WHY HAVE INDEPENDENT BOUTIQUE ARTS AND MUSIC FESTIVALS IN ENGLAND BECOME SO POPULAR?

Ella Naylor

B.A. (Hons) Events Management

April 2016
WHY HAVE INDEPENDENT BOUTIQUE ARTS AND MUSIC FESTIVALS IN ENGLAND BECOME SO POPULAR?

A critical exploration of the rise and success of the independent boutique arts and music festival sector in England, with focus on audience motivations, the event experience and creative festival design.

Ella Naylor

B.A. (Hons) Events Management

April 2016
Declaration

“I declare that this dissertation has not already been accepted in substance for any degree and is not concurrently submitted in candidature for any degree. It is the result of my own independent research except where otherwise stated.”

Signed

Name           Ella Naylor

April 2016
List of Tables

Table 1 – Common Views of Qualitative and Quantitative Research  26
List of Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1</td>
<td>The Festival Trajectory Continuum</td>
<td>10</td>
</tr>
<tr>
<td>Figure 2</td>
<td>The Four Realms of an Experience</td>
<td>15</td>
</tr>
<tr>
<td>Figure 3</td>
<td>An Experience Continuum</td>
<td>17</td>
</tr>
<tr>
<td>Figure 4</td>
<td>A Conceptual Model of the Event Experience</td>
<td>18</td>
</tr>
<tr>
<td>Figure 5</td>
<td>The Prism of Event Experience</td>
<td>19</td>
</tr>
<tr>
<td>Figure 6</td>
<td>Conceptual Framework</td>
<td>22</td>
</tr>
<tr>
<td>Figure 7</td>
<td>An Interview Continuum</td>
<td>28</td>
</tr>
<tr>
<td>Figure 8</td>
<td>A New Model of the Contemporary Festival Experience</td>
<td>49</td>
</tr>
</tbody>
</table>
List of Appendices

| Appendix A – Approved Ethical Application       | 65 |
| Appendix B – Example of Participant Information Sheet | 83 |
| Appendix C – Signed Participant Consent Forms   | 84 |
| Appendix D – Turnitin Summary                   | 91 |
Abstract

This study critically explored the rise and success of the independent boutique arts and music festival sector in England, with focus on audience motivations, the event experience and creative festival design, in order to accurately determine and model their role in successful contemporary festivals in England.

In order to achieve this aim, the researcher firstly made a series of objectives to be met. These objectives commenced with a critical review of the literature on festival audience motivations, the event experience and festival design, with specific reference to the independent boutique arts and music festival sector. A conceptual framework was subsequently developed as a result of the secondary data discussed.

A suitable research methodology was constructed and primary data was collected through a series of qualitative semi-structured interviews, involving both festival organiser and attendee perspectives to gain a rich, in-depth understanding. The researcher used thematic analysis to identify common thoughts and themes in the data, succeeded by an analysis and discussion of the findings in relation to the earlier secondary research and conceptual framework.

The study found that due to an increasingly saturated festival market, the influence of the media and a disillusionment with larger, corporate festivals, independent boutique music and arts festivals in England have considerably altered the format of the festival landscape. Creativity, innovation and active audience participation/engagement were found to be key concepts in responding to increasingly selective and highly expectant festival audiences. A new festival experience model was designed, based upon an integration of academic theory and contemporary practice.

The study made valuable contributions to theory, methodology and practice in this area of contemporary festival literature. It concluded with an identification of limitations and the provision of scope for future related research.

Word Count: 13,894
Acknowledgements

I would firstly like to thank my dissertation tutor Alan White for his constant and unwavering support, guidance and advice throughout this dissertation project.

I would also like to thank each of my research participants for giving up their time to so constructively input into this project.

I would finally like to thank my amazing family and circle of friends, for continually encouraging, supporting, pushing and believing in me throughout my time at university.
Abstract ................................................................................................................................. iv
Acknowledgements .............................................................................................................. viii

CHAPTER ONE .................................................................................................................. 1
1. Introduction and Background to Research ................................................................. 2
1.1. Dissertation Aim ........................................................................................................ 4
1.2. Dissertation Objectives ........................................................................................... 4
1.3. Summary of Project Structure ................................................................................ 5
1.4. Summary .................................................................................................................... 6

CHAPTER TWO ............................................................................................................... 7
2. Literature Review .......................................................................................................... 8
2.1. Introduction .............................................................................................................. 8
2.2. Special Events and Festivals .................................................................................... 8
  2.2.2. Boutique Music and Arts Festivals ....................................................................... 9
  2.2.3. The Festival Trajectory Continuum ..................................................................... 10
2.3. The Consumer ......................................................................................................... 11
  2.3.1. Event Audience Motivations .............................................................................. 11
  2.3.2. Festival Audience Motivations ........................................................................... 12
  2.3.3. Essential, Generic and Event-Specific Motivators ........................................... 12
  2.3.4. ‘New Leisure Tourists’ ....................................................................................... 13
2.4. The Event Experience ............................................................................................. 13
  2.4.1. The Experience Economy .................................................................................. 14
  2.4.2. Participation and Co-creation .......................................................................... 16
  2.4.3. Push/Pull Factors in the Festival Experience .................................................. 19
2.5. The Eventscape ....................................................................................................... 20
  2.5.1. Creative Festival Design ................................................................................... 20
  2.5.3. Experience Design ............................................................................................. 21
2.6. Conceptual Framework ......................................................................................... 22
2.7. Literature Review Conclusions .............................................................................. 23

CHAPTER THREE ............................................................................................................. 24
3. Methodology ................................................................................................................ 25
3.1. Introduction ............................................................................................................ 25
3.2. Primary and Secondary Research .......................................................................... 25
3.3. Qualitative and Quantitative Research: A Comparison ........................................ 25
3.4. Research Process .................................................................................................. 26
3.5. Epistemology ......................................................................................................... 27
3.6. Theoretical Perspective ......................................................................................... 27
3.7. Methodology ......................................................................................................... 28
3.8. Methods ................................................................................................................ 28
   3.8.1. Interviews ............................................................................................................ 28
   3.8.2. Sampling Strategy ............................................................................................... 29
   3.8.3. Sample Size .......................................................................................................... 29
3.9. Reliability and Validity ........................................................................................... 30
3.10. Data Analysis ....................................................................................................... 30
3.11. Limitations ........................................................................................................... 31
3.12. Ethical Considerations ......................................................................................... 31
3.13. Conclusions of Methodology .............................................................................. 31

CHAPTER FOUR ............................................................................................................ 32
4. Results, Analysis and Discussion .............................................................................. 34
4.1. Introduction .......................................................................................................... 34
4.2. The Changing Industry .......................................................................................... 34
   4.2.1. Increased Consumer Power and Expectations .................................................... 34
   4.2.2. Disillusionment with Corporate Festivals ............................................................ 35
   4.2.3. Audience Participation and Engagement ............................................................ 36
   4.2.4. A Shift on the Market Trajectory Continuum ...................................................... 38
4.3. Event-Specific Factors ........................................................................................... 38
   4.3.1. Varied Programming ............................................................................................ 38
   4.3.2. Unique Festival Identity ....................................................................................... 39
   4.3.3. Location ............................................................................................................... 39
   4.3.4. Creativity, Arts and Attention to Detail ............................................................... 40
   4.3.5. Theming and Décor .............................................................................................. 41
   4.3.6. Experience Design .............................................................................................. 41
4.4. The Festival Experience ......................................................................................... 41
   4.4.1. Essential Factors .................................................................................................. 42
      4.4.1.1. Food and Beverage ................................................................................. 42
      4.4.1.2. Glamping and Site Facilities .................................................................... 43
   4.4.2. Generic Factors .................................................................................................... 43
      4.4.2.1. Socialisation ................................................................................................. 43
CHAPTER ONE

Introduction

1. Introduction and Background to Research
1.1. Dissertation Aim
1.2. Dissertation Objectives
1.3. Summary of Project Structure
1.4. Summary
1. Introduction and Background to Research

Prior to the 1990’s it was possible to count the number of recognised music festivals in the United Kingdom (UK) on one hand; Isle of Wight, Glastonbury and Reading festival all still exist today and have sustained steady growth in size and popularity. The Public Order Act of 1986 promptly attempted to quash the free, anti-commercial festival movement that ran through the 1970’s and 1980’s, due to negative perceptions of the ‘hippy movement’ and the ideals and behaviours it encompassed (Chas 2003, Anderton 2011). This allowed commercial festivals to thrive, and led to the creation of several major festivals in the UK in the 1990’s, such as Womad, T in The Park, The Big Chill, V Festival, Creamfields, Reading and Leeds Festivals (Wilde 2013, Webster 2014).

Post-millennium the festival industry experienced exponential global growth, with the number of festivals worldwide soaring by 70% between 2003 and 2007 (Mintel, 2013). The industry as a whole saw developments in professionalisation, commercialisation and corporate ownership, and became increasingly dependent on sponsorship, brand partnerships and media coverage (Anderton, 2011). The music concert and festival industry in the UK continues to grow at a phenomenal rate, with its market value forecast to almost double (+47.6%) from £1,473m in 2010 to £2,140m in 2015 (Mintel, 2015). There are currently over 1000 UK festivals listed on eFestivals, with 296 of those being music festivals in England alone (eFestivals, 2015). Glastonbury is an illustration of the global popularity of British festival culture, with audience numbers snowballing from a humble 1,500 in 1970 to a staggering 135,000 in 2015, making it the world’s largest greenfield music and performing arts festival (Mintel 2013, Glastonbury 2015).

Many argue that the UK has the best festival culture in the world, with the once ‘alternative’ pursuit transformed into a core part of pop culture and a global leader (Haider 2013, UK Music 2014). Even so, with such a phenomenal rate of growth, accompanied by an increasingly saturated market and more discerning consumer, it is more critical than ever that festival organisers continually strive to diversify, excite and innovate (Drury 2013, Webster 2014). The UK festival market remained buoyant
throughout the recession of 2008, despite the country’s economic downturn being blamed for the sluggish ticket sales of several large Festival-Republic-owned festivals, such as Leeds, Reading and Latitude (Yeganegy, 2012). The growth of the independent boutique music and arts festival genre in England hints at a fundamental shift in the consumer mindset, occupying not only the festival and events industries but also the ‘experience economy’ as a whole (Arrigo, 2016). With festivals and events embracing the ‘no brow’ movement; offering eclectic mixtures of ‘high brow’ performing arts and opera, ‘low brow’ comedy circuits and everything in between (Yeoman, 2013), it is becoming clear that the future of the English festival industry could potentially lie in these smaller sized, unique and extraordinarily diverse festival offerings.

This research project aims to explore the rise and success of the independent boutique music and arts festival sector in England, with particular focus on festival audience motivations, the event experience and creative design. The researcher has chosen to explore this topic due to an increasing level of exposure to interest in the sector, built and sustained throughout her university experience by means of observations, conversations, conferences, personal experiences and university modules. The researcher is aware of the criticality of ‘getting it right’ as a festival in an increasingly saturated and competitive English market, and feels that this research project and the resultant conclusions could be useful to those researching and working in the industry in the conceptual design phase of festival planning. By theoretically and factually underpinning this genre of England’s rapidly shifting festival landscape, the researcher intends to generate new knowledge that will add constructively to the existing body of academic material.
1.1. Dissertation Aim

To critically explore the rise and success of the independent boutique arts and music festival sector in England, with focus on audience motivations, the event experience and creative festival design, in order to accurately determine and model their role in successful contemporary festivals in England.

1.2. Dissertation Objectives

- To critically review the existing literature on festival audience motivations, the event experience and creative festival design, with specific reference to the independent boutique arts and festival sector.
- To construct a suitable methodology to investigate the topic.
- To identify common thoughts, themes and narratives through qualitative primary research, involving both attendee and event organiser’s perspectives to gain a rich, in-depth understanding.
- To discuss the variety of drivers and theoretical concepts influencing the rise of the sector, and thoroughly and critically evaluate the results in order to modify existing theoretical models to create a new festival experience model, based on the independent boutique arts and music festival sector.
- To identify and address conclusions, limitations and recommendations of the research project, and explain how, why and to what extent a new festival experience model is applicable.
1.3. Summary of Project Structure

This research project consists of five main chapters; ‘Introduction’, ‘Literature Review’, ‘Methodology’, ‘Results, Analysis and Discussion’ and ‘Summary, Conclusions and Recommendations’.

Chapter 1: Introduction

The introduction chapter provides the reader with a background to the research topic, alongside an outline of the project aims and objectives.

Chapter 2: Literature Review

The literature review provides a critical exploration and discussion of current and past literature that relates to the research project, and identifies areas where academic knowledge is lacking. The main topic areas discussed are festival audience motivations, the event experience and creative festival design.

Chapter 3: Research Approach

The methodology chapter considers appropriate research methods for the project, providing discussion of its epistemology, theoretical perspective, methodology and methods. As the research project involved the undertaking of primary research, evidence of ethical considerations and subsequent approval is provided.

Chapter 4: Results, Analysis and Discussion

The results, analysis and discussion chapter details an integration of the research findings with the existing knowledge discussed in the literature review, with the aim of further exploring the concepts outlined in the conceptual framework.

Chapter 5: Summary, Conclusions and Recommendations

The final chapter evaluates the original hypothesis contained in the conceptual framework and demonstrates how motivation, experience and design impact on
current theory and practice. The conclusion also suggests avenues for further research and lists the limitations of the study.

1.4. Summary

This chapter provided an introduction and background to the research topic, alongside the outlining of the project’s research aims and objectives. The following literature review assembles and evaluates secondary sources in order to define terms and allow the student to conceptualise motivation, experience and design themes in order to assess the ways in which they influence the independent arts and music festival sector in England.
CHAPTER TWO

Literature Review

2.1. Introduction

2.2. Special Events and Festivals
   2.2.1. Boutique Festivals
   2.2.2. Boutique Music and Arts Festivals
   2.2.3. The Festival Trajectory Continuum

2.3. Consumer Behaviour
   2.3.1. Event Audience Motivations
   2.3.2. Festival Audience Motivations
   2.3.3. Essential, Generic and Event-Specific Motivators
   2.3.4. New Leisure Tourists

2.4. The Event Experience
   2.4.1. The Experience Economy
   2.4.2. Participation and Co-Creation
   2.4.3. Push/Pull Factors in the Festival Experience

2.5. The Eventscape
   2.5.1. Creative Festival Design
   2.5.2. Experience Design

2.6. Conceptual Framework

2.7. Literature Review Conclusions
2. Literature Review

2.1. Introduction

As the field of tourism and events is relatively new, dynamic and constantly developing (Veal, 2006), a critical review of the literature currently available is required to support and validate the proposed research. Literature relating to audience motivations, the event experience and event design will be critically reviewed in order to explore the rapid growth and success of the independent boutique music and arts festival genre in England and to determine suitable research methodologies.

2.2. Special Events and Festivals

Many definitions of ‘special events’ exist, with a general academic consensus that they are unique, infrequent and transient occasions, characterised by celebration, festivity, tradition, community spirit and the opportunity for special social, cultural or leisure experiences (Getz 1997, Goldblatt 1997, Yeoman et al. 2004, Shone and Parry 2013). As Bowdin et al. (2011) recognise, the vastness of the special events industry means it is almost impossible to provide a definition that includes all varieties and subfields within it.

Special events commonly provide opportunities for memorable and extraordinary experiences, and at no other type of event is this so prevalent as at a festival. Describing a distinct subfield of the event world, Goldblatt (2002:11) says that festivals are:

“public community events symbolized by a kaleidoscope of experiences that find meaning through the lives of the participants”.

The light-hearted and playful atmosphere enjoyed by festival attendees is one of the main distinguishing features of its typology (Sharpe, 2008). Pielichaty (2015) states that festivals offer carnivalesque and liminal spaces, in which individuals can indulge in a break from the mundane routine and conventions of everyday life.
2.2.1. Boutique Festivals

Boutique festivals can be described as a continuous immersion in experience (Henderson and Wood, 2012) that channel the philosophies of participatory festivals such as Burning Man (Yeganegy, 2012) into a variety of experience-based entertainment elements, such as fancy dress, theatre and participatory art (Webster, 2014).

Seffrin (2005) describes boutique festivals in relation the 1950’s retail phenomenon; designed to fill the gap between custom-made couture shops (small community events with focus on the participant experience) and wholesale department stores (large, dazzling international productions). Producers of boutique festivals aim to connect deeply with their target audience and encourage the festival construct to function as a dialogue between producer, artist and audience, rather than as a ‘department store of cultural wares’ (Seffrin, 2005). Johansson and Toraldo (2015) echo this concept of audience re-positioning, describing audience participation as a key role in the production of the event itself.

Debate exists as to whether the genre can be simply defined in terms of physical audience numbers (<30,000) (Anderton 2008, Henderson and Wood 2012, Yeganegy 2012), or whether it actually embodies a deeper countercultural carnivalesque spirit, as first explored by Bakhtin (1984). The transcendence of routine behavioural norms (Blake, 1997), and turning upside down of the world during carnival celebration is an ideology that has shaped British festival culture, from its inception in the “vibrant spontaneity and miscellaneous spirituality” of 1970’s festivals such as Glastonbury (Beckerley 2003:10, Anderton 2008) to the postmodern festivals this paper discusses.

2.2.2. Boutique Music and Arts Festivals

The boutique festival genre has created a mind-set change in the festival industry (Wassell, 2015), with improvements in overall experience quality, arts involvement and family-friendly elements unifying features amongst the diverse selection of contemporary boutique music and arts festivals (Davies, 2015). By focusing on
intimate gatherings, community engagement, unusual locations and specialized programming, boutique festivals are able to draw crowds by providing high quality experiences separate from the massive crowds and overwhelming lines of larger, more corporate festivals (Culham, 2016). However, little academic research has been undertaken to explore theoretically the underpinnings of this contemporary shift in the festival market, justifying the proposed avenue of primary research.

2.2.3. The Festival Trajectory Continuum

With market saturation bringing greater intensity in terms of competition, it is fast becoming evident that the festival consumer is looking for a more personal, boutique experience rather than the profit-driven, commercial leisure activity of which Britain is starting to tire (Mintel 2015, Green 2015). Anderton (2011) identifies two broad trajectories within the contemporary market, which contain contrasting ideologies and form part of a broad continuum of festival types (See Figure 1).

![Figure 1 – The Festival Trajectory Continuum](source: Adapted from Anderton, 2011:154)

It is notable that Glastonbury festival, although seemingly typifying the non-commercial end of the continuum, also engages with commercial sponsorship. Perhaps the reality of the continuum is not which festival engages with which aspects, but which that it strategically conveys to it’s audience to reflect its ideology.
and festival identity. It seems that the boutique festival genre aims to do exactly that; by maintaining the fine balance between independent and corporate, they attract consumers with the lure of individuality, diversity of offerings and a higher quality of customer experience (Anderton 2011, Davies 2015). The researcher intends to explore the conflicting ends of the continuum in relation to the current market, to identify whether the recent mind set change discussed by Wassell (2015) is a contributing factor to the independent boutique music and arts festival genre’s success.

2.3. The Consumer

2.3.1. Event Audience Motivations

Consumer behaviour in the events industry is both unique and complex, as consumers typically invest in an event or experience socially, psychologically, financially and emotionally with no tangible return on investment (Moutinho, 1987). Audience motivations, perceptions, expectations and satisfaction levels directly influence decision-making processes (Crompton and McKay 1997, Getz 2012, Cohen et al. 2014), and by exploring some of these aspects it is possible to analyse potential motivational drivers of the discussed genre’s success. The majority of existing festival and event motivation studies relate to travel motivation (Li and Petrick, 2006), and conceptualisations of the seeking-escaping dichotomy (Iso-Ahola, 1982) and push-pull factors (Crompton 1979, Dann 1977, 1981). Morgan (2008) describes push and pull factors in relation to the festival experience as the personal needs that attending the festival will seek to satisfy (push) and the attractions and design elements that entice a consumer to attend (pull). Although these theories have developed since their inception, there still exists only a sparse selection of research exploring music festival attendees’ motivations to attend a particular event (Bowen and Daniels 2005, Li and Petrick 2006, Pegg and Patterson 2010).
2.3.2. Festival Audience Motivations

The majority of previous research on festival attendance motivation has employed the same monotonous research design, using motivational items and a Likert scale (Pegg and Patterson, 2010). Barron and Rihova (2011) however altered this research format, using semi-structured interviews to understand more deeply festival volunteer’s motivations. It is also worth noting that few related research studies have been conducted in the UK. Bowdin et al. (2011) identify 5 key motivational factors in festival motivation; socialisation, novelty, family, escapism and excitement. As these are personal needs that event attendance is seeking to satisfy, they could be regarded as the push factors (Morgan, 2008). Uysal et al. (2012) also recognise festival atmosphere as being a key motivational factor, supported by Webster’s (2014) six-year UK festival report in which attendees ranked ‘the general atmosphere, overall vibe, character and quality of the event’ as being ‘by far the most important motivation for attending a festival’. This factor could be regarded as a pull factor as it concerns the external design elements and attractions of an event (Morgan, 2008). These elements will be discussed later in this literature review.

2.3.3. Essential, Generic and Event-Specific Motivators

Getz (2012) identifies three groups of factors that are key to an events success; essential, generic or event-specific motivators. Essential factors refer to the hygiene factors, such as comfort, health and safety and food and beverages. In terms of the boutique festival genre, the emergence of ‘glamping’, premium campsite facilities (spa’s, wellness areas) and the incorporation of food ‘experiences’ (pop-up banquets, restaurants and chef appearances) have been instrumental in adding value to these festivals and appealing to a more diverse audience who demand more for their money (Mintel, 2013).

Generic factors refer to the key motivational factors as discussed earlier, alongside Turner’s (1969) notion of ‘communitas’; that there is pleasure and a unique social value in sharing a common experience amongst a group of people. Event-specific factors refer to unique features and aspects of programming that can facilitate
special and memorable experiences for attendees (Getz, 2012). Getz (2012) argues that there is substantial evidence to suggest festival attendance is largely driven by generic benefits, however, the researcher intends to explore each group of motivators in relation to the boutique festival genre in order to identify to what extent they are important to consumers and in turn influential in its success.

2.3.4. ‘New Leisure Tourists’

‘New leisure tourists’ are youthful, adventurous consumers with a short attention span and an insatiable quest for novelty and escapism (Urry, 2002 and Smith, 2006 in Getz, 2012). They seem less interested in the inherent meaningful values of events and more in playful, fantastical and contrived event experiences. This cultural shift is echoed by Arrigo (2016), who discusses how generation download are craving authentic, immersive and shared experiences that they can amplify over social media. Blissfields founder Paul Bliss recently stated in an interview that

“Twitter and Facebook have made more people want to go to festivals [as they] try to keep up in less of a material way and more of an experiential way, [reinforcing the] show-off theory”. (Moore, 2013).

Commercial brands have been quick to embrace this shift, with the integration of innovative technology such as virtual reality in live events set to transform our thinking, how we interact with others and our experiences at events (Arrigo, 2016).

2.4 The Event Experience

According to O’Sullivan and Spangler (1999:23), any experience involves

“participation and involvement; a state of being physically, mentally, socially or emotionally involved; a change in knowledge, skill, memory or emotion; a conscious perception of having intentionally encountered, gone to or lived through an activity or event; an effort that addresses a psychological or inner need”.
Although there have been a number of conceptual studies of the tourist experience (De Geus et al., 2015), the literature on event experiences is fragmented, understudied and under-conceptualised, with focus commonly on motivations, satisfaction and economic impacts (Berridge 2007, Morgan 2008, Gursoy, Kim & Uysal, 2004 in De Geus et al., 2015). There exists little to no linkage between the sparse conceptual discussion and real-life practices in the UK, justifying the researcher’s intention to create a useful and tangible academic link.

Planned event experiences and the meanings attached to them are the core phenomenon of event studies (Getz, 2012), and it is recognised that special event experiences should be unique, fluid, engaging and memorable, creating an ever-changing perceptual novelty (Schmitt, 1999). Beard (2014) highlights the important role of creative event programming in facilitating engaging and memorable attendee experiences. The researcher intends to use primary research to explore whether the discussed genre’s notable focus on these aspects has been instrumental to its success, and to what extent a shift into creative, innovative and holistic festival experiences is fundamental in longevity and avoiding stagnation (Davies, 2015).

2.4.1. The Experience Economy

A shift in consumer behaviour began with Holbrook and Hirschman’s (1982) observations of the experiential view. They noted that consumption has begun to be seen as involving a steady flow of fantasies, feelings and fun, [involving a] primarily subjective state of consciousness with a variety of symbolic meanings, hedonic responses, and esthetic criteria (Holbrook and Hischman, 1982:132).

Schmitt (1999), Pine and Gilmore (1999) and O’Sullivan and Spangler (1999) also recognised the importance of facilitating meaningful experiences in marketing and customer interactions. They believed that by engaging consumers and connecting with them in a deeper and more memorable way, experiences could become individualised and of great value to the consumer.
Pine and Gilmore’s (1999) influential book ‘The Experience Economy’ first recognised experiences as ‘the fourth economic offering’ after commodities, goods and services. By. A model containing four experiential ‘realms’ was created (see Figure 2), involving two intersecting dimensions of engagement and connection. The seeking-escaping motivators as discussed earlier (Iso-Aloha, 1982) underpin the model, and although it is useful in stimulating thought about planned event experiences, it lacks theoretical depth (Getz, 2012). The experience economy has directly influenced the modern festival industry, with attendees craving “nuanced, unique and refreshed experiences [to help them] achieve new levels of personal accomplishment and enrichment” (Yeoman, 2013:254).

Figure 2 – The Four Realms of an Experience

[Source: Adapted from Pine and Gilmore, 1999:30]
The model’s horizontal dimension shows a dichotomy between active and passive participation, gauging the extent to which consumers merely consume their experience or actually co-create it. The vertical dimension reflects the extent to which event the event experience occupies us physically, mentally and spiritually (Getz, 2012). The four realms contained in the model are the 4 E’s of experience; entertainment, educational, aesthetic and escapist, which are mutually compatible domains that intermingle to create unique personal experiential encounters (Pine and Gilmore, 1999). The model has merits in that it is simple to understand and is applicable to various sectors of the events industry, however, the polarised dichotomy between absorption and immersion can be criticized as surely it is possible to be both physically immersed in and event whilst fully absorbing the experience. It would be plausible to suggest that mainstream corporate festivals could be positioned closer to the top right realm, whilst the boutique festival genre occupies the bottom right. Each festival genre contains elements that relate to each experiential realm and dimension, however it is notable that there has been a definite shift in where a successful contemporary festival lies on the model.

2.4.2. Participation and Co-creation

The idea that event attendees become actors on an experiential stage builds upon Goffman’s (1975) analogy of theatregoers and onlookers at events. The more actively an attendee engages with the different activities and experiences on offer at an event or festival, the more they are a participant rather than a spectator (Pine and Gilmore 1999, Schoenmakers 2007, Getz 2012, Yeganegy 2012). The researcher proposes to explore whether this aspect of the English festival experience is becoming increasingly important in facilitates a deeper and more meaningful festival experience, and whether in turn it has a direct correlation with the discussed genre’s growing success. Despite this potential correlation, sparse academic research exists investigating these patterns of social theatricality and their increasingly important role in contemporary British festival culture (Yeganegy, 2012).
Building upon the notion of co-creating an event experience, Getz (2012) proposes an experience continuum (Figure 3) that discusses the experience economy model.

**Figure 3 – An Experience Continuum**

1. **Pure entertainment, passive, no engagement or activity, visual spectacle intended to overwhelm senses**
2. **Engagement with event & co-creation of meanings, meanings mediated/facilitated but not created by event producers, emotional & cognitive engagement**
3. **Co-creation, user innovation part of event production process, experience meanings fluid as concept and event progresses, entertainment that engages co-creators, unpredictable**
4. **Liberating experiences, rejection of restrictive & formal pre-planned event organisation, spontaneous happenings, (self) entertainment becomes state of mind instead of production**

[Source: Adapted from Getz, 2012:194]

It would be plausible to observe that the mainstream corporate festival sector embodies the characteristics of the first and second stages of the continuum, whilst the independent sector, in particular boutique arts and music festivals in England, embody the characteristics of the second, third and fourth. Criticisms lie in the rigidity of the descriptive categories, as visual spectacle and entertainment are just as important in the second, third and fourth stages as they are the first. The notion that varying audience participation and engagement directly modifies the level of experience had at events is also a concept central to the model created by De Geus et al. (2015) (see Figure 4).
De Geus et al. (2015:4) describe the event experience as

“an interaction between an individual and the event environment (both physical and social), modified by the level of engagement or involvement, involving multiple experiential elements and outputs (such as satisfaction, emotions, behaviours, cognition, memories and learning), that can happen at any point in the event journey”.

Whilst the model presents a thorough conceptual representation of the event experience process, it could be argued that the layout is unnecessarily confusing, with complex terminology and an unclear starting point. It could also be argued that there is no consideration of the effects of perceived or previous event experience on motivations to either attend or return to the event.
2.4.3. Push/Pull Factors in the Festival Experience

Morgan (2008) adapted Kapferer’s (1998) Brand Identity Prism to the festival experience, creating a holistic model of the interaction between the sender (festival creator) and the receiver (festival attendee) (Figure 5).

Figure 5 – The Prism of Event Experience

[Source: Adapted from Morgan’s (2008) adaptation of Kapferer’s (1998) Brand Identity Prism]

Morgan (2008) describes a festivals’ pull factors as consisting of design elements (creating the event personality) and physical operational elements (the practical attributes). These create the external opportunity for social interaction and communication of shared cultural meanings. As a result, the attendee will experience personal benefits, such as enjoyment and self-development, and symbolic meanings, a sense on integration and identification with the external meanings and values of the event. These factors are considered ‘push factors’ as
they are motivational outcomes, as discussed earlier, that the attendee hopes to achieve by attending the festival. Whilst the model is conceptually balanced and thorough, the visual layout and terminology such as ‘externalisation’ and ‘internalisation’ could again be perceived as unnecessarily confusing. The researcher proposes to use the concepts discussed in the model to explore the discussed festival genre, and identify key motivational factors based on the previous or perceived event experience.

2.5. The Eventscape

As a result of the continual development of television, the Internet, magazines, newspapers and international travel, expectations for creative, dramatic and unusual events have risen to unprecedented levels (Matthews, 2008). The aesthetic and artistic possibilities in an event or festival are fundamental considerations in its design (Cremona, 2007), and by successfully designing an event environment the experience is able to emerge (Berridge, 2007). Tattersall and Cooper (2014:142) describe the eventscape as:

“A combination of the tangible elements which shape the event environment and therefore influence the emotional responses and experiences of attendees, event staff, and other involved stakeholders”.

2.5.1. Creative Festival Design

Although festival design is

“largely a matter of logistics, crowd control and traffic patterns”,

(Monroe, 2006:365)

creativity, innovation and the wow factor are key components in facilitating the essential fantastical event atmosphere and experience (Berridge 2007, Getz 2012). In an increasingly crowded market creativity and uniqueness are integral to longevity, with generic and undifferentiated events unlikely to endure (Getz 2012, Davies
Nelson (2009) draws upon Goffman’s (1956) dramaturgy to emphasise the relationship between physical design elements, such as set design, ambient conditions and atmospherics, with experience creation and emotional connection with event attendees. By exploring the role of creativity in contemporary festival design the researcher can determine to what extent it is essential to facilitating a successful event experience. “Theming, overtly catering to hedonism” (Getz, 2012:205) is also an increasingly important in the contemporary festival market (Nelson, 2009), drawing upon the spirit of the experience economy to respond to the desires of the new leisure tourists. Themes, fancy dress, entertainment and spectacle in the festival environment all reinforce the elements of escapism and immersion, potentially facilitating co-creation.

2.5.3. Experience Design

A greater interest in experiences and creativity (Richards 2007) has seen the events world make a fundamental shift from focusing on purely the services on offer to the audience and their personal experiences (Richards et al., 2015). Experience design, a newly recognised paradigm, involves an inextricable combination of event production, design and experience (Berridge, 2007). It is a method for the discovery of value creation (Haahtı and Komppula, 2006), synonymous with the theoretical characteristics of experience discussed by Pine and Gilmore (1999) and Schmitt (1999). Drawing heavily on the dramaturgical concepts discussed earlier, experience design involves creating a ‘stage’ (aesthetic festival environment) with ‘producers’ (financial backers), ‘directors’ (event designers), ‘stagers’ (facilitators and performers) and ‘actors’ (the audience) (Pine and Gilmore 1999, Haahtı and Komppula 2006). Getz (2012) however disagrees with the concept of experience design, as he claims event experiences are independently interpreted and therefore too personal to be designed.
The researcher has arranged Getz’ (2012) three groups of motivational factors to propose that the festival experience is made up of a combination of essential and generic motivational factors, facilitated in turn by creative design, unique features and programming (event-specific factors). Generic motivational factors (Getz, 2012) are the personal and social benefits desired by festival attendees, and represent the conditions discussed in De Geus et al.’s (2015) conceptual model of the event experience, and the personal benefits discussed in Morgan’s (2008) adaptation of Kapferer’s (1998) brand identity prism. Basic motivation to attend/return is identified as another key conceptual area, as without attendees attending a festival it will obviously be unsuccessful. The researcher intends to conduct primary research with the purpose of adjusting, improving and adapting the model to create an
essential link between established theory and the contemporary festival market in the UK.

2.7. Literature Review Conclusions

The literature review provided a critical exploration and discussion of current and past literature that relates to the research project, and identified areas in which academic knowledge was lacking. By reviewing the main topic areas of festival audience motivations, the event experience and creative festival design, it is possible to now determine the methodologies most appropriate to take the research project forward.
CHAPTER THREE
Methodology

3.1. Introduction
3.2. Primary and Secondary Research
3.3. Qualitative and Quantitative Research: A Comparison
3.4. Research Process
3.5. Epistemology
3.6. Theoretical Perspective
3.7. Methodology
3.8. Methods
   3.8.1. Interviews
   3.8.2. Sampling Strategy
   3.8.3. Sample Size
3.9. Reliability and Validity
3.10. Data Analysis
3.11. Limitations
3.12. Ethical Considerations
3.13. Conclusions of Methodology
3. Methodology

3.1. Introduction

This chapter builds upon Crotty’s (1998) four stages of social research; epistemology, theoretical perspective, methodology and methods, to provide a comprehensive discussion of the various types of research design and their suitability. Justification will be provided for the use of qualitative design and semi-structured interviews whilst collecting primary research. The chapter will also include related ethical considerations and methods of data analysis.

3.2. Primary and Secondary Research

It is essential to recognise the distinction between primary and secondary research. Primary research, in an academic context, refers to first-hand information gathering through the observation and investigation of a subject (Dawson, 2009). Secondary research refers to that which has already been collected and published for another purpose (Saunders et al., 2012). It is often used alongside primary data to provide a more comprehensive context and a wider understanding of the research topic area. However, as Dawson (2009) notes, it is important to carefully consider the validity of secondary research sources, avoiding any information published with questionable ethical procedures or under ulterior motives.

3.3. Qualitative and Quantitative Research: A Comparison

Hyde (2000) identifies common academic views in the supposed dichotomy between qualitative and quantitative research (see Table 1), however, it could be argued there are overlaps in characteristics.
Table 1 – Common views of Qualitative and Quantitative Research

<table>
<thead>
<tr>
<th>Common Views</th>
<th>Quantitative Research</th>
<th>Qualitative Research</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of Data Examined</td>
<td>Numbers</td>
<td>Narrative</td>
</tr>
<tr>
<td>Research Process</td>
<td>Deductive</td>
<td>Inductive</td>
</tr>
<tr>
<td>Theoretical Perspective</td>
<td>Positivist</td>
<td>Relativist/Interpretivist</td>
</tr>
<tr>
<td>Epistemology</td>
<td>Objectivism</td>
<td>Subjectivism/Constructionism</td>
</tr>
</tbody>
</table>

[Source: Adapted from Hyde, 2000]

Quantitative research commonly utilises numbers, statistical analysis and exact measurement of outcomes to test or prove a hypothesis (Paton, 1990), whereas qualitative research commonly involves words or images rather than numbers (Ritchie et al., 2014). The researcher chose to undertake qualitative research due to the nature of the topic and type of rich, in-depth data required. However, overlaps in data type occurred with the analysis of festival statistics in the literature review, providing objective quantitative support.

3.4. Research Process

Although it is widely believed that there are clear distinctions between quantitative and qualitative research, both quantitative and qualitative researchers practice deduction and induction. Inductive logic involves the building of theory through observations of the world, whilst deductive logic begins with theory or a hypothesis, which is then applied, tested and modified according to findings (Ritchie et al., 2014).

The researcher adopted a deductive process by underpinning the primary research with existing theory and a conceptual framework, identified in the comprehensive literature review. This was an important step towards assuring conviction in the qualitative research findings (Hyde, 2000).
3.5. Epistemology

Beliefs about the nature of the world (ontology) influence a researcher’s beliefs about the nature of knowledge in the world (epistemology), in turn influencing beliefs about how that knowledge can be uncovered (methodology) (Taylor and Edgar, 1999). Put simply, epistemology concerns “how we know what we know” (Crotty, 1998:8). Drawing upon Hyde’s (2000) comparison (see again Figure 2), it is widely believed that an objective epistemological approach commonly concerns quantitative research projects, with subjectivism and constructionism more suited to qualitative research. By choosing a constructivist epistemology, the research project is not confined to the rigidity of objectivism and is free to explore the respondents’ interpretive view of truth (Crotty, 1998).

3.6. Theoretical Perspective

Positivism involves “the adoption of the methodologies of the natural sciences to explain the social world” (Smith et al., 1996:11). Commonly involving quantitative data, it is a highly organised, measurable and mechanistic approach to research, with the notion that every assertion can be scientifically verified. Contrastingly, a methodology influenced by interpretivism will involve concepts such as meaning, identity and personal experiences, commonly using exploratory methods such as interviews (Carey, 2013). An interpretivist approach seeks to understand what general concepts mean in specific contexts (Lin, 1998), and is commonly suited to qualitative data.

Weber (2004) argues the limitations of positivist and interpretivist distinctions, as both incorporate some elements of perception and experience and have the common goal of enhancing the understanding of the world. The researcher chose to implement an interpretivist theoretical perspective in this study as it complemented the nature of the subject, and a degree of subjectivity should be expected in the research findings due to the nature of the process.
3.7. Methodology

Qualitative methodology is a flexible, fluid process; researchers never start without concepts, but will inevitably abandon some and modify others to discover through critical appraisal (Carey, 2013). Rigid methodologies can be too restrictive in social research, and the combining of existing theories on a distinct topic with key common elements can lead to positive theoretical advancement and reform. The researcher took a phenomenological line of inquiry, as this gave the participants the freedom to describe their thoughts and experiences using their own words in interviews, a process commonly suited to those in the events industry (Veal 2006, Creswell 2014).

3.8. Methods

3.8.1. Interviews

Interviews are a useful way to access people’s perceptions, definitions and constructions of situations and reality, and are one of the most frequently used tools in qualitative research (Punch, 2013). Figure 7 depicts a continuum model for interviews and their degrees of structure.

![Figure 7 – An Interview Continuum](image)

[Source: Adapted from Minichiello et al., 1990:89 cited in Punch, 2013]

Structured interviews, in which pre-established questions with pre-set response categories are asked (Punch, 2013), were deemed too standardised to suit the exploratory nature of the project. Contrastingly, unstructured interviews were also
deemed unsuitable as they posed the risk of limiting the field of enquiry through lack of theoretical direction (Zhang and Wildemuth, 2009).

Although useful in exploratory research (Fontana and Frey, 1994), group interviews or focus groups were deemed unsuitable, as interaction with individual participants would be too brief to generate in-depth responses. Issues surrounding access and successful co-ordination of participants within a limited time frame were also considered.

The researcher chose to implement a semi-structured interview approach, as the flexibility of the method facilitated a balance between focused discussion and fluid conversation. The interviews consisted of a mixture of open and theory-driven hypothesis-directed questions, used to reconstruct interviewee’s subjective theory about the issues under study (Flick, 2009). The content of the questions was based upon the researchers presuppositions and information collected during the literature review.

3.8.2. Sampling Strategy

Sampling is a strategic process, and regardless of any needs for representativeness, will involve the process of naming the representative subsection of the population, determining sample size and employing an appropriate sampling strategy (O’Leary, 2004). The choice of sampling strategy depends on the feasibility and sensibility to research aims and objectives, the availability of resources and the degree of accuracy required. The researcher chose to undertake non-random purposive and convenience sampling strategies, as participants were selected according to their characteristics, suitability to the study and availability to participate (VanderStoep and Johnston, 2009).

3.8.3. Sample Size

Qualitative sampling commonly aims to represent a small section of the population, with a focus on the quality of the analysis rather than the sample size (Silverman,
The researcher chose to carry out 6-8 in-depth semi-structured interviews in order to generate an adequate amount of relevant rich and in-depth data.

3.9. Reliability and Validity

Issues of reliability in this project are relative, as the findings derived from the semi-structured interviews aren’t necessarily intended to be repeatable; they reflect dynamic, real-time situations that are subject to change (Saunders et al., 2016). The researcher minimised interviewer and interviewee bias by asking open, clearly phrased interview questions, avoiding leading and proposing questions.

Validity concerns “the appropriateness of the methods used, accuracy of the analysis of the results and generalizability of the findings” (Saunders et al., 2016:202). The interviews were conducted through a variety of face-to-face, telephone and Internet sessions, meaning minor variations occurred in aspects such as visual prompts and establishing personal rapport. However, these minor variations do not invalidate the results, as the research process besides the physical location remained consistent throughout every interview.

3.10. Data Analysis

The linking of research undertaken to the existing body of knowledge is advantageous as it is possible to identify and analyse common themes (Saunders et al., 2016). By implementing the substantive approach of thematic analysis, the researcher was able to interpret meanings beyond the data itself, such as the participants’ social world, feelings and perceptions (Ritchie et al., 2014). After transcribing the interviews and reading them several times, the researcher used thematic colour-coding to extract information. Following this, the colour-coded sections were quoted, combined, compared and contrasted with the information gleaned from the literature review. This provided the basis for the discussion and underpinned the conclusion. Throughout the data analysis process, the researcher was referred to as R, festival organisers as respondents O1-O4 and festival attendees as respondents A1-A3.
3.11. Limitations

A number of limitations exist due to the descriptive and exploratory nature of the research. The small sample size limits the findings in terms of being representative of the wider population, however generalisation is neither relevant nor applicable due to the nature, richness and depth of the interviews conducted. It could also be argued that the research has degrees of bias and subjectivity due to the researcher’s personal interests and experiences of the topic being discussed. Time constraints due to deadlines, participant work commitments and availability also proved to limit the research, however the data collected provides scope and a basis for future related research.

3.12. Ethical Considerations

The primary responsibility for the conduct of ethical research lies with the researcher, and the relationship between ethics and social research can at times be both fraught and interesting (Kevin, 2012). The researcher ensured the data collection process was ethical by obtaining ethical approval from Cardiff Metropolitan University and adhering to the stated regulations. The researcher took the necessary steps to ensure research was conducted in an ethical manor, in harmony with Appendix A. The researcher collected research overtly, meaning the reasons for the research were revealed alongside the researcher’s identity. The researcher did not face any notable ethical issues.

3.13. Conclusions of Methodology

This chapter intended to provide an insight into the methodology and methods used by the researcher in this project, alongside justifications for their selection and suitability. The literature review and conceptual framework provided a basis around which interview questions were formed, with the purpose of applying theory to real-world context to further explore the various factors influencing the success of the English independent boutique music and arts festival sector. The next chapter will analyse and discuss the results found.
CHAPTER FOUR

Results, Analysis and Discussion

4.1. Introduction

4.2. The Changing Industry
   4.2.1. Increased Consumer Power and Expectations
   4.2.2. Disillusionment with Corporate Festivals
   4.2.3. Audience Participation and Engagement
   4.2.4. A Shift on the Market Trajectory Continuum

4.3. Event-Specific Factors
   4.3.1. Varied Programming
   4.3.2. Unique Festival Identity
   4.3.3. Location
   4.3.4. Creativity, Arts and Attention to Detail
   4.3.5. Theming and Décor
   4.3.6. Experience Design

4.4. The Festival Experience
   4.4.1. Essential Factors
      4.4.1.1. Food and Beverage
      4.4.1.2. Glamping and Site Facilities
   4.4.2. Generic Factors
      4.4.2.1. Socialisation
      4.4.2.2. Novelty
      4.4.2.3. Family
      4.4.2.4. Escapism
      4.4.2.5. Excitement
      4.4.2.6. Festival Atmosphere
      4.4.2.7. Communitas

4.5. Motivation
   4.5.1. Based on Previous Experience
   4.5.2. Based on Perceived Experience
4.6. New Model of the Contemporary Festival Experience

4.7. Summary
4. Results, Analysis and Discussion

4.1. Introduction

The aim of this chapter is to provide an analysis and discussion of the qualitative data collected during the seven semi-structured interviews. The researcher has deliberatively chosen to combine the results and discussion of them in one chapter to enable the flow of discussion and ideas. Following the gaps in knowledge and contemporary industry trends identified by authors in the literature review, the researcher aims to use this primary research to make a useful contribution to the existing body of academic literature and research in this field. The results of the interviews will be grouped into the following sections for ease of analysis and the grouping of common themes identified:

- The Changing Industry
- Event-Specific Factors
- The Festival Experience
- Motivations

The results section will then conclude with a presentation of a model that the researcher suggests represents the elements of a successful contemporary festival experience, based on the boutique genre’s influence on the current industry and the entirety of the information discussed throughout this research project.

4.2. The Changing Industry

4.2.1. Increased Consumer Power and Expectations

All 7 of the research participants talked about how competitive the festival industry has become in England. A previously unconsidered concept that emerged from the primary data was the extent to which consumers have become aware of their power when choosing to attend a festival. A1 said, for example:
“I think there’s been a big shift in people’s minds, because I think that people are so much more aware of the choices that they’ve got now...the consumer knows what they want more...people are becoming more savvy as consumers”.

O2 described how the influence of immersive, participatory festivals such Burning Man and Secret Garden Party on festival formats had changed audience expectations, stating that:

“it’s definitely fair to say that in the last 10 years that sort of format has been what you could term a cultural shift, really, and I think that’s changed audience expectations, you know, for the better...it’s a completely different ball game...it’s not just enough to put some bands in a field, and have some, kind of, burgers and hot dogs (laughs) or whatever”.

Participant A3 reinforced this, saying that with “more competition every year in the industry, festivals have got to become more creative to sell to consumer[s]”. The participants also discussed the role of modern media in raising these expectations (Matthews, 2008), with A2, O2 and O4 mentioning the influence of streaming festivals on television and social media in raising the public profiles of festivals. The researcher believes that it would be fair to describe the festival attendees that participated in these interviews as ‘new leisure tourists’ (Urry, 2002 and Smith, 2006 in Getz, 2012) as only A1 briefly mentioned the concept of the inherent meaningful values of events, and the majority described a desire and expectation for novel and fantastical festival experiences.

4.2.2. Disillusionment with Corporate Festivals

The researcher discussed the two types of festival at either end of Anderton’s (2011) festival trajectory continuum with the participants, with results consistently highlighting a notable shift in the industry. O3 stated clearly that

“I believe the increase in boutique music and arts festivals 10 years ago can be attributed to disillusionment with larger corporate festivals”.

A2 further reinforced this, saying

“you can go to any corporate festival and they’re all the same...probably 10, 15 years ago it was all just corporate festivals where yeah, you had a good time because you watched the music, but now that’s shifted”.

Respondents often mentioned homogeneity and a lack of creativity in corporate-focused festivals, with O4 describing them as “uncreative and stagnant...[lacking in] identity and ownership”, and A3 clearly stating “a boutique festival I would say is a lot more creative than corporate festivals...its more than a few good headline acts”. O3 suggested that boutique festivals had grown in popularity because they provided a festival environment “without the constant advertising and social expectations of everyday life”. Respondents A1 and O1 both mentioned and were dismissive of V Festival, an event that typifies the commercial end of Anderton’s (2011) spectrum. Respondent A1 said it was difficult to know what V Festival’s ethos was, as “V festival is named that because that’s the big sponsor, as far as I can see its only music that they’re really bothered about”. O1 contrasted V Festival with their opinion of an independent festival, implying that festivals similar to it were a “sell-out” and didn’t have “a lot of love” that went into them.

These insights provide some explanation and insight into potential reasons behind the rise of the independent/boutique genre, and the sluggish ticket sales of several large Festival Republic owned festivals, as identified by Yeganegy (2012).

4.2.3. Audience Participation and Engagement

It became apparent to the researcher that the concept of audience re-positioning by encouraging festival attendees to act as part of the production themselves, as discussed by Seffrin (2005) and Johansson and Toraldo (2015), resonated clearly and positively with both festival attendees and organisers. For example, O2 stated

“I think it’s become an experience in which the audience participates...and I think that’s been a big shift really, audiences have gone from being passive observers, just consuming the entertainment and the culture of these
things, to actually being part of that, and participating in the experience more directly, and I think that’s why those event formats have proven so popular”.

Respondent A1 described audience participation in contemporary festivals as “vital”, as “these days, festivals are interactive”. This was echoed by O1, who said that festivals without involvement from the audience can be “stale” and “regimented”, where “everybody sort of flocks around following signs like sheep”. They stated that “if you get interaction, then people really get immersed in it and it becomes their world...you can get people having these one to one experiences where they’ve got things to interact with”.

Respondents A2 and A3 expressed their enjoyment at actively participating with the fancy dress element of Bestival, with A2 saying it made them feel “part of the whole thing”. A3 echoed this, saying active audience participation was “very important” with “one thing [they] love about Bestival is how much everybody gets involved, fancy dress to match the theme”. Their enjoyment of the fancy dress element correlates strongly with Anderton’s (2011) and Pielichaty’s (2015) discussion of Bakhtin’s (1984) carnivalesque spirit in festivals.

These comments show that the concept of attendees engaging with different festival experiences in order to act as participants rather than spectators (Pine and Gilmore 1999, Shoenmakers 2007, Getz 2012, Yeganegy 2012) is becoming increasingly important in the contemporary festival industry, and that attendee event experience is directly modified by levels of engagement and involvement (De Geus et al., 2015). By more actively engaging the festival audience and facilitating active audience participation, boutique festivals find themselves moving into the ‘escapist’ quadrant of Pine and Gilmore’s (1999) four realms of an experience. This positioning is key, as escapism was frequently cited by the research participants as one of the most influential of Getz’ (2012) generic motivational factors.
4.2.4. A Shift on the Market Trajectory Continuum

Several of the research participants described a ‘shift’ in the festival market, of mindsets, expectations and festival formats. The researcher believes that the accumulation of research findings in this project point to a change on the previously discussed festival market trajectory continuum (Figure 1) (Anderton, 2011). Instead of the British festival market splitting into two equal trajectories, the researcher believes the market is shifting from consumers desiring commercial to independent festivals. This shift, also discussed in industry articles by (Davies (2015), Wassell (2015) and Culham (2016), is not mutually exclusive of characteristics. For example, independent festivals may engage with a level of corporate sponsorship, and commercial festivals may be environmentally and child-friendly.

4.3. Event-Specific Factors

4.3.1. Varied Programming

Every research participant described the importance of the diversification of offerings from just music at contemporary music festivals, reflecting Goldblatt’s (2002:11) description of festivals as “a kaleidoscope of experiences”. For example, A1 stated that

“I think there’s been a shift from making them only based on music, to making them more of an experiential happening, so people are immersed in everything that’s going on, so it’s not just music”.

The importance of food, arts and theatre were commonly mentioned, with O2 stating that boutique festivals were going

“beyond the traditional parameters of a music festival to provide a range of experiences, whether that’s the food offering, or whether that’s theatrical performances, or art installations, or comedy, or often it’s a combination of those things”.
O1 and O3 cited the importance of having “an eclectic programme”, with O3 predicting that an emphasis on “arts (non-music) programming” and “food/feasts” were the future of the festival industry, based on recent trends. Participant A3 expressed his enjoyment of having “lots of weird yet wonderful things to do”, including workshops, carnival and “a range of activities to get involved with”. These comments reflect those of Culham (2016), and contrast slightly with Getz’ (2012) view that festival attendance is largely driven by generic benefits. Although generic social benefits were cited as important by research participants, the researcher proposes that event-specific motivators such as unique and diverse programming are becoming just as important as the generic benefits that festivals offer. By striving to be differentiated and provide something beyond just ‘generic’ benefits in an increasingly saturated industry, festivals can try to ensure longevity and a competitive position.

4.3.2. Unique Festival Identity

Linking to the internalisation side of Morgan’s (2008) adaptation of Kapferer’s (1998) Brand Identity Prism, multiple participants mentioned the growing importance of having a unique festival identity to defend against competition and build customer loyalty. For example, participant O2 stated “boutique festivals have a very strong identity, and they can effectively market themselves and sell the event on that identity”. Participants O3, A3 and O4 used ‘unique’ as one of their first adjectives to describe a boutique festival, which suggests that it could be a key concept in the genre’s growth and success.

4.3.3. Location

The growing importance of a festival’s location was another theme that arose from the primary research, with respondent O3 predicting that the future of the festival industry involved “capitalising on unique surroundings”. Respondent A1 described how the physical festival location impacted upon her experience, saying “I mean Green Man, for me, is amazing because the backdrop is the Brecon Beacons...its in beautiful surroundings, so that’s just the site itself”. The use of the adjectives
‘amazing’ and ‘beautiful’ showed that the respondent was impressed and pleased with the festival location, potentially enhancing her experience and creating an emotional connection with the event (Nelson, 2009). When describing his favourite festival experiences, respondent O2 described End Of The Road festival as “on a beautiful site, the llama tree gardens, peacocks walking around and stuff…it was just so relaxed and just a really great atmosphere”. Again, the use of the words ‘beautiful’, ‘relaxed’ and ‘great’ suggests that the respondent’s mood and experience were directly influenced positively by the festival location.

4.3.4. Creativity, Arts and Attention to Detail

Following the literature review and a series of comments made by research participants, it became clear to the researcher that creativity and innovation were key concepts in the rise and success of the boutique festival genre. For example, O3 commented

“There’s an element of creativity but there’s also an element of innovation…its really important to be creative, and to think differently, and push the boundaries, and maybe not being too scared to try something different”.

Participants A1 and O2 reinforced this, with A1 stating that festivals had “just added extra amazing kinds of installations and all sorts of different things…festivals are the centre of the art world”. It also became apparent that contemporary festival-goers notice and appreciate the time and effort spent curating and producing a festival. For example, O3 described boutique festivals as having “exceptional attention to detail”, which was supported by A2’s comment

“now that [I’ve] actually been and experienced it you actually realise how much of a difference it makes when things are thought out…there are different areas, creativity is present”

These comments illustrate how important it is to carefully design the eventscape, and substantiate Berridge (2007) and Getz’ (2012) claims that creativity, innovation
and the wow factor are key components in facilitating a fantastical event experience and ensuring longevity in an increasingly crowded festival market.

4.3.5. Theming and Décor

Several of the research participants expressed an enjoyment and an awareness of the emergence of theming in boutique festivals, sustaining Getz’ (2012) claim that the festival industry has used theming to respond to new leisure tourists’ desires for hedonistic and escapist experiences, in the spirit of the experience economy. Examples of this can be seen in A3’s comments that “people go to a festival for a few days to escape reality, and great entertainment and aesthetics only add to that”, and “a great theme every year brings the acts, décor and festival goers in fancy dress all together to make sure [of] a good atmosphere”. The researcher proposes that festival theming is a key concept for festival organisers to consider implementing, as the research has shown it is popular and may facilitate the immersive and escapist festival experience that modern event consumers seem to crave.

4.3.6. Experience Design

As a result of the discussion of Getz’ (2012) event-specific motivational factors, as included in the first part of the conceptual framework, the researcher has provided an illustration of the validity of Berridge’s (2007) paradigm of experience design in the English festival industry. The rise and success of boutique festivals has shown that the right combination of creative and innovative event production and design is increasingly essential in facilitating the type of festival experience that new leisure tourists crave.

4.4. The Festival Experience

In the conceptual framework, the researcher re-arranged Getz’ (2012) three groups of motivational factors to propose that that the festival experience was made up of a combination of essential and generic motivational factors, its emergence facilitated by creative design, unique features and programming (event-specific factors) (Berridge, 2007). Having explored the results of discussion of the event-specific
factors, the researcher will now discuss the results of the essential and generic factors in relation to the literature review. The importance of the festival experience as a whole cannot be underestimated however, with primary and secondary research providing the overwhelming opinion that

“[the audience’s] experience is as important, if not more, than ever. With many festivals competing for audiences its imperative that the experience is as good as it can be for loyal and first-time attendees”

(O3)

Respondent O2 described the contemporary festival industry as “a completely different ball game”, where the emergence of “immersive, involving experiences” can be seen outside of the festival industry in companies like Secret Cinema; involving films being brought to life in screenings with fully immersive sets, actors and interactive experiences. Every research participant described the concept of the audience being completely immersed in the festival experience as increasingly important or vital, suggesting that the contemporary festival industry has begun to move into the escapist quadrant of Pine and Gilmore’s (1999) four realms of an experience. These comments also show how the experience economy has influenced not only the contemporary festivals industry but also the leisure sector as a whole (Pine and Gilmore 1999, Yeoman 2013).

4.4.1. Essential Factors

4.4.1.1. Food and Beverage

Several of the research participants described the increasingly important role of food and beverage at a festival. Although food and beverage provision at festivals has always been an essential consideration, increasingly it seems that organisers are placing renewed focus on food offerings, in line with rising consumer expectations. For example, respondents O2 and O3 described seeing “feasts” gradually being introduced into contemporary festival programming, a concept that can be evidenced in the current industry by the inception of Jamie Oliver’s ‘Feastival’ food and music festival in The Cotswolds in 2011. Respondents A2 and A3 described their
interest in having a selection of high quality food sources, with A2 saying for example that he didn’t want a “dirty burger bar” anymore, “it’s actually finding something you’d really want to enjoy”. Respondent A3 echoed this, saying having “every food source under the sun” was one of his favourite elements of a festival.

4.4.1.2. Glamping and Site Facilities

‘Glamping’ (glamorous camping) was mentioned by some of the research participants, and although the researcher recognises that many festival attendees enjoy the traditional festival camping experience, a proportion want the luxury and comfort that comes with choosing a glamping option. For example, O1 described the glamorisation of camping and the increasing integration of families into the camping experience as a “trend” and a “movement”, suggesting interestingly that it might “come out the other end” in terms of being a non-permanent development. Participant O4 talked about the importance of high quality site facilities in light of an increasingly family-orientated audience, saying that showers and toilets being clean were crucial. These comments echo the market insights that the researcher found using Mintel (2013), and Getz’ (2012) recognition of essential factors as being a core motivational consideration in the festival experience.

4.4.2. Generic Factors

4.4.2.1. Socialisation

The research respondents consistently identified the generic personal benefit of socialisation (Bowdin et al., 2011) as being a key motivational factor. For example, respondent A2 stated that “you do go to see the music but you’re there to be with your friends, you’re there to have a laugh”, implying that socialisation was the most important generic factor to him personally. A2 also highlighted the importance of socialisation in creating long-lasting and meaningful memories, saying

“the campsite is a really good part of a festival, that’s usually actually where most of your memories will come from, being with your friends at the campsite.”
Respondent O2 echoed this, stating that

“festivals are a great communal experience in the digital age...people can physically get together and connect with each other in a meaningful way and in an unpredictable way, and have these interactions. I certainly think that that’s part of the appeal, and technology should facilitate that, rather than get in the way of that”.

As a result of these comments and the literature of numerous academics in the events and leisure field explored during the literature review (Getz 1997, Goldblatt 1997, Yeoman et al. 2004, Morgan 2008, Bowdin et al., 2011, Getz 2012, Shone and Parry 2013, De Geus et al. 2015), the researcher believes that social interaction at festivals and special events will continue to be a core characteristic and motivational factor, regardless of any industry developments or the influences of aspects such as technology.

4.4.2.2. Novelty

Novelty and subsequent memorable event experiences can be directly facilitated by a combination of the event-specific factors, in particular programming and creative design/décor/features (Beard, 2014). For example, respondent A3 saying “riding a llama around an assault course at Bestival 2015 just sticks in my head as such a weird and wonderful things to have done”. Respondents A1, A2 and O2 recognised the increasing influence of creative installations in facilitating novelty, with A2 describing an interactive area called ‘caravan-serai’ at Bestival in which a fake ‘gypsy village’ made up of caravans and marquees stood out to him as being memorable for its creativity.

Respondent A2 described how their festival (Boomtown Fair) had incorporated a bathtub where festival attendees could be showered with money, a satirical idea designed to publicly mock consumerism and the recent actions of Britain’s banking industry. The features discussed are perfect examples of how creative and innovative programming, where the attendee actively engages as a participant rather than a spectator (Pine and Gilmore 1999, Schoenmakers 2007, Getz 2012, 44
Yeganegy 2012) is increasingly used to facilitate unique, memorable and novel event experiences (Schmitt 1999, Pine and Gilmore 1999). The comments also link to the notion of new leisure tourists discussed earlier, as festival attendees become increasingly interested in novel, fantastical and escapist event experiences (Urry, 2002 and Smith, 2006 in Getz, 2012).

4.4.2.3. Family

Respondents A1, O1, O3 and O4 discussed the importance of integrating families into the festival experience, with A1 saying “it was in my youth that festivals grew, and now the industry has had to give something to people like me who’ve got old (laughs)”. This identification echoes an important characteristic of independent festivals identified by Anderton (2011) in his festival trajectory continuum. Respondent A1 went on to explain how attending music festivals with her family had replaced going abroad on a family holiday. The researcher found this interesting, as this suggested that she felt that contemporary festivals she had attended could provide the same generic motivational benefits and facilitate the same valuable memory-forming experiences as a family holiday abroad.

4.4.2.4. Escapism

Throughout the literature review, the concept of escapism was regularly recognised as important in experiences (Pine and Gilmore 1999, Bowdin et al. 2011, Getz 2012). The research respondents consistently described escapism as an important generic motivational factor, validating it as an essential consideration in the festival experience process. Respondent O2 described festivals as “the ultimate escapism” from normality and routine, as “the original purpose of festivals is to escape from your daily communications, escape from your daily life, and the daily grind”. Respondent O4 described escapism as a “big ideal” for Deer Shed festival, with respondent A1 reinforcing the notion of escaping responsibility by saying

“a festival is completely different to anything else you ever do, escapism from day to day work, escapism from even day to day looking after kids, because they’re continually
entertained for the whole time, so it’s really, definitely important”.

4.4.2.5. Excitement

Interestingly, the researcher found that none of the research participants specifically mentioned excitement as being one of their key generic motivational factors. Although excitement is undoubtedly a part of attending any event or experience, the researcher believes that as a result of this research project and the wider reading undertaken during the literature review that excitement can be removed from Bowdin et al.’s (2011) key generic festival motivational factors.

4.4.2.6. Festival Atmosphere

The researcher believes that Uysal et al.’s (2012) addition of ‘the festival atmosphere’ to the key generic motivational factors was justified by comments made by research respondents during this project, alongside the findings of Webster (2014) as discussed in the literature review. It was notable that both respondents A2 and A3 mentioned a great festival atmosphere straight away when asked to describe their favourite ever experience of a festival, suggesting that they consider this as a priority in terms of key generic motivational factors. The holistic festival environment comprises of the social, physical and service elements as discussed by De Geus et al. (2015), facilitated by both the event-specific factors as mentioned earlier and the influence of other essential and generic factors.

4.4.2.7. Communitas

The researcher explored Turner’s (1969) notion of communitas as potentially being an additional key generic motivational factor in festivals, with clear results. Multiple research participants mentioned the importance of the feeling of belonging, community and shared experience without being prompted, with respondent A1 saying for example

“I feel more within a community when I’m in a festival than I do in my own neighbourhood...we cook together and we eat
together and we drink together and we party together and we do things together, and you don’t do that anywhere else. So it’s like, the feeling of togetherness and the feeling of community, definitely”.

Respondent O4 reinforced this, saying that “the idea of festivals was born out of the love of the community and working together”. Participants A2 and A3 described their enjoyment at participating in the fancy dress element of Bestival, as they felt part of the festival as a whole. The researcher believes that as a result of these comments, communitas could legitimately be considered as a key generic motivational factor in contemporary festivals.

4.5. Motivation

The researcher included a final section in the conceptual framework, consisting of motivation to attend a festival based on either previous experience or the experience the attendees perceives themselves to have if they attend.

4.5.1. Based on Previous Experience

It became clear to the researcher that festival attendees were motivated to attend a festival again if they had a positive experience of it, and there was a striking level of loyalty and commitment involved when choosing which festivals to attend. When describing Webster’s (2014) research report for The Association of Independent Festivals, respondent O2 described how just over half of the research respondents were so loyal to their chosen festival that they attended instead of having a holiday, which he found “fascinating”. Respondent A2 described a memorable festival experience as “the reason that you’d return, year after year after year”, suggesting again that festival attendees build a loyalty and commitment to their favourite event. This was expanded upon by respondent O4, who said “creating a loyal following means a festival goer has to feel like they have a relationship with the festival”.

47
4.5.2. Based on Perceived Experience

Respondents O2 and O4 discussed the influence of social media and television in advertising the potential festival experience to attendees. Respondent O2 described how Bestival runs spin-off events around their theme, such as treasure hunts in various English cities, which are publicised through the media to generate interest and motivation to attend the event. He said by “involving people”, again linking to the concept of audience engagement and active participation, “they can keep their brand out there and outside just the window of the event”. The playful concept and use of creative theming show potential festival attendees what they could expect if they were to attend the event. Respondent O2 also described how “festivals are very visual places, and they do lend themselves to some amazing photographs out there. Really, who wouldn’t be excited by that?”. Respondent O4 described how the televising of festivals such as Glastonbury “means there [is] a lot more focus from the consumer on independent grass roots festivals”. This potentially again generates motivation for potential festival attendees to attend the event, based on the festival experience they can see they may have.
4.6. A New Model of the Contemporary Festival Experience

As a result of the primary research undertaken, the researcher adapted the conceptual framework (Figure 6) to reflect the accumulation of findings gleaned throughout the research project. The resulting model draws influence from Getz’ (2012) three groups of motivational factors, with the notion that a contemporary festival experience begins with event-specific factors such as diverse programming, a unique festival identity, a good location and creative design, décor and features. This in turn influences the festival experience had by attendees, which is directly modified by their level of active engagement and participation with the event (Pine and Gilmore 1999, De Geus et al. 2015).
As Berridge (2007) recognises, the right festival design and programming (event-specific factors) allows the experience to emerge as a result. The festival experience itself is comprised of consistently essential factors such as health and safety and accessibility, alongside the increasingly important elements of a high quality food/beverage offering and enhanced camping/site facilities. The festival experience also comprises of the majority of the generic social benefits as identified by Bowdin et al. (2011) and Uysal et al. (2012), with the added element of Turner’s (1969) element of communitas.

The final section of the model concerns resultant attendance motivation, either relating to loyalty and a motivation to attend again based on the experience they had at the festival, or on the experience they perceive themselves to have if they attend. This perceived experience is advertised through the festival’s marketing communications and utilises the influence of the media (social media, TV etc.). Drawing upon Morgan’s (2008) adaptation of Kapferer’s (1998) brand identity prism, the event-specific factors in this model can be considered the pull factors, as they are the attractions and design elements of the event (Morgan, 2008). The resulting essential and generic and factors in the festival experience can be regarded as the push factors, as they are “personal needs that a visit is seeking to satisfy” (Morgan, 2008:83).

The arrows show how the festival experience emerges as a result of the event-specific factors, which in turn influences pure attendance motivation. The arrows linking this section back to the beginning represent how a positive previous or perceived experience will facilitate a loyalty to the event and potentially multiple attendances. Levels 2 and 3 are horizontally split to illustrate that each half has equal importance in comprising the aspect that it is in, and neither section is more or less influential. The researcher adapted the conceptual framework by merging the two level-one boxes in the model because entertainment can be considered as part of event programming.
4.7. Summary

This chapter detailed an integration of the research findings with the existing knowledge discussed in the literature review to further explore the concepts outlined in the conceptual framework. A deductive approach was used to adapt and refine the conceptual framework, resulting in a new contemporary festival experience model (Figure 8), based on the independent boutique arts and music festival sector. The final chapter of this research project evaluates the original hypothesis contained in the conceptual framework and demonstrates how motivation, experience and design impact on current theory and practice. The conclusion also suggests avenues for further research and lists the limitations of the study.
CHAPTER FIVE

Summary, Conclusion and Recommendations

5.1. Introduction
5.2. Aims and Objectives Revisited
5.3. Research Findings
5.3.1. Contribution to Theory
5.3.2. Contribution to Practice
5.3.3. Contribution to Method
5.4. Limitations
5.5. Academic Recommendations for Future Research
5.6. Summary
5. Summary, Conclusion and Recommendations

5.1. Introduction

Having summarised the findings and proposed and proposed a new model for studying the festival experience in the independent boutique arts and festival industry, this section provides a conclusion to the research project. It commences by critically evaluating whether the initial aims objectives were achieved and summarising the key findings found. Contributions to knowledge in terms of theory, practice and method are given, and finally, limitations of the project are identified and suggestions for future avenues of research are provided.

5.2. Aims and Objectives Revisited

The research project fulfilled its aim to critically explore the rise and success of the independent boutique arts and music festival sector in England, with focus on audience motivations, the event experience and creative festival design, in order to accurately determine and model their role in a successful contemporary festival in England.

In pursuit of this aim, the following objectives were successfully achieved:

- The literature on festival audience motivations, the event experience and creative festival design was critically reviewed, with specific reference to the independent boutique arts and festival industry, and a hypothesis was developed and summarised in a conceptual framework (Figure 6).
- A suitable methodology was constructed to investigate the topic.
- Common thoughts, themes and narratives were identified through discourse analysis, involving both attendee and event organiser’s perspectives to gain a rich, in-depth understanding.
- The variety of drivers and theoretical concepts influencing the rise of the sector were discussed and assessed thoroughly, resulting in a new festival experience model based upon the experiences of all interviewees.
Conclusions, limitations and recommendations of the research project will be identified and addressed within this chapter, with an explanation of why, how and to what extent a new festival experience model is applicable.

5.3. Research Findings

Due to O2’s position as general manager of The Association of Independent Festivals, arguably this participant had the broadest, most up-to-date and detailed understanding of the contemporary festival industry in the UK. It is interesting to note that the majority of the theoretical concepts and industry trends identified as relevant by the researcher during the literature review, due to be discussed during the primary research process, were discussed at surface level by this interviewee with minimal prompting. In fact, the participant regularly initiated discussion of multiple key concepts and theories with little or no input from the researcher, suggesting that the researcher’s hypothesis and line of enquiry in this project was valid, relevant, necessary and contemporary. In summarising the qualitative findings, the researcher has provided a valuable contribution to the existing body of academic research in this area.

5.3.1. Contribution to Theory

The most significant contribution to theory is the model (Figure 8) and its general support of the hypothesis outlined in the conceptual framework; that the festival experience is made up of a combination of essential and generic motivational factors, facilitated in turn by creative design, unique features and programming (event-specific factors). This model brought together the concepts of event motivation, event design and the event experience, necessary for a more in-depth understanding of successful contemporary festivals in this industry. By combining Getz’ (2012) three groups of motivational factors, the concepts of audience engagement and participation (Pine and Gilmore 1999, De Geus et al., 2015), festival design concepts (Berridge, 2007), the generic social benefits of festivals (Turner 1969, Bowdin et al. 2011, Uysal et al. 2012) and Morgan’s (2008) push and pull
factors in the festival experience, a holistic and integrated festival experience model was designed, based upon motivational process.

5.3.2. Contribution to Practice

This study heightens awareness of how disillusionment with larger, corporate festivals has fuelled the rise of the independent boutique music and arts festival genre in England. New leisure tourists have high consumer power and expectations, due to the saturation of the general festival market in England and the influence of television and social media. Event-specific factors (creativity, arts, diverse programming, location, unique festival identity) are essential in facilitating the increasingly escapist and participatory experience that contemporary festival consumers want. These issues point potential investors to opportunities for growth.

Festival organisers in England should continue to strive to innovate and ‘think outside of the box’, as intense competition and the modern media’s influence have inflated consumer expectations and given them the power to be selective. However, if a festival can successfully build a relationship with the consumer through engaging them with memorable, unique and interactive experiences, consumers can be intensely loyal to their festival. The comments made by research participants throughout the interview process show that creativity, attention to detail and innovative ideas are valued and appreciated by contemporary consumers, and are an important step in facilitating the types of escapist and participatory experiences they increasingly crave.

5.3.4. Contributions to Methodology

The contributions of this study are threefold. Firstly it brought together and visualised satisfier and self-actualisers into the motivational process. Secondly it proposed motivational push and pull factors. Thirdly it devised and tested a set of topics for evaluating motivation in the festival experience across a comprehensive range of issues involved in this rich critical analysis.
5.4. Limitations

The researcher attended some industry conferences related to the project that further validated the discussed avenue of research, but due to the lengthy process of transcription, the researcher was unable to utilise this information as part of the project. The majority of festival organisers interviewed during the research process were involved with independent festivals in England, which means the researcher recognises that any views and opinions regarding rejections of commercialism were relatively bias from their perspective. Geographically wider views may have enhanced the study. The researcher also felt that some avenues of enquiry during the interview process could have been better explored with participants, due to the researcher’s lack of experience. A second round of interviews, using newly suggested avenues of enquiry may have served to strengthen the new model even further. However, the researcher recognises that learning arises from experience, and feels that this project was mutually beneficial in adding to the existing body of related knowledge and in personal development.

5.5. Academic Recommendations for Future Research

Future research might extend this study by performing a more in-depth analysis of the consumer’s opinions regarding the disillusionment with larger, corporate festivals. Questions over the importance of aspects such as commercialisation and authenticity naturally arise from this research project. The researcher believes that in the future a combination of quantitative and qualitative research design could add geographical scope and more types of events to the research and build a broader picture of the industry and its changing mind-sets. Further research relating to the concept of active audience participation in the festival industry could also be undertaken, as the researcher discovered that this represents a gap in research and so is an under-conceptualised area of contemporary festival literature.
5.6. Summary

The researcher explored the rise and success of the independent boutique music and arts festival sector in England, with particular focus on the topic areas of festival audience motivations, the event experience and creative festival design. The wider industry and its drivers were also analysed, leading the researcher to create a new festival experience model based upon a combination of theory and real-world insight. The researcher believes that the new model not only reflects the critical elements of a successful contemporary festival in England at the present day, but also makes a reasonably well-researched prediction of the future format of the festival industry. The research was revealing. It exposed gaps in knowledge in terms of theory, practice and method. It exposed some potential avenues for investment and expansion in the events industry. Further work using this methodology in the future would add more to the knowledge base and identify more motivational insights.


Culham, D. (2016) *Are boutique festivals the next big thing?* Available at: www.edm.com [Accessed 04/03/16]


Communication Corporation.


Glastonbury (2015) Available at: [www.glastonburyfestivals.co.uk](http://www.glastonburyfestivals.co.uk) [Accessed online 21/12/15]


Lin, A.C. (1998) “Bridging Positivist and Interpretivist Approaches to Qualitative Methods”, *Policy Studies Journal*. 26:1. Available at: [https://scholar.google.co.uk](https://scholar.google.co.uk) [Accessed online 15/01/16]


CHAPTER SEVEN

Appendices
## Appendix A – Approved Ethical Application

### CARDIFF METROPOLITAN UNIVERSITY
APPLICATION FOR ETHICS APPROVAL

#### DEVOLVED ETHICS APPROVAL APPLICATION SUMMARY

<table>
<thead>
<tr>
<th>To be completed by student and supervisor before submission to Ethics Approval Panel</th>
<th>Student Signature;</th>
<th>Supervisor Signature;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
<td>N/A</td>
</tr>
<tr>
<td>Application for ethics approval</td>
<td>[x ]</td>
<td>-</td>
</tr>
<tr>
<td>Participant information sheet</td>
<td>[x ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>Participant consent form</td>
<td>[x ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>Pilot interview/s</td>
<td>[ ]</td>
<td>[x ]</td>
</tr>
<tr>
<td>Pilot questionnaire/s</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>Letter/s to participating organisation/s</td>
<td>[x ]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

First Submission: [x ] Resubmission: [ ]

Date: 14/12/2015

---

**For use by the devolved ethics approval panel:**

**Panel Members**

<table>
<thead>
<tr>
<th>Name</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Module leader:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Supervisor:** Alan White

**CSM Ethics Committee Representative:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Date: 15/12/15 Date of Reassessment: 

### Outcome:

- Project Approved: [ ]
- Project Approved in Principle: [x ]
- Application not ready/ incomplete: [ ] (Decision deferred)

**Comments for projects not fully approved:**

- Additional information to confirm participation of the interviewees.
- Provide examples of events/festivals in A3.
- Consider format of the question about anonymity of company names.
- Be careful to use times for interviews.

The original to be retained by the module leader and a copy given to the student.

Application for ethics approval v4 March 2015
CARDIFF METROPOLITAN UNIVERSITY
APPLICATION FOR ETHICS APPROVAL

When undertaking a research or enterprise project, Cardiff Met staff and students are obliged to complete this form in order that the ethics implications of that project may be considered.

If the project requires ethics approval from an external agency (e.g., NHS), you will not need to seek additional ethics approval from Cardiff Met. You should however complete Part One of this form and attach a copy of your ethics letter(s) of approval in order that your School has a record of the project.

The document Ethics application guidance notes will help you complete this form. It is available from the Cardiff Met website. The School or Unit in which you are based may also have produced some guidance documents, please consult your supervisor or School Ethics Coordinator.

Once you have completed the form, sign the declaration and forward to the appropriate person(s) in your School or Unit.

PLEASE NOTE:
Participant recruitment or data collection MUST NOT commence until ethics approval has been obtained.

PART ONE

<table>
<thead>
<tr>
<th>Name of applicant:</th>
<th>Ella Naylor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supervisor (if student project):</td>
<td>Alan White</td>
</tr>
<tr>
<td>School / Unit:</td>
<td>Cardiff Metropolitan University</td>
</tr>
<tr>
<td>Student number (if applicable):</td>
<td>SY20041875</td>
</tr>
<tr>
<td>Programme enrolled on (if applicable):</td>
<td>BA (Hons) Events Management</td>
</tr>
<tr>
<td>Project Title:</td>
<td>Exploring the rise and success of the English boutique arts and music festival sector, with focus on audience motivations, the consumer event experience and festival design.</td>
</tr>
<tr>
<td>Expected start date of data collection:</td>
<td>05/12/2015</td>
</tr>
<tr>
<td>Approximate duration of data collection:</td>
<td>3 months</td>
</tr>
<tr>
<td>Funding Body (if applicable):</td>
<td>N/A</td>
</tr>
<tr>
<td>Other researcher(s) working on the project:</td>
<td>N/A</td>
</tr>
<tr>
<td>Will the study involve NHS patients or staff?</td>
<td>No</td>
</tr>
<tr>
<td>Will the study involve taking samples of human origin from participants?</td>
<td>No</td>
</tr>
</tbody>
</table>

Does your project fall entirely within one of the following categories:

- Paper based, involving only documents in the public domain: No
- Laboratory based, not involving human participants or human tissue samples: No
- Practice based not involving human: No
CARDIFF METROPOLITAN UNIVERSITY
APPLICATION FOR ETHICS APPROVAL

participants (eg curatorial, practice audit)
Compulsory projects in professional practice
(eg Initial Teacher Education) No
A project for which external approval has
been obtained (e.g., NHS) No

If you have answered YES to any of these questions, expand on your answer in the non-technical summary.
No further information regarding your project is required.
If you have answered NO to all of these questions, you must complete Part 2 of this form

In no more than 150 words, give a non-technical summary of the project

The research project aims to explore the variety of drivers, concepts and elements influencing the recent
rise and success of the boutique arts and music festival sector in England, with particular focus on audience
motivations, the consumer event experience and festival design. The researcher will conduct secondary
research to analyse existing data on these aspects, alongside an analysis of the current music festival
market in the UK. Primary research will also be conducted in the form of two sets of semi-structured
interviews (approx. 3 from a festival organiser’s perspective and 3 from an audience perspective) to gain a
greater understanding of the research area and proposed aspects. The results will be thoroughly analysed
and considered alongside existing theoretical models in the development of a new event design model,
based on the boutique arts and music festival sector.

DECLARATION:
I confirm that this project conforms with the Cardiff Met Research Governance Framework

I confirm that I will abide by the Cardiff Met requirements regarding confidentiality and anonymity when
conducting this project.

STUDENTS: I confirm that I will not disseminate any material produced as a result of this project without
the prior approval of my supervisor.

Signature of the applicant: Date:

FOR STUDENT PROJECTS ONLY
Name of supervisor: Alan White
Date: 09/12/15
Signature of supervisor:

Application for ethics approval v4 March 2015
PART TWO

A RESEARCH DESIGN

A1 Will you be using an approved protocol in your project?

No

A2 If yes, please state the name and code of the approved protocol to be used

N/A

A3 Describe the research design to be used in your project

Semi-Structured Interviews:

- Six semi-structured interviews will be held to collect qualitative information, with two sets of questions asked to obtain research from both an organiser and audience perspective.
- The semi-structured interview method will encourage freedom of response to gain opinions, insights and thoughts, and will facilitate further discussion of wider subjects.
- The researcher intends to have a mixture of face to face interviews and email conversations with both festival organisers and attendees, with at least 3 of each sample.
- Contact with the participants will begin as soon as the ethics application is completed and the interviews are forecasted to take place in December/January.
- Each interview will be audio recorded and email exchanges will be stored at the interviewee's discretion, and interviews will be around 20-30 minutes in length.

Sample:

- A small sample will be chosen, with a view to collecting rich, in-depth information during interviews. The most experienced arts and music festival organisers available will be selected to gain the richest possible response. A small sample of attendees, with the most relevant experienced, will be chosen on a convenience-sampling basis.

---

1 An Approved Protocol is one which has been approved by Cardiff Met to be used under supervision of designated members of staff; a list of approved protocols can be found on the Cardiff Met website here.
CARDIFF METROPOLITAN UNIVERSITY
APPLICATION FOR ETHICS APPROVAL

- A purposive sample of participants will be selected and volunteer interviewees will be contacted by
  the researcher through email/phone/internet ahead of the interviews
- Participants must have attended a boutique arts and music festival in England
- Snowball sampling, in which interviewees can recommend further interviews to gather further
  information

Participants:
- All participants will be over the age of 18
- The types of samples chosen are to guarantee no discrimination against age, gender, race, sexuality,
  disability etc.
- Participants’ right to anonymity will be reiterated throughout the research process, and they may
  withdraw their data at any point
- If anonymity is chosen the interviews will be audio-recorded without any identifying terms
- If anonymity is chosen the researcher will refer to the interviewees as ‘respondent 1, 2’.

Consent:
- Participants will be given a paper consent form before the interview is started, which they will fill
  out to show they give their consent
- If the interview questions are asked through email the researcher will attach electronic copies of all
  information sheets and consent forms

Analysis:
- The researcher will analyse data using an interpretivist and deductive approach, to test, explore and
  potentially support or oppose the researcher’s hypothesis
- The researcher will use a mixture of methods of analysis to explore common thoughts, themes and
  opinions, such as descriptive, thematic, narrative and content analysis.

<table>
<thead>
<tr>
<th>A4 Will the project involve deceptive or covert research?</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>A5 If yes, give a rationale for the use of deceptive or covert research</td>
<td>N/A</td>
</tr>
<tr>
<td>A6 Will the project have security sensitive implications?</td>
<td>No</td>
</tr>
<tr>
<td>A7 If yes, please explain what they are and the measures that are proposed to address them</td>
<td>N/A</td>
</tr>
</tbody>
</table>

B1 What previous experience of research involving human participants relevant to this project do you
have?

The researcher has experience of research involving human participants during her first and second years
of University. During University projects, the researcher issued online questionnaires to peers to conduct
market research regarding a potential student event. In addition, the researcher conducted spontaneous,
semi-structured interviews on the topic of the weather involving members of the public whilst studying for
a photojournalism course. The interviews gave the researcher experience of interviewing techniques and
transcribing data.

B2 Student project only

What previous experience of research involving human participants relevant to this project does your

Application for ethics approval 4th March 2013
C POTENTIAL RISKS
C1. What potential risks do you foresee?
Semi-structured Interviews:

- The interviewee may not co-operate or refuse to answer questions if they deem the information personal or confidential
- The interviewee may take offence to the questions asked and refuse to continue the interview
- The interviewee may worry about the answers given and become angry or violent towards the researcher
- If networking is required in order to gain contacts for interview, the researcher may be vulnerable where alcohol is involved or they are alone
- The interviewer may also be vulnerable when meeting interviewees alone for interviews

Gathering Participants:

- The researcher may arrange interviews that may fall through, potentially jeopardising the research project

C2. How will you deal with the potential risks?
Semi-structured interviews:

- Participant information sheet and consent form will be given to the interviewees to ensure they are aware of the topics that will be up for discussion
- Participants will be informed of their right to anonymity, right to withdraw data and right not to be recorded at any point without penalty
- The interviewer will ensure that they always keep a fully charged mobile phone on their person when networking and interviewing, acts sensibly and either takes a 'buddy' with them or informs somebody of their whereabouts

Gathering Participants

- The researcher will ensure they maintain contact with each of the intended interviewees, and will ensure that other participants are available should they be needed

All participants will be made aware that the researcher will have sole access to the data, and audio recordings of interviews will be destroyed once they have fulfilled their purpose to the researcher.

Application for ethics approved 04 March 2013
PARTICIPANT INFORMATION SHEET

Exploring the rise and success of the English boutique arts and music festival sector, with focus on audience motivations, the consumer event experience and festival design.

Project summary

The purpose of this study is to explore the variety of drivers, concepts and elements influencing the recent rise and success of the boutique arts and music festival sector in England, with particular focus on audience motivations, consumer event experience and festival design. Your participation will enable the collection of data, which will form part of a study being undertaken at UNIC.

Why have you been asked to participate?

You have been asked to participate because you fit the profile of the population being studied; that is, you are over the age of 18, and have relevant experience of the event sector being studied that qualifies you to give information. During the interview you will be asked a series of questions, and given the opportunity to provide extra thoughts, stories and insights regarding the different aspects discussed.

Project risks

The research involves a 20-30 minute interview at your convenience, which will be recorded and stored for later analysis. We are not seeking to collect any sensitive data on you or your organisation. The study is concerned with different audience motivations, the consumer event experience and festival design.

We do not think that there are any significant risks associated with this study. However, if you do feel that any of the questions are inappropriate then you can stop at any time. Furthermore, you can change your mind and withdraw from the study at any time – we will completely respect your decision.

How we protect your privacy

All the information you provide will be held in confidence. We have taken careful steps to ensure both yours and the researcher’s security. Your personal details (e.g. signature on the consent form) and your interview transcript and recording will be kept in secure locations by the research team. When we have finished the study and analysed all the information, all the documentation used to gather the data will be destroyed. The recordings of the interview will also be held in a secure and confidential environment during the study and destroyed when it is complete.

YOU WILL BE OFFERED A COPY OF THIS INFORMATION SHEET TO KEEP

If you require any further information about this project then please contact:

Ella Naylor, Cardiff Metropolitan University

CMU email: st20041875@cardiffmet.ac.uk

Application for ethics approval v4 March 2015
PARTICIPANT CONSENT FORM

Cardiff Metropolitan University Ethics Reference Number:

Participant name or Study ID Number:

Title of Project:

Exploring the rise and success of the English boutique arts and music festival sector, with focus on audience motivations, the consumer event experience and festival design

Name of Researcher: Ella Naylor

Participant to complete this section: Please initial each box.

1. I confirm that I have read and understand the information sheet for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily. [ ]

2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason. [ ]

3. I agree to take part in the above study. [ ]

4. I agree to the interview being audio recorded if face-to-face or stored electronically if an email conversation. [ ]

5. I agree to the use of anonymised quotes in publications. [ ]

6. I agree to my quotes being attributed to me. [ ]

Signature of Participant

Name of person taking consent

Signature of person taking consent

Application for ethics approval v4 March 2015
<table>
<thead>
<tr>
<th>Question</th>
<th>Answered?</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What boutique arts and music festival are you involved in, and what is your role?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How long have you worked for that festival?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What does the term 'boutique' mean to you?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What is it that most strongly defines this genre? Size, not for profit, quirkiness, activities, other?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How long have you worked in the English boutique arts and music festival sector?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What are the favourite elements of your role and why? Please give examples</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What are the least favourite elements of your role and why? Please give examples</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Changing industry</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Would you say there are more or less boutique arts and music festivals in England today compared to a decade ago?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What has caused these changes over the last decade? Please give examples</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Have boutique arts and music festivals in England changed in size at all? Please give examples</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do you think advances in technology or changes in consumption behaviour have influenced the festival landscape at all? If so, how? Please give examples</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What do you think the threats currently facing a music festival in England are?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What do you think the opportunities currently facing a music festival in England are?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do you think there's been any kind of shift in the focus of the English boutique arts and music festival landscape over the past decade? Please give examples</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The English 'boutique' arts and music festival sector is a recent and rapidly growing sector. Why do you think the sector has grown in popularity? Please give examples</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Audience Motivations</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What do you think are the main reasons that</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CARDIFF METROPOLITAN UNIVERSITY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>APPLICATION FOR ETHICS APPROVAL</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| people attend music festivals in England? |
| Which are most critical? |
| Have you seen any changes in your festival audience's motivations to attend? |
| Has this impacted your festival in any way? If so, how? |
| What factors have been most influential in generating these motivations? |
| What do you enjoy the most about music festivals in England? |
| What do you enjoy the least about them? |
| Would you rather attend a more corporate-focused festival or an independent one? Why? Can you give any examples? |

**Consumer Experience**

| How important do you think the audience participation element is at festivals? Why? Can you give any examples to illustrate your answer? |
| How deeply do you think the audience engages with the festival experience if they participate passively/actively? Why? |
| How important would you consider the following aspects to your festival: entertainment, aesthetics, escapism and education? Why? |
| Are there any other elements you would consider important, such as family, originality, social elements, and customer service? Why? |
| Can you give me an example of where each of those aspects feature? |

**Consumer Event Experience**

<p>| How important do you think it is for your audience to be engaged with your festival (physically, mentally, socially, emotionally or spiritually)? Why? |
| Do you think your audience enjoys co-creating their experience at the festival, or prefers to take a role of purely consuming? Why? |
| Do you think your audience is motivated to attend or not based on the experience they think they will have? |
| Do you think your audience is motivated to attend or not based on the experience they remember they have had before? |
| How important is it to sow the seeds for the next event in your design concepts? |
| Do you think the event 'experience' as a |</p>
<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What has become more or less important to your audience? Why?</td>
<td></td>
</tr>
<tr>
<td>What has been your favourite experience of a festival and why?</td>
<td></td>
</tr>
<tr>
<td>What has been your most memorable experience of a festival and why?</td>
<td></td>
</tr>
<tr>
<td>Where is the boutique arts and music festival genre heading in the short term based on recent trends?</td>
<td></td>
</tr>
<tr>
<td><strong>Event Design</strong></td>
<td></td>
</tr>
<tr>
<td>How important do you consider the role of event design/creativity to be?</td>
<td></td>
</tr>
<tr>
<td>Do you try to reflect your festival's ethos/identity in the design of the event? If so, how?</td>
<td></td>
</tr>
<tr>
<td>What are your favourite aspects of your festival's design (staging, theming, performers, identity, other)?</td>
<td></td>
</tr>
<tr>
<td>What elements of your festival do you think your audience enjoys the most (bands, main stages, chill-out areas, art installations, food &amp; beverage selection etc.)?</td>
<td></td>
</tr>
<tr>
<td>Do you have any planned changes or ideas for the future of the festival?</td>
<td></td>
</tr>
<tr>
<td>Question</td>
<td>Answered?</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>Ask interviewee to sign consent form and approval to use recording systems</td>
<td></td>
</tr>
<tr>
<td><strong>Introduction</strong></td>
<td></td>
</tr>
<tr>
<td>What is your occupation/age?</td>
<td></td>
</tr>
<tr>
<td>What English boutique arts and music festivals have you attended in the past?</td>
<td></td>
</tr>
<tr>
<td>Which has been your favourite and why?</td>
<td></td>
</tr>
<tr>
<td>What does the term 'boutique' mean to you?</td>
<td></td>
</tr>
<tr>
<td>What is it that most strongly defines this genre? Size, not for profit, quirkiness, activities, other?</td>
<td></td>
</tr>
<tr>
<td><strong>Changing Industry</strong></td>
<td></td>
</tr>
<tr>
<td>Would you say there are more or less boutique arts and music festivals in England today compared to a decade ago?</td>
<td></td>
</tr>
<tr>
<td>What has caused these changes over the last decade? Please give examples</td>
<td></td>
</tr>
<tr>
<td>Have boutique arts and music festivals in England changed in size at all? Please give examples</td>
<td></td>
</tr>
<tr>
<td>Do you think advances in technology or changes in consumption behaviour have influenced the festival landscape at all? If so, how? Please give examples</td>
<td></td>
</tr>
<tr>
<td>What do you think the threats currently facing a music festival in England are?</td>
<td></td>
</tr>
<tr>
<td>What do you think the opportunities currently facing a music festival in England are?</td>
<td></td>
</tr>
<tr>
<td>Do you think there's been any kind of shift in the focus of the English boutique arts and music festival landscape over the past decade? Please give examples</td>
<td></td>
</tr>
<tr>
<td>The English 'boutique' arts and music festival sector is a recent and rapidly growing sector. Why do you think the sector has grown in popularity? Please give examples</td>
<td></td>
</tr>
<tr>
<td><strong>Audience Motivations</strong></td>
<td></td>
</tr>
<tr>
<td>What are the main reasons that you attend music festivals in England? Which are most critical?</td>
<td></td>
</tr>
<tr>
<td>Have your motivations to attend a music festival changed in any way over the past decade or so?</td>
<td></td>
</tr>
<tr>
<td>What factors are most influential in generating your motivations to attend?</td>
<td></td>
</tr>
<tr>
<td>---------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>What do you enjoy the most about music festivals in England?</td>
<td></td>
</tr>
<tr>
<td>What do you enjoy the least about them?</td>
<td></td>
</tr>
<tr>
<td>Would you rather attend a more corporate-focused festival or an independent one?</td>
<td></td>
</tr>
<tr>
<td>Why? Can you give me any examples?</td>
<td></td>
</tr>
</tbody>
</table>

**Consumer Experience**

<table>
<thead>
<tr>
<th>How important do you think the audience participation element is at festivals? Why? Can you give any examples to illustrate your answer?</th>
</tr>
</thead>
<tbody>
<tr>
<td>How deeply do you engage with the festival experience if you participate passively/actively? Why?</td>
</tr>
<tr>
<td>How important would you consider the following aspects in your experience at a festival: entertainment, aesthetics, escapism and education? Why?</td>
</tr>
<tr>
<td>Are there any other elements you would consider important, such as family, originality, social elements, and customer service? Why?</td>
</tr>
<tr>
<td>Can you give me an example of where each of those aspects feature?</td>
</tr>
<tr>
<td>Can you give me any favourite or most memorable examples of one of those aspects? (Eg. When you’ve learnt something, watched something, felt something?)</td>
</tr>
</tbody>
</table>

**Consumer Event Experience**

<table>
<thead>
<tr>
<th>How important do you think it is to be engaged with a festival (physically, mentally, socially, emotionally or spiritually)? Why?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you enjoy co-creating your festival experience, or prefer taking the role of purely consuming? Why?</td>
</tr>
<tr>
<td>Are you motivated to attend or not based on the experience you think you will have?</td>
</tr>
<tr>
<td>Are you motivated to attend or not based on the experience you remember you had before?</td>
</tr>
<tr>
<td>Do you think the event ‘experience’ as a whole has become more or less important? Why?</td>
</tr>
<tr>
<td>What has been your favourite experience of a festival and why?</td>
</tr>
<tr>
<td>What has been your most memorable experience of a festival and why?</td>
</tr>
<tr>
<td>Where is the boutique arts and music festival genre heading in the short term based on</td>
</tr>
<tr>
<td>Event Design</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>How important do you consider the role of event design/creativity to be?</td>
</tr>
<tr>
<td>Do you think festivals should try to reflect its ethos/identity in the design of the event? If so, why?</td>
</tr>
<tr>
<td>What have been your favourite design aspect of a festival you have attended? (staging, theming, performers, identity, other)?</td>
</tr>
<tr>
<td>What elements of a festival do you enjoy the most? (bands, main stages, chill-out areas, art installations, food &amp; beverage selection etc.)?</td>
</tr>
</tbody>
</table>
Hi Renae!

Just wanted to say congratulations on the congress event last week, everybody I spoke to had such a good time and it was really interesting for me and the other volunteers. I spoke to Paul at the awards ceremony and asked him if it would be okay to interview him/send him some questions in a few weeks time for my dissertation- I am focusing on the growing importance of the role of creative event design and the 'experience' factor in the independent arts and music festival sector, and his input would be very helpful to me! He said that was absolutely fine when I spoke to him and was about to give me his email address when somebody grabbed him away; I didn't see him again.

Please could you send me his email address or forward this email on to him? I'd really appreciate it.

Thank you!

Ella

*****REPLY*****

Hi Ella,

Thanks again for all of your help at the Congress, I hope it was enjoyable and worthwhile. Yes, I remember talking to you about this and feel free to send the questions over, happy to help.

Thanks and best wishes,

Paul
Hello Deer Shed Team,

My name is Ella, I'm a final year undergraduate Events Management Student at Cardiff Metropolitan University.
I know you must get a few of these emails (sorry!) but I would be grateful if you could please help me out.

Since attending my first festival (Bestival) in 2007 I have become hugely interested in the explosion of creativity and innovation in the UK music festival scene. I'm writing my dissertation on the rise and success of the boutique music and arts festival sector in the UK, and exploring the increasingly important roles of creative event design, consumer behavior and the festival experience.

I'm currently finalizing a short set of interview questions, exploring concepts like creativity, innovation, audience participation and immersion. Is there somebody involved in the design/production process that I/you could please send the questions to? I am very interested in the thoughts and insights of somebody from your festival. I worked at the AIF festival congress event recently and attended the BAFA student conference last week; Megan Evans gave a great talk about her involvement at DSF.

Thank you for your time,
Ella Naylor

***** REPLY *****

Hi Ella,

Hope your well.

I cover most of the design element of the festival.
If you send over the questions you want answering I can do my best to help out or direct them to a member of the team too if its more in their area.
Thanks again,

Megan Evans

Arts Programmer and Manager.

Email sent to Organisation (Nozstock Festival)
Sent Monday 30th November 2015 at 17:19

Hello Nozstock Team,

My name is Ella, I'm a final year undergraduate Events Management Student at Cardiff Metropolitan University. I know you must get a few of these emails (sorry!) but I would be grateful if you could please help me out.

Since attending my first festival (Bestival) in 2007 I have become hugely interested in the explosion of creativity and innovation in the UK music festival scene. I'm writing my dissertation on the rise and success of the boutique music and arts festival sector in the UK, and exploring the increasingly important roles of creative event design, consumer behavior and the festival experience.

I'm currently finalizing a short set of interview questions, exploring concepts like creativity, innovation, audience participation and immersion. Is there somebody involved in the design/production process that I you could please send the questions to? I am very interested in the thoughts and insights of somebody from your festival.

Thank you for your time,
Ella Naylor

***** REPLY *****
Hi Ella

I'm happy to answer any questions you have. But we do normally ask you share any findings with us and depending on what questions you ask / data we provide we may want Nozstocs name to remain confidential in the dissertation.

Send them over directly to me and I'll do my best to answer them as soon as possible.

Cheers
Ella

Ella Nosworthy
Festival Coordinator
Nozstock: The Hidden Valley
PARTICIPANT INFORMATION SHEET
Exploring the rise and success of the English boutique arts and music festival sector, with focus on audience motivations, the consumer event experience and festival design.

Project summary
The purpose of this study is to explore the variety of drivers, concepts and elements influencing the recent rise and success of the boutique arts and music festival sector in England, with particular focus on audience motivations, consumer event experience and festival design. Your participation will enable the collection of data, which will form part of a study being undertaken at UWIC.

Why have you been asked to participate?
You have been asked to participate because you fit the profile of the population being studied; that is, you are over the age of 18, and have relevant experience of the event sector being studied that qualifies you to give information. During the interview you will be asked a series of questions, and given the opportunity to provide extra thoughts, stories and insights regarding the different aspects discussed.

Project risks
The research involves a 45-minute to 1 hour interview at your convenience, which will be recorded and stored for later analysis. We are not seeking to collect any sensitive data on you or your organisation. The study is concerned with different audience motivations, the consumer event experience and festival design. We do not think that there are any significant risks associated with this study. However, if you do feel that any of the questions are inappropriate then you can stop at any time. Furthermore, you can change your mind and withdraw from the study at any time – we will completely respect your decision.

How we protect your privacy
All the information you provide will be held in confidence. We have taken careful steps to ensure both yours and the researcher’s security. Your personal details (e.g. signature on the consent form) and your interview transcript and recording will be kept in secure locations by the research team. When we have finished the study and analysed all the information, all the documentation used to gather the data will be destroyed. The recordings of the interview will also be held in a secure and confidential environment during the study and destroyed when it is complete.

YOU WILL BE OFFERED A COPY OF THIS INFORMATION SHEET TO KEEP

If you require any further information about this project then please contact:
Ella Naylor, Cardiff Metropolitan University
CMU email: st20041875@cardiffmet.ac.uk
PARTICIPANT CONSENT FORM

Cardiff Metropolitan University Ethics Reference Number:

Participant name or Study ID Number:

Title of Project:

Exploring the rise and success of the English boutique arts and music festival sector, with focus on audience motivations, the consumer event experience and festival design

Name of Researcher: Ella Naylor

Please initial each box

1. I confirm that I have read and understand the information sheet for the above study.
   I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.

3. I agree to take part in the above study.

4. I agree to the interview being audio recorded if face-to-face or stored electronically if an email conversation.

5. I agree to the use of anonymised quotes in publications.

6. I agree to my quotes being attributed to me.

7. I would like my organisation to remain confidential

Signature of Participant: [Signature]
Date: 28/01/16

Name of person taking consent: Ella Naylor
Date: 28/01/16

Signature of person taking consent: [Signature]
Date: 28/01/16
PARTICIPANT CONSENT FORM

Cardiff Metropolitan University Ethics Reference Number:

Participant name or Study ID Number:

Title of Project:

Exploring the rise and success of the English boutique arts and music festival sector, with focus on audience motivations, the consumer event experience and festival design

Name of Researcher: Ella Naylor

Participant to complete this section: Please initial each box

1. I confirm that I have read and understand the information sheet for the above study.

   I have had the opportunity to consider the information, ask questions and have had
   these answered satisfactorily.

2. I understand that my participation is voluntary and that I am free to
   withdraw at any time, without giving any reason.

3. I agree to take part in the above study.

4. I agree to the interview being audio recorded if face-to-face or stored electronically
   if an email conversation.

5. I agree to the use of anonymised quotes in publications.

6. I agree to my quotes being attributed to me.

7. I would like my organisation to remain confidential

<table>
<thead>
<tr>
<th>Signature of Participant</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>12th January 2016</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name of person taking consent</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ella Naylor</td>
<td>12/01/16</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Signature of person taking consent</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>12/01/16</td>
</tr>
</tbody>
</table>
PARTICIPANT CONSENT FORM

Cardiff Metropolitan University Ethics Reference Number:

Participant name or Study ID Number:

Title of Project:
Exploring the rise and success of the English boutique arts and music festival sector, with focus on audience motivations, the consumer event experience and festival design

Name of Researcher: Ella Naylor

Participant to complete this section: Please initial each box

1. I confirm that I have read and understand the information sheet for the above study.
   I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.

3. I agree to take part in the above study.

4. I agree to the interview being audio recorded if face-to-face or stored electronically if an email conversation.

5. I agree to the use of anonymised quotes in publications.

6. I agree to my quotes being attributed to me.

7. I would like my organisation to remain confidential

<table>
<thead>
<tr>
<th>Signature of Participant</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2/3/2016</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name of person taking consent</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ella Naylor</td>
<td>02/03/2016</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Signature of person taking consent</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>02/03/2016</td>
</tr>
</tbody>
</table>
PARTICIPANT CONSENT FORM

Cardiff Metropolitan University Ethics Reference Number:

Participant name or Study ID Number:

Title of Project:
Exploring the rise and success of the English boutique arts and music festival sector, with focus on audience motivations, the consumer event experience and festival design

Name of Researcher: Ella Naylor

<table>
<thead>
<tr>
<th>Participant to complete this section:</th>
<th>Please initial each box</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I confirm that I have read and understand the information sheet for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.</td>
<td>[LB]</td>
</tr>
<tr>
<td>2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.</td>
<td>[LB]</td>
</tr>
<tr>
<td>3. I agree to take part in the above study.</td>
<td>[LB]</td>
</tr>
<tr>
<td>4. I agree to the interview being audio recorded if face-to-face or stored electronically if an email conversation.</td>
<td>[LB]</td>
</tr>
<tr>
<td>5. I agree to the use of anonymised quotes in publications.</td>
<td>[LB]</td>
</tr>
<tr>
<td>6. I agree to my quotes being attributed to me.</td>
<td>[LB]</td>
</tr>
<tr>
<td>7. I would like my organisation to remain confidential</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Signature of Participant</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Signature]</td>
<td>02.02.16</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name of person taking consent</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ella Naylor</td>
<td>02/02/16</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Signature of person taking consent</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Signature]</td>
<td>02/02/16</td>
</tr>
</tbody>
</table>
PARTICIPANT CONSENT FORM

Cardiff Metropolitan University Ethics Reference Number:

Participant name or Study ID Number:

Title of Project:
Exploring the rise and success of the English boutique arts and music festival sector, with focus on audience motivations, the consumer event experience and festival design

Name of Researcher: Ella Naylor

Participant to complete this section: Please initial each box

1. I confirm that I have read and understand the information sheet for the above study.
   I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.
   [X]

2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.
   [X]

3. I agree to take part in the above study.
   [X]

4. I agree to the interview being audio recorded if face-to-face or stored electronically if an email conversation.
   [X]

5. I agree to the use of anonymised quotes in publications.
   [X]

6. I agree to my quotes being attributed to me.
   [X]

7. I would like my organisation to remain confidential
   [ ]

Signature of Participant: ____________________________ Date: 29/03/16

Name of person taking consent: Ella Naylor Date: 29/03/16

Signature of person taking consent: ____________________________ Date: 29/03/16
PARTICIPANT CONSENT FORM

Cardiff Metropolitan University Ethics Reference Number:

Participant name or Study ID Number:

Title of Project:
Exploring the rise and success of the English boutique arts and music festival sector, with focus on audience motivations, the consumer event experience and festival design

Name of Researcher: Ella Naylor

Participant to complete this section: Please initial each box

1. I confirm that I have read and understand the information sheet for the above study.
   I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.
   ✔

2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.
   ✔

3. I agree to take part in the above study.
   ✔

4. I agree to the interview being audio recorded if face-to-face or stoned electronically if an email conversation.
   ✔

5. I agree to the use of anonymised quotes in publications.
   ✔

6. I agree to my quotes being attributed to me.
   ✔

7. I would like my organisation to remain confidential
   [ ]

<table>
<thead>
<tr>
<th>Signature of Participant</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>20/2/16</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name of person taking consent</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ella Naylor</td>
<td>20/02/16</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Signature of person taking consent</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>20/02/16</td>
</tr>
</tbody>
</table>
PARTICIPANT CONSENT FORM

Cardiff Metropolitan University Ethics Reference Number:
Participant name or Study ID Number:
Title of Project:
Exploring the rise and success of the English boutique arts and music festival sector, with
focus on audience motivations, the consumer event experience and festival design
Name of Researcher: Ella Naylor

Participant to complete this section: Please initial each box

1. I confirm that I have read and understand the information sheet for the above study.
   I have had the opportunity to consider the information, ask questions and have had
   these answered satisfactorily.  
   
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason. 
   
3. I agree to take part in the above study. 
   
4. I agree to the interview being audio recorded if face-to-face or stored electronically if an email conversation.
   
5. I agree to the use of anonymised quotes in publications. 
   
6. I agree to my quotes being attributed to me. 
   
7. I would like my organisation to remain confidential

<table>
<thead>
<tr>
<th>Signature of Participant</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>29/3/16</td>
</tr>
</tbody>
</table>

Name of person taking consent  Date
Ella Naylor  29/3/16

Signature of person taking consent  Date
  29/3/16
Appendix D – Turnitin Summary