly, and I think most people would agree with that in principle.			
42.	So um, I queued for 40 minutes to drop the bloody phone in to Vodafone, um, because they had a massive charging stand there, but I got chatting with a couple in the, in the queue, so that was nice.	P4 found herself queuing for 40 minutes to drop her phone off to be charged but she enjoyed talking to other people in the queue.	P4 found herself queuing for 40 minutes to drop her phone off to be charged but she enjoyed talking to other people in the queue.	Part of the release for P4 had been having no phone so nobody could phone her. She found herself doing things that she would not have done otherwise. She watched bands that she had never heard of bought a festival floral headpiece. She also bumped into some friends that she had looked for the day before and had a good chat with them. She got herself some food and drink and found that she was feeling really happy.
43.	So once I'd given the phone, nobody could contact me, I went and watched a band that I had never heard of, who were really good, I went and got myself and nice little floral headpiece and got that on, and I kind of, you know, I perked up significantly, I got some food, got a drink, or a coffee, and um, I was actually quite happy at that point. And um, actually then bumped into a couple of friends that I had looked for the day before, and had a good chat with them, and yes, all was good.	Part of the release for P4 was because she had no phone so nobody could phone her. She found herself doing things that she would not have done otherwise. She watched bands that she had never heard of bought a festival floral headpiece. She also bumped into some friends that she had looked for the day before and had a good chat with them. She got herself some food and drink and found that she was feeling really happy.	Part of the release for P4 had been having no phone so nobody could phone her. She found herself doing things that she would not have done otherwise. She watched bands that she had never heard of bought a festival floral headpiece. She also bumped into some friends that she had looked for the day before and had a good chat with them. She got herself some food and drink and found that she was feeling really happy.	In the middle of the festival experience, P4 had to contact work to deal with a difficult situation which did not help her mood.
44.	I eventually went back and got my, um, phone back and had to make a bit of a stressful work call to, to Kirsty here, but dealt with that, and so	P4 had to contact work to deal with a difficult situation which did not help her mood.	In the middle of the festival experience, P4 had to contact work to deal with a difficult situation which did not help her mood.	P4 stressed how she was someone that kept her word and so when contacted by the others about meeting up she stayed where she said she was and so met up successfully unlike some attempts by others on different occasions.
45.	then, two of the girls texted me and	P4 stressed how she was someone that	P4 stressed how she was someone that	P4 described how she became even more

	said, where are you? I said, I'm underneath the Strawberry Fields sign, I said, I've just got my phone back, um, I said, are you coming in? They said, yes, we're coming in, don't move. Now I listened to that instruction and I stayed there, it took fifteen minutes for them to get to me, but I met up with them, fine.	kept her word and so when contacted by the others about meeting up she stayed where she said she was and so met up successfully unlike some attempts by others on different occasions.	kept her word and so when contacted by the others about meeting up she stayed where she said she was and so met up successfully unlike some attempts by others on different occasions.	frustrated by one particular person. This was demonstrated by their continued miscommunication and missing of meeting up with others in the group that lost them time and meant that they had to walk in and out of the main festival for not reason.
46.	So then, it's then established that the rest of the group are, what I thought, were in the festival, they weren't, they were out the other side. So the girl that's still pissing me off, I said well look, they may as well come into us, there's no point in us going out there, and she said no no no come on, I want to go and hang out with them. So, I looked at the other girl, who just sort of, raised her eyebrows as if to say, oh just forget it, we will just go with it, so we then walk for 15 bloody minutes back out of the festival to meet up with the others who when we got there said, right, everyone here, okay, in we go. And we then walked precisely back the way we had come.	P4 described an extremely frustrating event when she had met up with some of the group to find that the others were not with them. She had hoped that they would wait where they were for them to come to them. However, the person that was really annoying her insisted that they walk to meet the other group. They did so, only to find that they were outside the festival and they had walked out to meet them and then walked back in again to where they had been when she wanted them to come to them.	P4 described how she became even more frustrated by one particular person. This was demonstrated by their continued miscommunication and missing of meeting up with others in the group that lost them time and meant that they had to walk in and out of the main festival for not reason.	P4 explains that there was a good time when they had all got together and with another group had found a spot to sit and listen to some good bands and get some food and drink. The sun was out and things had settled. However, this was counter to the earlier annoyance of getting everyone together. Operating a group in such a situation was difficult.
47.	I honestly, I wanted to kill everyone in sight at that point and it went absolutely downhill for me from then on. Because then, we're trying to keep a big group together, wasn't going to happen, it starts clouding over, but it's kind of okay, so, about an hour then of irritation when we eventually get everyone together along with Emma Kavanagh and her	P4 explains that there was a good time when they had all got together and with another group had found a spot to sit and listen to some good bands and get some food and drink. The sun was out and things had settled. However, this was counter to the earlier annoyance of getting everyone together. Operating a group in such a situation was difficult.	P4 explains that there was a good time when they had all got together and with another group had found a spot to sit and listen to some good bands and get some food and drink. The sun was out and things had settled. However, this was counter to the earlier annoyance of getting everyone together. Operating a group in such a situation was difficult.	P4 was horrified by the state of the toilets but accepted that one benefit was that they were near a block for ease of use.

	group, um, and we then have a couple of hours which are okay, the sun is out, we've all been fed and watered, we've got a couple of rugs out, I liked one of the bands that was on.			
48.	And uh, there was, you know, the toilets were horrific, I mean, absolutely horrific, but we were reasonably close to a block, so okay, no one was going to wet themselves.	P₄ was horrified by the state of the toilets but accepted that one benefit was that they were near a block for ease of use.	P₄ was horrified by the state of the toilets but accepted that one benefit was that they were near a block for ease of use.	P₄ found herself really annoyed with that one particular girl and said that she would normally have ignored her but because she was so tired and de-motivated she let her get to her.
49.	Um, so, I'd perked up a little bit having got really irritated, perked up a little bit for a couple of hours, then um, there's more tension between two of the girls which is really starting to bother me, I don't know why I let it get to me but I was really annoyed by this one girl in particular. Normally I can let a lot of that drama go over the top of my head, but I think just because I was tired and didn't really want to be there.	P₄ became very annoyed by one particular girl in the group who was causing tension, especially with her partner. P₄ explained that she would normally ignore such behaviour but could not on this occasion because did not want to be there and was tired.	P₄ found herself really annoyed with that one particular girl and said that she would normally have ignored her but because she was so tired and de-motivated she let her get to her.	P₄ argued that her mood had improved for some of the time when she was enjoying the weather and the camaraderie of the group.
50.	I don't the sun, I had Factor 50 on, so the fact that even within that couple of hours where it was better and I kind of enjoyed the camaraderie within the group up to a point, there's no exposure, no, I'm sheltered from the sun for me, I felt very exposed, and I just um, wanted to sit in a proper chair, uh, didn't want to be kind of sat down on the floor on a rug,	P₄ found that her mood did improve for some of the time when she was enjoying the weather and the camaraderie of the group. However P₄ needed to protect her skin from the sun. She also wanted to sit in a chair and not on a rug on the ground.	P₄ argued that her mood had improved for some of the time when she was enjoying the weather and the camaraderie of the group.	P₄ however complained about everything: the sun, wanting to sit on a chair not a rug and especially the cigarette smoking. P₄ had become very agitated about having to breathe in the smoke of others in the group or at the festival in general.
51.	and I hate smoking, I hate it hate it hate it with an absolute passion, and most of the group smoke and so were people around me and it just, I just can't bear it, I just don't want to	P₄ was extremely angry about having to put up with everyone smoking, from those in the group and others at the festival. She hates having to breathe in everyone else's smoke.	P₄ however complained about everything: the sun, wanting to sit on a chair not a rug and especially the cigarette smoking. P₄ had become very agitated about having to breathe in the smoke of others in the	P₄ also complained about the programming and how the overlapping of bands meant that she was unable to see who she wanted to see because it was so difficult to get from one stage to

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	breathe in that crap, you know.		group or at the festival in general.	another.P4 was so annoyed that she had left one band early to go and see another and did not feel concerned enough to tell anyone that she had done so.
52.	So that was really winding me up again and um, so then where some of the bands clash, again, a lot of money when you haven't got a hope in hell of seeing all the bands play, I wanted to see Tom Jones, but I actually was enjoying Pulp, so I had a choice, miss the last 15 minutes of Pulp, because it was 15 minute bloody walk back to the stage that Tom Jones was on. You know, this is why it's for me, so ridiculous, as to how big it's got. So I'd had to miss the last 15 minutes of Pulp to get in time for Tom Jones, or watch the end of Pulp and miss the first 15 minutes of him, you know.	P4 was further annoyed by having to decide which bands to see because of the overlapping programme and the time it took to get from one stage to another.	P4 also complained about the programming and how the overlapping of bands meant that she was unable to see who she wanted to see because it was so difficult to get from one stage to another.P4 was so annoyed that she had left one band early to go and see another and did not feel concerned enough to tell anyone that she had done so.	
53.	So um, so by then I'm actually fed up, don't want to be there, I think why am I wasting my money doing this, I could be in a cheap [unclear] hotel. I make the decision to leave Pulp, I just said to one of the girls only, I'm going to watch Tom Jones and I walked away, I thought, and I thought I'm not even going to bother trying to tell them all or whatever.	P4 decided to leave one band early to get to another and was so fed up that she only told one of the girls. She was not concerned that the others might wonder where she was.		P4 had found that she was being coerced into taking responsibility for other people. This was whether they got lost or had drunk too much. P4 was not prepared to do this and was quite shocked at how adult people with responsible day jobs could be so irresponsible.
54.	So, I'm halfway to Tom Jones and I get a text from one of the girls who said, um, mate, where are you, um, I've lost the others. I said, I'm not with them, I've gone to watch Tom Jones.	P4 found that she was contacted by one of the group to find out where she was because she had got lost. P4 was not with them so could not help.	P4 had found that she was being coerced into taking responsibility for other people. This was whether they got lost or had drunk too much. P4 was not prepared to do this and was quite shocked at how adult people with responsible day jobs could be	
55.	And she had been drinking all day long so she was pretty plastered,	P4 was surprised of the state that one of the group had got into through alcohol and	so irresponsible.	P4 had managed to watch the artist that she had wanted to but then found that she

	bearing in mind this woman is in charge of a gun during the day as a firearms officer. Uh, I couldn't believe she was in such a state just because she was on her own, you know. Um, so I sent her a text back saying, not with them, and then I get another text back saying, I'm going to have to go back to the camp, I don't know where anyone is, and I felt like saying, tough, tough, do what you bloody well like, because I don't care.	getting lost given the responsible day-job that she had. She was trying to make P₄ responsible for her but P₄ did not want this.		could not be bothered to stay at the festival any longer. ==She did not know who the headliners or their songs were and had just wanted to get away from it all.==
56.	So I watched Tom Jones and I left, didn't watch the headline act again, which, to some people they were be like, what, you didn't watch uh, the Foo Fighters? Don't even know their songs. Don't even know their songs.	P₄ watched the person she wanted to see but then could not be bothered to stay at the festival any longer. She did not know the headliners or their songs and wanted to get away.	P₄ had managed to watch the artist that she had wanted to but then found that she could not be bothered to stay at the festival any longer. She did not know who the headliners or their songs were and had just wanted to get away from it all.	P₄ found herself relieved to be back at the house, to be away from the stresses and tensions of the festival. P₄ did not drink alcohol and wanted to get away from those that were drinking so much that they made themselves ill.
57.	So relieved to get back to the house again, so relieved, felt distinctly like, what the hell am I doing, I wish I could leave now, yes, I was not, not impressed at all. So for me, there's not the throwing up behind a porta loo because I don't drink alcohol, um, and stuff like that.	P₄ found herself relieved to be back at the house but still felt that she wanted to get totally away as she did not want the experience where you were drinking so much you made yourself ill. She did not drink alcohol.	P₄ found herself relieved to be back at the house, to be away from the stresses and tensions of the festival. P₄ did not drink alcohol and wanted to get away from those that were drinking so much that they made themselves ill.	==P₄ was however amused by some of the antics of the others at the festival, including one that had tried a she-pee and had ended up weeing down her leg instead.==
58.	Yes, I did laugh, and one of the girls, used a she wee and pissed down her leg, it was funny, I'm not going to deny that.	P₄ was however amused by some of the antics of the others at the festival, including one that had tried a she pee and had ended up weeing down her leg instead.	P₄ was however amused by some of the antics of the others at the festival, including one that had tried a she-pee and had ended up weeing down her leg instead.	*P₄ did not understand why she went to the festival as she is not a typical festival goer and does not take drugs or drink too much alcohol. Both of which she also did not accept of others.*
59.	Um, but yes, I'm not a typical festival goer at all, quite quite the opposite. Um, I don't do any drugs, not interested in any of that crap, so again, anyone that's there getting high, you know, keep away from me.	P₄ did not understand why she went to the festival as she is not a typical festival goer and did not do drugs or drink too much alcohol. Both of which she also did not accept of others.	P₄ did not understand why she went to the festival as she is not a typical festival goer and does not take drugs or drink too much alcohol. Both of which she also did not accept of others.	

60.	It's just not me and I will never ever go to a festival ever again, and certainly not an overnighter. I can cope, maybe, with going to a day thing, if it was music that I wanted to see and I understood the set up and knew what the score was.	P₄ had decided that she would never go to a festival again. She would go to a day event if she really wanted to see the music and knew what to expect beforehand.		P₄ did however have some empathy with most of the group that she went with when it came to the Sunday and they contacted her and advised her to stay where she was because the weather had turned even worse.
61.	Um, so when I woke up on the Sunday morning, again, had no problems, had a nice night's sleep, nice shower, but it's pissing it down. So really felt then for the others, because I knew um, just how frustrating that is, and um, I got a text from one of the girls who said, if I were you mate, I'd stay at the house, because we can't even leave the tent. So um, and she said, its so wet and windy,	P₄ was contacted by one of the group on the Sunday saying that she should stay where she was because they could not leave the tent as the weather was so bad. At this point she felt sorry for the rest of the group who were stuck in their tents where she was in a house having had a shower and a good nights sleep.	P₄ did however have some empathy with most of the group that she went with when it came to the Sunday and they contacted her and advised her to stay where she was because the weather had turned even worse.	Although P₄ had spent time away from the festival she was so despondent that she had decided to return home early, whatever the others wanted to do. They had also decided to leave early.
62.	and I went and I got my breakfast, dragged the duvet into the lounge and put on a Peter Kay DVD and there I relaxed for another couple of hours, um, thinking well yes, what is the point in me going back, what is the point, there's just no point.	P₄ therefore got some breakfast and sat in the lounge in the warmth of the duvet watching a DVD.	Although P₄ had spent time away from the festival she was so despondent that she had decided to return home early, whatever the others wanted to do. They had also decided to leave early.	
63.	So, um, so eventually I got myself up and out of the house and I drove to Ryde, and drove down to the seafront, which was pretty deserted, A, because of the weather, and obviously because I think of that weekend, with the festival, and I had 45 minutes in a coffee shop. And again, got various texts from the girls saying, we've decided to go back tonight on an earlier ferry, and I thought well, I was going back tonight anyway, no matter	P₄ spent time in a coffee shop rather than go back to the festival. She was so fed up that she had decided to return home early, whatever the others wanted to do. They had also decided to leave early.		Despite P₄ deciding to leave, she did feel responsible for those that she had driven to the festival, so she returned to the campsite at lunchtime on the Sunday dressed in appropriate wet-weather clothes that she had bought especially.

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	what anyone else is doing.		
64.	So they said, are you going to do the same, so I called and booked the ferry instead of Monday morning 10.30 to 9.15 on the Sunday evening, because I had a responsibility to take one of the girls back in my car, where um, I don't think she was going to fit in anyone else's car. So, because she had driven, the morning, she had overslept, as I said, and she had driven and just left her car in the car park at the ferry and gone across as a foot passenger.	P_4 did feel responsible for the girl that she needed to take back who had left her car at the ferry because she had turned up late.	Despite P_4 deciding to leave, she did feel responsible for those that she had driven to the festival, so she returned to the campsite at lunch time on the Sunday dressed in appropriate wet-weather clothes that she had bought especially.	
65.	So I eventually got back to the camp around one o'clock on Sunday lunch time, there's no let up in the rain, I've got my mac on again, I've got wellies on again, which I had to buy especially because I didn't own a pair of wellies,	P_4 did return to the campsite at lunch time on the Sunday dressed in a mac and wellies that she had bought especially.		P_4 reflected on how she had seen reports and films of people in mud at festivals and had thought that she would never be in such a position, and then found she was. She became even more exasperated at having to deal with the relentless rain and sea of mud. Having had the heat and dustbowl of the Saturday she was not prepared for the extreme opposite on the Sunday.
66.	and um, it's just miserable, it's just utterly miserable, and it's gone from being a dust bath, when it was dry, on the Saturday, to looking like a sea of diarrhea, to be honest, through the car park and through the festival.	P_4 was miserable because the rain was relentless and everything had turned to a sea of mud, compared to the heat and dustbowl of the Saturday.	P_4 reflected on how she had seen reports and films of people in mud at festivals and had thought that she would never be in such a position, and then found she was. She became even more exasperated at having to deal with the relentless rain and sea of mud. Having had the heat and dustbowl of the Saturday she was not prepared for the extreme opposite on the Sunday.	
67.	I looked like I'd shit myself, I just was appalled at the state of me, and it doesn't, I'm not such a princess I can't get dirty, but I would like to be in the correct clothes for that, or be prepared for that, and I just wasn't prepared for, you know, how bad it was.	P_4 claimed that she was not precious about the conditions and that she would have accepted being dirty if she had been prepared for how bad it was.		

68.	And in the past I've watched, um, news reports of festivals and Glastonbury and seen them in a sea of mud and thought, bloody idiots, you won't catch me doing that, and then there I was, I couldn't believe it, couldn't believe it.	P₄ reflected on how she had seen reports and films of people in mud at festivals and had thought that she would never be in such a position, and here she was.		P₄ was exasperated because she had to return the pop-up tent and the bedding that she had in the camp site back up to the car in such bad conditions. It was made worst because she had only used it for half an hour on the first day.
69.	So we then made the decision to take all the tents down, and obviously, because I'd put up this small pop up tent, I then had to still take that down, and although it did come down reasonably easily, um, it was still a nightmare, and I still had like a, a sort of triple fold mattress thingy which I had carried down from the flipping car, in it, so that I had something to lie on during the day if I wanted to crash for a while or whatever, which in fact I had done for half an hour on the first day and not since.	P₄ was exasperated because she had to return the pop-up tent and the bedding that she had in the camp site back up to the car in such bad conditions. It was made worst because she had only used it for half an hour on the first day.	P₄ was exasperated because she had to return the pop-up tent and the bedding that she had in the camp site back up to the car in such bad conditions. It was made worst because she had only used it for half an hour on the first day.	Although P₄ had become really agitated about having to carry everything back to the car she did assist other people in getting things down and to their cars. Her anxiety had been made worse because she had only used the tent for half an hour over the whole weekend and she had got very muddy in the process.
70.	But, so I then helped everyone else take down their tent, don't object to that at all, but at the same time I sort of think, oh God, you know, why do people camp, why do people do this?	P₄ did help the others pack up their things. This was a time for thinking why on earth do people do it?	Although P₄ had become really agitated about having to carry everything back to the car she did assist other people in getting things down and to their cars. Her anxiety had been made worse because she had only used the tent for half an hour over the whole weekend and she had got very muddy in the process. P₄	
71.	I just was, as I said, it just was not for me. I'd rather be physical in the gym in the hotel, you know, than be taking down a tent.	P₄ would have preferred to have used her energies in a gym in a hotel rather than dismantling tents in a muddy festival site.		
72.	So eventually we get down the tents and there's this great long journey, obviously back to the car, again, getting the cars filled up, we're getting muddier and muddier and muddier,	P₄ was annoyed that they had to carry everything back the long distance to the car. They just got muddier as time went on.		P₄ had become increasingly more infuriated with herself for going to the festival. She had very little time off work and to have spent it getting so cold, wet and muddy was unbelievable.
73.	and so I went to, with two of the other	Despite P₄ being muddy and tired she did		P₄ explained how they had gone back into

girls, to investigate someone else that had a massive tent where they needed extra help. Okay, fine, let's do that. Anyway, we got there, as it happens, they had done it,	help a number of people to take their tents down, some of whom had managed to do this themselves.		the festival site to get something to eat and to listen to some music but that despite some shelter she had become extremely uncomfortable. This discomfort had also negatively affected any enjoyment of the music that was on. P₄ described how she had found it really for the artists to be in hot pants and bikini tops whilst she was fully clothed and freezing cold.
74. so four of us then made the decision to go into the festival to get some food and had no idea where the others were at that point, and so we get into the festival, by now I'm really quite cold and my hair is stuck to my face and I just think, what am I doing? I just don't want to be here, I don't want to be doing this. I don't want to spend my leisure time, my precious, precious time off, being wet and cold in a muddy field, I just couldn't believe it.	P₄ was becoming more infuriated with herself for going to the festival. She had very little time off work and to have spent it getting so cold, wet and muddy was unbelievable.	P₄ had become increasingly more infuriated with herself for going to the festival. She had very little time off work and to have spent it getting so cold, wet and muddy was unbelievable.	
75. So, we get some food and we literally stood huddled, trying to shelter underneath like, the sort of banner of one of the food stalls, trying to eat, I mean, again, ridiculous, to eat in that much discomfort, you know.	Four of them went into the festival site to get some food and tried to shelter underneath a banner. P₄ described how uncomfortable it was trying to eat in the rain.	P₄ explained how they had gone back into the festival site to get something to eat and to listen to some music but that despite some shelter she had become extremely uncomfortable. This discomfort had also negatively affected any enjoyment of the music that was on. P₄ described how she had found it really for the artists to be in hot pants and bikini tops whilst she was fully clothed and freezing cold.	P₄ said that she was generally a fun person but could not see the fun of these circumstances. She was therefore impressed by those that could continue to laugh through such circumstances.
76. Pixie Lott, oh, she's on stage in hot pants and a bikini top prancing around, and we're all freezing cold and wet, you know. So, um, I'm not even enjoying the bands that are on there, because you can't watch them and relax.	P₄ explained how the discomfort also affected any enjoyment of the music that was on. She described how ridiculous it was when they were so cold and the artists were in hot pants and bikini tops.		P₄, as previously described, had become very annoyed when no one would follow her advice and instructions to stay where they were when members of the group had got lost. They just all ended up getting lost, other than P₄ who had the patience to wait in one spot.
77. I really admired everybody that could keep laughing and could keep going,	P₄ was impressed by those that could continue to laugh through such	P₄ said that she was generally a fun person but could not see the fun of these	In this last instance, it had taken three hours for the whole group (fourteen in all)

because I'm not a humourless person by any stretch of the imagination, but I was really struggling to see the funny side of that.	circumstances. She said that she was generally a fun person but could not see the fun of these circumstances.	circumstances. She was therefore impressed by those that could continue to laugh through such circumstances.	to become reunited. This had been further annoyance for P4 because they found themselves trying to watch one of the headliners from a very poor vantage point. P4 had not enjoyed this experience.
78. So, so, then we're still trying to find the others, half the people's batteries had gone by then anyway, um, and um, I promised one of the girls that I would wait where I was, so I said look, the four of us are here and we will wait here, so I'm, despite me not liking that situation, I'm a very patient person at the same time. So if I said to somebody that I would wait for them, and I knew it was going to take 15 minutes or maybe even half an hour, then I am good for my word. Two of the other girls, another couple of bloody princesses who can't do anything, um, uh, got, had no patience in that respect, and they were like, oh, I'll go and look for her. What the bloody hell is that going to help? Oh God, it just makes me wound up just thinking about it. Um, so anyway, so I then stood on my own in this spot, and fair enough they then found me. Fine, you know, I did what I said I would do and as a result, they found me, whereas if I'd gone off as well, they wouldn't have found us.	The group had another incident where they were trying to find each other. They were unable to communicate via their mobile phones because they had run out of battery. P4, as previously, said that if they stayed in one spot the others would find them. She had the patience, even if annoyed, but others did not and went off to find the others and got themselves lost as well. In the end they all found their way back to where P4 had waited.	P4, as previously described, had become very annoyed when no one would follow her advice and instructions to stay where they were when members of the group had got lost. They just all ended up getting lost, other than P4 who had the patience to wait in one spot.	P4 explained how relieved she was once she had decided to leave. P4 believed that a lot of other people were feeling what she was but would not admit it. One of the other girls who really suffered from the cold said that she would leave with her when she went. She would rather be sitting in her car in dry clothes waiting for the ferry rather than stand in the cold watching a band that she was not enjoying.
79. So eventually, again, after another three flipping hours or something, we're just, we're all of us together, there's 14 of us and we're all together,	After three hours, P4 was reunited with the whole group, fourteen in all. They were trying to watch Plan B but not a very good vantage point from where they found	In this last instance, it had taken three hours for the whole group (fourteen in all) to become reunited. This had been further annoyance for P4 because they found	

	we're stood underneath the screen virtually, because I don't think you could get any further back at this point. So we were trying to watch Plan B like this, you know, it was ridiculous, I'm not enjoying them at all,	themselves. She did not enjoy this experience.	themselves trying to watch one of the headliners from a very poor vantage point. P₄ had not enjoyed this experience.	
80.	and I look at my watch and it's about, I think, quarter to six at that point, so bearing in mind the ferry is not until 9.15 and I was like, I've got to get out of here. I don't bloody care who's on, I've got to go. I will just sit, I'd rather sit, in dry clothes in the car at the ferry terminal than be in the Isle of Wight festival.	P₄ decided that she had finally had enough and decided to leave. She would rather be sitting in her car in dry clothes waiting for the ferry rather than stand in the cold watching a band that she was not enjoying.	P₄ explained how relieved she was once she had decided to leave. P₄ believed that a lot of other people were feeling what she was but would not admit it. One of the other girls who really suffered from the cold said that she would leave with her when she went. She would rather be sitting in her car in dry clothes waiting for the ferry rather than stand in the cold watching a band that she was not enjoying.	P₄ looked on those that were still enjoying themselves with admiration. She assumed that this could only have been alcohol-fuelled activity.
81.	That's a terrible thing, it's such a shame isn't it, it's such a shame that I should be of that opinion, although I suspect, deep down, maybe lots of people wouldn't want to admit, but probably half the festival felt the same way at that time. So I said to one of the other girls, who I knew had got really really wet and cold, and I said look, if you want to come with me, I said I'm going to, I going to, I think I said 20 minutes I said and I'm done, I said, 20 minutes and I am done, and she went, oh, I think I will come with you, I think I will come with you. And I said, okay, I'm just going to have a hot coffee or whatever to try and warm my hands up.	P₄ believed that a lot of other people were feeling what she was but would not admit it. One of the other girls who really suffered from the cold said that she would leave with her when she went. She had to get a hot drink to try and warm her hands before she drove back.		P₄ found that another car of people decided to leave at the same time. One of them had got so cold that she was in danger of suffering from hypothermia or frost bite to her hands.
82.	So we're kind of trying to get into the spirit of things a bit, and as I said to you, fair, I admire them, some people	P₄ felt better once she knew she was going to leave early. She looked on those that were still enjoying themselves with	P₄ looked on those that were still enjoying themselves with admiration. She assumed that this could only have been alcohol	P₄ was so adamant that she was leaving that she left without the person that she was giving a lift to. She was one of those

were still really going for it and really partying, maybe that's just booze fuelled, I don't know.	admiration. She assumed this was alcohol fuelled activity.	fuelled activity.	still partying but P4 decided to be selfish and go without her. She was especially annoyed because the person that had irritated her all weekend had persuaded the person that had said she would go with her to stay. P4 placated her guilt at leaving early by giving the girl she was supposed to take home money for the bus to get back to the ferry.
83. Um, but, um, so then I said, right, I'm going to go. Actually, by then, three others, who were all in one car, also said that they were going to go. One of girls, gets rain [unclear] I think, where her hands had gone completely white, you know, so that's quite a serious thing.	P4 found that another car of people decided to leave at the same time. One of them had got so cold that she was in danger of suffering from hypothermia or frost bite to her hands.	P4 found that another car of people decided to leave at the same time. One of them had got so cold that she was in danger of suffering from hypothermia or frost bite to her hands.	
84. So I said to the girl that said, would she come with me? Um, Sophie, I said, are you going to come, and so the annoying girl had then persuaded this Sophie to stay. So I said, right fine, I said, I'm going, so anyway, the four of us actually then left together.	P4 was really annoyed because the person that had been so frustrating all weekend had persuaded the person that was leaving with her to stay on. She left without her.	P4 was so adamant that she was leaving that she left without the person that she was giving a lift to. She was one of those still partying but P4 decided to be selfish and go without her. She was especially annoyed because the person that had irritated her all weekend had persuaded the person that had said she would go with her to stay. P4 placated her guilt at leaving early by giving the girl she was supposed to take home money for the bus to get back to the ferry.	P4 had been surprised that the person that had been annoying her had offered a girl she should have been taking back a lift. She was astonished given the squeeze it would cause and how it would wreck her BMW car with the mud.
85. But I also had the issue with the girl that was coming in my car, Kai, and I said Kai, I'm sorry, I'm not a selfish person, but I'm going. I said, you have the choice, I said, you come with me now, I give you £5 for the bus back, or you have to try and fit in someone else's car. I said, the choice is yours, but I said, I'm out of here. And she's like, I don't want to go, I don't want to go. And she's half my age, you know, she's up for partying. And I was like well, I'm really sorry, I said, you	P4 was so adamant that she was leaving that she left without the person that she was giving a lift to. She was one of those still partying but P4 decided to be selfish and go without her. She offered her the bus money to get back to the ferry.		P4 described how she diligently went through a number of stages to get herself into her car with the minimum of mess. She had not been concerned that this meant that she travelled home in just her underwear on.

	know, normally I said, I'm, you know, I will do whatever, but I'm sorry, I'm putting myself first, I need to get out of here.			
86.	So, anyway, the annoying girl actually said, right, no, she can fit in my car, it will be fine. I was thinking, that's going to be a muddy squeeze, that's what I thought, but I thought, let her BMW get wrecked.	However, the person that had been annoying offered to give the girl a lift back. P4 was not sure that they would all fit in her car and thought that it would wreck her expensive car with the mud. But she did not care about this.	P4 had been surprised that the person that had been annoying her had offered a girl she should have been taking back a lift. She was astonished given the squeeze it would cause and how it would wreck her BMW car with the mud.	P4 had been relieved how, despite her laborious efforts to make sure that her car and everything was kept clean, that she managed to get out of the car park and onto an earlier ferry.
87.	So, uh, so anyway, so the four of us left, and because I was on my own, I got to my car, by then, I am soaked through, I am absolutely soaked through, and luckily, in the car, I had a big plastic on one side waterproof picnic mat thing, which I managed to open the car door, then the inside of the car is getting wet immediately, the rain was that bad. But I managed to spread that out, obviously waterproof side up, so I could sit on it, otherwise I would have annihilated my own car, and that was just me getting in it. So, managed to get that spread out. I then managed to get my mac, the plastic mac thingy, for all the good it was doing, off, put that in the well of the passenger side, got my wellies off and was able to put them on the plastic, and then get into the car and shut the door, and then I slide out of my muddy jogging bottoms and I then drove to the ferry in my pants, because I just needed to be dry and kind of, you know.	P4 described how she went through a number of stages to get herself into her car with the minimum of mess. She took off her wet clothes and drove out of the car park with just her underwear on.	P4 described how she diligently went through a number of stages to get herself into her car with the minimum of mess. She had not been concerned that this meant that she travelled home in just her underwear on.	
88.	So um, so fortunately, I got out of the	P4 had not realised how long it would take	P4 had been relieved how, despite her	P4 had been particularly pleased because

car park within about ten minutes, I was really lucky, I left just in time, so I didn't know how long it would take the other three, because again, when you've got three people trying to get out of muddy gear and into the car, that will obviously take longer.	the other car to get out of the car park because they had three people to try and fit into the car with a lot of muddy gear.	laborious efforts to make sure that her car and everything was kept clean, that she managed to get out of the car park and onto an earlier ferry.	<mark>she compared herself to the other car that would have had to expend triple the amount of effort that she had to. She had subsequently received a text to say that they had not even got out of the car park. P4 had not had any sympathy or empathy with them on this.</mark>
89. Um, so I then did the half an hour drive back to Yarmouth no problem at all, got there, there was probably only 20 cars in the ferry queue, so I've managed to get into some dry jeans and trainers at that point. Um, I had a big towel around my head, so I managed to just slick my hair back and made myself look, you know, presentable, ran into the ferry office, sweet talked the bloke on the desk into getting me on an earlier ferry, and I was on the 7.30 ferry back.	P4 managed to get to the ferry terminal with no trouble, got herself dressed into dry clothes and managed to get herself onto an earlier ferry.		P4 said that she had never been so relieved when she got home. This was made even more poignant when she found out that she had got back to her flat before the others had got onto the ferry.
90. I then get a text from Sophie saying, mate, I wish I'd come with you, we haven't even got out of the car park yet. So I thought, well it serves you bloody right.	P4 then found out through text that the others had not even got out of the car park because of the mud.	P4 had been particularly pleased because she compared herself to the other car that would have had to expend triple the amount of effort that she had to. She had subsequently received a text to say that they had not even got out of the car park. P4 had not had any sympathy or empathy with them on this.	After returning from the festival P4 found that she had ended up with a terrible cold. She was particularly surprised with this because she had not even camped. She did try to rationalise the cold as something she may well have had anyway and tried not to blame the festival. However, she did say that getting freezing cold could not have helped. She was also concerned about the others as they had not seemed particularly well on the Sunday morning.
91. Um, and um, and so yes, I was actually back and home in my flat before they had even got on the ferry. So um, that was, I was lucky, I've never been so relieved to get home in all my life.	P4 said that she had never been so relieved when she got home. This was made even more poignant when she found out that she had got back to her flat before the others had got onto the ferry.	P4 said that she had never been so relieved when she got home. This was made even more poignant when she found out that she had got back to her flat before the others had got onto the ferry.	P4 knew that she would not enjoy the festival but the peer pressure and thought of spending some good quality time with her friends had encouraged her to go. <mark style="background-color:red">It was as a result of the lack of the good experiences with her friends that had</mark>

92.	I then ended up with a really bad cold, which I haven't fully recovered from yet, so I'm not going to blame the festival for that, however, I don't, if I was getting it anyway, certainly getting freezing wet and cold didn't help, and um, so if I felt that bad, and I hadn't even had to sleep in a tent,	P₄ found that she had ended up with a terrible cold and she had not even camped. She may well have had this anyway but getting freezing cold had not helped.	After returning from the festival P₄ found that she had ended up with a terrible cold. She was particularly surprised with this because she had not even camped. She did try to rationalise the cold as something she may well have had anyway and tried not to blame the festival. However, she did say that getting freezing cold could not have helped. She was also concerned about the others as they had not seemed particularly well on the Sunday morning.	
93.	God forbid how the others felt, because they were not chipper on Sunday morning. They weren't too bad on the Saturday, but they were not chipper on the Sunday morning at all.	P₄ was not sure how the others had been as they had not seemed well on the Sunday.		P₄ described that she was a health and fit person but that the distances that you had to walk and carry things at the festival were untenable. She found the festival site far too big and this negatively impacted on her ability to enjoy the different aspects that were too spaced out. Even though there had been attempts at solving some of these like hiring out trolleys to help get equipment and belongings from the car park to the campsite, it did not solve the problems and certainly not in wet weather. P₄ found the whole experience far too much hassle.
94.	So when I had time to reflect, yes, I'm still of the opinion that it was a ridiculous waste of money for me and I already knew deep down that I would have that opinion,	P₄ felt that on reflection that it had been a waste of money going to the festival, but that she had a feeling that she would think that.	P₄ knew that she would not enjoy the festival but the peer pressure and thought of spending some good quality time with her friends had encouraged her to go. It was as a result of the lack of the good experiences with her friends that had made her decide that the whole weekend had been a disastrous waste of time.	P₄ did get to see and hear more artists than she thought she had but as she was unable to focus on them with all the distractions around, she did not get the same enjoyment from them that she should have done.
95.	so yes, I don't know why, it was just the chance to have time with my friends, and sadly, I hardly had any quality time with them,	P₄ had decided to go to the festival to be with her friends, and of course had not had quality time with them.		
96.	and I think, no matter where you camped, uh, if you'd got off the bus and you didn't have a car to deal with,	P₄ was most disappointed with the distance that you had to walk and carry things to get anywhere at the festival and	P₄ described that she was a health and fit person but that the distances that you had to walk and carry things at the festival	P₄ had become increasingly annoyed and irritated by the disrespectful behaviour of others at the festival. Whether this was the

you would have had anything from between a few minutes walk to 20 minutes' walk, to camp, no matter where you wanted to camp, that's assuming you didn't get of the car. If you had to get out of a car, if you wanted to camp right next to the festival entrance, or as near damn it, you've still got then, a 20 to 25 minute walk with all your gear, and they were selling, not selling, you could hire trolley for £10 to carry all your gear. They obviously know that it is a problem for people having to cart gear so far. So, so yes, so no matter what, if you parked, you had a massive hike, either with your gear, or even if you camped right next to the car park, you then had a massive hike to get into the festival, so either way, I'm no stranger to exercise or anything like that, but that was no my idea of fun, having to hike a whole load of gear in.	this would have been the case however you got there, by car or by bus. She exercised so it was not the effort but the hassle of having such distances. She thought the festival too big.	were untenable. She found the festival site far too big and this negatively impacted on her ability to enjoy the different aspects that were too spaced out. Even though there had been attempts at solving some of these like hiring out trolleys to help get equipment and belongings from the car park to the campsite, it did not solve the problems and certainly not in wet weather. P$_4$ found the whole experience far too much hassle.	smoking or antics in the mud, P$_4$ believed this had negatively affected the experience of others and not just herself.
97. Um, and, when I had time to reflect on the bands, okay, I saw more bands than um, than I perhaps kind of thought, but I can't say I fully focused and enjoyed them all.	P$_4$ did get to see and hear more music than she thought she had but as she was unable to focus on them she did not get the same enjoyment from it than she could have.	P$_4$ did get to see and hear more artists than she thought she had but as she was unable to focus on them with all the distractions around, she did not get the same enjoyment from them that she should have done.	
98. Um, I found it a bit overwhelming at times, the volume of people, and I'm not claustrophobic by any stretch of the imagination, but there was a couple of times I was like, oh God, get away from me, I can't, I don't want to have to be battling through these	P$_4$ was overwhelmed by the number of people at the festival. The crowds got a bit claustrophobic at times.	P$_4$ had found herself overwhelmed and at times feeling quite claustrophobic by the number of people and crowds at the festival.	Although P$_4$ had tried out camping before she went to the festival the experience had confirmed to her that she much preferred more glamorous activities and that she would never go to a festival or even camp ever again.

crowds, you know.			
99. Yes, I hate the smoking, it winds me up a treat.	P4 was also upset by the smoking.	P4 had become increasingly annoyed and irritated by the disrespectful behaviour of others at the festival. Whether this was the smoking or antics in the mud, P4 believed this had negatively affected the experience of others and not just herself.	P4 was annoyed with herself because she need not have experienced the festival to know that she did not like it. The experience also confirmed to P4 that she liked her own space, despite having gone to have more time with her friends. She did not believe that staying away from the group in a friend's house had had any influence on this.
100. I don't care about other people drinking, it's their choice, um, but when you've got people on the last day who are so muddy and wet they don't give a monkey's ham [?] how wet and muddy other people get, they would literally dive bomb through the mud, and they wouldn't care if they made somebody, that perhaps had full waterproofs on, that had done everything they could to protect themselves, that they'd then got a face full of mud. You know, they wouldn't care, and I hate that kind of disrespectfulness, you know.	P4 was annoyed by the disrespectful antics of those that she assumed had had too much to drink and were affecting everyone's enjoyment by covering them in mud.		P4's experience of witnessing one of the girls making a play for another girl when her partner was with her had bought back painful memories. P4 herself had once been in a similar position and knew what a lonely place that could be when you are with someone that outwardly demonstrates that they do not want to be with you.
101. Um, so, um, would I ever go again? No, not in a million years. Um, would I ever camp again, no, not in a million years, would I ever camp overnight, um, again in a tent full stop for any reason other than a festival, no, never again, because I did three days before the Isle of Wight and that was glam [unclear] by comparison, that was still a nightmare. It is not for me, it is definitely not for me, and I don't mind admitting it.	Based on her experience P4 decided that she would never go to a festival or camp again. She had tried out camping before she went but that was far more glamorous and she disliked that as well.	Although P4 had tried out camping before she went to the festival the experience had confirmed to her that she much preferred more glamorous activities and that she would never go to a festival or even camp ever again.	P4 was really not pleased with herself for having gone to the festival instead of spending her hard earned money and time on a luxury spa weekend. P4 said that she did not need to have gone to prove that she had been.

102. *Do you feel, that you have now experienced it, that you can say that, I've done it, and it is definitely not for me. Do you feel you have to go through it reinforce that or do you wish you hadn't?* No, I wish I hadn't, Caroline, I really wish I hadn't because I didn't get the quality time with my friends that I was expecting, and that's not just because I chose to sleep in a house, because I wouldn't have shared a tent with anybody anyway, I like my space, um	P₄ did not feel that she needed to have the experience to know that she did not like it. She felt that she should have known before she went that she would not like it. She also found that she did not have the time with her friends, and would not have done even if she had not stayed in the house as she would have had her own tent. She liked her own space.	P₄ was annoyed with herself because she need not have experienced the festival to know that she did not like it. The experience also confirmed to P₄ that she liked her own space, despite having gone to have more time with her friends. She did not believe that staying away from the group in a friend's house had had any influence on this.	
103. *You said earlier that two of them started to niggle, and that affected that dynamic anyway?* That affected more than me, one of the other girls said to me, if I have to hear one more bloody word about that girl I am going to throttle something or someone, you know, it wasn't just me that that affected, everybody in the group was affected by that, and I think the annoying girl, I felt, I found her disrespectful in her play for this other girl when she knew that she had a girlfriend, I think it was absolutely bang out of order, um, and I've been where that other girl's been and it's a bloody lonely place, because when you, when you're with somebody and you can clearly see that your partner is not interested in you, that's a lonely place, and I think	P₄ explained how she and the group were negatively affected by one of the girls making a play for another girl when her partner was with her. P₄ had herself been in a similar position and knew what a lonely place that can be when you are with someone outwardly demonstrates that they do not want to be with you.	P₄'s experience of witnessing one of the girls making a play for another girl when her partner was with her had bought back painful memories. P₄ herself had once been in a similar position and knew what a lonely place that could be when you are with someone that outwardly demonstrates that they do not want to be with you.	P₄ admitted that you do not really know what the experience is like until you have been but felt that she had seen enough on television to know what it could be like. She really did not know why she went. She found that it was not like a holiday where you returned home relaxed and refreshed. There were also only a couple of times when she could say that she had really enjoyed herself. This was the time she had been on her own and when eventually the whole group had been together.

	that was bang out of order to, um, to take her to a festival and to um, and to not be able to, you know, behave yourself and um, and stuff.			
104.	So no, for me, maybe lots of people would say, okay, I've done it once, I'm glad, I'm not really glad, no, I'm really not. I'm really not, I wasted two hundred quid where I could have had a spa day at Chewton Glen and loved every second of it and remember every second of it, you know.	P4 was not pleased that she had been and able to say that she had and would not go again. She would rather have spent her money and time on a spa.	P4 was really not pleased with herself for having gone to the festival instead of spending her hard earned money and time on a luxury spa weekend.	On reflection P4 enjoyed herself for the time she was able to be on her own without the worries of the others. She had just wandered around and talked to people on her own.
105.	Um, so, as I said, if I've got to 40, and never done it before, because I know it's not my thing, I don't need to have tried it.	P4 said that she did not need to have gone to prove that she had been.	P4 said that she did not need to have gone to prove that she had been.	P4 realised that she is a very independent person and to be dependent on others in the group behaving in the way that she would was very tiring and annoying. She was quite shocked by what she found out about others and the way they behaved at the festival. There was one woman who was responsible for firearms during her job but could not cope with finding herself on her own.
106.	Okay, you don't ultimately know the full extent until you've tried it, totally admit that, but I've seen enough on the news, I have seen enough and know enough about camping and stuff to know that it's just not, I don't know what possessed me to try. I really don't. I really don't. Because as I said, I came back, not feeling refreshed, not feeling relaxed, not saying wow, I had an amazing time, because two hundred quid is a lot of money to spend on what amounted to a couple of hours, where, when I was on my own, and maybe a couple of	P4 admitted that you do not really know what the experience is like until you have been but felt that she had seen enough on television to know what it could be like. She really did not know why she went. She found that it was not like a holiday where you returned home relaxed and refreshed. There were also only a couple of times when she could say that she had really enjoyed herself. This was the time she had been on her own and when eventually the whole group had been together.	P4 admitted that you do not really know what the experience is like until you have been but felt that she had seen enough on television to know what it could be like. She really did not know why she went. She found that it was not like a holiday where you returned home relaxed and refreshed. There were also only a couple of times when she could say that she had really enjoyed herself. This was the time she had been on her own and when eventually the whole group had been together.	P4 found that she could not identify a real high moment at the festival and felt sorry for that.

hours where everyone was finally together, you know, that was a waste of money, that was an absolute waste of money.			
107. One of the couple of hours, though, all right, if I ignored the Vodafone, but I was quite happy chatting and talking to another local woman, you know, but um, okay, if I ignore the 40 minutes' queuing, I mean, in that respect, maybe another hour and a half where, that first couple of hours was because I wasn't having to be concerned with what anybody else was doing.	On reflection P$_4$ enjoyed herself for the time she was able to be on her own without the worries of the others. She had just wandered around and talked to people on her own.	On reflection P$_4$ enjoyed herself for the time she was able to be on her own without the worries of the others. She had just wandered around and talked to people on her own.	P$_4$ expressed her disappointment of the experience in relation to her precious time off work. P$_4$ admitted that she could well be being melodramatic about the whole situation but because she chose to be there, the discomfort of being so wet, cold and muddy was not acceptable. She had not worried about what she looked like but how she felt. She accepted that her position had not been life threatening and she knew that she would eventually return home to the dry and warmth but it had nevertheless been traumatic for her.
108. I'm supremely independent and do a hell of a lot of stuff on my own, um, yes, I found it particularly unnerving that a woman who's in charge of a gun during the day couldn't cope with being on her own for an hour. I mean, get a grip woman, you know. Um, I found that extraordinary.	P$_4$ realised that she is a very independent person and to be dependent on others in the group behaving in the way that she would was very tiring and annoying. She was quite shocked by what she found out about others and the way they behaved at the festival. There was one woman who was responsible for firearms during her job but could not cope with finding herself on her own.	P$_4$ realised that she is a very independent person and to be dependent on others in the group behaving in the way that she would was very tiring and annoying. She was quite shocked by what she found out about others and the way they behaved at the festival. There was one woman who was responsible for firearms during her job but could not cope with finding herself on her own.	Since returning from the festival P$_4$ says that she is being honest in her opinion of her experience. She is not exaggerating any high points nor covering up the bad experience to people that ask.
109. But yes, so the, the, I can't say that there was a highlight Caroline, it's a real shame, it's a real shame. Um	P$_4$ found that she could not identify a real high moment at the festival and felt sorry for that.	P$_4$ found that she could not identify a real high moment at the festival and felt sorry for that.	P$_4$ said that there were some funny moments but they were not any different from some of the fun times the group would have out on a Friday night.
110. Well, at the end of the day I knew I would get warm and dry and I have a home to go to, you know, life isn't that bad, you know, I'm being perhaps slightly melodramatic, but um, I had a choice to not be there, therefore um,	P$_4$ expressed her disappointment of the experience in relation to her precious time off work. She said that she could well be being melodramatic about the whole situation but because she chose to be there, the discomfort of being so wet, cold	P$_4$ expressed her disappointment of the experience in relation to her precious time off work. P$_4$ admitted that she could well be being melodramatic about the whole situation but because she chose to be there, the discomfort of being so wet, cold	P$_4$ had found that she did not want to meet up with any of the group she went with when she returned. She had been ill but she also wanted space from them and did not want to relive the memories. P$_4$ had realised that tensions had been

therefore uh, it was a low point because I felt physically uncomfortable, wet and cold, and unclean and um, you know, I didn't care what I looked like, I don't need to try and sit there looking pretty with lip gloss on, you know, it's not about that, it's um, it's just the fact that I felt physically uncomfortable because I was cold and wet and muddy. So, it's a low point, but it's hardly life or death, and it's not drastic in the grand scheme of things, but when you pay money to be somewhere and it's supposed to be precious time off, yes, that's a problem, that is a problem. You know, just, yes, so the highlight, if I look at it at its base level, I wasn't at work, do you know what I mean, and I don't necessarily have a lot of time off, or certainly not in the last eighteen months, I've had very little time off, so...	and muddy was not acceptable. She was not worried about what she looked like but how she felt. No, it was not life threatening and she knew that she would eventually return home to the dry and warmth.	and muddy was not acceptable. She had not worried about what she looked like but how she felt. She accepted that her position had not been life threatening and she knew that she would eventually return home to the dry and warmth but it had nevertheless been traumatic for her.	<mark>exaggerated by the physical discomfort of the experience and that she needed time to forget these, so she was concerned about reliving these when she met up with them next.</mark>
111. I wouldn't say a lot, no, no, because a couple of clients have come in and sort of said, how was it, and I've gone, oh, hideous, I don't even know why I even went, and that's been my response, it's not been, well, it was, yes, we got wet and muddy, but da da da, no, I'm not saying that, unfortunately,	P$_4$ explains that she is not admitting to any high points nor covering up the bad experience to people that ask.	Since returning from the festival P$_4$ says that she is being honest in her opinion of her experience. She is not exaggerating any high points nor covering up the bad experience to people that ask.	Despite claiming that she had not had any high points in her experience, P$_4$ said that she had got two photographs that illustrated the contrast in her emotions and experiences. One where she was happy and dressed in a festival floral headband. The other when she was wet and cold with a towel on her head.
112. I'm not saying that at all, um, and there was odd funny moment, but nothing different to the sort of banter that I would have with the same crowd on a Friday night, you know.	P$_4$ said that there were some funny moments but they were not any different from some of the fun times the group would have out on a Friday night.	P$_4$ said that there were some funny moments but they were not any different from some of the fun times the group would have out on a Friday night.	<mark>P$_4$ explained that she got the floral headgear when she was wandering around on her own amongst the stalls. She bought it as she felt it was part of the festival spirit she was feeling. It was not</mark>

That's the shame, there was nothing outstanding to me, um			<mark>something that she would normally buy and commented on the price, compared to the cost of producing it.</mark> <mark>P₄ had been surprised and disappointed that the others had not noticed her festival accessories.</mark>
113. and in fact, I haven't seen any of the girls since coming back, not least because I was unwell, but even if I hadn't been, for some, I wanted space from them all, and it's not meant disrespectfully, it's just the fact that when you have just spent all that time in quite close proximity and everyone's starting to get a bit... you know, that niggle is there over some issues and then people are getting pissed off because they're cold and tired and wet, you know, I wanted space from that and I didn't want to be reliving, I didn't want to spend the week reliving it with them all, no I didn't, no I didn't, I'm going to see them tonight for the first time. So no, I don't know really whether there's ...	P₄ found that she had not met up with any of the group she went with since returning. She had been ill but she also wanted space from them and did not want to relive the memories. Tensions had been exaggerated by the physical discomfort of the experience and time was needed to forget these. P₄ was worried about reliving these when she met up with them next.	P₄ had found that she did not want to meet up with any of the group she went with when she returned. She had been ill but she also wanted space from them and did not want to relive the memories. P₄ had realised that tensions had been exaggerated by the physical discomfort of the experience and that she needed time to forget these, so she was concerned about reliving these when she met up with them next.	
114. Yes, I mean, I can send you two contrasting photos, I don't know whether you use any photos do you? I've got one of me in the two hours, where I'm looking quite pretty with a floral headband on, and one with me, it's not, it's slightly blurry, the other picture, but I'm there with a towel on my head and a mac on, if you want me to email them to you. They totally show the contrast, I have sent them to my parents, and they laughed. Yes, it totally, um	P₄ had two photographs that illustrate the contrast in her emotions and experiences. One where she was happy and dressed in a festival floral headband. The other when she was wet and cold with a towel on her head.	Despite claiming that she had not had any high points in her experience, P₄ said that she had got two photographs that illustrated the contrast in her emotions and experiences. One where she was happy and dressed in a festival floral headband. The other when she was wet and cold with a towel on her head.	<mark>P₄ had been unimpressed by the central role of alcohol at the festival. However, she was aware that this also reflected her general view on life in because she herself was not a drinker.</mark> <mark>P₄ did not like the affect that alcohol had on people's behaviour. She was concerned about the consequences of her actions and thought everyone should be the same.</mark>

115.	Yes, because again, I was just happy pottering around, kind of the market stall area and stuff, and I kind of thought, oh that's quite cute, you know I mean, it supports the stalls, you know, I mean it was ridiculous, a fiver or whatever it was, something that probably cost 20p to produce, but you know, so I'm quite happy to spend a few quid more. you know, I probably wouldn't buy it in a shop if I saw it normally, um, but yes, I was quite happy to kind of get into the festival spirit, um, at that stage,	P4 explained that she got the floral headgear when she was wandering around on her own amongst the stalls. She bought it as she felt it was part of the festival spirit she was feeling. It was not something that she would normally buy and commented on the price, compared to the cost of producing it.	P4 explained that she got the floral headgear when she was wandering around on her own amongst the stalls. She bought it as she felt it was part of the festival spirit she was feeling. It was not something that she would normally buy and commented on the price, compared to the cost of producing it. P4 had been surprised and disappointed that the others had not noticed her festival accessories.	
116.	although two of the girls, at the end of Saturday said, have you had that on all day, and I said, yes, and they were like, oh, I've only just noticed it, and I was like, okay, fine, you know.	P4 was surprised and disappointed that others had not noticed her festival accessories.		P4 believed that she had not been acting as her normal self at the festival. However much she may have wanted to blame the weather, she thought it more likely because she was tired before she went. She said that if the weather had been too hot she would also have had problems because she suffered from the sun.
117.	Well, it's different for me because I'm not a drinker, you see, my life does not revolve around alcohol, and unfortunately for, I'd say, two thirds of the population, it does, unfortunately, you know? *And that's what you witnessed at the festival?* Yes, yes definitely. Not that the group I was in drank excessively, I've seen them worse	P4 was unimpressed by the central role of alcohol at the festival but this also reflected her view on life in general because she herself was not a drinker.	P4 had been unimpressed by the central role of alcohol at the festival. However, she was aware that this also reflected her general view on life in because she herself was not a drinker.	P4 acknowledged that she had become increasingly detached from the others as the weekend had gone on. This was partly caused by her not staying in her tent and so she was not involved with activities into the night like they were.
118.	um, but, they certainly weren't, they weren't pacing themselves, you know,	P4 did not like the affect of alcohol on people's behaviour. She was concerned	P4 did not like the affect that alcohol had on people's behaviour. She was concerned	P4 had found that she had been really happy on the Sunday when she had been

particularly well initially. So I'm just, I'm a very practical person, and someone that totally takes responsibilities for my own actions and my own behavior, so I get irritated when other people don't, if you like.	about the consequences of her actions and thought everyone should be the same.	about the consequences of her actions and thought everyone should be the same.	stuck in the house because of the weather. She was physically comfortable and had time to relax because she had become cut off from everything and everyone.
119. And um, so I don't think I was myself when I was at the festival, but that was for a variety of reasons. My sense of humour was not there as it normally would be, I think A because I was just knackered and low before I even went, I so badly needed the time off, so I think when you're then confronted with an experience that isn't, well, kind of was how I expected, but then went on to get even worse because of the bad weather, don't get me wrong, I'm not saying that I would have had the same view, perhaps, a shame, one or two people said to me, oh my God, I've been to the festival for seven years running and it's never rained, I can't believe, it's such a shame, it's your first time. But I also know that if it had been blistering hot sun I wouldn't have liked it either, because I wouldn't have had the shade, I wouldn't have been able to get into the shade, or you know…	P_4 believed that she was not acting as herself at the festival and felt that was because she was tired before she went. She could not blame the bad weather as she was feeling low before she went. If the weather had been too hot she would also have had problems because she suffered from the sun.	P_4 believed that she had not been acting as her normal self at the festival. However much she may have wanted to blame the weather, she thought it more likely because she was tired before she went. She said that if the weather had been too hot she would also have had problems because she suffered from the sun.	This isolation was in stark contrast to the experience that the others must have been having and so P_4 had some guilt for not inviting them over to get the warmth and comfort she had experienced. Although P_4 justified her decision as not being selfish, she did not trust her friends and had not wanted to abuse her friend's kind gesture of letting her stay in the house.
120. So I think I was the same, um, up to a point, because yes, I started to feel lower as the weekend went on, so I detached myself from the group, I obviously went back to the house, didn't stay, I mean, they all weren't	P_4 acknowledged that she became increasingly detached from the others as the weekend went on. Not staying in her tent was part of this as she was not involved with the activities into the night like they were.	P_4 acknowledged that she had become increasingly detached from the others as the weekend had gone on. This was partly caused by her not staying in her tent and so she was not involved with activities into the night like they were.	

going back to the tents until one o'clock in the morning, whereas I was in bed at eleven, you know.			
121. So, uh, and yes, again, unfortunately, Sunday morning, when it was peeing down outside, and I was actually very warm and cosy, it's awful to say that that was a time when I had no internet, which normally I'd be used to possibly being able to have that, I had actually no TV, I only had DVDs to watch, and I had a magazine and I was actually very happy, actually, when I think about, very happy and comfortable then, because yes, I was um...	P$_4$ found that she was really happy on the Sunday when she was cut off from everything but stuck in the house. She was physically comfortable and had time to relax.	P$_4$ had found that she had been really happy on the Sunday when she had been stuck in the house because of the weather. She was physically comfortable and had time to relax because she had become cut off from everything and everyone.	
122. Well, I think, you see, the awful thing is Caroline, that you know, all the friends that I went with, um, if I look at the two groups that came together, uh, three of the people I didn't know at all, before going, in the other group. So if I leave those three out, but everybody else is all, um, has responsible jobs, um, some very senior jobs, um, they are people that I respect, in the main, um,	P$_4$ was concerned that although she had respect for the people that she went with to the festival she did not want to invite them back to the house that she was staying with.	This isolation was in stark contrast to the experience that the others must have been having and so P$_4$ had some guilt for not inviting them over to get the warmth and comfort she had experienced. Although P$_4$ justified her decision as not being selfish, she did not trust her friends and had not wanted to abuse her friend's kind gesture of letting her stay in the house.	<mark>It was the sanctuary of the house that had given P$_4$ the strength and encouragement to go to the festival in the first place. P$_4$ had experimented with camping to see if she could cope with it but had not liked it. The others had warned her that this was far more civilised than anything she would experience at the festival and so she had arranged to stay in a house instead.</mark>
123. but, my friend that owned the house, bearing in mind this house was um, is being rented out at the end of the month, so it wasn't actually fully fully furnished, it wasn't, I obviously had to take my own linen and stuff, and um, and there was only one bathroom, which had been all freshly tiled and new and pristine, if I had been away with just a couple of mates, I would	P$_4$ did not trust the others to respect the house which was about to be rented out and was in pristine condition. She knew that they could have come over with food and drink to get warm and comfortable like she had been.		

have been happy to sort of say, look, come to the house, do you know what I mean, and Julie, my friend, had said to me, look, all the others can go to the house, and I was like no, and I wouldn't, out of respect, you know, I would not have said to the others to come to the house, because again, realistically, on the Sunday, I could have said to them, look guys, make a run for your cars, come to the house, stop at the Tescos, bring food and drink, um, we've got some DVDs to watch, we can all hang out here and at least we're warm and dry and kind of, you know, I wasn't prepared to do that.			
124. I don't know whether that's selfish or not. On one level it is, but it's also out of respect for my friend, I was not prepared to have that that place trashed, that carpet get muddy, anything, you know, I took off everything at the front door, you know, out of respect for my friend's house.	P4 justified her decision as not being selfish but out of respect for her friend and her kind gesture of letting her stay in the house.		
125. Um, and I'm jolly lucky that… I just, I think I would have bailed on the whole festival, and just sold the ticket, had I not had that house to stay in.	It was the sanctuary of the house that encouraged P4 to go to the festival.	It was the sanctuary of the house that had given P4 the strength and encouragement to go to the festival in the first place. P4 had experimented with camping to see if she could cope with it but had not liked it. The others had warned her that this was far more civilised than anything she would experience at the festival and so she had arranged to stay in a house instead.	P4 had been so negatively affected by the experience that she could not even take fun out of a friend that was going to a festival. P4's feelings were so strong that she felt every sympathy for her.
126. I would not have stayed in a tent, because I know what camping's like, having, I put myself through three days of camping a couple of months ago, with some of the same group, and um It wasn't a pre run, it was just the	P4 had decided not to camp as she had tried this before the festival with the same group and, despite the civility of the campsite, decided that it was not for her.		Despite knowing that other friends and people have managed to accept and balance the good and poor parts of the festival experience, P4 could never think of it as something positive.

fact that I agreed to go, and I did kind of do that, oh come on, Dan, how bad can it be, blady blady blah, give it a go, and this was, obviously this was in Devon, um, and the campsite is actually a very nice campsite, as campsites go, so I put myself through that,			
127. so yes, it did give me forewarning, especially though, I started to get more worried when some of the girls said, oh my God, that's glamping compared to Isle of Wight, and I was like what do you mean, that wasn't glamping, you know, um. So when they said, you know, Sauton [?] was a proper campsite, with actually a very nice toilet block and shower block, you still don't want to go wandering around barefoot, but still it was very nice, very clean, your car was parked next to your tent, so from a security point of view, all good. But it was by no means glamping, so when they said, oh Isle of Wight is just a field, you know, it's all portaloos and stuff, there's no showers, or there's about 40 showers for 80,000 people, I mean, come on, you know, um…	The others had forewarned P_4 that the camping in Devon was 'glamping' compared with the field she would experience at the festival.		
128. Well, the thing is, another friend went to the festival last weekend, um, and they went on the Friday, of course, it was like it was the previous Sunday, and I thought, I can't even send her a text taking the piss, because I am so sympathetic, I really am sympathetic.	P_4 was so affected by the experience that she could not even take fun out of a friend that was going to a festival. The feelings were so strong that she felt every sympathy for her.	P_4 had been so negatively affected by the experience that she could not even take fun out of a friend that was going to a festival. P_4's feelings were so strong that she felt every sympathy for her.	As P_4 could not understand why she went to the festival, she believed that she would be unable to use the experience to tell people that she had gone. Part of this was because she could not even remember who the artists were that she saw. Although not a reason for going it would be something that people would expect

			her to talk about.
129. But you know, I think, and a friend of mine that actually has a house on the island as well, or mother's house is on the island I should say, has been going to the festival for years, and she said she loves it and hates it in equal measures. She knows exactly how to get the best out of it, but there's still parts of it she hates and um, she thinks that they've actually become too greedy, because they\re now talking about increasing the numbers even further for next year... Yes, and um, and so, I'd love to know what the land owner gets for renting the land	P₄ knows someone that has been going to the festival for years and stays in her mother's house. She has got to know how to balance out the good and poor parts of the experience. She however thinks that the festival is getting too big.	Despite knowing that other friends and people have managed to accept and balance the good and poor parts of the festival experience, P₄ could never think of it as something positive.	
130. um, but yes, so, I mean yes, people have talked about Glastonbury before and I've though, oh, you've got to be kidding me, why on earth would I do it, you know, and as I say, I still can't quite believe that I agreed to go, it's bizarre. Really bizarre.	P₄ has heard people eulogise about Glastonbury festival but could not bring herself to think about it as a positive experience. She still does not know what made her got to the IoW festival.		P₄ had however become really emotional at the end of one of the iconic sets that she went to see. Her reaction was the need to escape and get back to the house. The strain of the emotion had been something that she could not cope with and needed to get away and relax. P₄ explained that this was not caused by the weather as it was not raining at that time or the alcohol as she had not been drinking. She just knew that it had got to her and she needed to escape.
131. Lived to tell the tale, I suppose I could say that I went, but yes, I think some people would be like, oh my God, you didn't even watch the headline acts, no	P₄ could use the experience to tell people that she had gone but she was not sure about this given that she had not seen the headline acts.	As P₄ could not understand why she went to the festival, she believed that she would be unable to use the experience to tell people that she had gone. Part of this was because she could not even remember who the artists were that she saw. Although not a reason for going it would be something that people would expect her to talk about.	
132. But you didn't go for the music, did you, in the first place? No, that certainly wasn't, that	P₄ did not go to the festival because of the line-up. If that had been the reason she would have gone the year before when it was more attractive to her.		P₄ explained how her experience had given her a taste for a visit to the Isle of Wight on a holiday. It had demonstrated how close and accessible the island was.

	certainly wasn't my, you know, wasn't my focus at all, as the previous year Pink was playing, so that I would have been much much more excited about, because I love her, love her music.			
133.	Um, so, the thing is, even towards, we were watching the end of Tom Jones, and he's a, you know, I'd like to see if the bloody Foo Fighters are still at the top of their game 45 years later, you know… the others can take the piss all their like, but you know, he's a legend, so um, and he had immense support and that was really good to see. But towards the end of that, I started to actually feel like a little bit emotional and I was like, I've got to get out of here, I've got to get out of here, I've got to get back to the house and get, and just be able to relax, yes.	P_4 had become really emotional at the end of one of the iconic sets that she went to see. She felt so overwhelmed with the need to escape and get back to the house.	P_4 had however become really emotional at the end of one of the iconic sets that she went to see. Her reaction was to need to escape and get back to the house. The strain of the emotion had been something that she could not cope with and needed to get away and relax. P_4 explained that this was not caused by the weather as it was not raining at that time or the alcohol as she had not been drinking. She just knew that it had got to her and she needed to escape.	
134.	But then, you still had, I mean, I wasn't actually under cover at that bit, but it wasn't raining, on the Saturday night it wasn't raining, on the Saturday night, it started I think during the night, and then um, then we woke up to that in the morning. So, so, yes, not quite the tale of debauchery and revelling, but a different viewpoint certainly.	P_4 explained that this was not caused by the weather as it was not raining at that time on the Saturday. She also commented that her experience was not one of debauchery and revelling which is the oft expressed view of the festival experience.		There was a time that P_4 described that she felt really comfortable sitting around the campsite in the sunshine with the others. Part of this was due to the comfort of knowing that she had healthy food and the keys to a house to escape to. P_4 described how she did not think that this was any different to a good time back home.
135.	Um, and I, yes, if anything, I sort of think, well now I actually see how easy it is just to get the ferry across there, maybe I would actually go again to the Isle of Wight to explore the island a bit more, you know, I really like what saw of Ryde that	P_4 had had a short experience of some of the Isle of White and so was encouraged to go back and see more of the island as it demonstrated how close and accessible the island was.	P_4 explained how her experience had given her a taste for a visit to the Isle of Wight on a holiday. It had demonstrated how close and accessible the island was.	

morning, and obviously, it's only 27 miles long, the island, so it\s easy to explore, if you go over on the car. So, and you can actually get some cheap tickets, you know, sort of off peak times. So yes, if I'd take anything, I probably sort of think, well actually, I quite like the island, I would go back at non festival time. But um…			
136. *Yes, but Ryde was empty you said?* It was, it was, but I do think that was largely to do with the weather, because I think there would be lots of tourists that book a hotel obviously away from the festival, that wouldn't even know the festival was going on necessarily initially, so um, but um…	P4 believed that people still went to the Isle of Wight on holiday in a hotel and not realising that the festival was going on at the same time.		P4 was adamant that others did not behave that differently at the festival than they would on a night out at home. The only difference that she could identify with was the timing of drinking alcohol and that people smoked more heavily. P4 righteously claimed that she hardly drank not nor smoked.
137. yes, so, and yes, you still witness the drama and the antics and the banter, and as I say, there was some of that in equal measure, but um… Some of the banter, yes, there was a time where we were perhaps sat round the tents, I think maybe on, maybe on the Friday afternoon, kind of before we started heading in, before the weather clouded over, where again, there was kind of an hour where most of us were kind of there, you know, I felt pleased that I'd got the keys to the house and that I had that respite, you know, and so I perhaps again, felt kind of comfortable in certain pockets of time,	There was a time when P4 and the others were sat around in the campsite talking and playing about that she felt comfortable, especially knowing that she had the keys to a house to escape to.	There was a time that P4 described that she felt really comfortable sitting around the campsite in the sunshine with the others. Part of this was due to the comfort of knowing that she had healthy food and the keys to a house to escape to. P4 described how she did not think that this was any different to a good time back home.	
138. when I kind of, I'd got some healthy food, because again, I'm not someone	P4 was comfortable because she had been to the shop to get healthy food whilst		

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that just wants to eat crap all the time, and um, I'd got some healthy food and the Tesco's where [unclear] had got all the beers and stuff for the others, and then got the keys, and yes, it was really reasonably warm actually at that point, it hadn't clouded over, and so we were sat round, there was some funny banter, but as I said, nothing different to what we've had when we've had a barbeque at the beach, you know what I mean, for me, it just wasn't, it wasn't significantly different or wow wee. Because I did say to one of the girls at one point, God you know, we could just be sat round, we could be sat on Lisa's sofa, you know, having the same banter, it's no different. Um, so, um, no, not …	others had gone to get alcohol. The weather was warm and there was good banter between them all. However, P$_4$ did not think this was any different to being back home with the same group of people.		
139. I didn't see any different behaviour, other than perhaps the others wouldn't normally crack open a Fosters at 8am, you know, um, uh, we hadn't even got to the island and they were drinking on the ferry, you know, at 8am, so yes, there was obviously that difference, and you know,	P$_4$ had claimed that behaviour was no different at the festival but then commented about people drinking alcohol from 8:00 and before they had even got there. This was something out of the ordinary.	P$_4$ was adamant that others did not behave that differently at the festival than they would on a night out at home. The only difference that she could identify with was the timing of drinking alcohol and that people smoked more heavily. P$_4$ righteously claimed that she hardly drank not nor smoked.	
140. because I'm not a drinker, I, it's only, I spent 17 years never touching a drop of alcohol, it's only in the last year to 18 months that I've actually had a few drinks myself, um, and I realize what a monumental excuse it is for so many people	P$_4$ believed that drinking alcohol was a good excuse for behaving in a different way.		P$_4$ had found that she was always on the periphery because she did not drink heavily, smoke or take drugs. She had felt that this was a reflection on the narrow mindedness of the others not her being different or pressured into conforming. P$_4$ had however found that this excess had affected her experience and behaviour as she had to move away when people were smoking too much. This had reinforced

			her detachment from the group.
141. so, did I see any significantly different behaviour amongst my group? Um, then, no, no, because some of them were pretty merry and having a laugh, but yes, I would see them do that as a matter of course, there\s noting different there at all.	P₄ was still adamant that others did not behave that differently at the festival than they would on a night out at home.		
142. Um, maybe drinking earlier in the day, um, uh, I saw them smoking a hell of a lot, but again, any situation where we're at a barbeque or at a party, you know, they really do cane the cigarettes	The only difference was the timing of drinking alcohol and smoking more heavily. P₄ did not as she did not drink nor smoke.		P₄ said that she had enjoyed some times and activities at the festival. There had been instances of enjoyable banter, good music and just being away from work.
143. and again, unfortunately, I'm interested in good health, and I find it extremely distressing to watch them, extremely distressing. Um, and um, so it, um, that definitely affects my ability to be close within a group, perhaps, and certainly affected, when we're sat, when there's probably about ten of us or something, um, at one point sort of trying to sit on a couple of mats, you know, I would find an excuse to get up every time, because I don't want to breathe in other people's smoke, I just don'\t want to do it, you know, and I'm not going to apologise for that.	P₄ found that this excess affected her experience and behaviour as she had to move away when people were smoking too much. This reinforced her detachment from the group.	P₄ had found that she was always on the periphery because she did not drink heavily, smoke or take drugs. She had felt that this was a reflection on the narrow mindedness of the others not her being different or pressured into conforming. P₄ had however found that this excess had affected her experience and behaviour as she had to move away when people were smoking too much. This had reinforced her detachment from the group.	P₄ was unable to acknowledge that she had had good times without stating the expense of the weekend, the frustration of waiting around and the discomfort of getting cold and muddy.

144. So that, possibly, I've always perhaps felt, on the periphery of um, of any sort of group of friends, where you've got people that want to drink regularly, I'm not going to say heavily, but drink regularly as a big part of their life, and smoke, so certainly the festival was no, no different there, that I still feel I can't integrate completely, because I've always been viewed as um, I've been tagged as boring God knows how many times, because I choose not to smoke drink and do drugs, so, it's a shame, but that's their narrow minded thinking.	P$_4$ said that she was always on the periphery because she did not drink heavily, smoke or take drugs. She felt that this was a reflection on the narrow mindedness of the others not her being different or pressured into conforming.		
145. So if you said to me, okay, if you were to have to ignore all the bad bits and um, say what was your positive experiences of the festival, um, then okay, I did enjoy time with my friends, it wasn't as much time as I'd hoped for, but I did enjoy time and my friends, I did enjoy the banter that we had, because I always do enjoy it, because they're a hilarious bunch, um, and um, and I did enjoy some of the bands that I saw, and um, I did enjoy not being at work, you know, I can look at it like that,	P$_4$ reflected that she had enjoyed some times and things at the festival. There had been instances of enjoyable banter, of good music and being away from work.	P$_4$ said that she had enjoyed some times and activities at the festival. There had been instances of enjoyable banter, good music and just being away from work.	

146. it's just that when I look at the financial aspect to it, um, not that I'm on the breadline any more than I've got money to flash around, but when you look at the financial aspect of it, all those good bits were stuffed between lots of waiting, getting muddy and wet and dirty, and uh, and having a certain element of annoyance and frustration because of having to walk so far and so long in-between the stuff, so you know, that's a shame I think, that's a shame, um.	P₄ rationalised the good times though with the expense and the frustration of waiting around and the discomfort of getting cold and muddy.	P₄ was unable to acknowledge that she had had good times without stating the expense of the weekend, the frustration of waiting around and the discomfort of getting cold and muddy.	
147. Right, thank you very much. We're out of time.			