The Evolution of Fandom for Live Music Festival Experiences

by

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Abstract

This inquiry was positioned as an opportunity to explore the future of the fandom experience of live music festivals. It is grounded in utilizing the framework of Ken Wilber's integral theory to classify insights as validity claims that are subjective, inter-subjective, objective, and inter-objective (Wilber, 1997). In the dance between these quadrants, there is a consideration of the panic and the possibility of living in a world that detaches us from each other through screens – the antagonist of experiences at a music festival. These quadrants were used to analyze data into personal, group-oriented, transactional, and transformational respectively. Firstly, I conducted a thorough literature review of the nature of fandom, the ecosystems of concerts and live performances, the impacts of live music performances, music psychology and human physiological responses, and the benefits of music education. Secondly, subject matter expert interviews were conducted of Canadian live music festival artistic and executive directors to explore how the organizational and production side of live music festivals impacted fans. Thirdly, design workshops were conducted to explore possible futures of live music festivals through the generation of creative ideations that represent how new objective constructs and inter-objective systems applied to live music festivals can influence future subjective and inter-subjective fandom experiences. Fourthly, I utilized the STEEP+V framework to organize all data according to social, technological, environmental, economic, political, and values-based insights. Finally, through the analysis and synthesis of the collective insights under the validity claims framework (Wilber, 1997), this inquiry pointed towards both the robustness of the viability and sustainability of the organization of live music festivals and the ongoing desire of the live music fandom to continue to broaden the scope and reach of the modern live music festival in a world that is full of panic and possibility.

Acknowledgements

what I have learned from this entire process, I am celebrating learning what I do know and all of the

things that I'm looking forward to gaining in years to come.

Dedication

Music festivals are an artistic mirror of the human need to rebel against tyranny, autocratic rule, colonial bias, and complacent democratic leadership in the world. Folk is another four-letter word.

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Chapter One: Focus and Framing

This inquiry explores individual perspectives, group perspectives, transactions, and transformative drivers of the production and experience of music festivals to develop scenario building questions, recommendations, and tools that can be applied towards designing future music festivals through the consideration of possible futures for live music fandom. The field research methods that were utilized were subject matter expert interviews of music festival artistic and executive directors and participatory design workshops. The interviews were an exploration of the past, present, and near future concerns of the state of music festivals in Canada. The design workshops were structured to expose both general insights about social, technological, economic, environmental, political, and values-based concerns in their lives (STEEP+V) and relating them back to experiences of music and live music events. The data from the interviews and the workshops exposed insights and opportunities that could be utilized for scenario building and generative creations that could be applied towards the evolution of future music festivals in alignment with the ongoing evolution of fandom. A detailed literature review in Chapter Four was also conducted to establish a greater understanding of live music events, the influences causing people to attend them, and the impacts of attending. The combining of analysis of the field research data with a robust literature review was categorized in accordance with the validity frames quadrants (Wilber, 1997) and utilized to organize the findings and the subsequent recommendations. The findings and recommendations were generated with the intention of being able to address near future needs for music festivals over a 10-year horizon. This would be established through developing a deep understanding of music fandom to help create future live music festivals. The following chapter first addresses the significance of the inquiry, then establishes the contextual boundaries, and finally looks at the system analysis that would be applied to the inquiry.

The following questions were addressed in this inquiry:

Inquiry Question: How might we deepen an understanding of music fandom to help create

future live music festivals?

Inquiry Sub-questions:

1. What has changed retrospectively in the live music fan experience?

2. How have changes in the live music industry affected live music fans?

3. What concepts and tools can we use to enhance the live music fan experience

   today?

4. What can we design and construct as artefacts for a music fan experience of the

   future?

Significance of the Inquiry

The significance of the inquiry offers an opportunity to explore insights about live music fandom, the insights of leaders in the music festival industry, the impacts of industry changes on the behaviors of live music fans, the actions and processes of the industry that impact fan consumption practices, the strategic options that had been considered or utilized in response to newer challenges in the market, and new innovations through design workshops that could be applied towards responding to these market changes. Music fans are now subject to discovering music through streaming platforms that are following algorithms that might be limiting their exposure only to the mainstream. This might be shifting their purchasing power towards paying for exorbitant tickets for mainstream performers, and limiting exposure to emergent artists that might not have the same market exposure. The innovations could emerge from the generative creations point to connecting the fan and the artist through outreach programs provided music festivals. This inquiry into fandom draws attention to how music festivals operate to turn fans into critical stakeholders versus the commodification of the fan in more commercial enterprises. The design workshops were oriented to address individual concerns about social, technological, environmental, economic, political, and values-based perspectives that impacted individual experiences, group interactions, consumer transactions, and transformative change. I sought participant insights into how they see future music festivals being able to adapt and transform to the needs and wants of an evolving fandom – desires to maximize experiences and meaningful consumption.

In 'An Integral Theory of Consciousness' (Wilber, 1997), Ken Wilber identified that there were four distinct types of validity claims to categorize a typology of truth. In the following table (below), he suggested that the four-quadrant model could be separated by individual perspectives and collective perspectives, and that those could be subdivided into interior perspectives and exterior perspectives. These quadrants were important for this inquiry because they could aid in discerning whether the

qualitative data offered insights that were subjective or inter-subjective – i.e. personal or relational.

These quadrants were also a means to identify whether the actions and processes that occurred in the

data represented objective opportunities (i.e. transactional) or inter-objective drivers (i.e.

transformative). These quadrants would be effective at categorizing the qualitative data for more

functional application towards generating scenario building questions, developing the tools for

developing future music festivals, and offering the salient recommendations that emerged directly from

the analysis of the data.

The validity claims framework (Wilber, 1997) was used to organize the qualitative data points

from the literature review and field research (below). The next step was to arrange them in databases

according to validity claims and STEEP+V categories for further analysis. There are data tables that

further apply this framework within 'Chapter Two: Inquiry Project Findings' and 'Chapter Four: Inquiry

Project Approach' as well as in Appendix D: STEEP+V Trends Analysis.

Table 1: Validity Claims (Wilber, 1997)

	INTERIOR	EXTERIOR
INDIVIDUAL	SUBJECTIVE *Truthfulness* Sincerity Integrity Trustworthiness	OBJECTIVE *Truth* Correspondence Representation Propositional
COLLECTIVE	INTERSUBJECTTIVE *Justness* Cultural fit Mutual understanding Rightness	INTER-OBJECTIVE *Functional fit* Systems theory web Structural functionalism Social systems mesh

The input from leaders in the music festival industry would generate insights that attended to

concerns about the impact of inclusivity in artistic choices, the importance of artist development, the

constraints of not-for-profit business modelling, and the sources of revenue from fans. Additional

insights reflected the benefits offered for fans, the networking that occurred amongst music festival

fans, the incurred costs in promoting music festivals to the fans, the major changes in the world and the

music industry as trends and drivers affecting fandom, the environments of music festival fandoms, and

the impact of fandoms on the environment.

According to Cresswell and Cresswell (2018), the utilization of a transformative worldview,

narrative design, and open-ended interviewing would offer an opportunity to collect stories and identify

oppressive concerns from participants through a narrative approach (Creswell & Creswell, 2018). This

transformative perspective would be important to identify the tools that could be designed as well as

the positive recommendations that emerged from this inquiry. I utilized this worldview in this inquiry

project to expose insights and concerns of all the interviewees and workshop participants, which would

be critical for designing actions, processes, and objects for the possible futures of music festivals and

addressing the needs of an evolving fandom.

Context of the Inquiry

Fandom research addressed dominant cultural issues, consumption culture, peripheral

consumption, and the commodification of people for mediated experiences (Stanfill, 2019). These

elements all emerged from the analysis of my field research. The research identified the range of

benefits and darker outcomes – i.e. obsessive behaviors - that occur from being a fan (Duffett M. ,

2013). In my findings, the many psychological benefits of experiencing music pointed to benefits of

being a fan. Fandom research was important because it addressed the human experience of creative

spectacles and the subsequent impacts of living in a mediated world. This inquiry afforded an

opportunity to study the evolution of fandom for live music experiences through the exploration of

retrospective perspectives, the discovery of lived experiences, the definition of concepts and tools for

experiential design, and the design of fandom experiences of the future that were set in the ecosystem

of a music festival of the future. This foresight research was important because it was constructed to

study the uncertainties of future fandom and future festivals using Open Space Technology (Owen, 2008) as a facilitation method and Design Fiction (Bleecker, Foster, Girardin, & Nova, 2022) principles to design generative creations of a music festival set 10 years in the future. The generative creations that were designed by the participants provided a basis for advancing future fandom research through the creation of new user generated possibilities.

As a researcher that was exploring fandom studies through the lenses of strategic foresight and innovation, I was also situated to conduct sensemaking as a musician, a live music venue employee, and a live music fan. As a student researcher, professional coach, artist, and arts sector worker for greater than 20 years, I also had a unique perspective to study the transitions that the live music industry had faced and was currently facing in the growing commodification and capitalization of the fan experience – perhaps at the expense of artistry. This perspective opened my ability to ask questions during the subject matter interviews that combined curiosity and a personal invested interest based on lived experience.

Osterwalder and Pigneur (2010), identified that the building blocks of a business were its customer segments, value propositions, channels, customer relationships, revenue streams, key resources, key activities, key partnerships, and cost structure. These insights would also be important in this inquiry because the festival directors would likely be using business language in many of their responses. Similarly, the ecosystem of the live music industry was dependent on the creativity of performers, channels of exposure, relationship building, and establishing viable customer segments that would generate artistic value, personal impact, and revenue for multiple stakeholders in every live music experience (Osterwalder & Pigneur, 2010). Subsequently, it was important to explore the concepts of the business model canvas tool (Osterwalder & Pigneur, 2010) to ask questions during the expert interviews without focusing on making a business case study.

This study was not an inquiry that explored what made for a successful fandom experience through the business lens perspective. This study was an inquiry that explored the future possibilities and panic points for what a fandom experience could look like through the exploration of a range of transactions and transformative experiences that ranged from mundane to miraculous. The panic points are the negative concerns of objective transactions and inter-objective transformations that cause greater generational threats over the modern lived experience. The generative creations of the participatory workshops offered mundane suggestions like an improved digital ticket and at the furthest extreme offered the miraculous suggestion of a music festival that was in every alley and corner of the city. This inquiry is not about understanding the internal perspectives of the fans because of the complexity of trying to develop an understanding of internal motivation – requiring a different research design. Instead, this inquiry is about pragmatically engaging with and promoting the production of new concepts, tools, and designed environments that could impact complex socio-economic organizational systems through live music arts performances. The foresight to develop socio-economic objectives for the live music industry could affect the revenue potential of a performance through generating options and new innovations for human consumption.

Systems Analysis of the Inquiry

According to the validity claims of Ken Wilber (Wilber, 1997) I have decided to dissect this inquiry project into the frames of subjective, inter-subjective, objective, and inter-objective claims in the synthesis and analysis of ideas. As a result, the data has been organized to align to the opportunity spaces of self-improvement (subjective lens), group improvements (inter-subjective lens), transactional improvements (objective lens), and transformative improvements (inter-objective lens). Integral theory utilized these claims (Table 1) to categorize all truths about existence and the universe as only fitting within these four quadrants. As this had been a qualitative inquiry that involved interviews and design workshops, I identified that the core actors involved in this inquiry were myself as a researcher, music

festival producers represented by subject matter experts, music festival performers represented by the

literature, music festival spectators represented by workshop participants, and music festival fandom

represented by the entirety of the system. Each validity lens was represented as a system for analysis in

this inquiry, and each system had nested subsystems to be assessed that were identified in the literature

review and supported by the emergent data in this inquiry.

The findings that emerged from the data from the literature review, the subject matter expert

interviews, and the participatory workshops would be distributed accordingly in the validity claims

quadrants (Wilber, 1997) and would be foundational to mapping the system of this inquiry. Each validity

claims quadrant in the table (below) was populated with the findings according to whether the interior

perspective was individual-based or collective-based, or was an exterior action or force that impacted

individuals or collectives, which is expanded on in the description that follows.

Table 2: Subtopics Distributed in Validity Claims

	INTERIOR	EXTERIOR
INDIVIDUAL	**SUBJECTIVE** Truthfulness: Self Improvements ***Literature Review*** - Music Education - Psychological Benefits of Music ***Expert Interviews*** - Inclusivity ***Participatory Workshops*** - Concerns about the World	**OBJECTIVE (IT)** Truth: Transactional Improvements ***Literature Review*** - Design Fiction - Participatory Action Research ***Expert Interviews*** - Revenue - Networking ***Participatory Workshops*** - Reducing Barriers of Creativity - Purchasing Power
COLLECTIVE	**INTER-SUBJECTIVE (WE)** Justness: Group Improvements ***Literature Review*** - Foresight for Musicians ***Expert Interviews*** - Artistic Diversity Development - Not-For-Profit Organizations ***Participatory Workshops*** - Community Wellness	**INTER-OBJECTIVE (ITS)** Functional Fit: Transformative Improvements ***Literature Review*** - Gateway to Music Festivals - Nature of Fandom - Live Music Ecosystems ***Expert Interviews*** - Drivers Affecting Fandom - Environmental Beauty of Venues - Environmental Solutions ***Participatory Workshops*** - Fandom Desires - Fandom Platforms

Making meaning of the findings within the validity claims (above) allowed me to determine recommendations and identify tools within the findings to determine how changes in the exterior column might impact perceptions and relationships in the interior column. Changes made for future music festivals would be represented in the exterior column but need to be tested against fan and fandom responses in the interior column.

The subtopics would be important for identifying the reasonable 'what if' questions that could

be asked to scenario build and interpret the generative creations and concepts for possible futures of

music festivals. These 'what if' questions could be applied in each validity claim quadrant to further

capture the possibilities that were considered to scenario build and generate design ideations that were

grounded by insights generated in the system of this inquiry. The analysis of the subtopics that emerged

from the literature review, the subject matter expert interviews, and the participatory workshops

exposed the complexity involved in observing, mapping, and describing the systems within this inquiry. I

generated a table of 'what if' questions for the subtopics to represent the sensemaking of the complex

systems that were involved for scenario building and generative creation, and were applied in the design

tools and recommendations for building a music festival for the future (see Appendix A: Validity Claims –

'What If…').

The following table (below) was extracted from Appendix A. It pointed to a need for inclusivity

by the expert interviewees:

Table 3: 'What if…' example from Appendix A

Expert Interviews - Inclusivity

Producers might ask if they can improve inclusivity through education, facilitation, and outreach
Performers might ask if their performances can invite more diverse audiences
Spectators might ask if they can sponsor and promote more diversity in the citizenship of fandom
Researchers might ask if they can further describe more access points for inclusivity
The Fandom might ask if they can foster and embrace inclusive environments for performances

These 'what if' questions in the table (above) represented the potential opportunity spaces for

festival organizers to consider when making strategic planning and implementation decisions for future

music festivals. As a concern, inclusivity was being addressed by music festivals, but the directors

highlighted that this needed to continually improve. These questions were generated from the data in

order to prompt greater generative design ideations in the design of future music festivals. This was

applied to all the findings in Appendix A. The opportunity spaces that emerged in this inquiry were firmly

rooted in the validity claims framework and represented how each subtopic was nested within the

systemic lenses of subjective, inter-subjective, objective, and inter-objective perspectives. Within the

first opportunity space of self-improvements (the subjective lens) the critical subtopics that needed to

be addressed were interviewee and workshop participant concerns about the world, the importance of

musical education, the psychological benefits of music, and the importance of providing inclusive

environments of people.

In the second opportunity space of group and community improvements (the inter-subjective

lens) the major subtopics involved foresight considerations for musical careers, development of diversity

amongst artists, facilitating accessibility through not-for-profit organizations, and promoting community

wellness through the performance of music.

In the third opportunity space of transactional improvements (the objective lens) the major

subtopics involved looking at design fiction as a method for forming strategic foresight and innovation,

managing futures thinking through participatory action research approaches, applying options for

generating revenue, looking at the creation of value-added privileges, building robust community

networks, generating greater promotional and marketing opportunities, promoting greater creativity in

the system, and enhancing opportunities for greater purchasing power.

Finally, in the fourth opportunity space of transformational improvements (the inter-objective

lens) the major subtopics included enhancing gateway points to music festivals, highlighting the finer

points of the nature of fandom in the intersection with live music, looking to possibilities in the live

music ecosystem, addressing drivers of change in the music festival industry, designing and facilitating

beautiful environments for music festivals, addressing the environmental consequences and solutions of

large music festivals, and addressing the major fandom desires that shape the live music world. The

literature review, interviews, and workshops of this inquiry also could be assessed within these

quadrants to address specific concerns from each validity claim perspective.

Inquiry Project Methods

Two methods were utilized for this inquiry. The selection of subject matter expert interviews

was based on developing a top-down perspective on the organization and functioning of live music

festivals. I determined that music festival artistic and executive directors would be best at offering

perspective on the histories, operational issues, and aspirations of music festivals. My selection of

running participatory workshops that were open invitations for those who wanted to participate in the

design of future music festivals was based on the belief that those who chose to participate would be

good proxy representatives of the same volitional willingness of wanting to attend live events.

Subject Matter Expert Interviews: Music Festival Directors

According to Vijay Kumar, in '101 Design Methods: A Structured Approach for Driving Innovation

in Your Organization', subject matter expert interviews are a means to accelerate understanding of

concerns from the past, present, and future in the principal domain of research (Kumar, 2012). This data

was important because it established the boundaries that could be evaluated and utilized for the design

work that would occur in the participatory workshops. Also, the data would lead to insights for the tools

and recommendations for the design of future music festivals. The intended sample size was to

interview 10 people for 60-minute interviews to be conducted over a telephone call. Email invitations

were sent out to 40 music festivals across Canada, and 9 directors responded and volunteered to be

interviewed. The sample was adequate in supplying the information because there were consistent

redundancies in the research data – i.e. determining ticket prices, volunteers as prosumers, attrition of

customer base after COVID-19 pandemic, etc. - that were identified amongst all the participants. It

should be noted that the participants were all executives that ranged from the ages of approximately

45-65 years of age.

Handwritten notes were used for data capture, and the data was confirmed through repeating

the replies to the respondent for confirmation of understanding. Also, any notes that were not clear

post interview were further explored by emailing the interviewee for further clarification and

confirmation. Additional questions were added based on information gathered from the websites of

each respective music festival.

Participatory Workshop: Music Fans

The participatory workshops utilized social media to invite a snowball sampling of volunteers –

i.e. allowing invitation to be shared - to participate in one of nine organized design fiction events. Julian

Bleecker, Nick Foster, Fabien Girardin and Nicolas Nova, in the book 'The Manual of Design Fiction',

indicated that a design fiction event is a ten stage process that involved the identification of signals, the

selection of an archetype, the presentation of provocative inspirational materials, an extrapolation of

meaning from the signals, scenario building, the definition of tropes, creating products or services,

sharing the products or services, and opening up for discussion (Bleecker, Foster, Girardin, & Nova,

2022). For the purposes of this inquiry, the participatory workshop only utilized scenario building, the

defining of tropes, and the creation of products or services because of the complexity of finding

volunteers and having enough participants to realistically apply a method that I have never used in prior

research. It should be noted that there were only 11 participants in total.

The participants ranged in age from approximately 21-35 years old. The workshop participants

were invited through Eventbrite – a social media event platform. There were 3 events with a total of 11

participants. As a facilitation method, Open Space Technology (Owen, 2008) was applied whenever

there were four or more participants (see Appendix C: Design Fiction Event). This method was utilized to

generate an agenda for efficient generation of data.

Open Space Technology (Owen, 2008), utilizes a large group assembly where a theme is

announced (i.e. the offering of the core question), the process is defined (i.e. through the prompts of

sub-questions), a participatory community bulletin board is created to generate proposed action steps, the group defines the agenda, and the process is set into motion to design a music fan experience of the future by the end of the research event. Data from the literature review and interviews were summarized in the opening remarks and initial discussions for consideration prior to the creation of the bulletin board and marketplace.

The following questions were asked of participants as initial prompts for the generation of an agenda for a music fan experience of the future:

Core Question:

What can we design as artefacts for a music fan experience of the future?

Sub-questions:

1. Subjective

   a. How does music impact your life?

   b. What are the big problems that concern you about the world?

2. Inter-subjective

   a. How does music impact your relationships?

   b. What are the big problems that impact your relationships?

3. Objective

   a. What are all the transactions that let you acquire or experience live music?

   b. How do you perceive these transactions changing?

4. Inter-objective

   a. What do you envision being in a possible futures music festival?

   b. How do you see this festival as transformative in the future?

Participants were given A3 (30cm x 42cm) sized paper, coloured markers, and sticky notes to generate their contributions to the group data (see Appendix E: Workshop Photos). The workshops

lasted no longer than 4 hours each, and participants generally stayed until self-identification that their

contributions were complete.

Analysis Method

The data from both methods were isolated into distinct clauses and concepts in a database. To

make sense of the data, they were first labelled according to whether they were subjective, inter-

subjective, objective, or inter-objective according to the validity claims framework (Wilber, 1997). To

further add value to the data points, they were organized using STEEP+V categories (i.e. social,

technological, environmental, economic, political, and values). The database was first sorted according

to the validity claims, and then second according to the STEEP+V categories. The clustered results were

then organized according to emergent themes, given clear descriptions, and then given a topic name.

The subsequent topic names were then clustered to identify the themes that could be described in the

findings section.

Ethical Issues

The principal concern of group data is that once the event had lapsed, it would be potentially

impossible to separate who had contributed the data should any participant want to withdraw from the

study. As the number of participants was a small enough sample, it was easier to track the individual

contributions, had anyone chosen to withdraw from the study. It was expressed to all participants that

they should not place any identifiers that could be traced back to personal identity.

Chapter Summary

This chapter established the focus and frameworks that were used in this inquiry and how they were utilized to organize the qualitative data from both the expert interviews of music festival directors across Canada as well as the participants in design fiction workshops. The analysis of this data was used to arrive at recommendations and tools that could be applied towards designing a future music festival set in the year 2035. The inquiry was set to reveal insights about the past, present and the near future of live music festivals through looking at individual perspectives, group perspectives, transactional elements of live music festivals, and the transformative possibilities through developing scenario building questions and the generative creation of elements of a future music festival. The analysis and synthesis of the literature, the interviews, and the participant data were to be distributed in the validity claim quadrants in accordance to being subjective, inter-subjective, objective, and inter-objective (Wilber, 1997). The results were utilized to ask 'what if' questions that can be used for scenario building and generative creation, offer a list of recommendations, and develop a tool framework that can be adapted towards music festival design.

Chapter Two: Inquiry Project Findings

This inquiry explored the possibility of constructing a music festival of the future. The use of

subject matter expert interviews and design workshops were utilized to explore insights from the past,

present, and near future from the perspective of music festival artistic and executive directors across

Canada. Also, the insights generated from the lived experiences of those who were part of the design

workshops reflected concerns about the world and the experience of live music festivals through self,

other, transactional, and transformational perspectives. The participants would also generate creative

ideas and design concepts for a fictitious music festival of the future.

In Chapter Two, the qualitative data was organized according to the validity claims framework

(Wilber, 1997), which identified the data points as either subjective, inter-subjective, objective, and

inter-objective. The qualitative data was further organized by STEEP+V categories (i.e. social,

technological, environmental, economic, political, and values) to add saliency to the findings in the

discovery of emergent themes. These findings were separated into those generated from the interviews

and those from the participatory design workshops. The findings were first introduced by being

distributed onto the validity claims quadrants (Wilber, 1997), and then each finding was elaborated

upon separately with an abbreviated table of the STEEP+V analysis for the trends that support it. A more

elaborate description of the STEEP+V trends is provided in Appendix D: STEEP+V Trends Analysis.

Study Findings

The findings from the literature review, interviews, and the design workshops were organized in

alignment with the validity claims framework (Wilber, 1997) that was established for this entire inquiry.

As the qualitative data was assessed, each insight was first organized according to the validity claims,

then was given a primary categorization according to STEEP+V categories – i.e., social, technological,

environmental, economic, political, and values. A secondary STEEP+V category was also assigned to see

if there were any other patterns in the data. Finally, the data sorting process would lead to filtering the

findings of this report according to the four quadrants with each finding given a clear topic label with full

descriptions, an abbreviated table of the dominant trends within each finding, and supporting

documentation with an expanded description of each trend added to Appendix D: STEEP+V Trends

Analysis.

It is my position stance that subjective assignments were based on the insights being personal,

inter-subjective assignment was based on insights by group or community orientation, objective

assignment was given to insights that represented physical actions, transactions, or objects that were

tangible in the world, and inter-objective assignment was given to any signals, trends, and drivers that

offered transformative or world-centric perspectives. The prioritization was given to the validity lens,

followed by the primary STEEP+V categorization, and then the secondary STEEP+V categorization to sort

the data into subsets that could be labelled with a clear thematic code for the purpose of describing the

findings. The identification of the 10 critical findings in the subject matter expert interviews and the 6

critical findings in the participatory workshops are based on 105 codes that were identified from the

combined 407 data points from the Subject Matter Expert Interviews and the 418 data points from the

participatory workshops. The findings are organized according to the validity framework and are labelled

as findings 1-16 accordingly.

Literature Review

As a trained music fan, musician, performer, and live music venue employee, I identified that the

scope of literature that would have established the best foundation for this inquiry project should cover

a broad range of topics. These topics would be organized in accordance with the subjective, inter-

subjective, objective, and inter-objective quadrants within the validity claims framework (Wilber, 1997).

Under this framework, it would first be important to establish truth perspectives that attended to

subjective experiences of music education and music psychology. Secondly, it was important to explore

the inter-subjective perspectives that would ground the democratization of foresight work and

subsequent applications to the music profession. Thirdly, I determined that it was important to look at

the objective applications of the selected inquiry methodology of participatory action research, subject

matter expert interviews, and the broad perspectives on design fiction. Finally, it remained critical to

expose inter-objective perspectives of access points to music festivals, the nature of fandom, and how

the live music ecosystem intersects with fandom. Having experienced music from the audience, the

artistic side, the live performance perspective, and experience management, a broad perspective would

be beneficial in being able to shape informed questions and discussions with research participants to

maximize the discovery within this inquiry.

When conducting the literature review, I was looking for information that would allow me to

develop a further understanding of the benefits of music, factors that led individuals to first listen to

recorded music and then attend live music events, the drivers of what might make a music listener

become a fan and then join a fandom, and a greater understanding of the ecosystem – i.e. producer,

performer, spectator, and fandom - of attending live music events. In order to consider constructing a

music festival of the future, I would be looking to see if there was any data that represented current

foresight research, data that would look at changes in the landscape of the live music fan experience,

whether there was data that indicated changes in how consumers discovered and engaged in listening

to music, if there was information on conceptual frameworks or tool usage that has altered the

experience of music, and information about current music artefacts that may be of note for this inquiry.

The following table (below) distributed the seven topic areas of this literature review into the

validity claims quadrants (Wilber, 1997).

Table 4: Topics Distributed into Validity Claims

	INTERIOR	EXTERIOR
INDIVIDUAL	SUBJECTIVE Topic 1: Benefits of Music Education Topic 2: Psychological Benefits of Live Music for Fandom	OBJECTIVE Topic 4: Scenario Planning, Design Fiction, and Participatory Action Research
COLLECTIVE	INTER-SUBJECTIVE Topic 3: Foresight for Music Professionals	INTER-OBJECTIVE Topic 5: Fandom Gateway to Music Festivals Topic 6: Nature of Fandom Topic 7: Live Music Ecosystems

The distribution of the topics in the table (above) were important because they highlighted ways

the literature could be received in relation to where opportunities could be created and leveraged in

strategic decisions and designed innovations for future music festivals. Topics one and two would be

beneficial for festival directors because they add greater depth to the understanding of opportunity

spaces of outreach through offering music education and the beneficial affective impacts of music on

fans. Topic three was of special interest because it points to the need for festivals to be safe spaces for

contributing to the development of current artists and the inspiring of future artists. Topic four pointed

to the opportunity space for festival directors to engage all stakeholders – i.e. organizers, performers,

and fans – in action-oriented research and the potential robustness of data gathered from these

research methods to aid in strategic planning and implementation of future music festivals. Topics five,

six, and seven were important for festival directors because they address the major enabling or disabling

forces at play in attempting to build, sustain, and expand the value propositions of current and near

future music festivals.

Topic One: Benefits of Music Education

Perspectives on the benefits of music education were important for this inquiry into live music

fandom. These research perspectives were valuable because they pointed to some of the earliest

intersection points of listening to music that could be studied in a developing mind and how the

exposure through education offered opportunities to promote holistic values in students. I believe that

placing value in understanding earliest exposure to music education is important for this inquiry because

education funding and resources are directed towards the formative instruction of science, technology,

engineering, and mathematics for improved societal gains. Music education offers a societal investment

in broadening students' ability to explore their own subjective experiences of the world.

Arnaud Cabanac, Leonid Perlovsky, Marie-Claud Bonniot-Cabanac, and Michel Cabanac, in their

research report 'Music and academic performance', indicated that music education leads to higher

academic performance, that it helps students overcome the stress of cognitive dissonance, and that it

enhances a student's ability to accumulate knowledge in interdisciplinary studies (Cabanac, Perlovsky,

Bonniot-Cabanac, & Cabanac, 2013). Increased capacity in these areas was especially important in

behavioral research because of the substantially high value that is placed on enhancing the education of

our children to leverage better results. Music education is a fundamental perspective that needed to be

established in this inquiry because the participants would have had an initial intersection with music

that helped shape their perspectives and insights to either choose vocations in the live music sector or

value their experiences of music to offer their contributions.

In the article, 'The power of music: Its impact on the intellectual, social and personal

development of children and young people', Susan Hallam reviewed empirical evidence in music

education to determine that an enjoyable music education contributes to language development,

contributes to a diversity of learning competencies, promotes plasticity in the brain, aids in addressing

neurodiversity in learning, promotes fundamentals of language listening and learning, improves

linguistic communication and speech sounds, increases literacy scores, increases perception of time and

mathematics, promotes creative thinking, enhances emotional intelligence, and promotes physical

wellness. This evidence was important because it further established the cognitive and moral value of

applying music education to teaching and learning. I believe that looking at the holistic benefits from the

perspective of education established a validated perspective on the importance of music as a major

contributor towards cognitive, emotional, somatic, interpersonal, moral, and spiritual lenses that would

emerge in the participant data – i.e. contemplation, happiness, physical pleasure, family bonding,

compassion, and spiritual connection to God. It was important to establish this foundation because of

the potential diversity of perspectives that would be revealed throughout this inquiry, allowing them to

be integrated from an evidence-based perspective.

Topic Two: Psychological Benefits of Live Music for Fandom

The psychological benefits of live music for fandom research were critical to the understanding

of how fans and fandoms are generated. This information aided in understanding how people are

affected by music, why music is used to affect purchasing decisions, that music offered opportunities to

reduce personal stress, and that live music had the ability to alter physiological responses of an entire

audience. This information was valuable in establishing emotional impact and would be an added

inspiration for considering design tools for music festivals of the future. The highlighting of the

psychological benefits would also increase an understanding of the subjectivity of individual experience

and the valuable perceptions that can occur about the world through live music.

Firstly, 'The functions of music in everyday life: Redefining the social in music psychology', David

J. Hargreaves and Adrian North argued that music in daily life served the functions of forming and

expressing self-identity, that it offered opportunities to connect and support friend groups to establish

and maintain interpersonal relationships, and that it contributed to mood management (Hargreaves &

North, 1999). They argued that these fundamental functions were important because they aligned with

Alan P. Merriam's suggestion that music enhanced emotional expression, promoted aesthetic

enjoyment, offered entertainment, improved communication, generated symbolic language, enforced

social norms, validated social institutions, promoted continuity and stability of culture, and supported

the integration of society . These functions were critical towards establishing psychological benefits

because they would aid in the analysis of participant contributions that would be full of diverse opinions,

experiences, and insights generated through the consumption of music.

        Secondly, Peter J. Rentfrow indicated that music consumption pervades approximately 15% of

our waking hours, is a mood manipulator, shapes identity and emotional affect, impacts our thoughts,

feelings, and behaviours, increases prosocial behaviors, influence our purchasing behaviors, and aligns

with how people perceive the world (Rentfrow, The Role of Music in Everyday Life: Current Directions in

the Social Psychology of Music, 2012). These insights are important because they identify how a

multibillion-dollar industry can impact ways of seeing, ways of being, and ways of doing and human

decision making. Jon D. Morris and Mary Anne Boone, in 'The effects of music on emotional response,

brand attitude, and purchase intent in an emotional advertising condition', further indicated that music

messages in marketing generated more affect that enhanced listener's feelings rather than increasing

cognitive responses, and that this function affected consumer behaviour in response to advertisements

(Morris & Boone, 1998). The impact of music on consumer arousal and affect is important because it

offers avenues for music to be utilized with purpose in the sales of goods and services. I believe that an

understanding of music consumption is critical for this inquiry because the positive perspectives offered

by research participants suggested that this could be a design element introduced into the handbook.

        Thirdly, in 'The Effect of Music on the Human Stress Response', Myriam V. Thoma, Roberto La

Marca, Rebecca Brönnimann, Linda Finkel, Ulrike Ehlert, and Urs M. Nater indicated that listening to

music can decrease stress responses, reduce stress hormones, promote faster recovery from stress

responses, and might accelerate parasympathetic – i.e. nervous system - recovery (Thoma, et al., 2013).

These insights were important because they contributed to a greater understanding of how music can

benefit the human body. I believe that an understanding of the impact of music on stress responses was

important for this inquiry because participants offered many suggestions of the positive impacts of

music on their lives, and the insights on stress management could add value to the handbook creation.

Lastly, Oliver Sacks wrote in his commentary, 'The power of music', that the social experience of

live music events builds bonds amongst people, binds spectator nervous systems through alignment of

autonomic responses of heart rates and breathing, and can generate a trance-like state in a communal

group (Sacks, 2006). These observations are important because they indicate a means to promote social

harmony through the exposure of live music. I believe that the promotion of prosocial behaviors

through live music events offer the highest degree of value for live music research because it would aid

in adding perspective to the positive benefits of live music that were offered by inquiry participants. As

well, according to Peter J. Rentfrow, Lewis R. Goldberg, and Daniel J. Levitin, in 'The Structure of Musical

Preferences: A Five-Factor Model', music preferences can be categorized as mellow, urban,

sophisticated, intense and campestral (Rentfrow, Goldberg, & Levitin, The Structure of Musical

Preferences: A Five-Factor Model, 2011). They suggested that the benefits of music promote enjoyment,

physical movement, mood regulation, wellness, identity, group bonding, concentration, alertness,

productivity, enhanced cognitive stimulation, social movements, and therapy (Goldberg & Levitin, 2011).

These gains are all important for individuals, groups, and society because music is a human generated

soundtrack that contributes to many facets of our lived experience.

Topic Three: Foresight for Music Professionals

In my exploration of the literature, there was a wonderful discovery of foresight research that was relevant for this inquiry into live music fandom research. There were insights into the adaptive capacity of creative content industries and how changes in value chains necessitated new policy decisions. As well, there was foresight research that utilized scenario building to explore the possible futures of a musician's career. Lastly, I recognized that it would be important to introduce literature that offered perspectives on the democratization of foresight research. These perspectives were important for this inquiry because they would introduce issues of the mediums of recorded and live music, they would highlight the possible concerns of the primary resource of musicians, and they would offer guidance in the utilization of the democratic nature of participatory action research that was suggested in the recommendations and tools of this inquiry. The exploration of the interaction of people in live events and in the methods of my inquiry would aid in promoting the exploration of inter-subjectivity that occurs in group experiences of live events.

According to Fabienne Abadie, Michael Friedewald and K. Matthias Weber, in 'Adaptive foresight in the creative content industries: anticipating value chain transformations and need for policy action', foresight research in creative content industries is subject to rapid changes in technology, market forces, regulatory work, user-related experiences, and societal shifts, that the future is opaque, full of uncertainty, and often unpredictable, and that the excessive variability of trends limits current methodologies (Abadie, Friedewald, & Weber, 2010). The identification of this complex variability is attributable to changes that can radically occur at the scientific-technological, socio-economic, and institutional levels (Abadie, Friedewald, & Weber, 2010) and is important since these changes can drastically alter future possibilities with tremendous complexity. I believe that these complex systems can offer a certain degree of volatility in the live music festival industry because it could alter both the affordability and the accessibility of live music festivals for the public. Creative content is fundamental to

this inquiry because it is the medium of discovery for potential audiences for music festivals. Drastic

changes in how creative content is delivered can impact the bottom line of programming and ticket

sales for music festivals.

The bottom line for music festivals ultimately depends on the success of musicians' careers. In

her journal article, '2050 And beyond: A Futurist perspective on musicians' livelihoods', Diana Tolmie

identified that musicians are concerned about employability, livelihood, and making sense of their

macro-environments, that the prolonged shut down for a profession that was dependent on in person

transactions in the COVID-19 era heightened awareness of this, and that strategic foresight research

would be valuable for envisioning the possible futures for student musicians to branch into meaningful

careers (Tolmie, 2020). The need for anticipating future needs for student musicians was important to

expose because the preferable options are dependent on understanding probable outcomes, plausible

outcomes, and possible outcomes (Tolmie, 2020), which justifies the need for scenario building so that

educational institutions and arts sector organizations can deploy strategies that optimize the talent pool

for performance and alternatives as viable career options.

While Abadie, Friedwald, and Weber utilized a foresight method that applied sector analysis,

Delphi – i.e. subject expert panel - consensus, scenario development, issues analysis, and policy analysis

(Abadie, Friedewald, & Weber, 2010), Tolmie would opt to use a plausibility model that utilized framing,

scanning, futuring, designing, visioning, and adapting to design scenarios that aligned with an approach

that utilized scenario building that drew from extended present, familiar futures, and unthought futures

to be adaptable to a volatile, uncertain, complex, and ambiguous global environment (Tolmie, 2020).

These varied approaches to foresight work are important because they can lead to outcomes that are

policy driven in the former, and narrative storytelling in the latter. While the former had outcomes that

could lead more formally towards strategic planning and implementation related decisions, the latter

might have established a broader perspective through storytelling that might have galvanized action but

did not necessarily require it. These insights were important for this inquiry because they highlighted

that the recommendations and tools of the report could adopt approaches that incorporated selective

and curated elements. Where the inquiry report could be more methodologically sound, the

recommendations and tools would be valuable to generate more narrative approaches that were

provocative in nature.

Finally, as it was important to establish an understanding of foresight from the perspective of

changes that impacted creative content as well as the perspective of future careers of musicians, it was

most important to look at the relevance of foresight research with the utilization of participatory

approaches. In his journal article, 'Imagining the future with citizens: participatory foresight and

democratic policy design in Marcoussis, France', Christophe Gouache argued that most foresight

methods are hierarchical and academic, that there is an ongoing bias to exclude general citizens as

experts because they lack capability, lack legitimacy, and accept being excluded, that future thinking

should be part of formative education, that citizens should be central towards the development of a

future-oriented agenda, and that policy design should be user-centered as part of a participatory

democratic process (Gouache, 2022). Gouache emphasized that this movement towards a non-

hierarchical and participatory process was important because it would legitimize policy decisions based

on multiple citizen-based perspectives and ensure that stakeholders were involved before

implementation (Gouache, 2022). I believe that the application of participatory processes to inquiries

allows for the opportunity to involve leadership perspectives as well as ordinary citizenry in research

processes. Adopting these foresight perspectives into my inquiry allowed for the possibility of new

insights to be surfaced that had not been considered by a top-down perspective.

Looking at the live music industry and the systems at play would require first using foresight

strategies to consider impacts of access points for music that are generated by the creative content

industries, then looking at current, near future, and longer horizon impacts on the talent pool that is

being developed and will be generated for future live music festivals, and finally looking at the

approaches to foresight research that utilize participatory action research methods for making robust

business cases, for exploring new citizen-influenced innovations, or both through the work of scenario

building or design fiction to assess potential strategic decisions or to assess current implementations or

designs to consider impacts that are near future or long horizon.

Topic Four: Scenario Planning, Design Fiction, and Participatory Action Research

As this design inquiry would be looking at music festivals from a leadership perspective and fan

perspectives from design workshops, it was important to consider what perspectives could be gleaned

from literature regarding scenario planning, design fiction, and participatory action research. In the

objective applications of research gathering, sensemaking, synthesis, and analysis it was first necessary

to go through literature that might aid in enhancing the tools and recommendations of this inquiry. It

was first important to look at design and foresight research as a democratic tool for storytelling from

music festival leaders and workshop participants about perspectives on music festivals in consideration

for scenario planning. Next, it was necessary to consider the broad perspectives of design fiction and

how its use can establish prototyping and designed futures that can be provocative and plausibly

immersive in nature to establish the range of potential design opportunities in this inquiry. It was also

reasonable to explore design fiction to create 'archeological' artifacts from the future as a tool for

exploring possible futures in near and long-time horizons. These artifacts are fictional creations of near

future possibilities that are built as thought-provoking prototypes that galvanize discussion. As well,

there was room to explore literature that pointed to the scale of design fictions that ranged from simple

narratives, to building prototypes, to the generation of immersive environments that represented

possible futures. Finally, there was additional literature that also suggested that design fiction as a

foresight tool could juxtapose a real world with an alternative fictional real world that incorporated

imagined artefacts and consider a debate on the consequences of such miniature to large scale

interventions on the altered real world. The literature that has been assessed in this topic would allow

me to explore the objective transactions that can occur in both the production end and interaction end

of conducting this research.

In her book, 'Design is storytelling', Ellen Lupton identified scenario planning as a tool that

utilized the identification of plausible outcomes based on past and present trends that are probabilistic,

in the realm of possibility, yet juxtaposed with outcomes that are preferable (Lupton, 2017). Lupton

(2017), also indicated that the relationships exposed through scenario planning are important because

they help to overcome biases and habits for disrupting the status quo through storytelling about the

future. I believe that scenario planning was the ideal approach in the construction of a foresight-

oriented music festival of the future because this inquiry was not centered on making a business case,

but rather was designed to be expository in nature to expose trends and insights of industry leaders and

explore ideas and innovations of participatory citizens in democratically run design fiction workshops.

The use of design fiction was a core aspect of the building insights into future music festivals. It

would allow for participants to focus on generative exploration for scenario planning and prototyping

without having a vast knowledge base in design. David Adam, in '"Design fiction" skirts reality to

provoke discussion and debate', suggested that design fiction was a product design approach to explore

possible consequences through the provocation of discussion and debate, that fictional scenario writing

was based on facts, that constraints and trends can be indicative of plausible events, that imaginative

methods can lead to prototypes being built, that stories of the imagined future can be developed, and

that entire periodicals of design fictions can be created (Adam, 2020). I believe that the creation

recommendations and tools for the design of future music festivals offered opportunities to utilize

scenario planning, prototyping, and design fiction. These would be effective methods for applying the

recommendations and tools from this inquiry because it would allow for the foresight work to be

oriented towards provoking discussion and debate for the participants and the reader.

Julian Bleecker, in 'It's time to imagine harder: the reader's guide to the manual of design

fiction', described design fiction as a use of the sensemaking of archeologists to consider the imagined

near future (Bleecker, It's time to imagine harder: the reader's guide to the manual of design fiction,

2023). Bleecker (2023) suggested that near future artifacts should be part of material culture because

they would be grounded by normal reality and perceived to be possible. I believe that encouraging the

design of plausible artifacts in the design workshops allowed for artifacts and generative creations to be

designed by the participants that would aid in telling the story of alternative outcomes for the future of

music festivals.

When interviewed in 'EP Vol. 2: Design Fiction', Bruce Sterling indicated that design fiction was

the utilization of diegetic prototyping that would promote possibilities of change (Coles, 2016). This use

of prototyping within the context of a story allowed for designers to generate "…prototypes, videos,

experiential futurism, tech-art exhibits, public-relations efforts, classroom exercise, and installations at

conferences as examples of possible changes (Coles, 2016)." These possibilities were important to

consider because they would allow for many ideas to be generated by the design fiction workshop

participants with a vast array of possibilities and a broad scope of mediums, media, and environments

that could be considered for possible futures of music festivals. As I continued to explore elements of

what could be considered to incorporate in a future-oriented music festival, I believed it was important

to encourage workshop participants to consider both the miraculous and the mundane when producing

their own contributions.

Thomas Markussen, Eva Knutz, and Tau Lenskjold, in 'Design Fiction as a Practice for

Researching the Social', they aimed to address the larger conceptual foundations of design fiction

through the declaration of five propositions: first, that design fictions could consider possible futures

based on an initial artefact that is a lie; second, that design fictions could access possible worlds ad

alternative realities similar to that in literature; third, that design fictions could consider the actual world

of a fictional text, juxtaposed with the real world; fourth, that the consideration of the actualized world

of fiction would contain artefacts that we can actually engage with; last, that speculative design of

actualized imagined worlds deals with large-scale potential of social design (Markussen, Knutz, &

Lenskjold, 2020). These propositions are important because they allowed for design fiction to be

considered across a spectrum of possible narratives that could be represented in the micro-lens of

individual opinions, the meso-lens of interactive dialogue, the macro-lens represented by transactions

that could exist in possible alternative worlds, and the mundo-lens which is represented by larger scale

transformations or paradigm shifts. I believe that the such consideration of micro, meso, macro, and

mundo level perspectives align with Ken Wilber's validity claims (Wilber, 1997), and point the broad

scalability of design fiction that can be simple, complicated, complex, and chaotic when prototyping and

accessing gateways to future worlds in the present reality.

Topic Five: Fandom Gateway to Music Festivals

The next consideration for the realm of music festivals was to consider literature that

surrounded the gateway points towards fans choosing to attend live music events and music festivals.

The first major concern was to look at the impact of streaming on live music events. Next, it was

important to look at how streaming has impacted live musicians. As well, it was important to expose

how the digitization of the live music experience might be contributing to altering consumer choice and

perception of value in a algorithmic driven and heavily platform dependent market. Finally, the

exposition of influences on ticket pricing and the relationship to how recorded music has been devalued

has shifted fans perceptions of what influences their emotions, how those experiences affect purchases,

and the financial costs that consumers are willing to bear to satisfy those emotional needs. At the

largest scope of this inquiry, it was important to look at the inter-objective dynamics of the greater

ecosystems at play in the formation of and execution of a live music event.

Arnt Maasø, in 'Music Streaming, Festivals, and the Eventization of Music', identified that

streaming is the most dominant method for listening to music, that it also provides an ability for infinite

access for millions of listeners, and that streaming has a global impact that is modifying moods,

emotions, energy levels, and memories of individuals, groups, and large collectives (Maasø, 2018). While

the role of music at festivals is still under-researched, festivals have an effect on streaming patterns and

that relationship needs to be considered in the homogenization of listening habits and the potential

algorithms used by platforms that may be bolstering superstar advantages for musical talent (Maasø,

2018). The interplay between streaming and music festivals is important because there have been

proximity effects for streaming relative to a festival where curated playlists are increasingly accessed

prior to a festival followed by a decline after the events are finished (Maasø, 2018). I believe that the

exposure to streaming algorithms and curated playlists are important for the viability of music festivals

because streaming listeners can be influenced by the sonic environments that are driven by

platformization and subsequently might affect ticket purchasing decisions.

It was important to look at the impact of the platformization of music through streaming

services and the potential impacts. In the article, 'Beyond the black box in music streaming: the impact

of recommendation systems upon artists', Marcus O'Dair and Andrew Fry highlighted that music has

become more of a service, rather than a product through streaming, that algorithms and curated

playlists act as gatekeepers that are pushing suggestions to listeners from the catalogue, that the

relationship with streaming is unfavorable and less defined for artists, and that artists are struggling to

remain visible to listeners due to these algorithms (O'Dair & Fry, 2020). Considering the risks entailed

through the use algorithmic platformization was important because the artist could knowingly or

unwittingly be subjected to numerous outcomes: a public upgrade in exposure; a public downgrade in

exposure; a shadow upgrade in exposure; a shadow downgrade in exposure; and an outright ban (O'Dair

& Fry, 2020). This use of complex adaptive systems is dangerous for the musician because they are

creating the content as humans but are subject to the dangers of machine learning which can produce

drastically different results depending on the coding that is selected. Human creation can certainly be

enhanced by digitization, but curation through the algorithmic platforms we have designed might be

generating abundance that is disruptive of collective decision-making.

According to Qian Zhang and Keith Negus, in 'Stages, Platforms, Streams: The Economies and

Industries of Live Music after Digitalization', the live music experience is being drastically affected by

platformization, digital abundance, and the growing competition in the attention economy (Zhang &

Negus, 2021). These changes have impacted live music musicians because the commodification, digital

incorporation, and competition for attention has led to elite stars gaining access to 90% of the revenues

at live events, gig musicians only playing for fixed sums, and the majority of musicians performing for

nothing (Zhang & Negus, 2021). Prior to 1997, the music industry was driven through the sales of

recordings, but since the incorporation of digital technology on the stage setting, in the performances,

and in the ecosystems of streaming and ticket sales, the revenue stream has shifted from goods supply

to services (Zhang & Negus, 2021). This transformation of the industry is of tremendous concern

because it has shifted the primary focus of the live music industry from the experience of music and

musicality to one that is driven by attention span and level of spectacle. I believe that Zhang and Negus

were correct to identify that the new stage is the platform and that the live musicians that are successful

are the ones that optimize their competencies as platform musicians ((Zhang & Negus, 2021). The full

impact of the spectacle of such digital abundance in an attention economy continues to be impacting

how listeners are experiencing music and what is a valuable commodity to purchase.

Manuel Pacheco Coelho and José Zorro Mendes, in their article 'Digital music and the "death of

the long tail"', further identified that digital distribution has created short shelf life for popularity, has

driven concert ticket prices up 400% from the 1980s until 2012 where the economy has accumulated

inflation during that period of 150%, and that superstars are becoming metaphoric dictators – i.e.

artistic monopolists - in the listening economy because the platforms are playing the top 1% of artists in

over 80% of play minutes due to algorithms (Coelho & Mendes, 2019). Alterations to where dominant

artists receive their revenue have altered consumer perceptions of where they should invest money in

as an experience. These changes are particularly important to note within this inquiry because it

establishes that the increased ticket prices for the top performers might be compared to the value-

added pricing that occurs for the average music festival pass prices.

Critical to understanding the economy of ticket purchasing for live music events, Christopher

Joseph Westgate suggested in 'Popular Music Fans and the Value of Concert Tickets' that the drivers of

consumer ticket purchasing are financial, emotional, and experiential, that the ideas of fair pricing and

profit sharing of ticket sales benefits the elite artists at the expense of many, that current pricing may be

biased towards fans with more capital, and that there is a clear power imbalance between fans and

sellers (Westgate, 2020). Furthermore, Westgate (2020) suggested that these relationships were

important to distinguish because the reinforcing loop of ticket purchasing is dependent on financial

choice being subject to emotional response, emotional response is subject to experiences, and

experiences are subject to financial choice. The benefactors of ticket sales have the most to gain from

this reinforcing loop because there is an increase in the creation of spectacular experiences with huge

supply for exorbitant costs through a manufactured demand.

Why has the cost of the ticket supply gone up so drastically? According to Dominik Papies and

Harald J. van Heerde, in 'The Dynamic Interplay Between Recorded Music and Live Concerts: The Role of

Piracy, Unbundling, and Artist Characteristics', that there has been a departure from the traditional

demand spiral which involved concerts and recorded music (Papies & van Heerde, 2017). This has been

achieved through the unbundling of the value of recorded music and the shifts from piracy towards

recorded music being moderated by technology (Papies & van Heerde, 2017). Record revenue trended

downwards while concert revenue trended upwards due to the multiformat exposure of recorded music

due to technological shifts (Papies & van Heerde, 2017). The departure point from the value of record

sales can be seen in the absence of record stores and the reduced ability to hear a diversity of music in

radio broadcasts. I agree with Papies and van Heerde (2017) when they noted that the primary revenue

for artists was in live performances and that consumers predominantly attend concerts versus

purchasing albums. This distinction points to the increasing signals that music fans might be priced out

of accessing tickets due to affordability, leaving those with capital to access elite performances.

Topic Six: Nature of Fandom

Delving into the world of foresight research for live music fandom ultimately required an

exploration of the thought space around the nature of fandom. Within the literature, I first explored the

economy of fandom because live music festivals are dependent on ticket purchases. Next, I looked at

fandom and how it is involved in personal identity because that will influence what we value and invest

in for our own personal development. Following that, I considered an exploration of how fandom is a

form of literacy because it should be part of our formative education and espousing to reinvigorate the

value of liberal arts. As well, it was important to explore the fandom experience and how it fits in with

networking and digitization because the power dynamics of fandom have larger social implications. The

nature of this inquiry ultimately was dependent on a larger inter-objective understanding of the nature

of fandom and the various outcomes that can occur because of changes that affect live music fandom.

In the journal article, 'New Economy of Fandom', Patryk Galuska first identified that there are

five roles of being a fan: sponsors, value co-creators, stakeholders, investors, and filters (Galuszka,

2015). These roles were important in the consideration of findings because they represented potential

opportunity spaces to consider for program suggestions in the recommendations. Under these

premises, Galuszka (2015) indicated that the major changes in fandom relate to value co-creation and

prosumption – i.e., a hybridization of production and consumption - because this would allow him to

further define different models that prosumers can contribute to as free laborers for the live music

industry. These fan roles and a fandom-oriented economy are important because they offer

opportunities for different fan investments: pay-what-you-want concerts, fan-based marketing due to

creative commons licensing, fan, or stakeholder investment in productions for prosumption, and

crowdfunding (Galuszka, 2015). According to Galuszka (2015), this delineates that there are the options

of a gift economy where there is no return on the investment of fans, and a market-based economy

where there could be a potential return. These insights offered an inroad to the consideration of

alternative funding models for music festivals in the future. These insights are important because it

allowed for liberties to be explored in breaking from traditional funding models for future music

festivals.

In chapter 6 of 'Fandom: Identities and communities in a mediated world' (Gray, J., Sandvoss, C.,

& Harrington, C.L., 2017), Daniel Cavicchi gave a perspective on the origins of music fandom in America

during the nineteenth century (Cavicchi, 2017). Cavicchi (2017) argued that there was a shift after the

civil war toward advertising performers as commodities, that people celebrated the hearing of a

performance as a tremendous physically and emotionally moving experience, that an increasing number

of young Americans attended live music events starting in the mid nineteenth-century, that music

fandom originated from attending commodified leisure based events, and that consumers, through

systemic application of self-aware and preferred engagement of live music are fans. In chapter 8 of

'Fandom: Identities and communities in a mediated world' (Gray, J., Sandvoss, C., & Harrington, C.L.,

2017), Mark Duffett indicated that people celebrate at live music performances through screaming, that

this act is the confirmation of 'affective citizenship', that screaming is an expression of belonging to the

fandom, and that it might be a cathartic release of energy (Duffett M. , 8. I scream therfore I fan?: Music

Audiences and Affective Citizenship, 2017). The celebratory nature of fans through expression towards

the artist is important because it suggests the idea of 'fanning the flame' of the moving performance. I believe that the celebration of musical performance through attendance and cathartic celebration was critical to be added in the design of future music festivals that emphasized the importance of acknowledging the fandom because the operation side of a festival does not exist without fans to experience it.

In his book, 'Understanding Fandom', Mark Duffett explored a deeper understanding of fandom that explored the positive aspects of being a fan, how people form identity based on their media preferences, that beyond consumption fans also network, collect, travel, archive, curate, produce, and exchange within a gift economy (Duffett M. , Understanding fandom: An introduction to the study of media fan culture, 2013). These elements were important because they broaden the perceptions of transactions and transformative opportunities that music fans can produce and embrace beyond the transaction of simply purchasing a ticket and attending a live event. Duffett (2013) observed that fandom was inclusive of being a pastime for fanatics and fanciers, of offering a way to develop and express identity, of providing opportunities to join a community to perform your identity, of embracing an internal state of existence. The environmental preferences that we surround ourselves in being a fan are important for identity formation because they suggest that being a fan is greater than experiencing a transaction of a concert by reinforcing change in the makeup of a person's state of being.

Mark Duffett expanded on how people become fans when he identified that it was more than a contagion due to camaraderie, that it was more than a measurable economic or academic analysis, and that fandom was rather a form of compensation for social powerlessness where a fan could be distinguished by personal tastes and being in the know (Duffett M. , Understanding fandom: An introduction to the study of media fan culture, 2013). These ideas are important because they shift the focus of fandom from transactional towards the affect side of human experience.

Duffett (2013) emphasized that although it is difficult to describe the emotions of fan attachment, they form powerful attachment ties that can even be leveraged towards social control of collective emotion as part of political engineering because there are many unspoken assumptions that are collectively shared between individuals that emerge in communal experiences. The affect levels can even reach a state of religiosity when fandom was compared to religious worship, with religious figures of speech being utilized to communicate fandom experiences quickly, and where becoming a fan can metaphorically be compared to a religious conversion (Duffett, 2013). This is important for defining elements of the performance and fan experience because it signals that there is a collective power of the audience, that the performer can feel empowered by audience support, and that individual fans can feel the thrill of receiving attention from the performer (Duffett, 2013). These ideas are all important factors to consider for the design of a future music festival because, in alignment with Duffett's writing, there is pleasure in being a fan, autographs and snapshots are cherished moments to humanize the performer, that the performer is an intimate stranger that fans can relish in appropriating performative gifts as a fan, that fans can participate in sing-a-longs, collect posters and memorabilia, write about their experiences online, and impersonate or engage in cosplay (Duffett, 2013).

According to C. Lee Harrington and Denise D. Bielby, in the article 'A life course perspective on fandom', music lyrics for some fans are almost instructional lessons for life and suggested that whenever normative life is being altered, the cultural identity of fans is a stabilizing compass for life trajectory (Harrington & Bielby, 2010). In a closely related set of ideas about instructional lessons, Donna E. Alvermann and Margaret C. Hagood, in the article 'Fandom and Critical Media Literacy', suggested that teachers need to invite student fandom by provoking insights into how students construct meaning in what media offers pleasure, to open up discussion of critical theory of fan based preferences, and increase the goals of literacy in education through exploring and connecting to music fandom as part of critical media literacy where young people can bring their music into the classroom for critical theory

(Alvermann & Hagood, 2000). These insights are quite important in the perspective of how fandom can

be pervasive in our lived experiences and learned experiences because we have moved away from the

incorporation of music into part of our lives as opposed the modern commodification of such

experiences.

The commodification of the music experience is most apparent in our modern ways of

networking through the platformization of music and social media networks. In the article 'Keep the Fire

Burning: Exploring the Hierarchies of Music Fandom and the Motivations of Superfans', Jessica Edlom

and Jenny Karlsson focused on the hierarchy of fans and the distinguishing features of superfans and

executive fans as elevators of brand management and awareness for average fans through social media

networks (Edlom & Karlsson, 2021). Edlom and Karlsson (2021) suggested that high level co-creation of

brand value through social media engagement is a critical leverage point for actors in the music industry,

that superfans are drivers of marketing campaigns in the social hierarchy, that executive fans have high

knowledge, access, leadership, venue awareness, and high-level fandom membership, that the

stratification of social fans, focused fans, and vested fans are the low, medium, and high touchpoints

that industry players can leverage in implementing strategies. These insights are important on the

business end of fandom because the level of engagement in social media, based on low or high activity,

can be viewed as a valanced stratification that leverage superfans as free labor for marketing. I believe

that these relationships can be used in the design of a music festival handbook as leverage points for

building an immense fandom for a music festival because these dynamics might be understood by

leaders but not optimally utilized in strategic implementation for revenue generation.

In the quest for revenue generation and capital gains in a commodified world of music, I believe

that it important to look at the bigger perspective from high up on the balcony at some of the issues of

consumption and how they feed into colonial power structures. In the book 'Exploiting fandom: How the

media industry seeks to manipulate fans', Mel Stanfill identified that we need to look at the power

dynamics of the dominant culture of 'whiteness', that media is still being dominated by white,

masculine, bourgeois, heterosexual, and Christian values as the neutral position, and that we still look at

race, gender, status, sexual orientation, and religion in comparison to this neutral position (Stanfill,

2019). Stanfill (2019) suggested that these ideas are important because many fan groups are

misrepresented in the media as nonnormative, not being grown up, and that they do not align with the

fandom normativity that is defined by 'whiteness'. As a nonnormative researcher based on these

criteria, I believe that it is still important to continue to shine a light on these dominant ideological

values because they might have been reinforced in recommendations and tools offered by this inquiry.

Furthermore, Stanfill (2019) established a broader definition of the scope of consumption

culture by defining that fans can be perceived as passive recipients but can also be seen as moving away

from the producer-consumer relationship towards a production-producer relationship to accommodate

a more active consumer. Finally, Stanfill (2019) suggested that fans be treated as the commodity where

they offer free consumption for data, participating in surveys, watching ads, market to friends through

social media, and act as a type of evangelist through promotional labor. These ideas for a new

exploitation of fandom are important because, according to Stanfill (2019), fan desire is more diverse

than our traditional linear approach, that industry desire is often linear which has led to the perception

that fans are a challenge, that industry tends to measure industry desires as opposed to consumer

desires, that industry attempts to control and define consumer desires, that consumption and

consumers are merely social construction, that nonnormative groups have market value, and that these

relationships require a greater education into the nature of consumer desires.

It was important to make note of how the possible digital futures of music fandom were cast

into a new light by the major global disruption of the COVID-19 pandemic. According to Mark A. Fox,

Jennifer L. Breese, and Ganesh Vaidyanathan, in the article 'Live Music Performances and the Internet of

Things', suggested that the performative capacity of musicians increases with a live audience, that live

performances, however, offer the disadvantages of economic costs, sensory costs, and time-related

costs, and that the free performances that occurred for the music fandom during COVID-19 with virtual

concerts and live streaming may be a path towards the disruption of the live music industry (Fox,

Breese, & Vaidyanathan, 2020). Fox, Breese, and Vaidyanathan (2020) offered a list of benefits for

virtual and augmented options that can increase remote access and add layers to the lived experience of

a concert, respectively. They suggested that there could be new openings for immersive experiences,

that there could be the introduction of holographic performers to extend the life of a performer, that

there could be streamed concerts within game ecosystems, and that there could be apps for interaction

with live audience members (Fox, Breese, & Vaidyanathan, 2020). Finally, Fox, Brees, and Vaidyanathan

(2020) indicated that there could be new ways of generating revenue through freemium offers for

online access to concerts through crowdfunding, sponsorship, advertising, surveys, and the addition of a

virtual tip jar. These possibilities were important to explore in the literature because there would be

potential for innovations to emerge in the design fiction workshops that could be valuable additions to a

music festival of the future.

Topic Seven: Live Music Ecosystems

To accommodate strategic foresight and innovation into designing future music festivals would

finally require a deeper understanding of the live music ecosystem at play for the music fandom. The

sparsity of literature regarding live music ecosystems suggested that there might not be enough value in

understanding the complexity of these collective experiences at an academic level or to serve business

applications. However, there were a few articles that pointed to a need for future exploration that I had

discovered in the review. As a final look at the inter-objective lens of this inquiry, it was important to

look at any literature that pointed to the larger ecosystemic patterns and take into consideration that

the scope of this inquiry would lead to the recommendations and tools for designing future music

festivals. This literature would also reveal actions that happen at a collective fandom level that are operating at highest valances of large social systems.

Firstly, Adam Behr, Matt Brennan, Martin Cloonan, Simon Frith, and Emma Webster, in the article 'Live Concert Performance: An Ecological Approach', pointed to the ideas that live music and recorded performances are separated temporally and spatially, that there are different problems that occur with live music promotion in comparison to the cultural currency of performers and audience members, that there is an ongoing concern that the movement of live music is towards oligopolies that decentralize our understanding of how new music emerges from communities and places, and that there needs to be more investment towards ecological approaches to live music versus corporate strategies (Behr, Brennan, Cloonan, Frith, & Webster, 2016). In light of our understanding of major ecological concerns in the world, the authors emphasized that we need to consider how live music gigs happened in the past, and how they should happen in the future (Behr, Brennan, Cloonan, Frith, & Webster, 2016). These concerns are important because they also identified the materiality of venues, an actor network, and a sustainability concern for the live music culture (Behr, Brennan, Cloonan, Frith, & Webster, 2016). These ecological concerns were important to expose because large sized music festivals have huge ecological impacts and the impacts of any ecosystem of music festivals should be addressed in recommendations and tools for designing future music festivals.

Next, it was important to understand the ecosystemic relationship that occurs between the performer, the audience, and the size of the venue. According Gail Brand, John Sloboda, Ben Saul, and Martin Hathaway, in the article 'The reciprocal relationship between jazz musicians and audiences in live performances: A pilot qualitative study', they explored whether the relationships between performer and audience in live jazz were independent, dependent, or co-dependent, they considered the audience contribution to the artistic experience, they discovered that individual performers experience a diverse impact of audience responses on performances that range from little to none through to high, they

identified that audiences like more intimate venues to feel more connected to the artist, and they

revealed that intimate venues bred more unwelcomed input from the audience for performers (Brand,

Sloboda, Saul, & Hathaway, 2012). These dynamics were of special note in this review because the

potential for small, medium, and large venue events in the live music festival handbook would need to

be taken in consideration looking at potential impacts and innovations in the interviews and design

fiction workshops.

      Finally, it was important to look at the live music rituals in the literature to add to the larger

scale collective responses that occur during live concert management and experiences. Again, the

literature was sparse in this area, but there was one article of high value that merited making note in

this review. According to Emma Webster, in the article '"One More Tune!" The Encore Ritual in Live

Music Events', indicated that the encore is a ritualistic part of a live music event where the artist signals

the end and the audience is empowered to request additional music (Webster, 2012). In her analysis,

Webster (2012), identified that there needs to be greater understanding in live music research about the

economics of events, relationship dynamics, dynamics at play during an event, an increase in regulatory

policies, an increase in mechanization, the interplay between audience and performer, the hidden role

of the venue or promotor, and the temporal constraints of an event. These dynamics are crucial factors

to consider because they could be applied to analysis of the interviews and workshop data in the

application towards designing tools and recommendations for future music festivals. Webster (2012)

highlighted that the modern encore is no longer spontaneous despite the suggestion that it is

spontaneous in nature because it occurs after the performance program or set list that the artist has

selected. A normal encore allows the performers to signal the last song, the performers leave the stage,

the lights stay down, the performers come back after a demand for an encore, the performers play the

actual final songs, and then the performers leave the stage permanently (Webster, 2012). This one ritual

was important to note in the literature review because the analysis of the data and synthesis of ideas

towards the designed tools and recommendations could consider incorporating new rituals that might

result from recommendations in the results of this inquiry.

Subject Matter Expert Interviews

The subject matter expert interviews of artistic and executive directors were the most critical

information from the field research. It represented factual insights of the past and present stories about

the successes and learnings of the leadership and organizations of music festivals. What is distinct about

objective findings of this data set is that this is where the most amount of change can be leveraged for

future music festivals because of the transactional nature of operations of festivals. The subjective and

inter-subjective findings tend to be values based, which can influence decisions made in the objective

quadrant. The inter-objective section is where the larger items that are more difficult to contend with

are contained because objective decisions are most effective for music festivals when inter-objective

forces and drivers are considered. The inter-objective quadrant is where festivals might experience

existential threats and risk possible collapse.

Table 3 (below) was utilized to show where findings 1-10 were distributed within the validity

claims (Wilber, 1997). This table is a reference source for orienting where the exterior findings in the

objective and inter-objective column can be leveraged to affect the interior column that impacts the fan

experience. These findings were derived from the data gathered from all Artistic and Executive Directors

of the music festivals that I had interviewed for this inquiry. This data represented perspectives on the

actions and functions of music festivals and how leadership and organizational decision impacted music

fans. In the following table (below) the data is organized into interior perspectives exterior actions in the

vertical columns. The rows represent individual and collective perspectives and objectives.

Table 5: Subject Matter Expert Interviews Findings in Validity Claims

	INTERIOR	EXTERIOR
INDIVIDUAL	SUBJECTIVE Finding 1: Inclusivity	OBJECTIVE Finding 4: Revenue Sources Finding 5: Fandom Privileges Finding 6: Fandom Networking Finding 7: Promotion Costs
COLLECTIVE	INTER-SUBJECTIVE Finding 2: Artist Development Finding 3: Not-For-Profit Organization	INTER-OBJECTIVE Finding 8: Drivers of Fandom Finding 9: Environmental Beauty Finding 10: Environmental Solutions

The following analysis expands on the findings in Table 3 (above) and then establishes the trends that were identified in the STEEP+V Analysis. The descriptions of each STEEP+V Analysis are kept brief for clarity within this report, but are further expanded in Appendix D: STEEP+V Analysis for greater comprehension.

Subjective Findings

Subjective findings within this inquiry were those that were identified to be derived as principal concerns of the individual being interviewed that were prescient and offered a personal position stance from a leadership perspective. These findings would need to align with sincerity, integrity, or trustworthiness (Wilber, 1997).

Finding 1: Inclusivity

Artistic and Executive Directors agreed that music festivals needed to continue and grow their inclusive practices internally within their organization, in the selection of their performers, and for the attendees, fans, and general fandom. These subjective concerns were driven by personal perspectives, values-based, and compassion-based desires that were not necessarily in alignment with more

commercialized and mainstream desires. Firstly, there was a general agreement that there needed to be

an emphasis on liberal arts education within our schools and society at large, which was foundational for

promoting the supply of talent and concerned stakeholders for live music festivals. Next, there were

indicators that there needed to be accommodations for children and neurodiverse populations in a

growing need for extending privileges to the changing landscape of demographic needs. Thirdly, there

was a clear identification that multicultural talent needed to be in the foreground of programming as

the cultural backgrounds of the performers and attendees were changing in the contemporary world.

Fourthly, they recommended that outreach programs continue to be created to reach out to music

lovers and promote opportunities for fans to get involved beyond just attending the festivals. Fifthly, in

cases where government or donor funding was lacking, outreach programs were so valuable for the

music fandom that many directors still saw the value of funding them directly as part of their own

operating expenses. Sixthly, high level outreach programs can be created for musical artists such as

professional development support and talent-based workshops. Finally, that there is an increasing level

of sophistication amongst attendees that is asking for transformative inclusivity of Indigenous values,

culturally diverse music, and performers from all over the world.

An abbreviated table (below) of trends and their STEEP+V categories, in brackets, with a short

description helps to summarize the main trends that arose to support the call for inclusivity from the

interviewees.

Table 6: STEEP+V Analysis for Inclusivity

Finding 1: Inclusivity

TRENDS	STEEP+V and description
Liberal Arts for a Better World	(Social, Values) Bring back liberal arts education
Accommodating Children and Neurodiversity	(Social, Values) Services for children and neurodiversity
Multicultural Talent	(Political, Values) Programs for cultural diversity
Outreach and Fan Labor	(Economic, Values) Programs that include fan contributions

Self-funded Outreach	(Social, Economic) Outreach programs need to be self-sufficient and independent of grants
High-Touchpoint Outreach Programs	(Social, Economic) Professional development workshops and participatory events
Transformative Inclusivity	(Social, Values) Indigenous programming and Outreach as highest priority

As seen in the table (above), there are some clear trends that support the call for developing outreach programs with a liberal arts minded approach that are generous value propositions to be offered to fans. They also offer opportunities for fan engagement and fan labor to support these outreach programs. Inclusivity is a function that directly impacts the subjective awareness of individuals and represents opportunities for some transformative experiences.

Inter-subjective Findings

Inter-subjective findings were any insights that pointed to programs or perspectives that required tremendous collaboration and investment of resources from music festival organizers. These findings were declared to be inter-subjective because they dealt more with cultural fit or mutual understanding (Wilber, 1997).

Finding 2: Artist Development

When diving deeper into the thought space of the Artistic and Executive Directors of the music festivals, there was a clear perspective that there was a group and community desire to promote artist development. These important inter-subjective relationships were critical concerns at a societal level and were mirrored within the festival programs and operations. There was an identified need to emphasize indigenous, BIPOC, and diversity-based programming. Next, there was a realization that during the COVID-19 pandemic there was a need to fulfill artist compensation during lean times to continue the viability of music festivals. As well, there was a need for music festivals to contribute towards promoting emerging band development. Furthermore, the permanent closure of 20% of music

festivals due to the pandemic that was suggested by the music festival directors pointed to a need to

provide artist equity for financial support due to a loss of contract opportunities. I believe that

recognizing that artist groups and communities are subject to dramatic changes in market forces, but

they are not necessarily afforded the same protections and supports as other forms of employment.

This is important to note because there is a need for the viability of live musicians' careers to be

maintained because they promote positive social benefits in the world and should be afforded

protection and support. Programs that were created in response to these concerns fostered healthy

relationships, groups, and community development where there might not have been ongoing support

outside of the art sector. The trends that supported this finding were represented in a table (below) and

were oriented around social, political, economic, and environmental concerns.

Table 7: STEEP+V Analysis for Artist Development

Finding 2: Artist Development

TRENDS	STEEP+V and description
Emphasizing Indigenous, BIPOC, Diversity Programming	(Social, Political) Incorporating inclusivity in programming and development
Artist Compensation During Lean Times	(Economic, Social) Financial support system for artists
Band Development	(Social, Economic) Outreach program for developing bands
Artist Equity	(Economic, Environmental) Developing cultural blindness towards artists

What was apparent in the trends that supported artist development (above) was a call to

emphasize that there was a need to support underrepresented artists from diverse cultures. The trends

also indicated that those artists should be compensated to support equity disparities, professional

development, and be offered financial support to bolster up opportunities that might be more readily

accessible for performers from less underprivileged perspectives.

Finding 3: Not-For-Profit Organization

The music festivals directors that participated in this inquiry were leaders for not-for-profit

organizations. The inter-subjective proposition of not-for-profit modelling generates the maximum

amount of value for the lowest cost for consumers as a core community-oriented principle. The Artistic

and Executive Directors were all generous with their time for the interviews and identified that they

were very lean organizations that could organize and run large scale live music festival events. They

suggested that their business models allowed for the curation of events that were very affordable for

attendees. In many cases the not-for-profit status allowed for easier access for liquor licenses in publicly

owned spaces which allowed for a different source of revenue to bring the operational costs down.

Finally, there were indications that the sustainability of the festivals increased whenever they could

purchase their own equipment for longer horizon cost savings. I believe that the true benefit of not-for-

profit modelling for the artist and consumer is that it allows for effective pay scaling for the artist while

keeping tickets, passes, and consumption prices lower for the attendees. The four trends highlighted in

the following table (below) stood out as critical leverage points in the systems of live music festivals

because they are oriented towards keeping costs low in alignment with not-for-profit modelling that

tended to orient around economic values that offered the highest benefits to the fandom community.

They also focused on principles that had higher social responsibility while balancing a need to reinvest

capital towards organizational improvements, rather than increasing capital gains as a central business

model.

Table 8: STEEP+V for Not-For-Profit Organization

Finding 3: Not-For-Profit Organization

TRENDS	STEEP+V and description
Lean Organization for Large Scale Events	(Economic, Social) High competencies for lean team
Not-For-Profit Curation for Affordability	(Economic, Social) Proactive affordability measures
Not-For-Profit for Liquor License	(Economic, Social) Alcohol sales within public spaces
Owning Equipment for Cost Savings	(Economic, Environmental) Cost savings through owning hard assets

Being able to support music fans by keeping costs low and running events with lean

organizational requirements was quite clear in the interviews, and what was impressive was that the

larger music festivals had operating budgets that could pay artists quite handsomely while still

maintaining a not-for-profit business model. This was also apparent in the high competencies that were

mentioned when directors talked about the effectiveness and dedication of their teams.

Objective Findings

Objective findings were derived from transactions that impacted the organization but were

dependent on outside agents. These findings needed to align with being some form of correspondence,

representation, or proposition (Wilber, 1997).

Finding 4: Revenue Sources

The most important objective transactions for music festivals are to make sure that there is a

rapid generation of revenue through ticket pre-sales to organize and pay all the contracts that are

generated for a festival to operate without a deficit. The major concerns that emerged from the festival

directors were the need for government support during the pandemic. It was also suggested that there

might be a need to scale up sponsorship and grants during times of inflation. The main concern was that

government funding has been generally static and should be adjusted to change with societal needs. In

the absence or loss of funding, directors identified that there needs to be consideration both for the

value of VIP ticketing and flat fee pricing. It was also evident that directors identified that there should

be highest priority to tie most of the ticket revenue towards promoting the highest possible pay for

artists. There was a growing concern about the change in artist pay that has been created by dynamic

ticket pricing and secondary ticket markets, where they are not benefactors of resale tickets. Many

directors made it clear that there is an ongoing economic pressure for increasing ticket prices to reduce

deficits. However, there is still a desire to keep margins low for the highest benefit of the consumer and

that a reduction of government funding only increases the pressure on the organization to place greater

emphasis on seeking corporate funding and private donations. This ongoing need to find sources to

fulfill base revenue can detract from the higher priority of producing high quality shows.

These findings point to the desire of not-for-profit organizations to offer viable income for music

artists, with little gain for the organizers, and the maximizing of the experience for consumers at the

lowest possible costs. This is important to note because the extreme opposite model would increase the

consumption costs to the point that only an elite or willing set of consumers would be capable of paying

exorbitant fees. The following table (below) highlighted the ongoing concerns of finding funds, a need to

balance ticket prices with the objective of offering higher margins to artists, and that the secondary

market is driving ticket prices upwards which is capturing a larger market share of revenue.

Table 9: STEEP+V for Revenue Sources

Finding 4: Revenue Sources

TRENDS	STEEP+V and description
Government Support During Pandemic	(Economic, Environmental) A need for government bail out
Scaled Sponsorship and Grants	(Economic, Political) A need for philanthropy and government support
Static Government Funding	(Political, Economic) A need for government to increase art sector sponsorship
Choosing Flat Rate Pricing	(Economic, Values) A need stabilizing flat rates for consumer benefits
Ticket Sales for Artist Payout	(Economic, Social) A need to orient margins to benefit talent
Secondary Tickets Shift to Dynamic Tickets	(Economic, Environmental) A recognition that the secondary ticket market has been taken over by the dynamic ticket market
Increasing Ticket Prices	(Economic, Social) A recognition that gross increases in ticket prices can be mitigated by higher value VIP prices.
Competitive Margins	(Economic, Political) Acknowledging that profit margins of global producer are extremely difficult to compete with.
Low Margin Gains or Losses for Fandom Payoff	(Economic, Social) Adjusting margins based on demographic alignment.
Increased Funding and Sponsorship	(Economic, Social) Allows for production focus instead of financial focus

Revenue sources are driven by a combination of economic and political drivers that can be seen in the table (above) and are also being balanced against social and values-based concerns to both satisfy the customer while providing solid revenue for the artists.

Finding 5: Fandom Privileges

When it comes to generating innovations for patrons, festival directors pointed to an increasing demand for greater consumer privileges after the COVD-19 pandemic. The objective value of offering greater privileges to artists and consumers first increased during the pandemic when organizers offered virtual concerts and streamed performances to keep the artists and consumers connected during challenging times. After the pandemic, there was greater market share to be captured from the millennial and gen z demographics who tend to value greater travel and lifestyle conveniences. This prompted festival organizers to increase convenience measures and boost technology use for greater event promotion. Newer innovations through the offering of greater premium services and increased costs of goods emerged to compensate for increasing costs due to inflation. Finally, glamorous options have only increased through the consideration and implementation of peripheral channels and events to target the newer demographics, as corroborated by the interviewees. I believe that the shifts in both who is spending the money and what the money is being spent on in the consumer world since the pandemic has increased the need for festival organizers to adapt to the new demands to remain relevant for current consumers.

The trends in the following table (below) indicated a clear shift towards increasing value propositions for the fans, which may have been triggered by a need for consumers to spend accumulated monies during the pandemic.

Table 10: STEEP+V Analysis for Fandom Privileges

Finding 5: Fandom Privileges

TRENDS	STEEP+V and description
Virtual Environments During Pandemic	(Environmental, Social) Online performances

Lifestyle Fans	(Social, Economic) Millennials and Gen Z prioritize living now
Increased Convenience and Technology Hacks	(Social, Technological) More technology for capturing market share
Premium Services	(Economic, Social) Increased luxury options by volume to accommodate budget needs
Glamorous Accommodation	(Social, Values) Higher demand for organized accommodation preferred over camping
Glamorous Seating and Camping	(Social, Economic) Higher valued ticket options

The social needs for higher fandom privileges were most apparent in the identification of

Millennials and Gen Z fans shifting more priority to living in the present moment (above) with increasing

demands for more luxurious options. The shift towards glamorous onsite accommodations for the larger

camping festivals indicates a move away from the backpacking culture of prior generations.

Finding 6: Fandom Networking

The power of fandom networking, at an objective level, was a consistent factor that emerged

from the contributions of festival directors. There was a clear indication that communities and

governments were embracing the benefits of live music festivals. As well, organizers communicated that

music festivals mobilize a complex community to congregate and interact in a large-scale event. There

were indicators that there were opportunities for fans to interact and collaborate musically with each

other in many of the camping festivals as a temporary community. As well, there was even evidence that

music festivals were already practicing participatory action research principles using consumer feedback

to drive change. The identification of a temporary and self-sufficient community being formed during a

festival that often aligned with similar social and political concerns represented a form of organizational

citizenship and pointed to opportunities for people to interact beyond mere consumption practices.

Finally, the greatest gains that were highlighted by festival directors were that the events were

opportunities for participatory action by workers, volunteers, and attendees at large. I believe that the

social networking that occurs at music festivals were examples of how they can be complex adaptive

systems that can promote prosocial experiences in people's lives. These experiences offer an

opportunity to listen, to celebrate, and to even dance to music that often has profound social messages and cues for change. This is important to note because many consumer transactions generally do not lead to rapid, transient, and instantaneous large group transformations.

The following table (below) displays trends that indicated that music festivals were complex groups that were self-organizing communities with members that performed roles as organizational citizens. There were also indicators that there were many examples where fans became participatory actors which could be seen in the galvanized community laborers of volunteers that work in the festivals during the entire event.

Table 11: STEEP+V Analysis for Fandom Networking

Finding 6: Fandom Networking

TRENDS	STEEP+V and description
Complex Group Activation	(Social, Economic) Galvanized community labour and volunteers
Fan Music Jam	(Social, Environmental) Participatory music events amongst attendees
Festival Participatory Action Research	(Social, Economic) Surveys and feedback
Organizational Citizens	(Environmental, Social) Temporary communities formed with organizational hierarchies
Music Festivals Adjust to Communities	(Economic, Political) Capacity and scale adjusted to funding sources
Participatory Action	(Economic, Social) Activation of self-organizing community
Community Building in Changing Demographics	(Social, Political) Music festivals are adaptive to communities and foster community building

The drivers of fandom networking (above) were tied to many social and political interactions that happen within large concerts. I was left with the impression from most directors that there was a high sense of a community or temporary village that seemed to reinvent itself every year in successive festivals. This salient insight points to a fandom community that is thriving due to the strength of social networks.

Finding 7: Promotion Costs

The other major concern of viable music festivals that was consistent in the interviews were changes that were involved with promotion costs. The objective actions and measures that were taken over recent years have matched ongoing changes driven by an increasingly digital world. While some of the smaller community run festivals still use more analog forms of marketing, there has been a great wave of change towards purely digital based marketing. Some of the longer tenured festival directors pointed the drastic shift over the last 35 years from marketing through radio and at brick-and-mortar stores towards social media and online based marketing exclusively. The advancements in precision marketing and targeting different regions with different marketing campaigns have maximized advance ticket sales.

On the inclusivity front, many festivals have offered promotional tickets for outreach to underprivileged groups, youth, and recent immigrants. As well, to promote music to larger audiences, many of the festival directors are acknowledging that despite the gross inflation of prices in a post-pandemic world, they are continuing to attempt to flatten the expenses wherever possible, more often at a deficit. They are attempting to reduce drastic increases in what a consumer must pay to attend a not-for-profit music festival. Lastly, festival organizers are acutely aware of providing living wages, competitive, as well as above scale salaries on the operational side wherever possible and pay artists the highest amounts of the margin possible within the constraints of operating budgets. I believe that the promotional costs have shifted to in-house expenses versus outsourcing due to a shift from more analog forms of marketing to a digital format. This is important because it allows for a greater gain in revenue earlier so that the anticipated greater amounts could be leveraged to acquire more headline artists earlier in contract negotiations. Closely related, the consumer tends to benefit from ticket prices that are leveraged towards staying affordable in not-for-profit modelling compared to commercially driven live music events.

The following table (below) indicates that the trends pointed to a general reduction in promotion costs in the shift away from analog versions of marketing towards digital. There were also indications that the depth of being able to geographically target social media promotions allow for generating high revenue at low investment. This translates into lowering ticket costs, offering more free opportunities, and rolling some of those savings back into competitive pay for employees.

Table 12: STEEP+V Analysis for Promotion Costs

Finding 7: Promotion Costs

TRENDS	STEEP+V and description
Marketing Shift from Analog to Digital	(Economic, Technological) Shift towards social media and online videos
Digital Marketing, Analog Marketing, Brick and Mortar Promotion	(Economic, Social) Prioritization towards digital marketing

Precision Marketing	(Economic, Social) Targeting groups regionally through social media campaigns
Free Promotions	(Social, Economic) Free ticket opportunities for financially insecure
Flattening the Exponential Pay Curve	(Economic, Social) Attempting to prevent ticket price inflation
Competitive PayScale	(Economic, Social) Offering competitive pay model for staff and contractors

The findings in the table (above) were driven by clear economic and social objectives of maximizing the savings on new modes of promotion at the benefit of being able to reach more potential markets. This relationship allows for the generation of higher presales upon announcement of the events, which can secure meeting budgetary targets earlier in the sales window.

Inter-objective Findings

Inter-objective findings were any insights that were external drivers of change for music fandom that could change outcomes of music festivals but could not be altered with any immediate transactions or were at a scale that was greater than could be managed by individuals or groups. These findings needed to fit within a systems theory web, structural functionalism, or social systems mesh (Wilber, 1997).

Finding 8: Drivers of Fandom

The largest impacts on music festivals and the subsequent fandom experience have started with the pandemic constraints. These constraints rippled into a need to survive in a pandemic world. Music festivals have adjusted to economic decline juxtaposed against ongoing inflation. Directors identified that they were pressured to maintain the status quo. Some have a heightened awareness of a dependency on capitalism as an existential threat. There are elevated concerns of climate change impacts – i.e. smoke from fires. All these pressures have forced organizational reframing due to

customer attrition and changes in demographic base. These changes have translated to adjustments

made to a loss of patronage and philanthropy. These larger scale drivers of change were all major inter-

objective concerns and represented existential threats for live music festival directors. I believe that

these large-scale drivers are impacting the ability of music festivals to remain not-for-profit, because

there will need to be a way to maintain viability as operational costs will continue to climb in response

to these pressures.

The following table (below) highlights the trends and drivers that impact the fandom

community. They are large scale drivers of change that stand outside of the impetus of control of the

music festival system. They point to the constraints that have been created since the pandemic and

draw attention to the existential threats that may exist on the horizon.

Table 13: STEEP+V Analysis for Drivers of Fandom

Finding 8: Drivers of Fandom

TRENDS	STEEP+V and description
Pandemic Constraints	(Environmental, Political) Heightened border insecurity and climate awareness
Survival in a Pandemic World	(Environmental, Economic) Increased insurance costs and inflation
Economic Decline	(Economic, Environmental) Inflation causing 20% permanent closures
Inflation Consequences	(Economic, Social) Operation costs and ticket prices increasing dramatically
Maintaining Status Quo	(Economic, Values) Strategic shift to slower growth
Capitalism Dependency	(Economic, Political) Small government funding leads to influence from larger corporations
Climate Change Impacts	(Environmental, Economic) More natural disasters threaten outdoor events
Attrition and Reframing	(Economic, Social) Loss of 20% of customer base forces organizational and policy restructuring
Shifting Demographic Base	(Social, Economic) Pandemic accelerated a change in demographics to younger customer base
Adjusting to Loss of Patronage and Philanthropy	(Economic, Environmental) Pandemic led to drop in major donors

The table (above) paints a clear image of economic factors that are driven by threats that are environmental and political, and beg a response from music festivals that emphasizes a need to maintain the status quo by building up a strategic response that accommodates slower growth due to a loss of the pre-pandemic market.

Finding 9: Environmental Beauty

The music festivals directors that I interviewed valued environmental beauty and how it can be included in and supported by the artifice of a large-scale human event. At an inter-objective level, one of the greatest drivers of change is our environment. Festival directors pointed to an increase in large screens, heightened use of technological production tools that incorporated lighting effects, and an increase in more digitally savvy production value. These technological changes are impactful on the environment, but they also can be viewed as access points to provide attendees with an opportunity to reconnect with natural environments. Festival directors also pointed to the idea that there were opportunities to form temporary embodied holistic communities through the many gains experienced by live music, an immersion of art within a natural landscape, an invitation for people to participate in green field festivals, a chance to experience beautiful listening environments, and at the highest level go camping with music festivals in between. We are often challenged by technology to be disembodied and detached from nature, but outdoor music festivals are an opportunity for large groups to be embodied by the experience of music that reconnects us back to natural environments.

The following table (below) highlights the trends that supported insights about environmental beauty. It points to an opportunity to embrace improved production value with advancing technology while respecting the beauty of the natural environments where festivals are held.

Table 14: STEEP+V Analysis for Environmental Beauty

Finding 9: Environmental Beauty

TRENDS	STEEP+V and description
Increased Screen Solutions	(Technological, Environmental) Less paper, more high-resolution projections
Increased Technological Production Value	(Technological, Social) Higher production value with more concurrent performances on multiple stages
Digitally Savvy Productions	(Technological, Economic) Increased quality of video productions
Embodied Holistic Communities	(Social, Values) Grassroots values that promote community
Natural Landscape	(Environmental, Values) Incorporating productions into beautiful landscapes
Green Field Festivals	(Environmental, Economic) Attempts for environmental sustainability
Beautiful Listening Environments	(Environmental, Social) Ambiance with music in natural amphitheaters or landscapes
Camping with Festivals In Between	(Social, Economic) Increased camping surrounding festival dates

The table (above) indicates that there are environmental and technological concerns that balance desires for savvy production value against needs for grassroots communities to preserve the beautiful environments. While on the one hand there would be stunning videos, there would also be parallel efforts to promote environmental sustainability.

Finding 10: Environmental Solutions

Most of the festival directors dealt with the need to produce environmental solutions to address the problems created by large scale events. There is growing pressure on festival directors to promote events that are certified as green to achieve carbon neutrality. While some festivals require many people to fly from domestic and international locations, many of the festivals are attempting to offset those impacts through transit alternatives. In certain cases, some festivals are even making advancements in human waste management, reductions in wastewater, and managing organic waste. Wherever possible, festival directors have been utilizing technology towards recycling, waste

management, and promoting carbon neutrality in sustainable power generation. Also, the advent of

smartphone applications has eliminated significant amounts of paper waste from promotional materials.

The findings support a collaborative and socially driven approach to music festivals. They attempt to

look at the complexity of a large human footprint and make their best efforts to try and preserve the

environment.

The following table (below) identifies the dominant trends that point to a desire for

environmental solutions. The trends all point to efforts by all festivals to address environmental issues

through managing and reducing the immense waste that is generated during a music festival.

Table 15: STEEP+V Analysis for Environmental Solutions

Finding 10: Environmental Solutions

TRENDS	STEEP+V and description
Carbon Neutrality	(Environmental, Political) Promote carbon neutral festivals
Carbon Reduced Transportation	(Environmental, Economic) Mass transit and bike parking solutions
Human Waste Management	(Environmental, Economic) Efforts to develop on site human waste solutions
Reduced Wastewater and Organics	(Environmental, Economic) Taking on responsibility for managing waste
Technology for Recycling, Waste Management, Carbon Neutrality	(Environmental, Technological) Using new technologies for achieving green certification
Paper Free	(Environmental, Economic) Elimination of need for paper with smartphone technologies
Preserving the Fragile Village	(Environmental, Social) Increasing social responsibility of human impact of music festivals

The insights that were displayed in the table (above) focus predominantly on environmental

concerns and the economic impacts. The solutions that were suggested by the directors were

proactively trying to address concerns about the carbon footprint and stress on the ecosystem

generated by a large quantity of people travelling to a large-scale event.

Design Workshops

The design workshops represented more experiential findings. As a result, the insights that were in the subjective quadrant were oriented around personal thoughts and feelings about the critical pressures and transactions that affected personal embodiment. The inter-subjective insights were dominated by a need for overcoming these pressures and transactions to reconnect with a stronger sense of community and family. The objective insights differed from the expert interviews because they identified how transactions from a business and corporate perspective interrupt the powers of creativity and limit a person's purchasing ability. Finally, the inter-objective insights represented the two largest areas that are relevant to fandom studies – fandom desires and platformization in a digital world. The relevance of the inter-objective insights are systemic consequences of a world that has commodified the music industry. Where the concerns of the expert interviews dealt with world level impacts such as the environment, the concerns of the workshop participants focused more on how complex systems have emerged to maximize profit for large- scale corporations.

The workshop participants were music fans that were interested in designing future music festivals. They had a followership perspective to music festivals. The following table (below) is a distribution of the findings from the design workshops into the validity claims quadrants (Wilber, 1997). They are oriented in the interior column to represent personal concerns and the insights that occur regarding group and community concerns. The exterior column represents actions that can be levered to create change and the larger drivers that are complex in nature and influence bigger changes.

Table 16: Design Workshop Findings in Validity Claims

	INTERIOR	EXTERIOR
INDIVIDUAL	SUBJECTIVE Finding 11: Concerns about the World	OBJECTIVE Finding 13: Reducing Barriers of Creativity Finding 14: Purchasing Power
COLLECTIVE	INTER-SUBJECTIVE Finding 12: Community Wellness	INTER-OBJECTIVE Finding 15: Fandom Desires Finding 16: Fandom Platforms

The individual findings in this table (above) are given additional details and are supported by the trends that were identified in the qualitative data with abbreviated descriptions in accordance with STEEP+V categories that are expanded in Appendix D: STEEP+V Trends Analysis.

Subjective Findings

These findings represented internal thoughts and feelings that were expressed about experiences of the world and of music. Subjective findings represent truthfulness, sincerity, integrity, and trustworthiness (Wilber, 1997).

Finding 11: Concerns about the World

Workshop participants expressed their ideas about problems that were concerning them about the world and related them to their thoughts about what could be improved in music festivals. Their individual thoughts and feelings about major issues represented subjective thoughts that could be related back to their experiences of music and the possibilities that were generated by experiences of live performances. They expressed concerns about lacking a connection with the responsibility of being stewards of a healthy planet. There were also ideas that were expressed that indicated that people were very much disconnected from being aware of promoting a state of wellness in the world. The suggestions were made that music offered opportunities to draw awareness to new perspectives and

new voices. Next, they offered insights into music as a way of overcoming greater societal oppressions

and looking at alternative possibilities. In addition to considering new ways of being, they suggested that

live music offered ways to overcome the tendencies for modern living to be promoting isolation. Finally,

the biggest concerns of existential threats at a global level were communicated through thoughts and

feelings about the powerlessness of individuals in the world.

The following table (below) offers a condensed version of the trends that indicated the general

concerns participants had about the world. The trends offer a perspective on wanting to reconnect with

meaningful relationships while having a stronger sense of embodiment. There were indicators that

suggested that they wanted to be more aware of different perspectives. Certainly, the idea of decolonial

practice emerged because participants offered insights that there were oppressive factors that surround

them in their daily lives that promoted feelings of being isolated in a world that has many ongoing and

escalating challenges.

Table 17: STEEP+V Analysis for Concerns about the World

Finding 11: Concerns about the World

TRENDS	STEEP+V and description
Attunement	(Social, Economic) Music might connect people with compassion
Embodiment	(Values, Environmental) Music promotes overall wellness
Enlightenment of Perspectives	(Social, Political) Music allows for inter-generational understanding
Decolonial Practice	(Values, Political) Music can confront oppressive power with alternative perspectives
Disrupting Insulation	(Values, Political) Music can help overcome solitude and promote social interaction
Foreboding Concerns	(Environmental, Social) Identification of emerging or escalating global problems

The STEEP+V categories that were most prominent were values-based concerns and political

concerns. The insights that were offered were generally subjective and spoke to feelings and emotional

responses which are key components that have an opportunity to be leveraged by the affective qualities

that are influenced by music.

Inter-subjective Findings

These were findings that addressed the need to interact with others and form collaborative

experiences. These findings represented ideas of justness, cultural fit, mutual understanding, and

rightness (Wilber, 1997).

Finding 12: Community Wellness

When participants were asked to consider how their relationships with others were impacted by

both live music and problems of the world, their insights were thematically connected with a need for

community wellness. In consideration of their inter-subjective experiences of the world, participants

first identified that they needed ways to integrate their experiences of music with the idea of sharing

such experiences with others. Next, they identified that they needed more ways to connect with others

and the world around them. There was also a set of ideas that identified the need to share the power of

music through the incorporation of different musical languages and sensory experiences. As well, there

was an identification that music had a power to transcend identity politics and promote more prosocial

possibilities that improved the lived experience. The promotion of a more harmonious human

experience was prominent in participants insights. These positive thoughts promoted goods and services

that enhanced such positivity by design. The designed experiences that were desired were ones that

generally enhanced the user experiences through greater accessibility. To increase access also meant

that events needed to be designed with greater inclusivity principles. These principles offered

opportunities for attendees of music festivals to feel more connected with the artists and with each

other. When addressing thoughts about community, participants identified that there needed to be

functions that promoted group bonding, levelled out hierarchical issues by making people feel more

equal, and promote opportunities for music festival attendees to build relationships with others. Finally,

there were needs that identified that music festivals should provide opportunities and spaces to

enhance communal experiences that drew awareness to the problems of the world through the

promotion in larger scaled events.

The following table (below) reflects the trends in the data that predominantly indicated

suggestions for inter-subjective experiences that connect people to each other, connect them to the

lived experience of the music, and integrate the design of a curated festival towards promoting

community and bonding in a large-scale event.

Table 18: STEEP+V Analysis for Community Wellness

Finding 12: Community Wellness

TRENDS	STEEP+V and description
Integrated Experiences	(Technological, Social) Immersive environments and playlists
Prosocial	(Social, Values) Bonding and collective experiences
Linguistic and Sensory	(Technological, Social) Somatosensory experiences and universal translation
Identity Politics	(Social, Political) Promotion of inclusivity, barrier reduction, affordability
Positive Lived Experience	(Values, Social) Music promotes positivity and shared experiences
Community Centered Design	(Values, Environmental) Organizing festivals around communal, local, and sustainable values
Enhancing the User Journey	(Social, Value) Increase connection to artists and services
Inclusive Design	(Values, Environmental) Redesign venue experience to make experience accessible
Group Bonding	(Social, Value) Music promotes prosocial interactions
Power Distribution	(Social, Political) Awareness drawn to oppressive politics that bans music appreciation and contrary tribal relationships
Relationship Building	(Social, Environmental) Music can unite people and overcome isolation
Communal Relationships	(Social, Environmental) Opportunity space for chemical enhanced experiences and community bonding
Large Scale Events	(Environmental, Social) Opportunity space for integrated festivals into entire community

There was a predominant set of social concerns in the table (above) when looking at the insights

offered in the STEEP+V analysis. Participant contributions had highest concern about the social

environment of a music festival and the values that they would hope the festival espoused.

Objective Findings

These findings were based on actions and transactions that impacted the fan experience of the world and music. These findings represent truth, correspondence, representation, and propositions (Wilber, 1997).

Finding 13: Reducing Barriers of Creativity

Participants expressed major concerns about reducing the barriers for artists that impacted creativity. This was important because they identified that there were many objective factors that would inhibit successful creation of music that might be lessening the potential works that could be created. The concern was that creativity would be inhibited if such barriers were not reduced or removed. There was an emphasis on promoting music education and accessibility to live music events. The social concern was that financial constraints would be the greatest barrier for musicians to be creative and to be heard by others in the world. This tied to the insights that music festivals were opportunities to promote more viable employment opportunities for musicians. Powerful insights were offered by participants that identified concerns about the current ways of commodifying music. The concern was that this commodification did not necessarily promote the sustainable careers of most artists. There was further identification that the current ways of marketing music events were in alignment with normal promotion, but that there was a greater need to overcome the financial burdens that are tied to promoting the arts and being an artist through increased funding. Finally, there were many insights that suggested that there was a need to reduce the insecurity issues of artistic communities.

The following table (below) indicates that the trends from the data indicated a need for programs that supported artists, and that the commodification of creativity is often driven by capitalistic desires that can overlook the need for viable employment for the artists. As well, there was a tendency for the insights to suggest that artists are generally a financially insecure population that needs more support to achieve financial independence.

Table 19: STEEP+V Analysis for Reducing Barriers of Creativity

Finding 13: Reducing Barriers of Creativity

TRENDS	STEEP+V and description
Learning Centred Practices	(Environmental, Social) Promote music education and accessibility to festivals
Constraints for Mastery	(Social, Economic) Time and money are limiting factors
Viable Employment	(Social, Environmental) Festival circuits offer opportunities for repeat employment
Commodification of Creativity	(Economic, Social) Capitalism promotes financial gains at the risk of compromising creativity
Live Event Marketing	(Economic, Political) Normal marketing challenges, but more support needed for arts sector
Reducing Human Insecurity	(Values, Social) Need for supportive, grassroots oriented, and community building

The STEEP+V analysis in the table (above) indicated that the bigger constraints for artists were the limited resources of time and money. The data suggests that education opportunities and the ecosystem of music festivals might be a source of support that overcomes the constraints created by the limited resources that inhibit creativity.

Finding 14: Purchasing Power

The participants identified that there were insights that needed to address the purchasing power of attendees. They suggested that there were many opportunities to reshape what those transactions looked like. Workshop participants identified that despite the technological breakthroughs that have been created by smartphone technology, that has reduced paper records, there is still a need for mementos and tokens that are tangible artefacts of the experience of a live music event. There was a push for trying to generate new technological tokens and keepsakes that were digital augmentations of participant experiences. While there was acknowledgement that we have transitioned into a digital pay world, there was an identification that there were still greater needs for having more appropriate

distributive pay models that favored artists. They also identified that there were greater needs to define

new ways of distributing merchandise, trade, and consumption. Participants identified that there is a

growing need to promote affordable options for accessibility and ticket pricing as there is an ongoing

shift towards events only being accessible to the elite that have a greater surplus of money to spend.

The following table (below) indicated trends that elevate purchasing power could be tied to

having a keepsake to symbolize a memory in the exchange of money for the experience of live music.

The greatest concerns are tied to affordability. The participants generally identified that being able to

participate in live music festivals was dependent on the price of access.

Table 20: STEEP+V Analysis for Purchasing Power

Finding 14: Purchasing Power

TRENDS	STEEP+V and description
Mementos	(Economic, Technological) People want tangible music products and merchandise
Keepsake Augmentations	(Technological, Social) Technology that enhances experience through tech tools
Digital Payment	(Economic, Environmental) Identified that the access point for everything is digital now
Paid Consumption	(Social, Economic) Need distributed pay and distributed consumption models
Affordable Access	(Economic, Values) Need consumption tools and services to be affordable
Affordable Tickets	(Economic, Technological) Inflating ticket prices is rendering live music inaccessible

The STEEP+V analysis in the table (above) suggested that the primary concerns of the

participants were tied to economic constraints. The suggestions from the participants indicated that

there was a need to perhaps validate their abilities to attend by driving the costs of tickets down while

enhancing the technological tokens that could be offered for the financial sacrifice.

Inter-objective Findings

These findings were indicative of large-scale events or drivers that were generally outside of individual control. These findings represent functional fit, systems theory web, structural functionalism, social systems mesh (Wilber, 1997).

Finding 15: Fandom Desires

The inter-objective insights that were provided by the workshop participants in this inquiry pointed to concerns about the world that might be aligned with greater fandom desires. In the ever-expansive potentials of the digital and artificial intelligence world, there was still a provocative desire for a need for analog and tangible items that were tokens for memory. Participants identified that there are excessive digital and technological distractions that are detracting from tangible and personal experiences. There was also a great identification of the power of music to transcend the normal functions of daily living and heighten sensory experiences. Participants furthermore suggested that healthier consumption practices would move towards more tangible and sensory experiences. Finally, there was an emphasis that the human desire for happiness should utilize music to nourish a positive non-hierarchical society.

In the following table (below) the trends indicate a desire for more analog options because digital technology demands our attention as a valuable resource. Participants identified a desire for more sensory experiences that are connected to healthy and happy living.

Table 21: STEEP+V Analysis for Fandom Desires

Finding 15: Fandom Desires

TRENDS	STEEP+V and description
Analog in a Digital World	(Technological, Economic) There needs to be alternatives to a digital medium that is physical
Attention Economy	(Values, Social) Technology is distracting and work is optimized to minimize recreation
Sensorial Desires	(Values, Social) Music transcends and transforms us through being our soundtrack

| Healthy Consumption Practices | (Technological, Environmental) A need for regression to analog and healthier consumption |
| Human Happiness | (Values, Economic) Music should be central to promoting healthy society |

The STEEP+V analysis in the table (above) indicates that the value for music as a healthy recreational investment is more significant than alternative types of distraction that can be offered by digital technology. The attendance of a music festivals was identified to be more tangible and valuable than the distractions over looking at a smartphone.

Finding 16: Fandom Platforms

Participants looked at the bigger picture of technology and suggested that there was a need to look at the inter-objective influence of technological platforms as the most prominent driver of daily living. The first insight pointed to the awareness that the storage capacity of the cloud was creating an unprecedented sense of consumer access to infinite capacity, capability, and accessibility. Participants expressed an awareness of the powers of big databases, ease of payment, and a desire to regress to more analog options. There were also suggestions that we dive deeper into the experience of the internet of things by promoting technocratic organization at a global level. Despite the promotion of higher technological interventions in life, participants still emphasized that technological immersion still should be governed by the maintenance of individual autonomy and choice. There was also an identification that platformization of creative content should be artist driven and should still promote more analog experiences locally. According to participants, the increasing usage of platformization should be offered with accessible and affordable options for all. Amongst the participants, it was more apparent that platformization has become a new avenue of technology that is promoting ways of being connected with others when utilized for that purpose.

The following table (below) points to the trends that support the awareness of the opportunities that could exist if platforms that engage fandom are applied appropriately. The trends indicate that

there is more capacity and capability that has been created by technological advancements, but the

concern is about maintaining individual autonomy and fostering healthy relationships. This would

require an investment of purposeful innovation and policies to establish a transformative change.

Table 22: STEEP+V Analysis for Fandom Platforms

Finding 16: Fandom Platforms

TRENDS	STEEP+V and description
The Infinite Cloud	(Technological, Environmental) Huge storage capacity and avenues for accessible music
Big Data and Storage	(Technological, Economic) Need universal payment for large databases
Internet of Things	(Technological, Political) Need technocracy to make music accessibility global
Human Autonomy	(Values, Technological) Immersive technologies are needed that promote autonomy
Platformization and Digitization	(Technological, Social) More integration on music platforms between musician and fan
Platformization	(Economic, Social) Need for platforms to have tiers of affordable payment levels
Prosocial Relationships	(Technological, Values) Technology can promote sharing within relationships and friendships

The STEEP+V analysis in the table (above) points to a significant awareness of technological

capabilities by the participants. These insights were balanced by values-based concerns that drew

awareness to economic, environmental, and political concerns that placed autonomous needs first and

foremost before any technological gains.

Scope and Limitations of the Inquiry

The interviews and workshops were conducted over the period of 3 months and limited access

to participants during the first quarter of the year. There was an overlap with many of the festivals being

in the middle of planning stages for their upcoming summer season, which may have made it more

difficult to access greater participation. Twenty-five percent of the originally invited festival directors

responded to requests for interviews. I suspect that had this been a year-long study, there would have

been a greater number of respondents.

For the participatory workshops, there was a short campaign that was run on social media

platforms to try and promote a larger scale event. The desired number of participants in a single

workshop would have been ideally closer to 30 as opposed to small groupings of 4 participants held over

multiple sessions. As a result, the data from the participatory groups did not have a large enough

sampling to establish enough data samples to come to strong conclusive findings. The participatory data

when aggregated together as group data did point to indicators of what the groups generally desired

when posed with the research questions and the design challenges. The ideal time period for promotion

of a larger scale event would have been closer to 90 days in advance to confirm a solid participant base.

As this campaign occurred in under 3 weeks to generate 79 respondents and 11 total participants, there

is a reasonable enough assumption that generating 30 participants without any incentivization could

have taken a campaign that was launched over a longer time horizon.

Chapter Summary

This chapter started with a comprehensive literature review of topics related to music festivals

and fandom. Next, I wrote an analysis of the findings of both the interviews and the workshops. The

field research data was used to identify trends that were distributed in the validity claims quadrants.

Then they were analyzed in respect to STEEP+V categories – i.e. social, technological, environmental,

economic, political, and values – and used to arrive sixteen findings that were critical insights into what

has impacted the fan experience and where there could be opportunities to make changes for music

festivals of the future.

Chapter Three: Tools and Inquiry Recommendations

This chapter is an exposition of the opportunities that were recognized during this inquiry and have been organized into usable tools to consider for planning future music festivals. These tools allow for the development of creative strategies and innovations that may be overlooked in traditional strategic planning and implementation approaches. The tools address methodological insights that were gleaned from this inquiry that would be of value for designing future music festivals. Also, there will be a detailing of the recommendations that emerged because of this inquiry into fandom and how we can shape more powerful music festivals in the future. The clarity of design thinking that led to the recommendations of this inquiry focused on streamlining

Tools

The design and deployment of this inquiry led to some clear insights into scenario building and generative creativity workshops. I recognized the importance of the methods in this process, and I have captured it in a set of five tools for music festival directors to consider as part of their generative planning processes for future music festivals.

The following tools were arrived at through the conclusions drawn from the literature review and the data analysis of this inquiry process:

Tool #1: Discovery…What do you know already?

It is integral to first generate a repository of information based on first looking for signals,

trends, and drivers that might be contained in information that already exists about the prosocial and

educative benefits of the current music festival, insights about the musician experience, the evolution of

structures and functions the festival, and the experiences that had led fans to engage in listening to

music, deciding to purchase tickets for a music festival, to celebrate in the experience of live music, and

to ideally become a repeat customer. This initial repository builds an understanding of what music

festivals already know about past successes and failures.

Tool #2: Leadership Interviews…What's Changed?

The next step is for music festival leadership to capture information about what has changed

from others in the organization, other industry leaders, and other festival leaders to capture information

about the historical insights and current insights that can be utilized for identifying past steps and

current steps.

Tool #3: Followership Workshops…What needs to Change?

Music festival organizers have a large data source that is accessible from first looking at the

signals of what performers might be worth onboarding in the upcoming festival. Next, they look towards

capturing fan reactions after announcing a festival line-up. Following this, they assess the insights gained

from marketing and sales. Then they look at insights gained operations, launching, and running the

festival. Finally, they should look at insights gained from managing the post-mortem procedures. These

are already great processes, but I propose that there are ways to gain more insights from fans.

The current access points to fan data can address valuable transactions, may be enhanced by

data generated by customer surveys, and could also be compared to data points that exist on fandom

platforms. The opportunity to dive deeper into music festival transformation for the future is to conduct

participatory action forums or town halls that activate fan labor as critical contributors for change.

Developing outreach programs that allow for fan participation in the curation of music festivals allows

for the opportunity for fans to co-create with insights from the music fandom to potentially co-design

more powerful experiences.

Tool #4: Scenario Building…What if…?

With the three repositories of information that constitute insights about the past, present, and

near future considerations, there is a greater sensemaking about the information in the world, the

information from the transactions that happen within the music festival world, the information about

community experiences, and finally the information about individual experiences. These insights offer

inter-objective, objective, inter-subjective, and subjective perspectives respectively and be used to

scenario build by asking 'what if…' questions to discover probable, plausible, possible, and preferable

options that can be used to tell a story about a near future festival. Examples of 'what if' questions can

be seen in [Appendix A: Validity Claims – 'What if…']. This process can consider the panic and the

possibility, as well as the miraculous and the mundane. This process invites creativity and design

thinking about past and present problems, so that a music festival can be organized with near future

possibilities in mind and strives to reduce uncertainty for strategic decision making.

Tool #5: Generative Design and Creation…Can We Build It?

In the exposition of the first four tools, it is finally important to consider building prototypes and

modelling new systems and functions so that ideas be tested or assessed as if they were already real.

Generative design and creation offer opportunities for music festivals to build plausible fictional festivals

with new tools and functions that can be captured in periodicals, fanzines, mock festivals, and presented

in a conference or congress of stakeholders to see if they can generate buy in or engagement for new

ideas.

Inquiry Recommendations

The components of a music festival of the future have been established in all the chapters of this inquiry. Through looking at the literature review to establish a greater understanding of the contextual issue surrounding and within this inquiry, through interviewing practitioner leaders in the live music industry to understand real world issues and solutions, and the through the proxy representation of music fans through the exploration in design workshops for designing elements of idealized music festivals that have yet to happen, the construction of a possible futures music festival does look at conjecture as a way to consider probable, plausible, and possible futures so that festival organizers can make more preferable choices for music festivals of the future.

To look at what has changed retrospectively for the experiences of all live music fans required an in depth look at what shapes a love of music, how that love of music impacts change in a person's life, how environments have been created to surround people with music options all of their lives, how those environments might motivate a person to join a collective in the celebration of a live music event, and finally how specialists can co-create massive participatory events that host an ecosystem of multiple live music events in a music festival. As changes are never static or fixed, this inquiry puts all the pieces together to ask the major 'what if' questions that are necessary for scenario building and design fiction creation that leads to a multitude of possible futures for a multitude of festivals that happen every summer across Canada. It is the process of looking back that allows us to imagine what could happen next. To design a possible futures music festival is to capture the possibilities to be considered for the future of music festivals.

The following recommendations are being suggested from the inquiry conclusions:

Recommendation #1 – MUSIC EDUCATION

Promote music education in school and society through outreach programs created by, and

contained within, music festivals.

Recommendation #2 – STORYTELLING FOR THE FUTURE

Utilize scenario building and design fiction amongst staff, performers, and attendees in

participatory workshops during music festivals as powerful storytelling tools to enhance

competencies, capabilities, and capacities for effective strategic planning, decision making, and

implementation for future music festivals.

Recommendation #3 – TECHNOLOGICAL GATEWAYS

Leverage the numerous gateways of exposure to music and fan labor that are afforded by

technology and platformization to promote, fund, and increase the offerings of music festivals.

Recommendation #4 – OUTREACH FOR EQUITY

Enhance access to outreach programs and privileges for fandom that will leverage greater

awareness of inclusivity, diversity, equity, artistic development, and financial security for music

artists through not-for-profit programs that are incorporated into live music festival ecosystems.

Recommendation #5 – SUPERFAN TRICKLE DOWN ECONOMY

Enhance premium goods and services for superfans at prices that will leverage affordability for

everyone else.

Recommendation #6 – TECHNOLOGICAL EXPERIENCE MANAGEMENT

Use technology to leverage greater attendance, to enhance the fan experience, to promote

prosocial opportunities, and to directly address environmental impacts created by large scale

events.

Chapter Summary

Chapter Three: Tools and Inquiry Recommendations identified that procedures of this inquiry were valuable tools for consideration for the planning of future music festivals. I decided to capture these into five tools. These tools are intended to expose what is already known from historical data, what has changed according to leadership perspectives, and what information can be mined from attendee data and gained from fan workshops. The final two steps involve scenario building based on asking 'what if' questions and then attempting to prototype new ideas and propose them to fans for scrutiny.

The inquiry recommendations were based on contextualizing the literature review data in comparison to the field research, and then looking at what possibilities could be revealed from the synthesis and analysis of the combined insights. It required looking at what was known in literature around topics that related to live music festivals and fandom, looking at known perspectives from industry leaders, and looking at desires of potential attendees for music festivals in design workshops to generate creations about possibilities for music festivals of the future.

Chapter Four: Inquiry Conclusions and Implications

This inquiry was organized in three parts. Firstly, an extensive exploration of insights from live music festival artistic executive directors to understand the past, present, and near future issues around organizing and running events that shape experiences for music fans and music fandom. Secondly, participatory workshops were conducted to capture insights of the fan perspective to address past, present, and near future concerns about live music festivals and the worldly concerns that might impact their experiences of live music. Thirdly, the findings were organized and assessed for usage in the development of tools and recommendations for the design of a music festival of the future. The viewpoints of changes in the live music industry, how they have affected fans, and the tools and recommendations that were created to address these experiences offer foresight into strategic options and potential innovations that might need to be addressed for the future viability of music festivals.

The following questions were addressed in this inquiry:

Inquiry Question: How might we deepen an understanding of music fandom to help create future live music festivals?

Inquiry Sub-questions:

1. What has changed retrospectively in the live music fan experience?

2. How have changes in the live music industry affected live music fans?

3. What concepts and tools can we use to enhance the live music fan experience today?

4. What can we design and construct as artefacts for a music fan experience of the future?

Report Summary

What emerged from the process of this inquiry was a set of tools that can be utilized by music

festival organizers that generate repositories of past and present insights. These findings can be

juxtaposed against creative insights and opportunities that are generated in workshops that are

participatory in nature and offer action-oriented possibilities for making more creative strategic

decisions.

As a result of this inquiry, the sixteen findings were narrowed down to six core

recommendations for consideration by music festival directors to leverage greater changes within the

functions and offerings of their events. These recommendations already serve as functions in live music

festivals, but the further leveraging of these areas is plausibly within reach and can be applied towards

next steps for future music festivals.

Inquiry Conclusions

The literature review for this inquiry explored the importance of live music, its benefits, and its

positive psychological impacts. It also explored the needs and wants from through a foresight lens of

music professionals to have viable careers. A methods literature review led to the careful selection that

sought an understanding of scenario planning, design fiction, and participatory action research that

closely aligned with how I perceived live music festivals to be iterations of similar structures and

functions that required planning, design, and group participation to be successful. Additionally,

literature on what led fans to attend music festivals was assessed to discover the gateways – i.e.

experience of music, exposure to events, desire to attend - that impacted fan decisions to be live music

festival consumers. To better understand the drivers of music festival attendance, I further explored

literature on the nature of fandom to assess what the motivational influences were for becoming a fan.

Finally, it was important to develop an understanding of any literature that described live music

ecosystems and rituals. All these elements of the literature review were necessary to identify the critical

components of what makes up a live music festival.

The literature review led to an array of positive conclusions. Firstly, that live music generates

prosocial and psychological benefits. Secondly, that the exposure to music, music studies, music

performance, and the consideration of music careers have tremendous liberal arts education benefits

for all students of all ages. Thirdly, scenario planning and design fiction are powerful storytelling tools to

look at the world through fresh perspectives that could be applied towards tool development for future

music festivals. Fourthly, participatory action research principles could offer insights and potential

actions to be utilized in designing future music festivals. Fifthly, there are numerous gateways of

exposure to music that influence live music fans and music fandom to make powerful consumer choices.

Lastly, the ecosystem of live music events is a complex adaptive system that responds to many

stakeholders to operate successful events.

The inquiry project approach utilized subject matter expert interviews of artistic and executive

directors of live music festivals across Canada to expose past, present, and near future successes,

obstacles, and concerns around the viability of live music festivals. Also, the use of design workshops

was used to expose the concerns and desires of music fans for live music festivals.

The inquiry project findings led to tools and recommendations for designing future music

festivals. There needs to be actions that promote the creative development of artists that accommodate

inclusivity, diversity, equity, and financial stability using outreach programs and the support of fan labor.

As well, there needs to be actions to continue enhancing prosocial experiences that promote self-

embodiment, attunement with others, greater networking, and greater community wellness. Next,

there needs to be actions that promote the ongoing engagement of not-for-profit organizations as

effective agents of offering musicians an opportunity to showcase their talents at affordable pricing for

music fans. Similarly, there needs to be actions taken with technological tools to leverage more

affordable promotions, merchandise, and reduced marketing costs to translate into cost savings for

fans. Furthermore, actions should be taken to keep a healthy balance between revenue and affordability

through the support of government funding, and policy work that allows for all music fans to be able to

have to opportunity to access live music. Perhaps more consideration should be taken into generating

actions that offer more premiere services and goods to generate revenue that can offset some of the

affordability and accessibility measures in absence of government or large donor funding. Finally, there

needs to be actions taken to address and reduce the larger environmental impacts that large scale music

events have on the environment while accommodating the promotion of beautiful technologically

enhanced events in natural outdoor venues.

This inquiry led to the development of tools and recommendations for the design of future

music festivals. The construction process can be used as a foresight tool to explore fandom in the live

music industry because it offers users the tools to analyze, synthesize, and create new ideas.

Implications for Future Inquiry

In the post-mortem of this inquiry project, I have realized that there needs to be more

inquiries into large scale arts sector events such as music festivals because people are driven by the

impact of music to attend major music festivals. People listen to music to the extent that larger trends

start shaping by word of mouth, through platforms of listening, and through social media networks.

People pick up on signals that are built in the language of music and lyrics that surround so many

aspects of their lives. They start participating in ritualistic responses like singing along and even dancing

in response to the affective qualities of a good tune. Then every so often they align into the formation

of an organic event called a music festival that self-replicates into an annual event that everyone

hopefully has a chance to experience more than once. The literature review only pointed to many

elements and components that are functions of music festival experiences but lacked the luster of

representing the tangible and intangible gains of being a participant in such a powerfully ritualistic event.

I am happy to have been a contributor to the world of insights into music festivals, but I am also looking forward to future studies that place higher emphasis on galvanizing the energies of fans that became music festival organizers, kids with instruments that became professional performers, and people that are part of a fandom and want to be somehow included as witnesses of the living temporary villages that are contained within the art of the music festival.

The exposition of leadership and followership perspectives in this inquiry was limited by a short time horizon of field research that was translated into this report. It is my greater desire that some brave music loving soul picks up on the challenge of creating scenarios and generative creations that form some of the prescriptive elements of this inquiry, and expand upon the conclusions, recommendations, and insights into the power of not-for-profit music festivals curating experiences that ideally can be accessed by all who are willing.

The implication of this inquiry project is that it offers opportunities for live music festival organizers to step beyond the normal transactions in the making of a functional and successful music festival, and to consider ways to address new possibilities and new offerings for fans through the use of scenario building and generative creation as additional exploratory tools for making critical strategic planning decisions with design intent and foresight about adjusting to many uncertainties that are emerging in new technologies, increasing climate and environmental concerns, and capturing the attention of a fan base that is constantly being distracted by challenges created in an attention based economy. The passage through this inquiry opens the door for new considerations for futures researchers of live music, arts-sector, and creative content industries.

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Appendix A: Validity Claims – "What If…"

Each validity claim is a literature topic or research finding within the inquiry. The validity claims of subjective, inter-subjective, objective, and inter-objective represent personal insights, relational insights, transactional insights, and transformational insights respectively. The subtopics were based on the organization of literature review topics, interviews findings, and workshop findings into the categories of the validity claims. The 'What if…' questions were all asked to support the subtopics based on producer, performer, spectator, researcher, and fandom perspectives. These questions can be asked to build possible scenarios that lead to the development of future music festivals.

Validity Claim	Subtopic	What if...
Subjective: Self Improvements	Literature Review - Music Education	Producers might support emerging artists and offer better music education and outreach programs for music fans
		Performers might expose and educate future fans and performers about the beautiful experiences of music performance and listening
		Spectators might learn the messages and the process of music making
		Researchers might expose both the non-fans and the fandom to the educational opportunities presented by music
		The Fandom might contribute to the total education of the power of music
Validity Claim	Subtopic	What if...
Subjective: Self Improvements	Literature Review - Psychological Benefits of Music	Producers might design and provide spaces for an optimal positive psychological experience
		Performers might offer music that promotes positive psychological experiences
		Spectators might benefit from psychological gains from music festivals
		Researchers might ask what needs to be done to expose the world to the psychological benefits of music festivals
		The Fandom might ask how they can promote the psychological benefits of music festivals

Validity Claim	Subtopic	What if...
Subjective: Self Improvements	Expert Interviews - Inclusivity	Producers might ask if they can improve inclusivity through education, facilitation, and outreach
		Performers might ask if their performances can invite more diverse audiences
		Spectators might ask if they can sponsor and promote more diversity in the citizenship of fandom
		Researchers might ask if they can further describe more access points for inclusivity
		The Fandom might ask if they can foster and embrace inclusive environments for performances
Validity Claim	Subtopic	What if...
Subjective: Self Improvements	Participatory Workshops - Concerns about the World	Producers might ask if they can create change environments for the world
		Performers might ask if they can be the artistic voice of change in the world
		Spectators might ask if they can be on the journey of change in the world
		Researcher might ask if the qualitative data can expose opportunities for change in the world
		The Fandom might ask if they can be the social driver of change in the world
Validity Claim	Subtopic	What if...
Inter-subjective: Group Improvements	Literature Review - Foresight for Musicians	Producers might ask if there is an opportunity to conduct foresight research for artist development programs
		Performers might ask if there are opportunities to conduct foresight research that promotes personal and professional development
		Spectators might ask if there are opportunities to conduct foresight research for plausible and preferable programs to support musician development
		Researchers might ask if foresight research can advance plausible and preferable professional outcomes for musicians
		The Fandom might ask if they can drive the future of live music

Validity Claim	Subtopic	What if...
Inter-subjective: Group Improvements	Expert Interviews - Artistic Diversity Development	Producers might ask if they can curate equity and diversity into programme
		Performers might ask if they can further advocate for equity and diversity in programme
		Spectators might ask if they can empower advocacy for equity and diversity
		Researchers might ask if they can describe artistic diversity support opportunities in programming
		The Fandom might ask if they can have and celebrate diversity in programme

Validity Claim	Subtopic	What if...
Inter-subjective: Group Improvements	Expert Interviews - Not-For-Profit Organizations	Producers might ask if they can successfully run large events as a lean organization with a combination of an affordable budget, hard assets, and consistent funding sources
		Performers might ask if they can negotiate fair contracts with not-for-profit organizations
		Spectators might ask if they can purchase and promote affordable goods and services from not-for-profit organizations
		Researchers might ask if they can assess organizational constraints of not-for-profit organizations
		The Fandom might ask if they can support and promote not-for-profit events

Validity Claim	Subtopic	What if...
Inter-subjective: Group Improvements	Participatory Workshops - Community Wellness	Producers might ask if it can continuously improve experiences based on spectator needs
		Performers might ask if they can design and generate musical experiences that foster healthier group dynamics
		Spectators might ask if they can build greater connections with other fans
		Researchers might ask if they can describe and expose prosocial opportunity space
		The Fandom might ask if it can promote community wellness

Validity Claim	Subtopic	What if...
Objective: Transactional Improvements	Literature Review - Design Fiction	Producers might ask if scenario building is a potential opportunity space for strategic foresight and innovation
		Performers might ask if the exploration of storytelling styles can be applied towards improving live music events
		Spectators might ask if engaging in feedback and design fiction can improve live music events
		Researchers might ask if providing scenario building and design fiction spaces offers an alternative to strategic planning and implementation
		The Fandom might ask if it can spread messages of design fiction
Validity Claim	Subtopic	What if...
Objective: Transactional Improvements	Literature Review - Participatory Action Research	Producers might ask if they can hold space for participatory action research
		Performers might ask if they can promote fan engagement in participatory action research
		Spectators might ask if they can engage as participatory citizen in research
		Researchers might ask if participatory research spaces and opportunities can be created
		The Fandom might ask if it can generate demand for participatory engagement in research
Validity Claim	Subtopic	What if...
Objective: Transactional Improvements	Expert Interviews - Revenue	Producers might ask if there are gains for incorporating premium services
		Performers might ask if there can be value added experiences or goods for spectators
		Spectators might ask if there are premium privileges that can be included in ticket costs
		Researchers might ask if there is benefit in exploring opportunity space for premium services
		The Fandom might ask if there is power to elevate consumption options and expectations

Validity Claim	Subtopic	What if...
Objective: Transactional Improvements	Expert Interviews - Networking	Producers might ask if they can increase affordable network infrastructure, if they can place-make temporary fandom networks, and if they can expand user experience research for marketing gains
		Performers might ask if there is more to be gained by engaging in fandom culture
		Spectators might ask if they can increase perceptions and shared experiences of identity, belonging, and citizenship
		Researchers might ask if they can increase networking through providing participatory frameworks, foster authentic communication, increase placemaking, and hold space for research
		The Fandom might ask if there is power in collective engagement
Validity Claim	Subtopic	What if...
Objective: Transactional Improvements	Participatory Workshops - Reducing Barriers of Creativity	Producers might ask if they can create support programs to foster creativity
		Performers might ask if they can foster co-supportive environments for artists
		Spectators might ask if they can advocate for artistic excellence through purchasing power
		Researchers might ask if they can identify opportunities for reducing creativity barriers
		The Fandom might ask if they can promote a barrier free creative world
Validity Claim	Subtopic	What if...
Objective: Transactional Improvements	Participatory Workshops - Purchasing Power	Producers might ask if they can promote more merchandise and affordable tickets
		Performers might ask if they can provide more desirable merchandise and accessibility for fandom
		Spectators might ask if they can spend more money for artists as benefactors
		Researchers might ask if they can expose purchasing power dynamics
		The Fandom might ask if they can drive the power of consumption

Validity Claim	Subtopic	What if...
Inter-objective: Transformative Improvements	Literature Review – Gateway to Music Festivals	Producers might ask if they can promote gateways to music festivals through recording, streaming, digitization, marketing, and ticketing
		Performers might ask if they can advance gateways to music festivals through recording music, streaming music, and engaging fans
		Spectators might ask if they can engage in the experience of recordings, streaming, digital platforms, marketing, and all promotions for fandom
		Researchers might ask if they can assess and communicate the impacts of digitization
		The Fandom might ask if they can engage in all gateways to music festivals
Validity Claim	Subtopic	What if...
Inter-objective: Transformative Improvements	Literature Review – Nature of Fandom	Producers might ask if they can engage in the economics of fandom
		Performers might ask if they can create and perform music for the fandom
		Spectators might ask if they can find avenues to join the fandom culture
		Researchers might ask if they can synthesize and analyze perspectives on fandom research form music festivals
		The Fandom might ask if they can naturally self-organize for an evolving fandom
Validity Claim	Subtopic	What if...
Inter-objective: Transformative Improvements	Literature Review – Live Music Ecosystems	Producers might ask if they can provide the music festival environment
		Performers might ask if they can provide the requisite stimulus for music festivals
		Spectators might ask if there will be increasing opportunities to experience live music
		Researchers might ask if they can find better pathways to describing the music festival environment and stimulus
		The Fandom might ask if they can grow the ecosystems of fandom, explore the levels of intimacy of fandom, and promote the rituals of fandom

Validity Claim	Subtopic	What if...
Inter-objective: Transformative Improvements	Expert Interviews – Drivers Affecting Fandom	Producers might ask if they can utilize complex adaptive systems in a challenging world
		Spectators might ask if there are ways to address global issues through music festivals
		Performers might ask if they can find ways to address global issues through lyrics and music reflexivity
		Researchers might ask if they can synthesize and analyze the drivers of change in the music festival world
		The Fandom might ask if they can resolve the insecurity issues that face all fans
Validity Claim	Subtopic	What if...
Inter-objective: Transformative Improvements	Expert Interviews – Environmental Beauty of Venues	Producers might ask if they can design powerful experiences for fans
		Performers might ask if they can build powerful artistic expressions to fulfill fan desires
		Spectators might ask if they can achieve optimal lived experiences
		Researchers might ask if they can place-make and sense-make what makes beautiful environments for fans
		The Fandom might ask if they can experience spaces that allow for maximal celebratory gatherings
Validity Claim	Subtopic	What if...
Inter-objective: Transformative Improvements	Expert Interviews – Environmental Solutions	Producers might ask if they can react to the societal demands for resolving environmental issues
		Performers might ask if they can advocate for the environment
		Spectators might ask if they can attend values-based performances that support the environment
		Researchers might ask if they can discus the environmental concerns that affect music festivals
		The Fandom might ask if they can drive the change of environmental protection

Validity Claim	Subtopic	What if...
Inter-objective: Transformative Improvements	Participatory Workshops – Fandom Desires	Producers might ask if they can curate environmental happiness to fulfill fan desires
		Performers might ask if they can provide experiences that stimulate and elevate spectator desires
		Performers might ask if they can experience the deeper listening that will fulfill their desires
		Researchers might ask if they can assess and communicate the core fandom desires
		The Fandom might ask if they can find the global bliss that fulfills fandom desire
Validity Claim	Subtopic	What if...
Inter-objective: Transformative Improvements	Participatory Workshops – Fandom Platforms	Producers might ask if they can accommodate the technological shifts that will maximize the experience of platforms
		Performers might ask if they can increase the creative content on platforms for maximal fan experiences
		Spectators might ask if they can increase prosocial consumption on platforms
		Researchers might ask if they can identify the deeper gains and pains of platformization
		The Fandom might ask if they can become the core commodity of live music experiences

Appendix B: Subject Matter Expert Interviews

Section 1: Selection and Recruitment

The following selection criteria will be used for the "Subject Matter Expert Interviews":

1. Adults 18+ years of age or older.

2. Have worked or are currently working in a leadership role in the live music industry as a

   performer, promoter, marketer or in events management.

The following recruitment strategies will be utilized for the "Subject Matter Expert Interviews":

1. Purposive Sample: Direct invitation through personal industry contacts and direct social media

   invitations to industry leaders.

2. Snowball Sample: Initial interviewees will be asked to recommend any additional participants

   that they would like to recommend.

3. Target: approximately 10+ interviewees.

Section 2: Research Tools and Forms

The following research tools will be used for the "Subject Matter Expert Interviews":

1. Format: Semi-Structured Interview on Microsoft Teams with recorded video and notation.

2. The following questions are examples to guide the interview process:

   a. What is your role in the live music industry?

   b. What changes have you seen during your career in the live music industry?

   c. What are the challenges that you currently face within the live music industry?

   d. What do you anticipate will change in the live music industry?

   e. How do you see your career as contributing to changes in the live music industry?

3. An invitation letter will be attached to the consent form that details the intent of the research

   and what the function of the interview will be.

Section 3: Consent

The following information will be communicated on the "Subject Matter Expert Interview" consent

form:

1. Description of the Research Project

2. The interview will be recorded for video and transcript purposes in a Microsoft Teams meeting.

3. Excerpts from the video interview may be compiled and reused to be shown to other

    participants within additional phases of this research project.

4. The option will be provided to give permission for the videos to be used for public

    presentations.

5. The option will be provided to exclude video from any display at a large group research event.

6. The option will be provided to remain anonymous in any quotes.

Section 4: Privacy and Confidentiality

The following privacy and confidentiality options will be provided for on the "Subject Matter Expert

Interview" consent form:

1. Consent to have the interview video recorded.

2. Consent to allow the video and quotes to be utilized for other components of this research.

3. Option provided to remain anonymous.

4. The option to have video restricted from any public display.

5. Informed that the interview videos will be stored separately on a secure, encrypted, and

    password protective external drive.

6. Informed that the interview videos and any recorded data will be destroyed one year after

    submission to OCAD University.

7. Informed that interview videos and recorded data might be used for public presentation with

    expressed permission granted by the participant.

Section 5: Risks and Benefits

The following risks and benefits will be taken into consideration in the use of "Subject Matter Expert

Interviews":

1. There is minimal perceived risk in the interview process as the information being sought will be

    relative to business observations relative to a fan-based industry.

2. The accessibility of interviewees might be limited in nature due to constraints of time and the

    process involved in finding willing candidates.

3. The potential benefit would be a perspective on the live music industry viewed through a

    leadership lens that is a small percentage of human resources but has a higher impact on the

    decision-making process for a larger majority of the workforce that impacts the fandom

    experience.

Invitation Letter: Subject Matter Expert Interview

[Invitees Name]

[Date]

Brian Sison
MDes (candidate) Strategic Foresight and Innovation
OCAD U

<u>**Re: Subject Matter Expert Interview**</u>

   This participatory action research project will explore insights about fandom in live music from industry leaders, operational teams, performers, and fans. The research will be broken down into four distinct phases. Phase 1 will involve a mapping of major changes in fan experience in the live music industry. Phase 2 will involve selective expert interviews about the impact of changes in the live music industry on the fan experience. Phase 3 will target front line workers in the live music industry and design minded individuals in focus groups to seek generative actions to evolve the fan experience. Phase 4 will be a design event that will generate foresight about the possible futures of the fan experience in the live music industry through the design of a music festival handbook from the future.

   You are being invited to participate in the Phase 2 component of this major research project to fulfil the requirements of a Master of Design in Strategic Foresight and Innovation at OCAD U. The participants in this phase are adults over the age of 17 years who have worked or are currently working in a leadership role in the live music industry as a performer, promoter, marketer, or in events management. If you know of anyone that I should consider interviewing that would be a valuable contributor to this research, please let me know how I can best reach them.

   As a participant as a 'Subject Matter Expert,' you will be consenting to have your interview video recorded and utilized for other components of this research. As well, excerpts of your video or transcript notes will be used to show to focus groups and in a design event to aid in designing a fictional Music Festival set 5-10 years into the future.

   The video will be stored in a password encrypted external drive and will be destroyed one year after the research project has been accepted and the Master of Design in Strategic Foresight and Innovation has been conferred. The captured data is not intended to be used for any direct application in the business world and will be only used to build a design fiction that utilizes conjecture to develop concepts and models that could represent many possible futures of the live music industry. The final product of a design fiction – i.e., Music Festival of the Future – will be submitted for display on the OCAD University Open Research Repository to that will be accessible online. As a core contributor, a PDF or high-quality physical copy will be printed for you as a thank you for participating in this 4-month project.

   If you choose to withdraw from the study prior to April 4th, 2024, all copies of your data will be destroyed and will be removed from the final report and handbook.

Consent Form: Subject Matter Expert Interview

I, (full name)_____, confirm that I have read the attached invitation letter and that by signing below and checking the required boxes I consent to participate in this subject matter expert interview. I am aware that excerpts of my video recorded interview will be used in focus groups and a design event during the duration of this research project to be completed prior to the end of April 2024. I am also aware that the information I provide will only be used during the duration of this research but will not be directly applied in any fashion for public display purposes beyond exposure to other research project participants as inspirational artefacts and will be destroyed by June 1st, 2025. The information that I provide will be utilized by participants in this project to design a fictional Music Festival of the Future that will have no identifying information that can be attributed to me as the data will be aggregated in anonymous group data.

In checking these boxes, I confirm that:

☐ I am 17+ years of age or older.
☐ I agree to have video excerpts of my interview to be used in focus groups, a design fiction event, and public presentations of this project.
☐ I prefer not to have video excerpts of my interview to be used in focus groups, a design fiction event, and public presentations of this project.
☐ The information that I provide will be utilized to generate further discussion amongst research participants in the design process for creating a fictional Music Festival of the Future.
☐ I am aware that the data will be destroyed by June 1st, 2025.
☐ I am aware that I can withdraw from this research project and have my data removed from the project and destroyed at any time prior to the end of April 2024.
☐ I am aware that I can end the interview at any time and am not under any obligation to participate in this research project.

In signing this document, I have read all the terms and conditions identified in the invitation letter and consent form and have marked the checkboxes in accordance with what I agree to contribute.

Date (DD/MM/YYYY): _____

Full Name (printed): _____

Signature: _____

Witness: _____

Appendix C: Design Fiction Event

Section 1: Selection and Recruitment

The following selection criteria will be used for the "Design Fiction Event":

3. Adults 17+ years of age or older.

4. Have attended live music events or have worked in the live music industry.

5. An art, design, or media studies undergraduate or graduate student that is interested in product

   or service design.

The following recruitment strategies will be utilized for the "Subject Matter Expert Interviews":

4. Purposive Sample: Direct invitation through personal industry contacts and direct social media

   invitations to industry leaders.

5. Snowball Sample: Initial volunteers will be asked to recommend any additional participants that

   they would like to recommend being involved in the large group event.

6. Target: approximately 25-30+ participants.

Section 2: Research Tools and Forms

The following research tools and forms will be used during the "Design Fiction Event":

1. Open Space Technology (Owen, 2008) will be utilized.

   a. Theme will be announced.

   b. Issues, ideas, and insights will be gathered via sticky note.

   c. The sticky notes will be displayed in a marketplace style on a table.

   d. Participants will self-organize the sticky notes in allotted timeslots

   e. Participants will ideate and generate contributions for a music festival handbook of the

      future

   f. The contributions will be organized by the end of a two day process

2.   White boards, white board markers, and sticky notes will be utilized for ideation and

consideration by participants

3.   A3 paper will be used with images and descriptions added by participants

Section 3: Consent

The following information will be communicated on the "Design Fiction Event" consent form:

1.   The participants will be contributing to a group generated music festival of the future

2.   The data generated will be group data and will not be attributed to any one individual to

preserve anonymity.

3.   Individual contributions to the group data will not be able to be separated after the event

4.   The generation of the music festival of the future will be attributed to the contributors of the

design fiction event

Section 4: Privacy and Confidentiality

The following privacy and confidentiality options will be provided on the "Design Fiction Event" consent

form:

1.   Consent to have the data collated into group data.

2.   Consent to allow creative work to be organized and displayed in a book format as part of group

data collection.

3.   Informed that all creative group data will be stored for archival purposes in a secure filing

cabinet for collation and editorial purposes.

4.   Informed that the creative group data will be destroyed one year after submission to OCAD

University.

5.   Informed that the designed music festival handbook of the future will be preserved in physical

format and distributed for educative purposes online with all participants remaining

anonymous.

Section 5: Risks and Benefits

The following risks and benefits will be taken into consideration in the "Design Fiction Event":

1. The music festival handbook of the future might be designed with such realism that individuals in the general public might perceive it to be representational of real objects, services, and events.

2. The final product of the event may only reach the level of completeness of a desk copy that needs editorial refinement.

3. The level of work and detail may be larger in scope to achieve than the allotted time that is available in a two day event.

4. That participation may decline by the second day of the event.

5. That there is too small of a group that participates to generate a volume of work that generates a handbook.

Invitation Letter: Design Fiction Event

Re: Design Fiction Event

This participatory action research project will explore insights about fandom in live music from industry leaders, operational teams, performers, and fans. The research will be broken down into four distinct phases. Phase 1 will involve a mapping of major changes in fan experience in the live music industry. Phase 2 will involve selective expert interviews about the impact of changes in the live music industry on the fan experience. Phase 3 will target front line workers in the live music industry and design minded individuals in focus groups to seek generative actions to evolve the fan experience. Phase 4 will be a design event that will generate foresight about the possible futures of the fan experience in the live music industry through the design of a music festival handbook from the future.

You are being asked to participate in part or in full in a design fiction event that is 4 hours in length with plenty of breaks. It is the capstone component of a major research project for the fulfillment of a Master of Design in Strategic Foresight and Innovation at OCAD University. During this event, you will be utilizing curated data captured from subject matter expert interviews and examples of artefacts to design and build a music festival handbook of the future. In appreciation of the commitment of time and creative energy, healthy and unhealthy party snacks will be provided. This is a large group event with an open invitation to invite friends and family to participate to maximize the community level feeling of this event. Due to the desire to have as large a group as can possibly be accommodated this event has been planned 3 months in advance to maximize participants and organizational requirements. To qualify, you have an interest in live music events, may have worked in the live music industry, and may be an art, design, or media studies undergraduate or graduate student that is interested in product or service design. If you know any additional participants that you believe would qualify that may be interested in participating, let me know how best to reach them.

The data generated during this design fiction event will be group data and will not be able to be separated and deleted if a participant wants to withdraw from participation and wants their contributions to be redacted after the event has completed. All data from this design fiction will remain anonymous and the work will be attributed to all contributors as a part of a participatory action research community. You will be asked to give consent to have your data be aggregated into group data and allow your creative contributions to be organized and displayed in book format in a curated and edited fashion. The original data will be stored in a password protected encrypted external drive or locked in a secure room and will be destroyed one year after the research project has been accepted and a Master of Design in Strategic Foresight and Innovation at OCAD University has been conferred. As a thank-you for your participation, copy of the PDF or a high-quality physical copy will be offered to you to keep for your own personal collection and to share with others.

If you choose to withdraw from this study after the event has passed, the data that you contribute will have been absorbed into the large group data and cannot be destroyed because of the anonymous contributions that you have generated.

Consent Form: Design Fiction Event

I, (full name)_____, confirm that I have read the attached invitation letter and that by signing below and checking the required boxes I consent to participate in this focus group. I have been made aware that excerpts of my video recorded interview will be used in a design event during the duration of this research project to be completed prior to the end of April 2024. I am also aware that the information I provide will only be used during the duration of this research but will not be directly applied in any fashion for public display purposes beyond exposure to other research project participants as inspirational artefacts and will be destroyed by June 1st, 2025. I will be contributing towards the participatory design of a fictional Music Festival of the Future that will have no identifying information that can be attributed to me as the data will be aggregated as anonymous group data.

In checking these boxes, I confirm that:

☐ I agree that my contributions to be used in design fiction event in this research project will be part of an anonymous participatory design of a fictional Music Festival of the Future

☐ Information that I provide will be utilized to generate further discussion amongst research participants in the design process for creating a fictional Music Festival of the Future.

☐ I am aware that this participatory event is voluntary, and I can freely come and go as I choose at any point during the event.

☐ I am aware that at any point during the event, I can withdraw and take my contributions with me or have them destroyed.

☐ I am aware that once the event is concluded, the data I offered will become aggregate data that is anonymous and will not be able to be separated from the group data once the event has lapsed.

In signing this document, I have read all the terms and conditions identified in the invitation letter and consent form and have marked the checkboxes in accordance with what I agree to contribute.

Date (DD/MM/YYYY): _____

Full Name (printed): _____

Signature: _____

Appendix D: STEEP+V Trends Analysis

Finding 1: Inclusivity

LIBERAL ARTS FOR A BETTER WORLD. Social and values-based insights indicated that there was a need

for more curated experiences in education, that there needed to be move away from an

emphasis on STEM education, that there needed to be a return to arts based and liberal arts

education to move away from a global pursuit of capitalistic gains, and that there needed to be

aspiration for fostering well rounded and globally aware young audiences through the

promotion of the arts.

ACCOMMODATING CHILDREN AND NEURODIVERSITY. Social and values-based insights indicated that kid

involvement required free concert options, accommodation for neurodivergence, early

exposure for children, and a focus on promoting their overall happiness through live music.

MULTICULTURAL TALENT. Political and values-based insights suggested that there is a need for

multicultural diversity in performers at many of the festivals.

OUTREACH AND FAN LABOUR. Economic and values-based insights emphasized a need to offer outreach

and participatory opportunities through volunteer labor.

SELF FUNDED OUTREACH. Social and economic insights indicated that whenever funding for outreach

ran out, some organizations opted to still fund what people wanted direct operational expenses

as opposed to grand funded programs.

HIGH TOUCHPOINT OUTREACH PROGRAMS. Social and economic insights about organizations that have

high outreach suggested that there were strong designed choices to expose attendees to

professional workshops, and that talent-based participation in workshops had high level

business support, housing support, and food per diems for talent development programs.

TRANSFORMATIVE INCLUSIVITY. Social and values-based insights suggested that there is a greater

awareness for indigenous outreach, that fans behavior and energy has changed, and that music

consumers are more sophisticated to support these programs.

Finding 2: Artist Development

EMPHASIZING INDIGENOUS, BIPOC, DIVERSITY PROGRAMMING. Social and political insights pointed to

music festivals that create performance opportunities for developing artists, the creation of

residency programs for developing artists, organizations that program diversity first and not as

an afterthought, engagement programs for schools, BIPOC diversity of over 50% in programing,

and drawing awareness to musical styles that are outside of popularized North American genres.

ARTIST COMPESATION DURING LEAN TIMES. Economic and Social insights indicated that tremendous

efforts are made to support artists financially for music festival viability.

BAND DEVELOPMENT. Social and economic insights indicated that there were opportunities for

developing 30-35 bands a year as an outreach program.

ARTIST EQUITY: Political and values-based insights indicated that there is a growth of cultural

Finding 3: Not-For-Profit Organization

LEAN ORGANIZATION FOR LARGE SCALE EVENTS. Economic and social insights pointed towards lean

organizations being able to mobilize through word of mouth, social media marketing, and

artistic networking to generate large scale events that can have up to 100,000 attendees in the

span of 4 days. Economic and social values also identified that a small core could mobilize a

medium to large size organization to support the complexity of a live music festival.

NOT-FOR-PROFIT CURATION FOR AFFORDABILITY. Economic and social insights indicated that a majority

of the music festivals are non-profit or charitable to qualify for funding, that a curated program

line up is the most critical element for sales, that there is an ongoing challenge of deficits post-

pandemic, and that there is always a quest for affordability in hosting a large outdoor event in

public spaces or indoors at reasonable venue expenses.

NOT-FOR-PROFIT FOR LIQUOR LICENSE. Economic and political insights indicated a potential need for

business partners, and that there are limits for alcohol licensure for public spaces.

OWNING EQUIPMENT FOR COST SAVINGS. Economic and environmental insights suggested that

whenever music festivals can own their equipment, it is a cost savings measure in the long run.

Finding 4: Revenue Sources

GOVERNMENT SUPPORT DURING PANDEMIC. Economics and environmental insights indicated that

government grants during COVID-19 allowed music festivals to retain their staff, that pandemic

restrictions led to scenarios where there was closer to 1% of revenue, and that there were

attempts to support gig workers as best as possible.

SCALED SPONSORSHIP AND GRANTS. Economic and political insights indicated that there are some

festivals that have large sponsorship and grants.

STATIC GOVERNMENT FUNDING. Political and economic insights indicated that government funding is

generally fixed or declining, funding was poor pre-pandemic, funding increased during the

pandemic, $52 million federal funding has been fixed for a long time, and that funding changes

with politics.

CHOOSING FLAT RATE PRICING. Economic and values-based insights indicated that there are some

organizations that do not offer VIP privileges and that ticket sales metrics are more important.

TICKET SALES FOR ARTIST PAYOUT. Economic and social insights indicated that the festival is

predominantly organized around ticket sales as largest line item, that the performer budget is

the second largest line item, that consumption is greater after the pandemic, that sales in

consumed goods are generally increasing.

SECONDARY TICKETS SHIFT TO DYNAMIC TICKETS. Economics and environmental insights suggested that

there was a vibrant secondary market pre-pandemic, that dynamic ticket pricing took much of

that secondary ticket market out of the equation when ticketing agencies became more

involved.

INCREASING TICKET PRICES. Economic and social insights indicated that there is a pressure to increase

premium ticket pricing and generate special privileged events or access.

TIERED TICKET PRICING. Economic and social insights indicated tiers of ticket prices, total pass discount,

age-based discounts, and premium ticket options.

COMPETITIVE MARGINS. Economic Political insights suggested that large international live music

promoters are offering up to 110% of box office price of tickets for artists, and that scale of

competitive pricing cannot be matched by independent music producers.

LOW MARGIN GAINS OR LOSSES FOR FANDOM PAYOFF. Economic and social insights suggested that

there was a freemium fee for kids under 12, that over 12 can be 50%, that adults pay 100%, that

there is a break even point in ticket sales to have no deficit, and that the surplus is not that large

above the break even point, that VIP offerings are being commodified.

INCREASED FUNDING AND SPONSORSHIP. Economic and social insights indicated that as competitors

grew there was a contraction in funding, that when there is greater government funding more

energy can be focused on producing shows, and that there is always a consideration for greater

corporate partnerships and events to increase revenue.

Finding 5: Fandom Privileges

VIRTUAL ENVIRONMENTS DURING PANDEMIC. Environmental and social insights suggested that there

was an adaptive capacity towards the pandemic that allowed organizations to stay connected

with customers, that there was an attempt to have a limited set of in real life events depending

on the province, and that there were efforts to stream events or recordings whenever the

lockdowns were restrictive.

LIFESTYLE FANS. Social and economic insights indicated that Millennials and Gen Z prioritize value for

travel and lifestyle experiences.

INCREASED CONVENIENCE AND TECHNOLOGY HACKS: Social Technological transactions involved an

increased use of RVs for camping festivals to match higher guest expectations, an increased use

of videography for social media initiatives, and more campaigns of curated playlists beyond

traditional radio promotion to attract younger audiences.

PREMIUM SERVICES: Economic and social insights indicated that premium paid experiences and inflated

concession prices are growing in necessity as budgetary line items.

GLAMOROUS ACCOMMODATION. Social and value-based insights suggested a need to offer glamourous

accommodation for festivals, and also the potential addition of greater social value through

introducing guest speakers.

GLAMOROUS SEATING AND CAMPING. Social and economic insights considered lotteries for best seats,

complimentary guest tickets for value added camping programs, and glamourous camping

options for tent-based camping festivals.

Finding 6: Fandom Networking

COMPLEX GROUP ACTIVATION. Social and economic insights indicated that music festivals can galvanize

community labour and volunteers, that they can bridge the gap between experienced and

inexperienced professionals, and that there are a multitude of valuable experiences by the fan,

the supplier, and the working fan as free labor.

FAN MUSIC JAM. Social and environmental insights suggested that there are opportunities for campers

in camping festivals to bring musical instruments, participate in music jamming sessions, and

have greater respect for the temporary communities that emerged from dedicated camp sites

or glamourous camping communities.

FESTIVAL PARTICIPATORY ACTION RESEARCH. Social and economic insights indicated that surveys,

feedback, and user experiences drive changes in the design and continuous improvement of

music festivals.

ORGANIZATIONAL CITIZENS. Environmental and social insights indicated that there is a need to

acknowledge the construct that music festivals are a temporary community of citizens, vendors,

and social political concerns that are supported by the performers and audience.

MUSIC FESTIVALS ADJUST TO COMMUNITIES. Economic and political insights suggested that capitalistic

quartile results will kill folk festivals, that the limits of 3-4% government funding model is a

dependency, where there is a need for more grants to avoid the ideological motivators of

commercialism and corporatism, and where the music industry is dominated by international

corporations Live Nation and AEG.

PARTICIPATORY ACTION. Economic and social perspectives pointed towards music festivals promoting

huge temporary communities of volunteers, workers, and attendees.

COMMUNITY BUILDING IN CHANGING DEMOGRAPHICS: Social and Political insights indicated that music

festivals are embraced by government and community, that the experience of music is

malleable to cultural and political environmental changes, that music has grown to be accessible

to everyone, that music is community building, enhancing, and adapts to the collective and

diverse demographics.

Finding 7: Promotion Costs

MARKETING SHIFT FROM ANALOG TO DIGITAL. Economic and technological insights indicated that there

was a transition away from analog and physical media promotion, that there was a move away

from talk radio towards social media driven promotion and sales, that record labels were less

important than ticketing platforms for ticket sales, that viral level online videos were very

helpful for artistic branding, and that the last 2 weeks of digital sales were critical for building a

revenue surplus.

DIGITAL MARKETING, ANALOG MARKETING, BRICK AND MORTAR PROMOTION. Economic and social

insights indicated that earlier methods of marketing were periodicals and flyer based, that radio

medium had transitioned towards social media and online formats, and that brick-and-mortar

stores for promotion were no longer relevant.

PRECISION MARKETING. Economic and social insights indicated that marketing to niche and regional

groups in social media were necessary for promoting advance ticket sales.

FREE PROMOTIONS. Social and economic insights suggested that there was a need for some free

daytime events, that there were continuous needs for marketing promotions, that there were

some outreach-based promotions towards those that faced food insecurity, that there were

outreach programs to connect young artists with artistic mentors, and that there were ticket

allotments for newcomers to Canada.

FLATTENING THE EXPONENTIAL PAY CURVE. Economic and social insights proposed that live music

sector was threatened by 20-30% inflation post pandemic, that people have shifted priorities for

what they have spent money on, that dynamic ticket pricing is fulfilling corporate goals, and

where arts organizations are having to be conservative financially in a period of deficits.

COMPETITIVE PAYSCALE. Economic and social transactions indicated that the operational side of music

festivals were driven by trying to function with a lean staff, that there was a need to attend to

both the executive side and the artistic side of event management, that pay scales for staff

generally tried to accomplish some combination of living wage, competitive, and above scale

incomes, and that artists were ideally paid the highest amounts of the revenue relative to their

time commitment.

Finding 8: Drivers of Fandom

PANDEMIC CONSTRAINTS. Environmental and political insights indicated that early issues post-pandemic

led to border crossing issues, and increased awareness of a need for major green initiatives.

SURVIVAL IN A PANDEMIC WORLD. Environmental and economic insights indicated that COVID-19

restrictions shut down functional music festivals for 2 years, that they drew awareness to how

insurance costs have had to increase, that it emphasized how hard it has become to cancel

shows and remain viable, and that a total festival cancellation can involve millions in refunds.

ECONOMIC DECLINE. Economic and environmental insights suggested that the pandemic led to 20% of

music festivals collapsing and that there was surplus of consumer money to spend post

pandemic.

INFLATION CONSEQUENCES. Economic and social insights suggested that the arts sector was threatened

by 20-30% inflation post pandemic, that people had shifted priorities for what they wanted to

spend money on, that dynamic ticket pricing was fulfilling capital-based goals, and that arts

organizations were having to play safe in a period of deficits.

MAINTAINING STATUS QUO. Economic and values-based insights indicated a need for slow growth in

turbulent financial times, and a shift away from booking artists based solely on potential

financial gains.

CAPITALISM DEPENDENCY. Economic and political insights suggested that capitalistic quartile-based

results would lead to the demise of folk festivals, that the limitations of 3-4% government

funding were an undesirable dependency, that there was a need for more grants to avoid

commercial and corporate influence and control, and that the music industry was at threat of

being continually dominated by global scale corporations such as Live Nation and AEG.

CLIMATE CHANGE IMPACTS. Environmental and economic insights suggested that there is a dependency

on climate change issues, that music festivals are subject to weather, that these issues drive a

need for programs to shift towards green based values, that increased flights and human

mobility to attend music festivals are exacerbating climate issues, and that there are growing

concerns of reduced snowfall and increased wildfires.

ATTRITION AND REFRAMING. Economic and social insights suggested that there was a loss of 20% of

customers due to the pandemic, that there was a need for new refund policies due to the

pandemic, and that COVID was a potential opportunity to refocus and reframe the functional

usage and growing of the operational team.

SHIFTING DEMOGRAPHIC BASE. Social and economic insights suggest that music festivals are more open

to globally diverse audiences, that the aging base for folk festivals had become an average of 50

years old, that audiences and volunteers had become more diverse, that the demographics of

music festival fans were shifting, and that larger competing corporations lacked creativity so

there was not a need to consider that they were a existential risk to folk festivals.

ADJUSTING TO LOSS OF PATRONAGE AND PHILANTROPHY. Economic and environmental insights

indicated that there was an attrition of financial donors after COVID, that the core audience and

patron list was needed to be evaluated, that there was a need for new ways of accessing

philanthropy, that the costs of running festivals had increased by 20-30%, that the ticket prices

and margin distributions had to change to accommodate new budgetary needs, and that there

was an ongoing fight against dynamic ticket pricing.

Finding 9: Environmental Beauty

INCREASED SCREEN SOLUTIONS. Technological and environmental insights indicated that the needs for

printed paper items were significantly reduced due to smartphone applications, and that there

was an increased usage of high-resolution full stage video presentations during performances.

INCREASED TECHNOLOGICAL PRODUCTION VALUE. Technological and social insights indicated a need for

numerous side stages and one main stage, and that there were opportunities for fans to attend

a choice of numerous sessions over the same block of time, which incorporated high quality

video, light, sound, and stage production for the needs of modern audiences.

DIGITALLY SAVVY PRODUCTIONS. Technological and economic insights indicated that there was need to

update technologies due to an increased demand for digitally savvy video presentations, and

that there was a need to provide extremely accessible digital music for the public.

EMBODIED HOLISTIC COMMUNITIES. Social and values-based insights indicated that music festivals were

emergent phenomena that were driven by grassroots values, were opportunities to promote

mental health, were containers for the whole music community, were opportunities to promote

community outreach, and were progressive organizations that were constantly evolving towards

sustainable futures.

NATURAL LANDSCAPE. Environmental and value-based insights promoted a need to identify that music

festivals were complex systems that occurred in beautiful natural environments.

GREEN FIELD FESTIVALS: Environmental and economic insights valued green certification of an event,

recycling, and reducing landfill through composting programs.

BEAUTIFUL LISTENING ENVIRONMENTS. Environmental and social insights suggested that there was an

aesthetic appeal of music festivals being offered in scenic environments, with ambience created

in the evening, and additional introduction of comfort-based conveniences.

CAMPING WITH FESTIVALS IN BETWEEN. Social and economic insights indicated that music festival

attendees for camping festivals were now arriving significantly earlier before the festival, that

there were indicators of attrition of attendees by numbers reducing to 50%, and that there were

indicators of new attendees approaching 50%, and that the overall affordability of events were

still prevalent when compared to the relative number of performances.

Finding 10: Environmental Solutions

CARBON NEUTRALITY. Environmental and political insights emphasized the promotion of carbon

neutrality.

CARBON REDUCED TRANSPORTATION. Environmental and economic insights indicated that larger

festivals should offer park and ride options, free bicycle parking, LRT to site, and tour buses.

HUMAN WASTE MANAGEMENT. Environmental and economic insights indicated that there was a large

effort made towards waste management, and portable washrooms were necessary to attend to

large scale human waste.

REDUCED WASTEWATER AND ORGANICS: Environmental and economic insights indicated that

dishwashing programs cut garbage waste by half, that there was a need to be recycling oriented,

and that there needed to be a way to address organic waste.

TECHNOLOGY FOR RECYCLING, WASTE MANAGEMENT, CARBON NEUTRALITY. Environmental and

technological insights suggested the need for recycling programs, offered examples of onsite

wastewater management programs, gave examples of shifting away from diesel power

generators towards renewable energy sources, promoted the recommendation that in house

waste should not be made a problem for other agents, depicted an example of a festival that

had a natural amphitheatre without the requirement of plugged in amplification, and gave an

example of a green roof that had been installed in a permanent venue.

PAPER FREE. Environmental and economic insights suggested that organizations have moved towards

being paper free and offering digital program books.

PRESERVING THE FRAGILE VILLAGE. Environmental and social insights pointed to a need to respond to

increasing global temperatures, a need to preserve nature despite the creation of villages of

music for a weekend, and that the extreme accessibility to music has only contributed to larger

human footprints that impact nature.

Finding 11: Concerns about the World

ATTUNEMENT: Social and economic insights indicated that there is a lack of alignment for taking care of

the world, that there is an emphasis on property, a lack of social imagination, and that music

might be the connecting influencer.

EMBODIMENT: Values-based and environmental insights indicated that music promotes positivity,

reduces negative concerns, promotes wellbeing, promotes social wellness, promotes emotional

wellness, and is integrated into many aspects of daily living.

ENLIGHTENMENT OF PERSPECTIVES: Social and political insights suggested that musical genres are fluid

in many playlists, that music might address new generational voices, that music might promote

social recognition of causes, and that music may shine a positive light on negative global drivers.

DECOLONIAL PRACTICE: Values-based and political insights suggested that music can be a force against

oppression, a motivator for pivotal change to happen in the world, a way of learning about

possible futures, and a way of learning about alternative realities.

DISRUPTING INSULATION: Social and values-based insights indicated that there are many forces that

impact personal relationships, promote phobias, increase isolation, but music can promote

unity, awareness of major issues, and promote a desire for change.

FOREBODING CONCERNS: Environmental and social insights raised concerns about the environment

being destroyed, the impacts of war, and the lack of localized care for climate change.

Finding 12: Community Wellness

INTEGRATED EXPERIENCES: Technological and social insights suggested that we need more immersive

playlists, visuals, and ecosystems added to festivals.

PROSOCIAL: Social and values-based insights called for societal bonding, connecting with nature, and

emphasizing the promotion of collective experiential events.

LINGUISTIC AND SENSORY: Technological and social insights called for large scale language translation,

incorporation of different music languages, promoting preservation of individualized

experiences without the disruption of existing environment. Social systemic changes call for an

increase in somatosensory experiences, and accessible communal music archives.

IDENTITY POLITICS: Social and political insights looked towards the dissolution of identity politics and

barriers, promoting inclusivity, scaling affordability, elevating inter-generational experiences,

operating with social positivity, and promoting social activism.

POSITIVE LIVED EXPERIENCE: Values-based and social insights suggested that music unifies people,

promotes a shared experience, and promotes a peace, love, and joy.

COMMUNITY CENTERED DESIGN: Values-based and environmental insights suggested that music should

contribute to a communal somatic and sensorial experience, that the localized aspects should

be sustainable, and that goods and services should be locally sourced.

ENHANCING THE USER JOURNEY: Social and values-based insights identified that people are exposed to

music by increased accessibility to artists, hospitality services, event promotion, and cultural

trends.

INCLUSIVE DESIGN: Values-based and environmental insights suggested that short people cannot easily

see the live performer, that alternatives of large screens are alienating, and that large scale

events can be anxiety inducing when leaving.

GROUP BONDING: Social and values-based insights suggested that music contributes to cohesiveness of

family, an enriched work environment, and a communal environment that promotes bonding

and integration rather than loneliness and isolation.

POWER DISTRIBUTION: Social and political insights suggested that there are powerful forces in the world

that can violate the enjoyment of music and prohibit access which is contrary to how music can

be more symbolic of representing tribes.

RELATIONSHIP BUILDING: Social and environmental insights suggested that live music offers a

cohesiveness of family, an enriched work environment, and a communal environment that

promotes bonding and integration rather than loneliness and isolation.

COMMUNAL RELATIONSHIPS: Social and environmental insights suggested that some were looking for

drugs, permanent music festival commune, and international artistic partnerships.

LARGE SCALE EVENTS: Environmental and social insights proposed for the promotion of large-scale

interactive events that are climate friendly, embedded within a city, stacked with other festivals,

or in mega venues.

Finding 13: Reducing Barriers of Creativity

LEARNING CENTRED PRACTICES: Environmental and social insights indicated that music experience can

start in school, that festivals need to have easy accessibility, and that independent artists need

more exposure.

CONSTRAINTS FOR MASTERY: Social and economic insights identified that music makers are limited by

the constraints of money and time for mastery, which can limit who we get to hear.

VIABLE EMPLOYMENT: Social and environmental insights identified that festival offer opportunities for

families to gather, for people to learn music, for students of music to heighten their learning, for

people to have industry jobs.

COMMODIFICATION OF CREATIVITY: Economic and social insights identified concerns around

corporatism, consumerism, the commodification of music, and taxation that does not translate

into greater promotion of the arts.

LIVE EVENT MARKETING: Economic and political insights suggested that the major channels of reach are

consistent with normal marketing for events, and that there should be more financial support

for arts-based events.

REDUCING HUMAN INSECURITY: Values-based and social insights suggested that festivals should be

>   spiritually supportive, interdisciplinary, immersive, grassroots oriented, and promoting

>   agreeable communities.

Finding 14: Purchasing Power

MEMENTOS: Economic and technological insights suggested that people still want tangible music

>   products and merchandise.

KEEPSAKE AUGMENTATIONS: Technological and social insights suggested that there should still be

>   technology that enhances the participant's experience through token-type keepsakes,

>   distraction reduction tools, and experience augmenting or enhancing devices.

DIGITAL PAYMENT: Economic and environmental insights indicated that their world of access is all online

>   and through digital credit for virtual and real-life experiences.

PAID CONSUMPTION: Social and economic insights indicated that participants were looking for different

>   distributive pay models, community-based merchandising and trade, and distributed

>   consumption model.

AFFORDABLE ACCESS: Economic and values-based insights suggested a need for affordability of

>   streaming, listening tools, physical products, ticket fees, festival fees.

AFFORDABLE TICKETS: Economic and technological insights involved concerns over affordability and

>   accessibility, that ticket cost inflation is reducing accessibility.

Finding 15: Fandom Desires

ANALOG IN A DIGITAL WORLD: Technological and economic insights suggested that there should still be

>   physical media and mediums, that we still need tokens that are keepsakes for memory

>   purposes, and that there is still a need for alternatives to a digital future.

ATTENTION ECONOMY: Values-based and social insights suggested that technological enhancements are

>   sometimes more distracting, that the work world constricts time for recreational enjoyment,

and that there also should be a promotion of family, quiet, and experience enhancing drugs for

health purposes.

SENSORIAL DESIRES: Values-based and social insights suggested that music transcends time, cultural

differences, alters emotions, expresses feelings, unifies groups, offers a soundtrack for work and

play, and is a form of communication that is transnational.

HEALTHY CONSUMPTION PRACTICES: Technological and environmental insights suggested that

participants look for improving consumption practices, for increasing somatic and sensorial

experiences, for including technological regressions towards analog, and connecting large

venues directly to public transit.

HUMAN HAPPINESS: Values-based and economic insights suggested that music should be focused on

nourishing society, should be financially distributive rather than hierarchical, and should

promote diversity rather than popularity.

Finding 16: Fandom Platforms

THE INFINITE CLOUD: Technological and environmental insights suggested that we have more storage

capacity, more playing capabilities, and more avenues for personalized accessibility than ever

before.

BIG DATA AND STORAGE: Technological and economic insights asked for universal payment methods,

larger scale music databases, and a regression towards more analog devices.

INTERNET OF THINGS: Technological and political insights suggested a need for technocratic accessibility

to music at a global level, that there was a desire for a monolithic representation of world music

that allowed for access with satellite headsets, and that digital spaces were integrated globally

with real spaces.

HUMAN AUTONOMY: Values-based and technological insights suggested that there should be

immersive technologies that allow for autonomy and user generated ecosystems.

PLATFORMIZATION AND DIGITIZATION: Technological and social insights recommended the promotion

of integrated artistic platforms that were driven by artist led policies, that the devices promoted

maximum user sustainable accessibility, that technological access should become unlimited, and

that people could experience analog music locally while sharing access with a digital global

system.

PLATFORMIZATION: Economic and social insights suggested the possibility of free, subscription based, all

inclusive packages, or high-level corporate sponsorship.

PROSOCIAL RELATIONSHIPS: Technological and values-based insights suggested that technology

promotes relationships, sharing, and education.