

Cultural impact perception through attendee's emotions in the context of music festivals

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Introduction

"Si vous avez du pain, et que j'ai un euro, si je vous achète le pain, j'aurai le pain et vous aurez l'euro. Mais si vous avez un sonnet de Verlaine ou le théorème de Pythagore, que moi je n'ai rien, si vous me les enseignez, à la fin de cet échange-là, j'aurai le sonnet et le théorème, mais vous les aurez gardés. Dans le premier cas, il y a équilibre, c'est la marchandise. Dans le second, il y a accroissement, c'est la culture."

Michel Serres

The context of the cultural industries was changed drastically with the COVID-19 pandemic. The first trimester of 2020 began with the extreme lockdown of public spaces, theatres, auditoriums, and performance venues used by the music industry. These closures provoked the massive cancellation or rescheduling of music tours, opera seasons, concerts, and music festivals. This until then-unimaginable scenario represented a huge shift for all industries related to live events and has inspired numerous changes in the rules ensuring health in venues and has had an impact on the ways that people gather (Lin, 2020). This crisis has changed how cultural events occur. These changes forced new practices to be found within the entertainment sector and brought with it changes to every level. Among other changes, one was the adaptation of how live performance is shared with its audience. In the past, cultural events were an opportunity to share space with a variety of attendees. After this crisis, as culture workers, we hope to have the opportunity to share practices of resilience and return to a flourishing future that is in step with the last two decades.

This relevance of the cultural events can be illustrated with the boom of the festival in the last decade. As explained in the records of live music producers in Spain, the organization of music festivals was showing a steady increase in events – in 2005 there were 551, whereas in 2018 were 896. However, this was a global effect with approximately 27.7 million people (UK Music, 2016) attending music festivals between 2016-2017 (Fricker, 2017). In the U.S, the attendance was estimated up to 32 million people in the US (Adler, 2014 and Nielsen, 2014). Music festivals posted the biggest gain in attendance from 2017, with Millennials having highest festival attendance in 2019 (Nielsen, 2019). In Europe, such festivals were, also, a major social and economic phenomenon: Paleo festival in Switzerland with 210.000 attendants; Tomorrowland in Belgium with capacity for up to 180.000 spectators; Arenal Sound in Spain hosted to 300.000 people (Bein, 2016; APM 2017; Canal, 2016). But not only the massive music festivals spread, similarly occurred

with the proliferation of community music festivals or local festivities (Anderton, 2018). This context clearly denotes the importance of live performances for both the music industry as well as for the audiences. In trying to understand the experience that such events provoke on their audiences, academia disciplines have been crafting diverse models in means to evaluate the event experience.

Live music events are as varied in form and practice as there are variances in music styles and audience types. There may be commonality found in the importance and meaning the performance has for its attendees. As noted by Frith (2007, p. 8) : “the live show is the truest form of musical expression, the setting in which musicians and their listeners alike can judge whether what they do is ‘real’”. These experiences may have significantly different impacts for the individual attending these festivals.

Music events are meant to generate a unique experience which is strongly linked to personal positive and negative emotions as developed in Christou, Sharpley, and Farmaki (2018). These individual phenomena make direct connection to the personal identity of the attendee. These experiences foster a special link to the music, the community around the attendee, and the overall experience (Devine & Quinn, 2019). Furthermore, as described by Archer (2004), emotions are ‘commentaries upon our concerns’, meaning they are an expression of something more profound rather than only a chemical reaction or a cultural construction. Therefore, it can be pointed out that there may be a deeper link between the emotions originated in a live music event with the different processes of cultural identification of the festival-goers.

Music festivals, as one specific type of cultural events, have in their essence the mission to shape the individual experience of each attendee (Ballantyne et al. 2014). As Getz (2010) confirms, event planning often has a goal to shape the individual and collective experience of the attendee. The experience of an event can be evaluated through different models from different perspectives: Geus et al. (2014) propose the Event Experience Scale (EES) with special emphasis on the affective evaluation; Small et al. (2005) and Delamere et al. (2001) developed the theory of understanding the evaluation of the social impacts of cultural events; Colombo (2016) developed the theoretical framework to possibly analyse the cultural impacts. These last specific impacts perceived by the festival-goer are the matter of interest of the present dissertation. These impacts will be defined with use of multiple specific descriptions presented in the first chapter. Furthermore, this dissertation will look at the events from perspective of both the attendee and the organizer. Music festivals organizers have a specific audience in mind and in planning stages make efforts

to direct the event towards specific objectives. Consideration of the intentions of the organizers of the music festivals should be taken into account since a live music performance proposes certain ideas, remarks on specific cultural elements, seeks to provoke emotions, create unique experiences, and open the attendee to new perspectives. These different topics are related to the cultural impacts of the festival goer and the cultural development of a community. However, even if it may be enriching for the organizers to focus on the altruistic value of presenting classical music premieres and modern creations, the reality is that almost every music festival is part of an industry motivated by financial gain and political interests. In short, this research is interested in the analysis of the emotions of the festival-goer generated through the experience of the music festival. This unique experience is considered a trigger towards different cultural identifications within a specific strategy of the festival organizers.

This interest started with the understanding of the psychological functions of music developed by Hargreaves and North (1999) who concluded that three main functions of music listening were the cognitive, the emotional, and the social. Consequently, stimulated emotions in a music event can be in tandem with the cultural experience of music in the perspective of the festival-goer. The cognitive stimulation of the music may inspire, alter the understanding of cultural values or music preferences, reinforce a regional identity, or have an increase of the sense of community. However, in the perspective of the stakeholders there are multiple intended objectives implied in the organization of the festival. Although these interests may imply tangible objectives like the budget management or the correct planning, these interests can also pursue intangible objectives. An example could be the precise cultural identifications that accompany the different cultural categories of a region or perhaps the fostering of specific music styles for the creation of a fan base for the festival itself. Therefore, the analysis of the intentionality implied in the festivals may shed light in the understanding of the experience of the festival-goers and thus, how this experience is shaped by the organizers.

Therefore, the research questions can be established in the following terms:

- A. Do intense emotions trigger cultural impacts in the festival-goer during the experience in a music festival? If yes, how these intense emotions trigger cultural impacts in the festival-goer?
- B. Do the organizers intend to generate cultural impacts and intense emotions among their objectives? How do festival-goers perceive this intentionality? If so, how do the organizers intend to generate these cultural impacts and intense emotions?

Consequently, this research not only aims to provide a new methodology to analyse and quantify the relation between emotions with the cultural impacts in the context of music festivals but also seeks to understand the intentionality of the stakeholders implied in these intangibles. These aims may contribute with a holistic approach in the understanding of the experiences of music festivals and can possibly help in the assessment of a wide spectrum of different experiences of cultural events. Recently, there has been development in methodology of proposals with interest in the evaluation of intangible impacts and the emotions in the context of events that contribute to an enriched conversation between different disciplines.

This general aim implies specific objectives that might be listed as:

- to understand how such musical events can mold, start, reinforce and influence processes related to cultural impacts triggered by emotions felt by the festival-goers
- to propose a model of analysis of the emotional outcome of the experience. This model should be applicable in other cultural events in order to contribute to the study of other cultural experiences and therefore, help in the comprehension of the relevance of emotions in the music festival experience.
- to propose a model of analysis of the cultural impacts related with the emotional outcome and the intentionality of the festival organizers.
- to identify the relevant cultural impacts of the music festival experience for the festival-goer
- to identify the relation between the cultural impacts perceived by the festival-goer with the intentionality of the organizers
- to understand the importance of the different factors in the origin of emotions in the context of the music festival
- to understand how the music preferences of the participant may affect the relation between cultural impacts and emotions in the participant.

With these qualities in mind and with target to accomplish the answering of the research questions, this research stated the following hypotheses:

1. Intense emotions triggers a cultural impact perceived by the attendee within the music festival experience. Then, the more intense are the emotions the more intense are the cultural impacts.
 - 1.1. Music is the main source of emotions during the music festival experience more relevant than other factors constituting the experience.

- 1.2. The stronger is the preference of the attendees for the music performed at the festival, the stronger are the emotions and furthermore, the cultural impacts.
2. The attendees perceive cultural impacts implying intense emotions as a consequence of the festival organizers intentionality or established objectives.

These research hypotheses were based in previous literature review in the study of the experiences of the cultural events but also due to experiences of the researcher in music festivals. In the past, the author developed a quantitative and qualitative analysis in order to understand the experience during three music festivals to contrast the previous literature review. The experiences of the attendee reveals the relevance of emotions during the experience related to music, the importance of one specific cultural impact, the acknowledgment of the socio-demographics of the attendants, and the relevance of specific moments of special euphoria or emotional arousal.

The structure of this research was established in four stages: the first stage defined the conceptual framework for the analysis of cultural impacts and emotions based on pre-existing models; the second stage tested the new model of analysis through quantitative and qualitative methodologies in different samples; the third applied the refined methodological model into a case study; and finally, the results helped to refine the conceptual framework and tested the hypothesis of the research.

The first stage is presented in the first five chapters and describes and reviews the theoretical concepts relevant to this research and the theories that help to structure its objectives. In Chapter 1, the author starts with this conceptual overview for the analysis of intangible impacts and specifically for the assessment of cultural impacts. In chapter 2, the author presents an in-depth review of how the experience of the music festival contributes to the generation of intense emotions. These emotions were understood to be constitutive elements of the experience of the individual, and therefore they have to be analysed in order to size their contribution on the perception of the cultural impacts. Moreover, these experiences are contextualized with the evolution of the music industry acknowledging that this evolution may contribute to more impacts due to an increase of the number of attendants and the efforts to design these unique experiences. Chapter 3 identifies how emotions can be evaluated through specific approaches. These approaches will contribute to having a wide perspective of the experience based on the identification of emotions for specific domains, their intensity and the relevance of specific moments of emotional arousal understood as "peak experiences". Chapter 4 and Chapter 5 focus on the methodological framework of the research. In Chapter 4, the working hypotheses are

identified. In Chapter 5, the paper contains the model of analysis and the measurement of the cultural impacts of the events considering the key element of emotions in the evaluation of perceptions. Narrowing the scope of the multiple cultural impacts into one cultural impact aids in the description of the variety of processes of cultural identification.

As a result of this first stage, two new models of analysis were proposed: at one end of the spectrum is the Cultural Impact Perception through Emotions (CIPE) which aims to identify the cultural impacts of cultural events through the perceptions and emotions of the participants taking into account their profiles of the and the intentionality perceived; on the other side, the Emotional Impact of cultural Events (EIE) that identified and evaluated emotions, its origins, and the peak experiences of the event with artwork exposed in relation with the characteristics of the event. The EIE was specified for the context of the music festivals and named as the Emotional Impact in Music Festivals (EIMF). The author understands that the proposal of the new models is not only a methodological requirement of the research, but also constitutes a substantial contribution of this work.

The second stage is explained in Chapter 6 with three main goals: to improve the application of the gathering methodologies in the case study; to validate the selection of the cultural impact presented in chapter 5; and finally, to select the case study of the research. In the first part of Chapter 6, the author presented the conceptual construction of the gathering data methodologies in the scope of the CIPE. The second part of the chapter corresponds to the application of the selected methodologies which were selected for their usefulness in regard to the development of skills in its application, to analyse the data of three test cases and the selection of the final case study.

The third stage is contained in Chapters 7 and 8, they provide the analysis of the case study looked at through the lens of the models proposed before. This application of the models has been conceived as an experimental phase that accompanies the conceptual analysis and aims to test the operation of the proposed models through specific gathering methodologies. This process was implemented to identify aspects to be improved, as well as to explore the elements taken into account seeing new applications of the model. Chapter 7, introduces the chosen case where the models will be applied in its historical and cultural relevance. Chapter 8 presents the analysis of the application of the CIPE and the EIMF to the case exposed in its relation with the hypotheses of research.

Chapter 9 discusses provisional conclusions and suggestions about the application of the models of analysis. These final statements were constructed from the scope of the

research questions with some advice on further applications of the models of analysis and future trajectory of this research. These not only may serve as a justification to push the boundaries reopening cultural events with assured healthy guarantees but also to insist on the uniqueness of the real experience. These music festival experiences constitute an opportunity to feel, to jointly celebrate, and in definitive, to reveal the enriching and mysterious human existence through the experience of music.

Part I. Conceptual approach: cultural impacts, music experience and emotions.

This research aims to develop a holistic approach to the understanding of experiences in cultural events. Recently, in the context of Event Studies, new proposals have appeared on how to evaluate intangible impacts and emotions that have contributed to an enriching conversation of different disciplines.

In fact, this research is an example of a meeting point of multiple scientific disciplines. These different approaches, from music psychology, sociology of culture or even social musicology, are mixed in order to improve our comprehension of the intangible impacts of music festival participation. In the same way, there is a lack of a common goal or a common strategy on the study of these phenomena that contribute to raising the level of complexity required in the study of intangibles in these events.

In this first part, we propose to review the theoretical concepts relevant to this research and the theories that help to structure its objectives. The main objective of this research is the analysis and measurement of cultural impacts related to perceived emotions, so we will start with this theoretical overview for their analysis in offering a general framework for the assessment of cultural impacts (chapter 1). This framework is narrowed to the study of a specific type of cultural event, the music festivals.

In the second chapter, is analysed in depth how the experience of the music festival contributes to generate intense emotions. These emotions are understood to be constitutive elements of the experience of the individual, and therefore they have to be analysed in order to measure their contribution on the perception of cultural impacts. In addition, the evolution of the music industry is analysed, acknowledging that this evolution may have greater impacts due to an increase in the number of attendants and the efforts to design unique experiences before the pandemic crisis crashed the industry.

Finally, chapter 3 describes how emotions can be evaluated through specific approaches. These approaches will contribute to having a wide perspective of the experience based on the identification of emotions for specific domains, their intensity, and the relevance of specific moments of special emotional arousal or "peak experiences".

As a result of the different conceptual approaches analysed in this part, several models for the evaluation of cultural impacts, emotions and peak experiences were recognized. First, it was discovered that the cultural impacts might be recognized through a model based on the perceptions of the participants considering the intentionality of the festival organizers.

Second, the music festival experience was studied from previous academic analysis which contributed to identifying specific factors which constitute the experience of the festival-goer. Finally, the identification of the emotions of different human activities through domain-specific scales and models centred on the peak experiences were understood as validated methods for the analysis of the emotional response in the context of music festivals.

Chapter 1 Cultural events: phenomenon, impacts and intentionality.

In many perspectives, the evaluation of cultural events has been an important topic in recent literature. These phenomena can be evaluated from different sides: economical, social, cultural or environmental, for instance. Each branch of knowledge determines the definition of the term event, impact and a long list of concepts.

First, then, it is required to understand the different definitions proposed by several academics and possible classification of cultural events. After that, how the cultural events may be considered a phenomenon and therefore an object for the analysis of their effects in the audience and a product of the organizers objectives or intentions. Finally, specific academics developed several models of analysis of the cultural impacts that may be applied in cultural events like music festivals.

1.1 Phenomena of cultural events

In recent decades, cultural events have grown considerably because of the constant planning and organization, but also numerous studies from both academia and public or private institutions appeared in the aim to understand the different outcomes of these activities.

The analysis of the events has its own niche called Event Studies (Getz, 1991, 2007). Event studies amalgamates different disciplines in order to comprehend the complexity of events. Contributions to Event Studies have come from disciplines like history (Phillips, Pritchard 2003 ; Bell, Davies 2004), economics (Burns, Hatch & Mules, 1986; Crompton, Lee, & Shuster, 2001; Dwyer, Mellor, Mistilis & Mules, 2000; McCann & Thompson, 1992; Formica, 1998; Tyrrell & Johnston, 2001; Clark, 2008; Andersson et al. 2017; Kwiatkowski and Oklevik, 2017), social sciences (Ritchie & Lyons, 1990; Soutar & McLeod, 1993; Mihalik, 2000; Fredline & Faulkner, 2000; Fredline & Faulkner, 2002; Quinn 2006, 2009; Colombo 2016), environmentalism (Thomas, 1998, 2001; Andersson et al. 2012) and a long list of possible analyses.

This section aims to review the literature on the specificities of the study of cultural events, their impacts and the possible ways to measure these impacts.

1.1.1 Events: description and classification

In order to understand the different models to analyse cultural events, a previous classification and definition of events should be done. To accomplish that, this section

describes the classification of events on the basis of the existing related literature and specifies the concept of cultural event.

Getz (2007) defines events as "an occurrence at a given place and time; a special set of circumstances; a noteworthy occurrence". The uniqueness of this occurrence converts every event as something attractive and with ephemeral characteristics. However, they occur and generate impacts linked to what they expose. These are determined by the content they have been offering and, their functions, their concrete organization defined by the objectives of the different stakeholders.

The criteria to classify events are diverse and depends on what is the focus of analysis. When the point is the function, the possible classifications might be, among others (Getz, 2007): hallmark events, prestige events, mega events, cause-related events or participant events. This enumeration may be completed with other goals or analysis of different characteristics in event studies (Yeoman et al., 2007; Allen et al., 2008). Moreover, the events can be also considered as strategic key points for developing cultural tourism and the development of quality of life in cities (Richards, 2014). In general, events offer a common set of characteristics which may be summarized with the proposal made by Getz (1991, 2007):

- Its main objective is to celebrate or show a specific subject.
- Generally, they have specific dates of development, that means a temporary limitation.
- They do not have permanent structures.
- Their program is based on several separate activities.
- All their activities take place in the same local or regional area, even though which may be scattered throughout the territory.
- Frequency will be dictated by the organization and can be very varied, such as once a year, more frequently or biennial, or just happen once.
- They can be planned previously or not.

These characteristics may be applied for the description of every event. In general, these events are public occurrences which might be planned or unplanned. The present dissertation focuses on planned events which have the following characteristics, as Getz (2007, P.28) explains:

- **Purpose:** goals or outcomes are specified by producers of the event, and are influenced by key stakeholders

- **Programme:** planned and scheduled, usually in detail; designers seek to create "experiences for guests, participants and spectators"
- **Control:** controls are imposed by managers and other formal stakeholders, including governments
- **Accountability:** producers and managers are formally held accountable.

Another illustrating classification made by Getz (2007) is his classification of events by their typology of event forms. With it, he classifies the events depending on what content they are offering. This content may produce a different and diverse series of experiences which can be studied. The following enumeration describes the forms of the events with their peculiarities (summarized from Getz, 2007, 31-46).

- **Cultural celebrations:** solemn or joyous events that have cultural meaning. For example: festivals, carnivals, heritage commemorations, parades and religious rites and rituals. The organizers might be public institutions, private or a mixture between each other.
- **Political and state events:** any event produced for or by governments and political parties. For instance: the G8, royal weddings, political party conventions, head of states visits.
- **Arts and entertainment:** entertainment events where a passive attitude from the attendant is expected. The experience happens without the need to think about its cultural/historic significance. The events related to this category might be: pop music concerts, award ceremonies, theatre, art exhibitions and dance shows.
- **Performing Arts:** events with an important cultural exposure of a single artistic performing expression. For example: symphonic concerts, ballet, opera, cinema, fashion shows.
- **Business and Trade Events:** events to promote, market or directly engage in commerce, or otherwise meet corporate objectives. Examples include: meetings and conventions, exhibitions, conferences, and fairs. They are organized mainly for public or private corporations.
- **Education and scientific events:** dedicated to the creation, exchange and dissemination of knowledge. Usually, they are congresses, conferences and seminars. They might be organized by public or private institutions.
- **Sporting events:** the actual games or meets during which sports activities occur. They can be professional or amateur, indoor or outdoor, scheduled or not, of different geographical relevance, for participants or spectators. They might even offer sports festivals, for instance competitions or sport exhibitions.

- **Recreational events:** produced by parks and recreation agencies, non-profit organizations and affinity groups (like churches, schools and clubs) for non-competitive reasons.
- **Private events:** familial or corporate celebrations which require a planning and organization by professionals. For example: weddings, parties or other types of celebrations.
- **Events at the margin:** sporadic events with a quick organization. They are organized to celebrate, to make a public statement or to claim for any purpose. They are organized by independent groups and mainly communicate through social media.
- **Protest events:** public demonstrations or gatherings organized with the specific purpose to protest. For instance: demonstrations or riots.

Each typology of an event can be understood as a phenomenon, as stated by Getz (2007), "something that can be experienced". The description of its functions can then help to understand which are the important elements in the organization of the event and therefore, the relevant elements for the experience. Consequently, those events in which culture has a protagonist role may also have a much relevant cultural experience among others.

The field of event studies has generated different models and literature in order to evaluate the experience from different perspectives. For instance, the attendant (Lamont, 2011; Geus, Richards and Toepoel 2016, Csikszentmihalyi and Asakawa, 2016), the organizer (Niekerk and Getz, 2016; Negrier, Bonet, Guérin, 2017), the importance of the venue (Hassanien and Dale, 2011) or even the experience of the performer (Frith, 2007; Pitts, 2004; Dogantan-Dack, 2012). Furthermore, these experiences are intertwined with the objectives or outcomes pursued by a specific social policy or the will of the private organizers. So, these events are difficult to sort because most of their characteristics depend on the will of the organizers, the circumstances of the audience or different factors that may blur the above classifications.

Finally, the typology of the event requires an adaptation and specific comprehension of the constituting elements of it. The research, then, should focus its attention on a specific type of event in order to be as accurate as possible. The next section will describe the characteristics of the music festivals from the point of view of different perspectives which provide other features of the cultural events.

1.1.2 Cultural events

Cultural events might be included in the definition of Getz (2007) as cultural celebrations including festivals, carnivals and all the elements presented in the preceding section. Culture understood as a broad concept may include a wide range of different events, from entertainment to education and social functions.

In short, cultural events are considered as those which focus on the celebration, exposition or expression of a specific cultural element of a society. In the words of Colombo (2012):

"Cultural events are those that focus on the presentation, celebration and realization of cultural activities and expressions, generally related to cultural industries, local traditions and other artistic expressions." (P.128)

These events have become relevant in Western Societies. Examples can be found in the celebration of carnivals, the touring music festivals, the European capitals of Culture, Eurovision contests, and Live Aid concerts are simple examples of the importance of cultural events for different purposes and functions.

The exploration of cultural events has had a vast number of methods of analysis. Its study can potentially include a variety of events related to cultural expression. Different academics have developed specific analysis on the evaluation of arts festivals (Williams and Bowdin, 2007), the social impacts related to their implementation (Richards, Brito and Wilks, 2013), the understanding of the community festivals as tools for social bonding and social benefits (Small, 2005; Wood, 2005), and the analysis of the experience of carnivals (Marques, L., Borba, C. Willemsen, J.L. & Durand, A; 2018). Furthermore, there are a considerable series of events which live in symbiosis with other business industries as described in Colombo and Marques (2019)¹. These events blend in the traditional models of business fairs, exhibitions, and conferences with cultural activities in order to attain different objectives offering a wide experience. These culturally attached activities may have also parallel objectives for the development of a neighbourhood, or perhaps to generate sustainable and economically viable tourism.

Some cultural events are promoted by city councils in order to brand the city with a label of being a "cultural city" or one worthy of the "culturally interesting" label (Evans 2001; Hannigan 2003; Gibson and Stevenson 2004; Richards, Wilson 2004; Riza, 2015).

¹ These celebrations can be illustrated with events like "Society of Neuroscience" in New York where the participants can participate in socio-cultural events; the REC stores in Igualada where the fashion outlet retailers are mixed with music concerts; the Transmediale in Berlin, where art and digital culture are exposed as performances but also as a business showcase.

Moreover, the events can be a way of developing a series of intangible impacts (Richards, de Brito and Wilks, 2013; Small and Edwards, 2006; Wood, 2005) or the promotion of a cultural tourism (Richards, 1996). The cities take advantage of important events for the construction of new infrastructures or to reactivate their economies (Bowdin, Allen, O'Toole, Harris, & McDonnell, 2011, Getz, 1991, Chakley & Essex, 1999). Finally, changing cultural industry business models with the interest of justifying the budget of organizers or the public administrations interest of promoting certain identity, the promotion of deprived regions through celebrations (Wood, 2005; Quinn 2005; Holt, 2014) can introduce the interest to analyse the intentionality implied in the organization of these events

Cultural events include a variety of activities that function at the interest of different types of stakeholders in their organization.

1.1.3 Introduction to music festivals

Festivals, as defined by Getz (2007), are "themed, public celebrations. The same author cited Falassi (1987) who defined festivals as a social phenomenon found in virtually all human cultures. Falassi considered events to be periodical and as a social occasion with different levels of involvement. They have also a symbolic implication and most of the cases correlate with a social identity linked to the history of a community or special commemorative events.

Getz (2007) shares the multiple points of view to classify festivals and they include those that might be classified by typology of artistic expression. The British Arts Festivals Association describes these as music, dance, visual, theatre, film, comedy and street arts. These festivals can be centred on certain types of science, culinary experiences, literature, family, heritage, or religious motivations. The study of these types of celebrations termed festivals has generated a vast series of diverse publications, for instance: the reactions on the theatre festivals (Rodríguez, Sánchez and Sánchez, 2016), the analysis of the "experience economy" in film festivals (Park, Oh and Park, 2010), the effect of Berlin Film festival in the reconstruction of Germany (Fehrenbach, 1995) or the analysis of the cultural and social impacts of comedy festivals (Allen, 2001; Woosnam, McElroy & Van Winkle, 2009).

Western cities use the festival to generate a development in arts and culture in the places where they are held (Quinn, 2006; Williams and Bowdin, 2010). However, Robinson et al. (2004), Richards & Wilson (2006) and Quinn (2010) argued that festivals have become

part of cultural tourism and create a cultural spectacle rather than an opportunity to nurture flourishing culture. Perilous are the placeless events created for the sake of tourism and a form of feigned "authenticity". Critics observe this overuse of festivals as homogenization, and consequently, results in the decrease of creativity and cultural diversity (Fainstein & Judd 1999; Finkel, 2009; Richards & Wilson, 2006).

There is, of course, a general recognition of the festivals as tools to bring a cultural development and arts development to the local level (Richards 1996, Richards 2006, Quinn 2006; Devine & Quinn, 2019). Naturally, they are also an occasion to generate a positive economic impact and an occasion of a positive social experience (Packer & Ballantyne, 2011). Getz (2007) criticized the view of defining a music festival as an event which is "nothing more than a series of musical performances "with no meaning and no link with possible symbolic interpretations for the community. He emphasised that this provoked the loss of meaning of the festival and degenerated it to a "public entertainment program or a special time for fun and activities, rather than a celebration".

Music festivals constitute a typology of festivals which -before the Corona crisis -had won a high relevance in the music industry as a key strategic event for cultural tourism. According to UK Music (2016), 3.7 million people from the UK attended a music festival between 2016-2017. Similarly in Spain, the number of attendants in 2017 was 3.6 million (APM, 2018). This massive participation constitutes a phenomenon which should be analysed and studied in order to comprehend other implications in the organization of these events.

The uniqueness of music festivals generated not only a celebration of music also, in some occasions the celebration of historical events, a cultural movement or at times, a manifestation of a cultural disruption. Music events play many roles in a culture. There are repeating examples that represent changes in the paradigm such as the Woodstock festivals of 1969 with its two subsequent editions (Bennett, 2004) and movements that originated from kind of music festivals or "celebrations" like the rave movement in the 80s which expanded in the United States and Europe (Reynolds, 1999). Music festivals can be understood as carriers of new cultural content which might be within a cultural movement and they can be part of cultural tourism strategies informing cultural policies or as an element of a urban strategy. In chapter 3, there will be discussion of the potential cultural content inside a music festival.

Nevertheless, music festivals are cultural events which are occurrences that can be experienced and that may produce different types of pursued outcomes. Then, music

festivals can be determined and understood within a set of purposes or goals with certain desired outcomes from different stakeholders implied in the organization of the event. Thus, it is relevant to understand how these different stakeholders can be identified, how they pursue a range of different purposes, and to define what is an impact for the attendees. The identification of the impacts is described in section 1.2, the identification of stakeholders is addressed in section 1.4, and the comprehension of the music festivals, combining multiple stakeholders in the nowadays music economy is deeply analysed in chapter 2.

1.1.4 The evaluation of cultural events

In the context of event studies, evaluation is a traditional step in the development process of events. It might be done by one of the members of the production's team of the event or might be subcontracted to an independent consultancy or research institution. Generally speaking, the core of the evaluation is on the economic impact or the tangible benefits on the community measured through generation of employment or materials that benefits the local economy. Further analysis may include the analysis of socio-demographic variables or the level of satisfaction of the attendants during the event.

The evaluation of cultural events requires a definition of what should be measured that includes different matters of interest that can be measured through different methodologies in use. There are implied a long list of possible effects that can be produced by the organization of the event in a specific place, time and by concrete organizers. Some authors of event studies (Denzin, 1980; Web et al., 1966; Flick 1999; Getz, 2007; Williams & Bowdin, 2007; Andersson et al., 2012, Colombo, 2012; Todd, 2017; Cho et al., 2019) recommend the mixture of quantitative and qualitative methodologies to compile information. In early case studies, these mixed methodologies provided different types of triangulation (Web et al., 1966; Denzin, 1980) allowing data to be gathered from different sources. As argued in Biaett & Richards (2020), the interplay between quantitative and qualitative methodologies provides an enriched overview of events that goes from the subjective data that reveals, for instance, contextual meanings of the audience combined with quantitative data that can be describing specific characteristics from the same audience or other target groups.

Many different disciplines analyse the results of the events or the stakeholders interests in the events. These results might be understood as the concept of impact or outcome. The following section defines these terms in the context of the cultural events and presents the different models of analysis to evaluate them.

1.2 Outcomes, impacts and effects

The term outcome might be considered from different points of view; in this present dissertation the review is through the literature of the Event Studies. Related to the term outcome are the terms impact and effects. Along with the different definitions proposed by the literature in Event Studies (Getz, 2007; Richards, 2017, Richards 2020), it has been settled that outcomes are the wide spectrum of different impacts and effects of the events in specific groups or individuals. Specifically, impacts refer to short term outcomes of the events whereas effects to long term outcomes.

1.2.1 Individual impacts or short term personal outcomes

Getz (2007) defined outcomes within the concept of an open system in which a transforming process converts inputs to outputs or outcomes. Therefore, from the individuals, the outcome refers to what the individual had experienced due to the event in its short or long term. In the short term, the assessment of the impacts has been the focus of different disciplines and may have different approaches. When the focus is on the perception of the experience of the event, they may refer to the impacts perceived by the attendants (Andersson et al. 2012; Delamere, 2001; Colombo, 2016), by the performers (Pitts, 2004) or by the local community (Small & Edwards, 2005). The receiver of the impact should be included in the definition of terms to foster better understanding of the event on its attendees. Furthermore, the impacts have different typologies. They might be constituted with different elements which specific science may comprehend its identification and understanding. Generally speaking, there are two types of impacts can be differentiated: the tangibles and the intangibles² impacts. Every field of research stresses the elements of their perspective on the evaluation of the impacts. Each discipline adapts the generic definition of impact and uses their related set of tools to evaluate them. A tangible example of impact assessment is the economic impact evaluation (Snowball, Antrobus 2002; Bedate et al. 2004; Devesa 2006). Another tangible might be the assessment of the environmental impacts on the land in which the event is held, or the use of natural resources, the consumption of energy or the management of the waste products (Andersson and Lundberg, 2013; Hall, 1987; Ritchie, 1984;).

An important contribution to the evaluation of intangible impacts was the development of the Social Impact Assessment (SIA). Several authors, mainly from the environmental

² This conception emerged from the conception of the impact assessment of the events might through the Cost-Benefit Evaluation in which the main costs and benefits are classified through tangible and intangible costs and benefits.

perspective, presented definitions and lists of possible social impacts (Vanclay, 1995; Sloodweg et al., 2001; Vanclay, 2002) and developed the SIA interest. Vanclay (2002) presented a model of seven fields, based on existing literature to analyse specific impacts in the different fields. These models serve as a tool of predictive analysis for the regulatory process of major material projects. They aid in the understanding of possible social impacts of an action. More recently, Franks & Vanclay(2013) presented the Social Impact Management Plans (SIMPs) to identify and understand the scope of the social impacts in the development of a project. These function not as a forecast but as tools to assess an on-going process of evaluation. Thus, the SIA introduced the possibility – and the related complexity to identify and understand the cultural impacts within the social impacts.

In cultural events several authors, as commented, considered different typologies of impacts but also considered as positive and negative (Allen, O’Toole, Harris, McDonnell 2008; Bowdin, Allen, O’Toole, Harris, McDonnell 2011). Getz (1991) presented impacts that linked the intangible impacts of culture to the social impact, these social impacts were measured with the following criteria: resident attitudes, heritage loss, traditions altered or preserved, amenity loss or gain, change in aesthetics and public behaviour. Subsequently, Getz (2007) presented the personal outcomes as the least researched theme in Event Studies. These impacts refer to how planned events change people. Other authors (Allen, O’Toole, Harris, McDonnell 2008) considered these impacts as a consequence of external forces, which they called the stressors. These stressors or forces may have originated from different origins; they might be personal or external and there might be actors implied in the event. These authors also considered the existence of social, cultural and political outcomes. Table 1 shows the considerations of the positive or negative impact of the events from the perspective of the Event Studies.

Table 1 Typology of impacts following a positive or negative consideration

Impacts of the events	Positive impacts	Negative Impacts
Social and cultural	Shared experience Revitalization of traditions Building community pride Validation of community groups Increased community participation Introduction of new challenging ideas Expansion of cultural perspectives	Community alienation Manipulation of community Negative community image Bad behaviour Substance abuse Social dislocation Loss of amenity

Political	International prestige Improved profile Promotion of investment Social cohesion Development of administrative skills	Risk of event failure Misallocation of funds Lack of accountability Propaganda Loss of community ownership and control Legitimation of ideology
Environmental	Showcasing of the environment Provision of model for best practice Increased environmental awareness Infrastructure legacy Improved transport & communications Urban transformation and renewal	Environmental damage Pollution Destruction of heritage Noise disturbance Traffic congestion
Tourism and economic	Destination promotion & increased tourists visits Extended length of stay Higher yield Increases tax revenue Business opportunities Commercial activity Job Creation	Community resistance to tourism Loss of authenticity Damage to reputation Exploitation Inflated prices Opportunity costs Financial mismanagement Financial loss

Source: Colombo(2012) citing Hall(1989), and Allen, O'Toole, Harris, McDonnell (2008)

In the theoretical conception of Getz, the personal outcomes, in the short term, consist of those impacts which directly influences the individual and generate a response. Furthermore, these impacts might be the origin of long term effects, for instance, if the short term outcome is a positive surprise on the event, it is probable that the attendant will continue to participate in further editions of the event . The following table shows the personal outcomes, the possible stressors and the possible response which may occur in the theoretical conception of Getz (2007).

Table 2. Personal outcomes

Stressors or causal forces	Potential personal outcomes	Possible responses
The individual's actions in attending events are the	<i>Negative experience:</i> <ul style="list-style-type: none"> • The event was boring or over- 	<i>Negative experience</i> <ul style="list-style-type: none"> • Loss of interest in

<p>stressors or causal factors. Theses actions relate to:</p> <ul style="list-style-type: none"> • Anticipation • Travel to the event • The event experience • Post-event evaluation 	<p>stimulating; did not meet expectations(in terms of quality and/or experience)</p> <ul style="list-style-type: none"> • Perceived lack of value for money or 'waste of time' <p><i>Positive impact:</i></p> <ul style="list-style-type: none"> • Met or exceeded expectations • Pleasantly surprised • Achieved peak or flow experience • Satisfaction; happiness • Attitude change(towards the event, sponsors, causes, or events in general) • Transformation(fundamentally changed by the experience in terms of personality, values, lifestyle) 	<p>event or event type; no intent to repeat</p> <ul style="list-style-type: none"> • Negative word-of-mouth communications <p><i>Positive experience:</i></p> <ul style="list-style-type: none"> • Increased interest in the event or event type • Positive word-of-mouth communications • Loyalty to specific events • Higher level of involvement or specialization(in specific pursuits) resulting in increased event participation • Development of an 'event career'
<ul style="list-style-type: none"> • General social, economic and environmental circumstances surrounding the event(or events) as they impact on individuals • A dominant view of the event(or events) might arise through media coverage and other opinion-shaping forces • The influence of organizers, designers and managers on personal experiences at events. 	<p><i>Negative perceptions:</i></p> <ul style="list-style-type: none"> • Direct and indirect effects • The event(or events) considered to be harmful, a threat, or undesirable. <p><i>Positive perceptions:</i></p> <ul style="list-style-type: none"> • Direct and indirect effects • The event(or events) considered to be useful, beneficial or desirable 	<ul style="list-style-type: none"> • Perceptions affect attitudes toward the event or events in general • Political action might result.

Source: Personal outcomes from Getz(2007). P. 302

As said above, the same author proposed so-called outcomes under the headings of society, culture, politics and refers to five topics: expenditure in events where the investment in events which may produce social, cultural and environmental changes; event tourism (or “host-guest” interactions) which may produce participation; event-related development with examples seen in activities and traffic; community involvement in events; and media coverage. The following table shows the outcomes of the social, cultural and political themes in Getz (2007) related to their possible responses:

Table 3 Social, cultural and political outcomes

Stressors or causal forces	Potential social, cultural and political outcomes	Possible responses
Expenditure(investment in events)	Opportunity costs (money diverted from or not available for other purposes) Stimulation of the economy; job creation.	Exchange theory suggests that those who benefit will support events; others might feel marginalized or disadvantaged.
Event tourism; host-guest interactions	Tourism influx results in many host-guest interactions; Demonstration effects and acculturation Spread of disease Possible conflict over venue and resource use	Support for, or opposition to event or tourism or visitors Boundary maintenance(to keep tourism out of the community) Health and safety standards imposed on events
Event-relate development, activities and traffic	Congestion, amenity loss, crime, and other disruption Unruly behaviour at or surrounding events Events as entertainment	Calls for control and change Higher or lower levels of event participation.
Community involvement in events	Feeling of ownership and control, or of exclusion and 'them versus us' Community pride and integration, or divisiveness Threat to authenticity or traditions Consumer surplus or psychic benefits derived from events in the community	Political action based on degree of perceived ownership and control Social responses based on integration or divisiveness (participation, withdrawal) Cultural transformation Promote social integration and civic pride Events become permanent institutions
Media coverage	Changes in perceptions and attitudes resulting from media coverage(social representations formed)	Public pressure for political action in response to dominant views of events.

Source: Getz (2007). P. 304

These definitions can be combined with the last tendency of cities to host multiple events as analysed in Richards (2017, p.11): "The move from being a "city with events" to being an "eventful city" is a potentially interesting moment, because it marks the point at which stakeholders begin to realise the potential of events to change things and have longer term effects rather than just short term impacts". Therefore, the analysis of the short term impacts of the participants can be a initial point to understand the long term

effects of repeating events in the specific strategies of the different stakeholders of the organization.

The recognition of the social, cultural, and political objectives is crucial in order to analyse the effectiveness of the policies or strategies in generating specific individual impacts. Events, in this context, may produce personal cultural impacts due to the pursued objectives of the event organizers and construct a specific set of values, cultural interests, or particular political characteristics not only in the short term but also in the long term.

The study on the recognition of these intangible impacts developed specific models for the evaluation. The following section identifies and summarizes the relevant models to analyse the impacts of the cultural events from the perspective of the participant. In section 1.4, they are identified the relevant stakeholders on the pursuing of specific outcomes. This analysis responds to the interest of the present dissertation on the evaluation of the short term cultural outcomes or cultural impacts from the individual experience of the participant in contrast with the objectives pursued by the organizers. Therefore, the understanding of models of analysis to recognize these impacts can be helpful as well as the identification of the key stakeholders of the organization of cultural events.

1.2.2 Models to analyse the intangible impacts

The models of evaluation serve as tools to illuminate concepts or processes in both deductive and inductive paths. In Event Studies, the conceptual development of models is in constant evolution. The last two decades several models have appeared with the mission to understand the impacts and effects of the events. This development helped to structure the identification of the social and cultural impacts. Moreover, it helped the evaluation of specific cultural or strategic policies with specific methodologies (for example in the first decade of the Millennium: Small 2005, Sharma, 2008; Robertson et al. 2009).

Although the term impact began with the economic value that the festival left (Crompton, Machkay 1994, Snowball, Antrobus 2002, 2001; Bedate, Herrero and Sanz, 2004; Devesa 2006; Dwyer et al. 2006) with the Input-Output Analysis or the Computable General Equilibrium Analysis. This evaluation gave specific monetary values on the impact of the organization of the event in neighbouring communities and classified the benefits, costs in different labels and identifications.

As mentioned before, the impact is related to a physical consequence of an origin or a cause that could have an impact on the economy or the environment of the host location. However, there are other kinds of impacts which need a different consideration. The identification of the social impacts among the different typologies of impacts appeared in related analyses. The 2009 analysis of Pasanen et al. which separated the different groups related to the event and developed a tool (Finish Evaluation Tool- FEET) for the evaluation of the impact. The FEET centres in three main topics: the profile of the participants; the economic impact; the cultural and social impacts. More recently, in Garcia, Melville and Cox (2010) used, in the context of the Liverpool Capital of Culture, separated the impacts in thematic groups: access to culture and participation; economy and tourism; cultural vibration and sustainability; image and perceptions; governance and delivering processes.

These two cases are examples of early studies to address the assessment of the social and cultural impacts through different perspectives and specifications. Similarly to the FEET, the so-called Social Impact Assessment (SIA), described by Vanclay (2002, p. 388) which is a "process of analysing (predicting, evaluating, and reflecting and managing the intended and unintended consequences on the human environment of planned interventions (policies, plans, programs, projects and other social activities) and a social change processes invoked by those interventions so as to bring about more sustainable and equitable biophysical and human environment." These impacts embrace different typologies of outcomes and are considered as preliminary to the event, so they may serve as forecast for the festival

Another model to analyse the Social Impacts appeared in two articles of Delamere (2001, and Delamere et al. 2001) called the Festival Social Impact Attitude Scale (FSIAS). The FSIAS measures the attitude of the attendants towards a scale of social impacts of the festival. Delamere based the measurements of the impact on the perceptions of the individuals of the community hosting the festival. The FSIAS is constituted with 47 impacts derived from the analysis of the impacts of tourism from related literature. They tested the scale in a sample of students and they verified the scale in two music festivals in Canada.

There were 47 impacts of the FSIAS proposed to analyse the social impacts in the analysis of Fredline & Faulkaner (2002) and Fredline et al. (2003) in the residents of the community in Melbourne. They developed the scale in order to know how the members of the community perceived the impacts and how they compared reactions among different groups. They concluded that the social impacts were of vital importance for the

surveillance of the same event but also with a difficulty to be measured and recognized. Deery et al. (2011) presented a reduction of 40 impacts related to a revision of literature and also provided a direct relation to the quality of life of the community residents. When we look at these examples we can start to see clearly, the social impacts and the cultural impacts were related in the evaluation and they were relevant to the near community where it was held. However, there existed problems for the identification of these impacts.

This difficulty to evaluate the social and cultural impacts in the cultural events was also palpable in the analysis of Small et al. (2005). In their study, they analysed the events through two tools: the Social Impact Evaluation (SIE) and the Social Impact Perception (SIP). The SIE is an adaptation from the SIA. In their article, Small et al. (2005) proposed six major steps for the analysis: 1) the description; 2) profile; 3) the identification; 4) the project; 5) Evaluation; and 6) Feedback. The first three steps are a way to comprehend the potentialities of the event whereas the last two discuss the implementation of the analysis and how it should revert to the event itself. The fourth step of the SIE is the application of the scale of the Social Impact Perception (SIP). The SIP is measured through the perceptions of the residents. They were prudent and the research community was asked to be cautious in the analysis of perceptions, and not fall into premature conclusions. In 2007, Small uncovered six underlying dimensions of the social impacts which later refined the model. Recently, Tktaczynski et al. (2019) used some elements of this scale to gain a general view of the interests of the attendees of small-scale music festivals. These elements aided in the labelling of the cultural image, the quality of life enhancement, the local community importance, the increased cultural knowledge, and local area opinion of the event. As a consequence, SIP had demonstrated its usefulness for understanding the attendee and residents socio-cultural impacts as well as the interests and motivations through subjective perceptions.

The socio-cultural impacts were also evaluated from an economic perspective. Andersson et al. (2012) assessed the total value of a music festival from a cost-benefit perspective using the Cost Benefit Analysis, ("CBA") by introducing monetary values to the intangible goods. They encapsulated within the CBA all the costs and benefits of the tangible and intangible goods related to the event. Their analysis assigns, through the perspective of the attendant, a monetary value for the intangible impact through the *willingness-to-pay* (WTP) and the *willingness-to-accept* (WTA). The WTP and WTA provide a value of the intangible benefit and cost per attendant and estimated the total value of the festival. Later on, Andersson and Lundberg (2013) developed the triple impact assessment which evaluated three types of impacts: economic, socio-cultural and environmental. Again, they

assigned a monetary value and presented the possibility to reach a commensurability. However, this model considered the impacts within an hermeneutic consideration with the socio-cultural impact examined as means to reach a commensurable analysis and be valuable for the organizers.

The socio-cultural impacts of festivals might be considered within the frame of the artistic expression. Throsby (2001, p. 4) considered festivals as an activity which have "intellectual, moral and artistic aspects of human life." The assignment of a monetary value might be useful for pragmatic and empirical consideration though it misses the point of the intrinsic value of the experience. The cultural event is an opportunity to create unexpected emotions, unique community bonds (Devine & Quinn, 2019), artistic experiences and a long list of personal considerations which need a flexible model in order to be evaluated.

Another attempt to evaluate quantitatively the event experience was the Event Experience Scale (EES) proposed by Geus et al. (2016). Their proposal was based on an exploratory study that was able to describe the experience through four dimensions: affective engagement; cognitive engagement; physical engagement; and experiencing newness. This tool allowed us to bring a quantitative measure of the experience defined in intangible concepts through the use of a scale. In Marques & Borba (2018), they demonstrated the similarities of the event experiences between a Carnival and another popular festival. Coetzee, Lee and Faisal (2019), used this scale and demonstrated the importance of the affective and physical engagement for predicting the revisit of a sportive event. This model of analysis remarked the importance of the affective engagement or the relevant weight of emotions in the construction of the event experience.

The models of evaluation devoted to the socio-cultural impacts are heterogeneous and are presented as in the precedent paragraphs. However, none of the above presented focus their attention on the cultural impacts on its own. They are always intertwined with the social impacts and not considered as something with their own entity. Next section will shed light on the relevant models on the cultural impact assessment.

1.3 Cultural impacts

As it might be understood from the precedent section, cultural impacts were considered as part of the so-called social impacts. However, the cultural impacts might be recognized as a specification within the social impacts and as a consequence, require different models to recognize them. In the following section it is underlined the development of the research

on this field and how it was specified a set of cultural impacts which can be empirically evaluated and considered to be included in the general overview of the intangible impact evaluation of cultural events.

1.3.1 Cultural Impact Assessment (CIA)

The Cultural Impact Assessment (CIA) began with the evaluation of development processes in the indigenous communities (Sagnia, 2004), but also in the use of the archaeological sites (Rogers, 2006). The CIA developed models for the understanding of development but also assumed the findings developed by Small et al. (2005) as presented in Partal & Dunphy(2015). In words of Sagnia (2004), the CIA might be defined as :

a process of evaluating the likely impacts of a proposed development on the way of life of a particular group or community of people, with full involvement of this group or community of people and possibly undertaken by this group or community of people. A CIA will generally address the impacts, both beneficial and adverse, of a proposed development that may affect, for example, the values, belief systems, customary laws, language(s), customs, economy, relationships with the local environment and particular species, social organization and traditions of the affected community." (Sagnia 2004, p. 9)

This definition, wide in its terms, provides the initial stage of the evaluation of cultural impacts. However, after these initial developments in the literature, the models were only applicable for the evaluation of development of indigenous communities (Gibson et al. 2011), or focused on the cultural heritage (Rogers, 2006). These developments of tools for the analysis of indigenous communities brought some considerations applicable to the analysis of cultural events. For instance, Nakamura (2013) floured the concern of the supposed cultural sensitivity of the researchers in the analysis of impacts in specific contexts. Nakamura recommended the measurement of the impacts should last long periods of time in order to detect several undefined effects. Häyrynen (2004) advised on taking serious precautions on the use of empirical methods when analysing the cultural impacts and avoid to homogenising cultural impacts in a narrowed perspective.

Taking into consideration these previous analyses it is palpable the following observations:

1. There are different methodologies to analyse the cultural impacts of events and these require the development of specific measurement tools.
2. Cultural impacts can be considered as intangible impacts which are a complex entity to evaluate.

3. Cultural impacts should be evaluated in a flexible framework. The perspective of the attendant can provide data for the analysis of the cultural elements as considered in Small et al. (2005).
4. The homogenization of culture can be avoided taking into consideration that each perception will express the unique identity of the participants and provide a deeper understanding of the experience of the cultural events.
5. There are elements of the techniques and methodologies proposed to count of as described in previous studies, presented in the precedent section 1.2. :
 - a. The majority of the analysts of the social and cultural impacts on events overtake the analysis through the perceptions of the individuals.
 - b. The analysis of the perception of the social and cultural impact is done through the asking of:
 - i. existence of the impact
 - ii. if this impact is positive or negative
 - iii. the perceptions of the impact analysed from the point of view of the individual and the community
 - iv. level of intensity of the impact through a scale.

As mentioned previously, the SIP (Social Impact Perception) consisted in a model of evaluation through the perceptions of the local residents and that allowed to collect data about the impact related to social and cultural elements. This model appeared to be useful in the evaluation of the social impacts in the context of cultural events as well as the others (FSIAS and Triple Bottom). As presented in the precedent list, the basis on perceptions allows to enter in the subjective vision of the attendant, as evaluated in the SIP, their model defined the perceptions with: the existence, if it is positive or negative and the intensity of this perception. When reviewing the literature, we can see that these models avoid or miss the influence of the emotions or affections in their perceptions. Since perception can be understood, in words of Efron (1969) as "the primary form of cognitive contact of the human being with the world around him"(P.137) and emotions, can have the element of "unconsciousness" (Berridge and Winkielman, 2003), which can be understood as a primary form of cognitive process and activate primary neurological processes (Koelsch, 2015). Therefore, emotions could have an effect on the cognitive process of perception and should be considered as possible influences. Furthermore, de Geus et al. (2016) identified the affective engagement as a relevant element for the event experience and might be included through the considerations of the emotions implied in the perception of the cultural impact produced during the event.

After observing the different approaches of the socio-cultural impact assessment in general, and the socio-cultural impacts evaluation in the context of the events, the next subsections will focus on the specifics of the cultural impacts

1.3.2 Cultural Impact Perception

In 2016, Colombo proposed a new model for the evaluation of cultural impacts in the context of an event. Her approach based the analysis on the perception of the impact of the attendant identifying a set of impacts and their relationship with the organizers' aims. Her approach summarized the existent models of impacts related to culture and proposed a set of impacts based on the perceptions of the attendants as Small et al. (2005) recommended. She proposed the evaluation of the cultural impacts through a classification of different concepts proposal called the Cultural Impact Perception (CIP).

In her proposal, Colombo, based the selection of the cultural impacts in the existing literature. This selection came from several authors and considered some adaptations that in the present dissertation were assumed as reasonable and appropriate (Hall, 1989; Getz, 1991 and 2007; Delamere, Wankel and Hinch, 2001, Delamere, 2001; Fredline, Jago and Deery, 2003; Small, Edwards and Sheridan, 2005). From these authors Colombo took a final set of concepts on the cultural impacts classification. She defined five impacts related to different elements of culture in their benefits and costs for the individual, namely: the exposure or disinformation about culture, the preservation or loss of traditions, the construction or loss of cultural identity, the social cohesion or social disintegration and finally, the social integration or creation of ghettos. Each of the impacts are defined by specific items based on the definitions of the academic literature. These items helped afterwards in the understanding and in the comprehension of the definition of each impact. The final result, presented in , Table 4 shows the generic list of the cultural impacts constituting the model of analysis Cultural Impact Perception (CIP).

Table 4. Cultural impacts according to CIP

Benefits			Costs		
Impact	Descriptor	Items	Impact	Descriptor	Items
Information	Cultural impact in relation with the information about culture or cultures	I am exposed o a variety of cultural experiences through the community festival	Disinformation	Cultural impact in relation with the disinformation or a false information about culture	Negative community image
Preservation of traditions	Cultural impact related with the creation of identity through the cultural traditions	Revitalization of traditions.	Loss of traditions	Cultural impact related with the loss of cultural traditions	Lost of language
		Threat to authenticity or traditions			Heritage loss
		Traditions preserved			Traditions altered
Construction of the cultural identity	Cultural impact related with the creation of identity through the construction of it.	Validation of community groups.	Loss of cultural identity	Impact related with the deconstruction of the existent culture, due to the loss of identity and the no-construction of it.	Culture profanation
		Impacts on the region's cultural identity			
		Building of community pride.			
		Change in aesthetics			
		Opportunity to develop new cultural skills and talents			Loss of cultural amenity
		Celebration of community.			
		Impacts on local character of the community			
		Increased local interest in the region's culture and history.			
Integration	Cultural impact related with the social and cultural integration	Community pride and integration	Ghetto creation	Cultural impact related to the marginalization due to culture	The experience to be culturally margined
		Cultural integration			Community alienation
Social cohesion	Cultural impact related to the creation of social	Opportunity for intercultural contact.	Social exclusion	Cultural impact related with	Cultural offence

	cohesion through the culture.	Community groups work together to achieve common goals through the festival.		the division of society in groups and communities cultural differences	Community pride of divisiveness
		Variety of cultural experiences			Social dislocation
					Potential of intercultural misunderstanding.

Source: Colombo(2016)

The model represents a generic conception of the cultural impacts in two blocks. The first block contained the three first impacts which are specifically connected to the content of culture; while the last two "are understood as the contribution of culture to a wider impact in which many other social, economic and political dimensions are involved" (Colombo, 2012, p.24).

In her research, Colombo recommends the CIP should be adapted and modified depending on the characteristics of the events which the researchers require to study. In addition, the analysis would require the implication of the organizers since the methodological techniques³ require their collaboration. This model was applied to the analysis of the cultural impacts in the *Karneval der Kulturen* (KdK) in Berlin. This event was selected because of the variety of cultures represented and because the organizers presented a variety (public and private interests). However, the analysis undertaken was on the basis of four cultural impacts avoiding the analysis of the impact on the construction of cultural identity. This selection of the cultural impacts was made on the basis of several interviews to stakeholders implied in the organization of the KdK. Colombo's (2012) focused on the effectiveness of the cultural policies, so the starting point of her selection was the stakeholders' interest. Furthermore, Colombo narrowed the cultural impact list with a previous sampling with potential attendants in Berlin and concluded to join the impacts of social cohesion and integration.

Nevertheless, the proposal of Colombo (2012 and 2016) was the first attempt to analyse the cultural impacts with specific items of measure. Colombo concluded with the demonstration of the existence of the perceptions of four cultural impacts. However, there are relevant elements to be discussed and to be reconsidered in her model and in the existent literature:

³ Discussed in Chapter 6.

- The impact on the Construction of the cultural identity requires to be evaluated and articulated since there is no empirical analysis which has demonstrated its suitability or existence.
- The relevance of the impact on the construction of the cultural impact should claim to its analysis. Since, this impact summarizes the outcome on the cultural identity of the attendants, but furthermore, it contained the wider list of items to be analysed. Namely, is related with the impact of the information about culture into the individual (change in aesthetics, new skills, personal development), contained the impact of the community into the individual (Building community pride, celebration of community), and to the traditions (increased local interest in the regional culture). Ultimately his impact relates with the other four not in a simple descriptive way but in a personal and deep understanding.
- Cultural events are demonstrated to generate a cultural identification. In the research of several experts in the field, it has been observed that cultural events support collective identity or building community identity (Quinn, 2009; van der Hoeven, Hitters and Hoeven, 2019; Chen, S. X., Hui, C., Ng, J. C. K., Guan, Y., Xiaohua, S., Hui, C., ... Guan, Y. , 2019), self-construction and growth (Lawndowski and Besta, 2018), identity development (Hixson, 2014), identity expression (Boer and Fischer, 2008; Hormigos and Oda, 2014; Kinnunen, Luonilla and Honkanen, 2018). Therefore these processes can be related to the so-called “construction of the cultural identity” proposed by Colombo.
- As Geus et al. (2016) pointed out the affective engagement for the attendant experience, in terms of the overall analysis of their experience, is that of primary interest from their analysis. Then, when this occurs, understanding the emotional outcome of the experience is essential when the research focuses on cultural events that may imply an artistic expression.
- Finding out what the cultural impact is, through an emotional connection, becomes important from an organizer’s perspective. It is important to link the music festival to the state in which an event is “culturally interesting”. As stated by Gelder and Robinson (2009), the exploration of cultural endeavours in a tourism setting is one of the main motives to participate in a music festival. Furthermore, Schofield and Thompson (2007), observed that significant culture related to an event is a relevant motivation to visit or to encourage participation. For that reason, the evaluation of the cultural impacts of a music festival can be helpful in knowing the cultural importance of the festival, as well as for understanding the real cultural claim of the event

In summary, CIP contains a specific structure and a particular analysis of the cultural impacts of the events. Additionally, the model needs to be narrowed and adapted in order to be applicable for specific events. Consequently, the application of the CIP should be narrowed for every case and it would be recommended a previous analysis in order to understand which impact or impacts are of most interest to each event.

The study of the impact of the construction of the cultural identity of the classification proposed in the CIP⁴ remains to be implemented. This analysis should include the evaluation of the experience in cultural events because there is an implied artistic expression which might generate emotions strongly related to the cultural identity of the attendants. This is relevant because of the interest of the festival organizers in order to design/construct a "culturally interesting" event.

The following section centres the analysis of the organizers intentionality and how their different objectives should be evaluated in order to understand their impact on the audience of the event. Some proposals from the literature have been summarized and served as the basis of the new proposal of the present dissertation.

1.4 Analysis of intentionality of the different stakeholders

As has been discussed previously, the cultural events are an occasion to generate an unique experience linked with specific cultural impacts. These events are principally organized within public policies or with the allowance of the public administrations. Then, there is a directive and a set of specific objectives to determine the organization of these cultural events. Consequently, each cultural event may imply different functions with different objectives from the stakeholders. This intentionality attached to the organization of the event may prosecute different impacts in order to reach their established objectives. Then, the impacts which were presented previously may be within an umbrella of prosecuted objectives by the different stakeholders.

⁴ However, it should be revised for the suitability of the concept "construction of the cultural identity" for the analysis that is suggested in the CIP. This means a conceptual revision of "cultural identity" and its relation with "construction", because it underlines a constructivist perspective which can be a limitation for the sociological analysis intended in this thesis. This will be discussed in detail in chapter 5.

1.4.1 Identification of the stakeholders

The first step in order to identify the intentionality of the stakeholders is to identify the different stakeholders implied in the organization of a festival. Several studies (Carroll 1987; Clarkson, 1995; Allen, O'Toole and McDonnell, 1999; Strong, River and Taylor, 2001; Reid and Arcodia, 2002; Sheehan and Ritchie 2005; Freeman, 2010) have identified specific stakeholders groups which might be of interest. However, Van Niekerk and Getz (2016) identified, differentiated, and categorized (based on the existing literature) festival stakeholders from a multidimensional approach.

Table 5 shows the classification of Van Niekerk and Getz (2016) used in their constructed classification thanks to existing models in the literature. It contrasted with an empirical study to different stakeholders of music festivals in the US. Their classification is based on two main identifications. The first is the Internal and External Stakeholders which are based on the results of their survey. The second differentiation is on the classification of universal and unique stakeholders. This latter is not represented since it is a specification of the universal stakeholders for all festivals and may vary depending on the event.

Table 5. Conceptual framework for identification, differentiation and categorizing of festival stakeholders

	Internal stakeholders			External stakeholders				
Universal stake-holders	Empl- yees	Owners Shareholders	Senior Management	Customers	Government	Suppliers	Special interest groups	Competi- tors
Unique stakeholders								

Source: adaptation from Van Niekerk and Getz (2016) which is based and interpreted from models from Andersson & Getz (2008), Bowdin et al. (2006); Getz (2007), Karlsen & Nordstrom (2009), Larson (2002), Presenza & Iocca (2012), Reid & Arcodia (2002), Shone & Parry (2001), Spiropoulous et al. (2006), van Niekerk & Coetzee (2011).

This differentiation of stakeholders helps to understand that there are multiple points of view, multiple intents intertwined which might be of interest to analyse. However, in the context of the present dissertation the focus is on the cultural impacts on the attendees due to specific events, as said, music festivals. So, the "customers" will be an important stakeholders to analyse in this dissertation and they will be identified under the nouns "attendee" or "festival-goer".

1.4.2 Why this analysis?

The importance of revealing the objectives of the stakeholders become relevant when the cultural industries are suffering limitations in their budgets. Scenarios differ and there can

be interest to show some cities as ideally touristic destinations. Specifically, and it will be better explained in Chapter 3, music festivals increased significantly in the last ten years due to a drastic drop down of the income of the music industry, mainly because of the sharp fall of recorded music. In addition, the so-called "festivalization" of the cities (Richards, 2007; Delanty, Giorgi and Sassatelli, 2011) which produce a massive organization of all types of festival in the well-developed cities produce, thanks to specific public strategies, massive tourism in the cities (examples of these massive tourism destinations: Barcelona, Roig and Clavé, 2015; San Sebastian: Walton, 2013) and search for unique experiences that induce the attendant to return (Ralston, Compton and Ellis, 2007). But, what is more relevant, these strategies may also produce intangible impacts desired and undesired. Participants of these cultural events have an impact on other relevant elements like: their bonds as a community, their cultural values, their emotional states, and their traditions.

In addition, the festival stakeholders involved in event organization may need to understand what impacts are being caused by the event. Not only those material and tangible impacts but also to understand the intangible impacts which may have an influence on the cultural principles of the attendants or the social impact that may imply the organization of these events. Moreover, its recognition may aid to the understanding of the long term effect of the repetition of the same event. This feedback from the study of the events might bring relevant information to them and also to governments since cultural events are part of an important weight within the cultural industry.⁵ As we have seen, cultural events have a relevant position in the conforming and expression of cultural and social principles⁶.

There are many standpoints to analyse the effectiveness of cultural policies (Subirats and Fina, 2008) or the adequacy of different event organizations. However, the aim of the present dissertation is to focus on the evaluation of the intentionality of the cultural impacts not only because of its importance to build a certain identity but also because of the need to cover the other sides of the impact of an event in a community. As said previously, the impact is generated in the attendant but has an origin in the set of objectives estimated by the rest of the stakeholders.

⁵ The cultural industry or the creative industries in the government nomenclature, composed with the film industry, the music industry, the software & games industry, the publishing, design and architecture) constituted an important income to the nation's economy. For example, in Germany the cultural industries has a weight of the 3,12% of the GDP (2017), in Spain a 2,5% (2016).

⁶ Similar analysis had demonstrated the role of intangible and social factors as a key strategies to the cultural event planning (González and Miralbell, 2011)

The evaluation of the objectives can be analysed from the understanding of its causes which generated certain effects (cfr. Deming, 2000) in the perspective of the quality assessment. The process of evaluation is a process of knowing which are the causes generating certain impacts. Although, in the context of a cultural event there exist multiple causes which may affect the cultural impact explained above. The models of evaluation of the cultural impact should evaluate multiple origins for it which means a quasi-incommensurable analysis. Certainly, one of the important origins of the cultural impacts are the intentions of those who are responsible for their organization.

Generally, sociology is accustomed to the idea of reducing the scope of the analysis in order to have a commensurable scope. Traditional science reduces the scope of the experiments in order to partially conclude some hypotheses. Thus, it should be reasonable to reduce the scope of the multiple stakeholders as a way to comprehend the possible impacts of the objectives originated in the attendees during the festival experience. Our interest on the evaluation of the event organizers intentionality is not on the effectiveness of the tangible but instead related to the intangible impacts produced on the attendees that may be due to the pursuit of specific objectives by the organizers. The question, then, is how to resolve this and decide if there exist any objectives concerning the cultural impacts. Consequently, an effective evaluation should include an analysis of both sides. In one side, the analysis should include the study of the organizers intentionality, in the other, the analysis of the existence of the impacts and the perception of its intentionality. These evaluations are going to be addressed in chapter 6 and 8.

1.5 Final considerations

After the process of analysing the scope of event studies on the evaluation of intangible impacts and the perspective of stakeholders it is considered to remark some important elements:

- Cultural events constitute a phenomenon which is a matter of interest from the amalgam of sciences constituting the event studies.
- Cultural events may produce personal cultural impacts due to the pursued objectives of the event organizers and construct an specific set of values, cultural interests, or particular political characteristics which are of great interest in the conformation of the intangible values of cities and moreover, of their countries.
- The study on the recognition of these intangible impacts developed specific conceptual models in recent academic literature and can be evaluated through

them. Cultural Impact Perception (CIP) constitutes an innovative tool to evaluate and sort the cultural impacts of cultural events.

- Music festivals are a specification of the cultural events which are responsible for important cultural shifts in history and with great relevance in the last four decades. The last decade these events have flourished and requires specific evaluation to understand which impact might be left behind on the attendees. The Cultural Impact Perception (CIP) can be a tool to use in order to comprehend this impact and would be the first attempt to analyse these impacts in the context of the music festivals.
- Specifically, the CIP needs to validate the impact on the construction of the cultural identity and seems that the music festivals are a suitable context of conformation of the cultural identity for the attendant. Furthermore, this validation should include a revision of the concept "construction of the cultural identity" in order to understand its suitability for the sociological perspective.
- Respected authors claim for the relevance of emotions on the experience of cultural events and this importance should be included in the evaluation of the intangible value of the experience since perceptions are influenced by emotions.
- As recommended and contrasted with previous literature, the analysis of the stakeholders should study internal and external stakeholders. Consequently, the evaluation of the intentionality in contrast with the perception, intertwined of the analysis of emotions of the attendant would be an attempt, in the music festivals context, of integrating this recommendation.

After these considerations, the present dissertation set the conceptual basis on the evaluation of cultural impact through the perceptions of two main different stakeholders defined as both the attendant and the organizer. As presented, the Cultural Impact Perception has the potential to evaluate the cultural impact with the perceptions and brings the tool to undertake these kinds of analyses.

However, it should be mentioned that there are two main gaps which need to be discussed. The first requires an analysis of the emotions as an element which affects the perception of the impact. The affective response to cultural activities has been demonstrated in several studies to be an opportunity to produce positive emotions having an effect on the well-being (Filimon, 2016; Ateca-Amestoy et al., 2016; Lamont, 2011) or to be a "source of happiness" (Frey, 2008) for the attendee. The second is to analyse the impact on the construction of the cultural identity since this impact has not been yet analysed in previous studies.

Finally, the context of music festivals requires an analysis of the cultural impact since there is an interest in promoting this kind of event and exists an opportunity for massive participation. From the perspective of the attendants, music festivals expose a universal art expression which is strongly implied with the cultural identification of the participants (Frith, 1989) and generates unique and intense emotions.

Chapter 2 Music experience

Individuals may experience music through multiple ways during their lifetime. These different experiences helped to form their music preferences or their cultural affinities. Music may help to express feelings or to understand them. In fact, music has the power to inspire and may develop different internal processes of an individual's identity related to personal understanding, cultural identity or emotional arousal. Therefore, understanding which elements constitute these experiences may shed light on how individuals place value to them. To understand these elements, it is argued in section 2.1, how cultural identity and music are related.

In addition, the music industry changed drastically in the last two decades. This shift signified the overcoming of a business model centred on the physical recording sales to a model based on the live performances and the digital products. This change provoked a massive supply of live music events through band tours, performances, and music festivals. In the last decade, the music festival became one of the most important business formulas due to its capability to provide a good return on investment for organizers. The demand responded to the supply positively and therefore, millions of attendees participated in multiple massive music festivals around western cities. As introduced in chapter 1, section 1.5, the unique experiences of these events may produce intangible impacts that can start, reinforce or diminish specific cultural processes of identification of festival-goers. Consequently, it is essential to comprehend how this can be evaluated from the experience of the festival attendee in order to understand how relevant may become this shift of the industry in the conformation of individuals cultural identity. In this perspective, in section 2.2 and section 2.3 they show the analysis of the evolution of the music industry in the last decades, the evolution of music festivals and how to understand value in this context. This analysis may help on the comprehension of the business, the symbolic value of music festivals and the different elements valuable for its study.

2.1 Music and cultural identity

Defining what is music becomes a complex question. Similarly to other art expressions music is an elusive art to define. Sometimes combines poems with complex structures of notes but it can also include theatrical plays, opera performances with silence and strong accents. Therefore, in this section, it is set the relation between specific elements of the cultural identity and the individual's experience of music as a strategy to focus the analysis in a specific feature of music.

Music has the power to call for some widespread and appealing elements for multiple individual's cultural backgrounds as Nett (2000) analysed through an ethnographic analysis. However, this widespread or universality of music has been discussed along diverse literature. For List (1971), music is shaped by culture, whereas, Mehr et al. (2019) demonstrated the power of the universality of the different structures of the songs across 315 different cultures finding that they use similar forms for specific functionalities of music. The functions of music are recognized across the different groups that they analysed. Therefore, the different music songs and styles express or help in the communication of different elements of the individuals in cultures around the world. Beneath this deeper and nuanced discussion is a link to what is shared through music in different identitarian elements such as religiosity, personality or belonging to a community (Mehr et al. 2019). Finally, as studied by Boer (2009) the shared music preferences across different cultural backgrounds demonstrated the common function of constructing a strong social bonding and expressing of common values that reinforces the relevance of music as an expression or medium for the identification of individuals.

Music can be considered the language of emotions as Alperson (2010) described in his introduction to the philosophy of music explaining that music was considered the ultimate expression of the emotions of the composer and as a way to elicit emotions to the listener as an inheritance of Romanticism. Then, considering this historical perspective of music, it can be considered music as a source of emotions for the individuals who are experiencing it. Emotions originated by music can be understood as one of the possible effects of music. Although they are not only the first reaction to specific musical passages, there might be also a result of specific circumstances of the listener or attendee in a concert, their mood in that specific time, their expectations, their personal circumstances, cultural background or multiple variables. Then emotions might be understood as reflections/signs of the specific cultural identity of the listener. As Archer (2004) comments, emotions are "the commentaries made upon our welfare in the world" in the three orders of human life: the natural, the practical, and the social. Therefore, emotions are not only in terms of affective expression but also as an expression of a specific vision of the world and commitment to a set of values (cfr. Archer, 2004, p.8).

In this perspective, the attendees or listeners' emotions in the context of music are as a result of the artistic expression but moreover as an expression of the self. This might include the cultural background, the social connections or experiences of the listener among other elements. Consequently, emotions elicited by music constitute a descriptive value of the cultural identity of the music listener or music event participant.

Schäfer and Sedleimer (2009) concluded in his study of music preferences, that their that the most important reasons why people like their music is its capability to express their identity and their values which therefore might be interpreted that identity can include a set of pre-existent values that might be modified, processed, or confirmed by the music experience. Thus, the relation between music and identity represents an opportunity to research how the individual starts a process of identification⁷ due to the experience of music.

Music not only might provoke emotions in the listeners or the attendees of a music event, attached to the concept of "language of emotions", music expresses ideas, and moreover, as Frith (2007) commented, a way of living them. Moreover, music might become a vehicle of collective memory (Bennett, 2000) or an expressive distinction of race (Marshall and Naumann, 2018). Music may initiate a process linked to identity, or as said above a identification related to music or the different cultural expressions related to that music. Therefore, the experiencing of music may imply not only a sense of aesthetic contemplation but also a way of deciding on the different cultural identitarian elements of the individual (cfr. Frith, 2007). Music might bond to the cultural identity what is good to the fact that sounds good, feels good or it is intellectually interesting. The sense of balance, the discipline or the aesthetic value by itself helps to determine for the individual elements of the cultural identity through the emotions and ideas which music communicates.

From another perspective, music can be considered as one good consumed in the everyday life of the listener for different functions. DeNora (2000) through diverse ethnographic studies developed the theory that music has an active role on the development of personal and social life. Similarly, North, Hargreaves and Hargreaves (2004) analysed that everyday life use of music constitutes a way of regulation of the personal mood and used as a resource to achieve other goals. Later studies (Lonsdale & North, 2011; Rentfrow, 2012) confirmed the use of music as emotion regulation, identity development and social bonding. These different uses of music, according to DeNora (2000), engages the listeners in a reflexive process of construction of their identities.

⁷ It is understood as identification, following the definitions of Brubaker and Cooper (2000), as a process or processes which involve each individual in the categorical and the relational elements of the personal identity. The categorical mode refers to the different existing shared categories like race, gender, ethnicity, generation (X, millennial...), urban tribe, etc in which the individual may identify. Whereas the relational model refers to which position the individual is placed in the social web. Finally, these processes imply psychodynamic meanings. As they resumed: " the psychodynamic meaning involves identifying oneself emotionally with another person, category, or collectivity. Here again, "identification" calls attention to complex (and often ambivalent) processes".

Rentfrow (2012) citing Tarrant, North et al. (2002) posits that social meanings are related with the style of music that the individual might feel appealing. Berger and Heath (2008) indicated that music is used to warrant the distinctiveness of the individuals and to reinforce boundaries between themselves and groups they dislike. Consequently, music is a path to develop the identity, while reinforcing individuality and moreover, add a social meaning to it.

In summary, music has a relevant role on the evolution of the identity of individuals in its cultural, social and personal manifestations. Whether it is related to the music preferences or the groups they belong to and the groups they dislike, the cultural expression becomes an important element of individual sense of definition. In addition, music conveys or elicits emotions adding another layer of value to its experience. This value might be also related to deep significant cultural meanings for each individual. Therefore, the analysis of the relation between music, cultural identity and emotions constitutes a unique approach to comprehend the experience of individuals and their cultural development.

2.1.1 Music preferences and cultural identification

As mentioned earlier, the relation between the processes of cultural identification of individuals with music can be established through specific elements. One of which might be the music preferences and some elements of the cultural identity of the individuals. This section explores how different processes related to cultural identification might be linked to the music preferences of each individual.

Individuals prefer specific music styles for diverse aims attached to them but nevertheless because it is a rewarding activity, as explained in Blood and Zatorre (2001), in some instances, as food, sex or drugs. Trainor and Heinmiller (1998) described music as an expression of a remembrance in past child years for the listener and defined a predilection for this type of music or musical passages in the long term. Therefore, the comprehension of what is and how can be defined the preferred music for individuals is a key element to understand their self-understanding, their cultural preferences or cultural influences, or moreover, their motivations to listen to this music.

The definition of what is music preference had different conceptual approaches and perspectives in the recent literature. Price (1986) defined preference as choosing one thing over another. Traditionally, preference is distinguished from 'musical taste'. The first is referred to a shorter-term commitment to a specific style and the latter to a stable value over time (Abeles and Chung, 1966; Hargreaves et al. 2006). However, as argued in

Hargreaves et al. (2006) the shorter-term experiences (or preferences) may inform longer-term tastes within a virtuous cycle. Further distinction in music preferences might be established between music styles or different music pieces in the perspective of experimental aesthetics (North and Hargreaves, 2000a).

The consideration of the music preferences as a key element of the musical experience is based on the different factors from within the individual. Schäfer and Sedlmeier (2010) undisclosed empirically some of these factors, which determined the strength of the preference of a specific music style for the individuals. They discovered the ability that music has to convey information about an individual's identity. Secondly, music provided a medium to self-reflection. Moreover, they demonstrated other emotional functions. These functions are arousal and activation, which refers to the "chills" (Panksepp, 1995), "peak experiences" (Sloboda, 1991), or "strong experiences with music" (Gabrielsson, 2002). Therefore, as they concluded, music is consciously used for specific aims, and demonstrated in later studies (Juslin and Laukka, 2004; North et al. 2004; North and Hargreaves, 2007; Sloboda et al. 2001), it is preferred for specific functions. However, these functions are not the unique factors strengthening the preferences, it may be intensified by different cultural backgrounds from childhood (Tekman & Hortacsu, 2002a, 2002b) and may include cultural traditions that may construct these preferences.

The cultural elements attached to the music preferences might be also considered as functions of music. During the adolescence music preferences help the individual in the formation of his/her identity through processes of in-group behaviour and impression management (Finnäs, 1989; Tarrant et al. 2004; Lamont and Greasley, 2011). Also, the preferred music might be considered as the trigger to bring people together (Bakagiannis and Tarrant, 2006). Moreover, this effect of music in the cultural identity may be demonstrated in the use of anthems as symbols of nationality or cultural identity (Folkestad, 2002). Furthermore, the preferred music plays an important role in the process of adaptation and adjustment of strangers in multicultural contexts (Ilari, 2006; O'Hagin and Harnish, 2006; Lamont and Greasley, 2006). Therefore, the definition of an individual's cultural identity might be interpreted as a function strengthening a preferred music style. Conversely, the music preference might help with the construction of the individual's cultural identity due to unknown experiences or unconscious process of identification. As mentioned before, music may be preferred thanks to an emotional arousal of a specific moment in time. Moreover, due to a recommendation of a friend, a participation in a musical event or the multiple experiences in a music festival. As a consequence, these preferences might define their cultural decisions in which musical

goods they are going to consume or which events they are going to participate, therefore it has an effect on the conformation of their cultural behaviour.

These different functions may justify or help to understand the preference for specific music styles. But nevertheless, these preferred music styles can be identified through different lists, which can be related to different features of an individual's identity. From a psychological perspective, the personality traits of the individual per the research of Rentfrow and Gosling (2003) suggest that specific music styles express specific personality expressions, which uppermost is an element of the individual self-identity. They identified 4 main music domains as: Reflective & Complex, Intense & Rebellious, Upbeat & Conventional, and Energetic & Rhythmic. Each domain is composed by different music styles which might be recognized by the STOMP list⁸. Preferences for these music dimensions were related to a wide array of personality dimensions (Openness), self-views (political orientation), and cognitive abilities (verbal IQ). This comprehension related music preference with personality but also was distinguished by levels of complexity, emotional valence, and energy level. Therefore, their analysis intertwined the affective consideration on the response of music with the music preference.

From another perspective, Schäfer and Sedleimer (2009) associated with consistent quantitative analysis the six dimensions of music styles relating each music preference to the function that it may serve for the listener. These six dimensions are: Sophisticated, Electronic, Rock, Rap, Pop and Beat, folk/ country⁹. Later on, Rentfrow, Goldberg and Levitin (2011) presented a five-factor structure reflecting the emotional responses to music and labelled these factors as: (M) a Mellow factor, comprising soft and relaxing styles; (U) Unpretentious factor, comprising a variety of different styles of rooted and traditional music such as is often found in country and singer-songwriter genres; (S) Sophisticated factor, includes classical, operatic, world, and jazz; (I) Intense factor, defined by loud, forceful, and energetic music; and (C) Contemporary factor, defined largely by rhythmic and percussive music, such as is found in rap, funk, and acid jazz¹⁰. As it might be

⁸ Each of these music domains agrupates different music styles. Reflexive and Complex consisted in Classical, Jazz, Blues and Folk; Upbeat and Conventional referred to: Country, Pop, Religious and Sound tracks; Intense and Rebellious included: Alternative, Rock and Heavy Metal; Energetic and Rhythmic comprehended: Rap, hip-hop, soul, funk, electronic and dance.

⁹ Sophisticated music included: Jazz, Blues, Swing, classical. Electronic included: Techno, Trance, House, Dance. Rock included: Metal, Alternative, Rock, Gothic, Ska. Rap included: Hip hop, reggae, rap. Pop included: pop, soul R'nB, Gospel. Finally, the last included Beat music, Folk, Country and Rock 'n' roll.

¹⁰ These different factors ended in the acronym MUSIC. Mellow was correlated to the following music genres: Soft rock R&B/soul Quiet storm Adult contemporary; Unpretentious referred to: New country, Mainstream country, Country rock, Bluegrass, Rock-n-roll; Sophisticated referred to:

observed, music styles may differ in their nomenclature, as do the different perspectives of the clusters of styles presented. Nevertheless, music styles can be recognized through their functions and be recognized by the individuals, and therefore might help to identify different features of the individual's cultural identity.

In short, music preferences can be identified through different conceptual approaches and therefore help to understand how music experience may start different processes of cultural identification for the individuals. As presented previously, acknowledging the music preferences may introduce the psychological perspective which might relate the personality of the listener, or even, the affective response of individuals to the specific music style. Even more, this approach can be expanded in the experience of live music events in which more factors enrich this emotional response and more cultural elements become part of the play. In this dissertation, it is understood music preference referred to music which people like the most, in a broader sense and referred to different general styles of music.

2.1.2 Live music and cultural identification

It becomes clear that music relates with different elements of the cultural identity of individuals with the implication of emotions. Although, some of the authors presented above cited music as a phenomenon studied from the perspective of the listener but not as an attendee who participates in a performance or a live event. Then, it should be introduced how live music experiences interrelate with elements of the cultural identity in order to contextualize this phenomenon in the interest of the present dissertation. This is the objective of this subsection.

Live music constitutes the very beginnings of music, for instance, the way to imitate the sound of nature in the prehistoric cultures (Comellas, 2006), or to communicate as the minstrels did comically the news for the king (Burney, 1776). However, nowadays performances placed in the Western societies are part of a globalised industry and massive participation. Nevertheless, the essence of a live music performance stays unalterable; it is an activity to communicate specific messages and meanings in an artistic and unique way.

The context of a live music performance communicates values as Hoeven and Hitters (2019) suggest, they attributed to live music three levels of value: the economic, the social,

Classical, Marching band, Avant-garde classical, Polka, World beat, Traditional jazz, Celtic; Intense referred to: Classic rock Punk Heavy metal Power pop Alternative rock Rap.

and the cultural. The last two levels specified valuable items such as: social capital, public engagement, identity, musical creativity, cultural vibrancy, and talent development. Clarke and DeNora (2015) indicated the development of empathy and cultural understanding thanks to the live performance. Moreover, music, in its live performance, has the power to unite individuals in a sense of common togetherness. Frith (2007) claimed for the weight of live music as an essential element to break the egocentric tendencies of the individualistic society and bring together the listeners. Consequently, this power of live music will help to understand themselves as a community and constitutes a type of event which fosters the social and cultural values of the individual.

Furthermore, Bauman (2001) indicates that the globalization forces may provoke constant changes in the frames where our cultural identity is suspended. Maalouf (2012) proposed the multiple identities solution in a globalized culture as a contraposition of the static comprehension of identities and the consequent clash provoked by these. Nowadays, the political situation of different places demonstrates that this clash is still alive with renewed old extreme nationalisms (Hormigos and Oda, 2014). However, the existence of globalization expressed in the constant public exposure of the individuals through social media contrasts with these rationalistic visions of nationalisms (Hormigos and Oda, 2014). These forces, why not, are also expressed in massive organization of cultural events such as demonstrations, music festivals, touring bands or specific planned events that prevailed the use of profound identitarian emotions to prosecute their objectives. Consequently, the analysis of emotions in relation to identity that might shed light to understand how identity is constructed in live music events.

After discussing these considerations, it should be mentioned that there is a lack research on how the intense emotions within the live music experience may help on the different processes of cultural identification of individuals. It has been shown how music helps to illuminate deep emotions, how music represents, expresses and has an impact on different elements of cultural identity. However, the analysis of how live music events generates emotions and therefore, may be responsible to start, reinforce or orientate processes of cultural identification of individuals is yet to be done.

Moreover, this strong relation between music and the different processes implied in the cultural identification of individuals can be related to the analysis of intangible impacts proposed by the Event Studies literature. As introduced in chapter 1, section 1.3, the evaluation of the cultural impacts can be seized through the specific model of CIP proposed by Colombo (2016) and there exists a lack on the analysis of one of the proposed

cultural impacts of the model, namely, the impact on the construction of the cultural identity. Therefore, the strong relation between music and cultural identity with the need to evaluate this cultural impact seems a suitable occasion to undertake a unique research on how music may confirm identity in the context of live music events.

Lastly, music as a human artistic expression needs specific events to expose its value. There are multiple and various ways of exposing music: live concerts, music festivals, opera productions in emblematic places, street concerts and a long list of possibilities. However, the industry responsible for the music dissemination has specific circumstances in the last two decades which provoked a redesign of the business model. The next section will analyse the circumstances of the music industry and why it is relevant to the study of the intangible impacts that might provoke these current circumstances.

2.2 Music industry, music festivals and festival-goers

The first step on the analysis of the live music industry constitutes the definition of music industry. This clear definition will help in the understanding of the actual context and evolution of the different actors contributing to this industry.

The music industry concept is here understood under the theory of Adorno (1991, p. 98) in his definition of culture industry: "In all its branches, products which are tailored for consumption by masses, and which to a great extent determine the nature of that consumption, are manufactured more or less according to a plan." This industry is possible thanks to a "contemporary technical capabilities as well as by economic and administrative concentration" (Adorno, 1991, p. 98). His analysis can be considered current in the nowadays music industry, although, within it are included multiple actors which as well might be understood as branches with industrial principles. These different branches have evolved in the last two decades. Next section will focus on the analysis of these branches and on the description of one particular event, the music festivals as a specific form of cultural event but also as a specific product of the music industry. Finally, in the last section, it is shown the relevance to analyse the effect on the individuals of these massive industries, which may be the origin of impacts in the cultural identity of the attendees of music festivals.

2.2.1 Evolution of the music industry

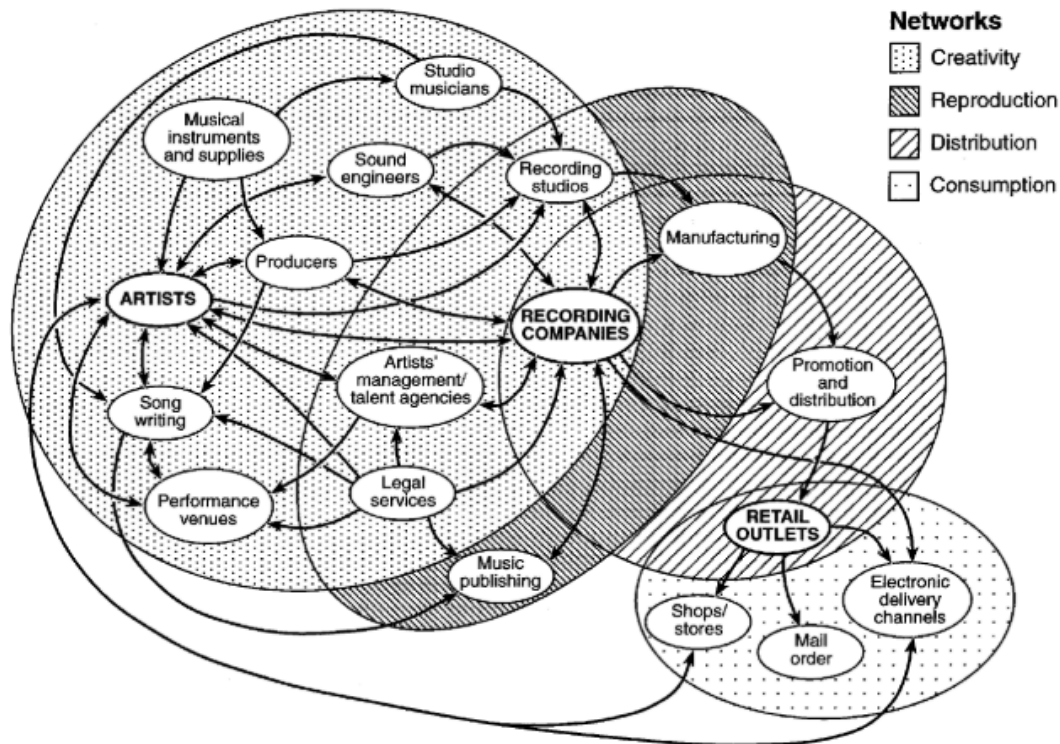
As mentioned in the introduction, the music industry changed drastically in the last two decades. The comprehension of this change may help to understand how relevant it is for

the experience of the live music attendee's. This subsection explores this change and the different interests of the industry implied.

The change of the paradigm in the music industry became a fact in the last twenty years due to many factors. The different technological changes on the publishing, the new contracting deals, the massive programming of live performances caused changes on how music is consumed. In fact, during the last decade the streaming services emerged drastically which contributed to a shift of the model not only on the way of hearing to music but also as an opportunity for live music of economic burst.

The music industry should be understood as a junction of multiple industries (as recommended by Williamson and Cloonan, 2007) and responsible for the production and consumption of music as a product. These different industries, as Wikström (2010) summarizes, might be understood as three integrated elements: recording, publishing and live performance (based on Burned 1996; Leyshon, 2001; Hesmondhalgh, 2002). Although, Leyshon (2001) described the music industry or what he claimed, the music economy with four different layers: creativity, reproduction, distribution and consumption. These layers are interconnected and overlapped through which the cultural, economical and social material flows between these layers. Figure 1 describes this possible explanation of the different industries, which may represent the global industry of music, though the weight of each layer in the overall industry is not represented it is illustrative for the understanding of the potential elements of analysis within this industry.

Figure 1. Music economy



Source: Leyshon, 2001

Traditionally, the popular music industry was ruled by an oligopoly of recording companies, which were distributors as well (the big five: EMI, Universal, Sony, BMG and Warner). Following Wikström (2010), this umbrella evolved and after a different and complex process was reduced to three main actors in the publishing industry: Warner (which includes EMI), Vivendi Universal and Sony (which includes BMG) as presented in Guichardaz, Bach and Penin (2019). However, appeared new protagonists, the music promoters (understood as tour organization companies for bands and music festivals) due to the change of the business model, the names of these important actors are: Live Nation, AEG presents and Semmone Concerts. These with the three main actors described above developed new deals including the promotion through live events for artists, music bands, orchestras or any music production. Moreover, new retailers of music streaming platforms appeared such as: Spotify, Apple Music, Amazon, Tencent Music (China), Deezer or Google. These changes affected the listener who now can obtain more personalized offers through the online platforms and unique live experiences through music festivals and spectacular artists tours. At the same time, the development of technologies helped the artist to be more independent and create new recorded music outside the chain of the big names and reach directly the consumer easily thanks to the streaming services.

The global income in 2019 recorded music depended primarily on the digital services (59% according to the International Federation of the Phonographic Industry, 2019 - IFPI, 2019). The total income in 2001 of the recorded music was 23,9 billions of dollars which was considerably higher than in 2018 (19,1 millions; IFPI, 2019). The streaming services helped the recorded industry to recuperate some of the figures, but not as important as in the past. This change of the paradigm with the consequent reduction of income from the recorded music forced the industry to shift the model and offer new types of contracts.

One of the most affordable deals for the major names was the "360 deal" (Marshall, 2012; Guichardaz, Bach and Penin, 2019). These new contracts or "multi-labelled" deals benefited the major record labels in different ways because they received a share of income from the touring, the licensing, publishing and merchandising. However, the relevant shift was to place the live performance on the centre of the business¹¹ (Holt, 2010; Marshall, 2012). This prevalence of the live performance with the oligopoly of the major names in the industry plus the western dominance of the popular music consumption (Moon, Barnett and Soo Limm, 2010) confirms the relevance to understand which intangible impact may produce the production of massive live music since a strong economic force drove this change.

Moreover, the content of the programming of these major labels of the popular music industry is dominated by well-known or "mainstream" music. The prevalence of the profitability of the industry requires the programming of "safe products" like Rihanna, U2, Rolling Stones or a set of well-known artists to fill the highlights of a festival or long touring concerts. Furthermore, this effect of popular music happened similarly in classical music as well. The concert halls and the opera houses were constantly programming well-known artists and recognized works of music in order to survive economically (Marín, 2018). This situation prevailed the surveillance of the institution above the artistic development or the cultural growing of the society nearby, consequently favours a conservative programming instead of a progressive adding of less known composers or interpreters and denies, apparently, a potential cultural development.

Generally, this evolution in this sector due to digitalization should not be considered as an isolated phenomenon for this industry. As it might be deduced, the other cultural industries like the performing arts (theatre, dance, circus, musical), the cinema, the

¹¹ This shift might be able to be exemplified with the description of the business model in 2008 (Marschall, 2012) by Live Nation in which the centre of the business was not on the recorded music but in the concerts. Consequently, the concerts were responsible for generating secondary activities (broadcast, sell recordings, deal sponsorships, sell merchandising, etc.). The paradigmatic example was the band Korn being one of the first to sign a 360^a deal

museums or the book publishers suffered a shift on the way to promote, to reach the audience and in general, to survive as a business¹².

Lastly, this context on the music industry changed drastically with the COVID-19 pandemic. March 2020 began the extreme lockdown of public spaces, theatres, auditoriums and all possible performing venues for the music industry which provoked the massive cancellation or rescheduling of music tours, opera seasons, concerts and music festivals. This unimaginable scenario may represent a new shift of the music industry employing multiple changes not only for the new rules ensuring healthy venues but also because of the social fear to participate in common venues with others (Lin, 2020) or, for example, new ways to perform the live events¹³. As Davies (2020) hypothesised there are multiple futures for the music industry in this pandemic, but the mainly the outcomes depend on the answers provided by the society which could be from a mutual aid society in which solidarity may overcome this crisis to a total dystopian world gained from populisms unaware of social and ecological problematic. Nevertheless, live music events as argued before represent a key element of the music industry implying multiple interested parts fighting for its survival. Furthermore, live music events represent a mode to experience togetherness of society that may have an opportunity to show its resilience in this crisis.

2.2.2 Music festivals

As presented above, during this last decade the music industry centred its attention on the live performance. Consequently, the live music events has grown as data may show: for example, in EEUU, live music industry was expected to grow at 5,23% as the international consultancy Price-Waterhouse/Coopers has forecasted (Pwc, 2019) which mainly evaluates two main elements: concerts of touring artists and music festivals. In Spain, between 2018 and 2019 has growth a 14,6% which means that the industry was in a flourishing moment¹⁴.

¹² This shift on the cultural industries can be better understood in the doctoral dissertation of David Fernández Quijada under the title "Las industrias culturales ante el cambio digital" (2007). In this dissertation he described the need of the cultural industries to adapt to the digitalization and the globalization provoked by the last ways to communicate via the internet.

¹³ For example, the artist Marshmello introduced 3D performances; the Tomorrowland music festival performed different concerts during the lockdown via zoom; the popular singer Lady Gaga promoted the "One world together at home" music festival with popular artists performing online.

¹⁴ In figures, music festivals constitute a growing business for the music economy. In number, festivals doubled in Spain during the last decade (in 2005 were 551, whereas in 2018 were 896).

In fact, music festivals represent one of the formulas that improved the business health of the music industry thanks to its business model and cultural appeal. From the business perspective, these kind of events allow two main economic functions: distribution and retailing (Orosa and Wijnberg, 2006). They act as a showcase for the artist helping to reach specific audiences; in the other hand, the selling of tickets and their merchandising. In addition, as Frey (1994) explains about the past expansion of classic music festivals, this formula may benefit the supply and the demand chain. From the side of the demand, the festival-goers have the money and the time to spend it in such an event due to the general economic growth of western societies. From the side of the supply, the promoter benefits from several elements including low costs of production. As Krueger (2019) argued in his book *Rockonomics*, the organization of the festival assumes or is able to distribute the costs among multiple stakeholders and ease the process for the artist in the production of their own concert. So, in Krueger perspective, music festivals are a way to improve the productivity of performers, though this did not benefit necessarily the attendee because the ticket prices of music festival were constantly growing in the last years¹⁵. Therefore, music festivals can also be considered as a bargain due to the growth in ticket prices along with the reduction of costs. Then, this business model constitutes the perfect formula to maintain the level of income for the music industry not only for the promoter but also for the artist.

From the cultural perspective, the form of live performance of music festivals has a long tradition along with different configurations. In fact, the organizers of recent music festivals took advantage of their cultural value thanks to their historic background adding symbolic value to their product. From this historic basis of music festivals it can be understood that profitability was not included in the primary objectives, and along the ages existed ulterior motives existed which constituted the foundations of the first festivals.

Five main periods might be distinguished in the life of the music festivals between the late 20th and 21th century per the suggestions of Newbold, Maughan, Jordan and Bianchini in 2015, and Brown more recently in 2019 which may help to the comprehension of this cultural heritage:

¹⁵ The cost of the average concert ticket increased from just \$12 in 1981 to \$64 in 2017, in EEUU, according to data from concert data tracker Pollstar. If ticket prices instead grew in line with inflation, they would be about half as expensive today.

- First era: the age of reconstruction. The late 1940s was a stage of reconstruction of several countries and a time to reconstruct cultural networks. The festivals were responsible "to raise the cultural level of the population through the democratisation of culture" (Newbold et al., 2015). The paradigmatic example was the festival of Edinburgh founded in 1947.
- Second era: the age of symbolic resistance and cultural democracy. Between the 60s and the 80s appeared the "popular music festival" starting in the USA (Monterey, 1967; Woodstock, 1969), Britain (Isle of Wight Festival, 1968-1970, Glastonbury, 1970, Reading and Leeds Festival, 1971), Denmark (Roskilde, 1971), Belgium (Rock Werchter, 1975), France (Montreal, 1980) among others. The paradigmatic example of this era is represented by the Woodstock festival which was a social manifestation to promote peace against the Vietnam war, sexual emancipation or a radical manifestation of a particular freedom. Negrier, et al. (2017) and Newbold et al. (2015) described this era in which festivals helped to strengthen the symbolic resistance and cultural democracy, inducing radical political and social changes.
- Third era: the commercialisation and economic development of festivals. This period corresponded between the 1980s and 2000s and most of the studies were devoted (as observed in Getz, 2007) on the interest of the economical impact of the events (Formica, 1998). Music festivals, and events, in general, were seen as touristic and economic developers for the region nearby (Jago & Shaw, 1998; Crompton et al. 2001; Mair & Whitford, 2013). Then it can be observed that the organizers and public administrations gained interest in these events because of its capability to foster the well being of their communities as well as economic development. Finally, in the last half of this period there was an impressive technological development that improved the access to music (Mp3, Napster), and a rising demand of consumers which obliged the producers to attend this new scenario.
- Fourth era (2000-2020): the professionalization of the festivals. Newbold et al. (2015) pointed at the professionalization of the festivals as a consequence of their constant development thanks to their increasing popularity, more attention paid by the academics and in general, by the local authorities. Alongside this, there is also a development on the training programs, or university education, which developed more formal organisational structures (Finkel, 2009). Moreover, the

touristic interest of such events promoted the cities as destinations of unique experiences (Quinn, 2009) and urban regeneration (Bowdin et al., 2011). This phenomena of the professionalization of the music festivals has been studied from many different perspectives, for instance: from the organization or the planning (Ziakas, 2013; Stokes, 2008; Smith and Xiao, 2008); from the festival as a product of professional design or creativity (Robinson and Clifford, 2007; Finkel, 2006); from the economic outcomes (Boo et al., 2007, Che, 2008); or from the processes implied in the organization (Burke, 2007; Wilson et al., 2017). It might be argued that with this professionalization the music festivals lost the radical or spontaneous power of change and became a business model, along with Krueger (2019), in which the economics of scale became a reality.

- Current era: pandemic crisis and post pandemic. Due to the restrictions in the venues provoked initially by the lockdown, festivals required a process of adaptation to new ways to reach the audience. New communication channels have been developed in order to offer similar live experiences: new live streams, 3D immersive digital experiences or a mixed methods of representation in order to prevail and signifies its resilience against the economical crisis provoked by the pandemic. This era, as it might be inferred, will require a change on how to organize the festival, and a reconsideration of how audiences will be reached using new communicative ways, and the methods an organization should take into account seriously the sustainability and health assurance of these events. Furthermore, after the bursting of the COVID-19 it may require to consider the fear of the attendee to participate in massive gatherings like festivals (Lin, 2020) due to the insecurity generated by the pandemic.

As said, music festivals inherited a young tradition which can be resumed in certain values added along the five phases: community reinforcement, political and social changes, economical developers and in this era, professionalization and promotion of cities as tourist destinations. This symbolic value, as Throsby (2001) discussed, has the ability to convey cultural meaning. Naturally, there are incommensurable topics added to the music festivals through specific individual experiences and from different stakeholders, even though those values are implied in the nowadays music festivals. Furthermore, they are used as values for their marketing campaigns (Holt, 2010) and for the sake of the promotion through their potential partners (Live Nation, 2018).

In short, the main question to be answered becomes: what is a music festival? The definition of music festival, as commented in chapter 1, section 1.1, might be done through different criteria (Pale and Weinberg, 2006) but also has evolved during the different eras explained above. Therefore, it might shed light the exposure of the different definitions or attached meanings to these events. The following points explore the features of festivals and its significance for the festival-goer, these different points are summarized and adapted from Brown (2019):

- **Traditional view:** the traditional definition of festival came from Falassi (1987) and discussed in several other authors (Arcodia and Whitford, 2006; Getz 2007 and 2010; Matheson, 2005). His definition is rooted in the meaning of the Latin words: *festum*, which refers to "public joy, merriment, revelry" and *feria*, which might be translated to "abstinence from work in honour of the gods". Falassi (1982, p.2), then defined the festival as: "periodically recurrent, social occasion in which, through a multiplicity of forms and a series of coordinated events, participate directly or indirectly and to various degrees, all members of a whole community, united by ethnic, linguistic, religious, historical, bonds, and sharing a worldview. Both the social function and the symbolic meaning of the festival are closely related to a series of overt values that the community recognises as essential to its ideology and worldview, to its social identity, its historical continuity, and to its physical survival, which is ultimately what festivals celebrate." Although, it can be argued that some of the features of this definition are no longer applicable in the nowadays music festivals. The current music festivals gather different religious backgrounds, languages, cultures and so on. However, the current music festivals gather different communities with different motivations and values, though they can be seen and argued as a community of the festival-goers.
- **Celebration:** there are recent and numerous definitions of the festivals as "public celebrations" (Falassi, 1987; Picard and Robinson, 2006; Getz, 2007; Quinn, 2009, Getz, 2010; Pan and Huan, 2013; Brown, 2019). The Spanish Association of Musical Promoters (APM, 2019) tried to define the music festival with the criteria of the genre and type of venue. It is clear that a festival celebrates an specific artistic expression, culture, tradition, theme, person or performance. As defined by Getz (2007) festivals are "themed, public celebrations" which give a wide and unspecified definition. Brown(2019) also pointed to the need to understand the motivation of the attendees since they might be going to celebrate without any

public implication or the theme of the festival, but because they celebrate due to a personal occasion.

- **Behaviour:** several features of what is implied to participate in a festival includes the definition of the event itself and is shared among the different types of festivals, namely: festivity, liminality, liminoid, and carnivalesque. The following concepts were included in the definition of the festival by the research community:
- **Festivity:** the act of celebration defined in Falassi (1987) where the participants do what they usually are not allowed to do thus they transform their patterns of life. This definition is reaffirmed in Getz (2010:7) as the "embodying [of] an intellectual, behavioural and emotional experience" and the reviewed literature (Costa, 2002; Matheson, 2005; Richards 2010; Flinn and Frew 2013) expresses the celebration as an opportunity to have joyful and positive emotions (Quinn, 2009). The festival offers an environment to trespass boundaries including the use of narcotics (Hesse, Tutenges & Schlieve, 2010; Picard & Robinson, 2006; Robinson, 2015) and offer intense experiences (Falassi, 1987; Karlsen, 2014)
- **Liminality and liminoid:** these concepts appeared in Turner (1969) who defined, among other features, the festival as "liminality" (in between). This "in between" allows the participant a socially sacred space to experience freedom and escape from daily life. But, in contrast with festivity, this exposes the true self and allows the participant to express who they are or who are truly willing to be. In addition, the "liminoid" offers the same space but in a secular space (Turner, 1969). As Brown (2019, p. 29), festivals "therefore, as a liminal/oid space, enables festival-goers to escape, explore and express themselves in a 'manipulation of reality' where 'normative ideologies and social statuses are temporarily suspended' (Pielichaty, 2015: 238). This disruption of the 'norm' and abandonment of 'responsibilities' (Pieper, 1999: 9) enables people to release social tensions that would otherwise prove destructive (Eagleton, 1981; Hughes, 1999; Ravenscroft & Matteuci, 2003). Thus, festival-goers 'trespass boundaries' and embrace hedonistic, transgressive and inverted behaviour within the liminal festival space."
- **Carnivalesque behaviour:** Bakhtin (1990) found similarities with the previous concepts, when understanding the festival as a place where the social principles might be inverted, removed or transformed. Stone (2009) understood the festival as the same as a carnival and other authors found similarities between the carnival and the festival behaviour (Blake, 1997; Mckay, 2000; Hetherington, 2001;

Pielichaty, 2015). This understanding of the festival gave a temporary change in the norms and a sense of freedom in which the festival-goers are free to express¹⁶ in subversive and alternative ways, dress-up or even behave in disruptive conducts (Luc Sala, 2015).

- **Entertainment and commercialization:** Getz (2007) complained about the loss of meaning of the term of "festivals" due to the massive commoditization of the music festivals understood as a series of meaningless events. This complaint is again present in Getz (2012) in which it believes that the term festival is corrupted and the future generations will only understand the term festival as outdoor music concerts without any relation with culture or sacred celebrations. This concern might require a redefinition of what should be understood as a festival and highlights the clash between the purist cultural/traditional perspective of cultural events with the business profit-oriented of nowadays main cultural industries. Nevertheless, music contains a cultural value, which may apply in the traditional definition of festival. However, the current music economy has appropriated the concept and, as it might be interpreted from the economic situation presented in section 2.2.1, for the sake of its own economic surveillance.

Defining the music festival might require an adaptation in the current situation. Nevertheless there are common elements related to the traditional definition of these events. The modern music festival has their own rituals, their community and tries to embody traditions of various pasts (Quinn, 2009). Therefore, music festivals can be defined as a series of planned, public events or activities that occur in a specific time and space (Getz, 2012; Cudny, 2015; Brown, 2019).

In consequence, and in order to be clear in the type of music festivals that are matter of analysis in this research, the music festival should include these following characteristics:

- The main cultural content is music, and the festival promotes music as the main experience.
- The festival should last several days.
- The music festival is an organized and planned event.

¹⁶ These similarities between the carnivalesque behaviour and the festivals attendance might be deduced from the analysis of the after movies of popular music festivals as Coachella, Tomorrowland, Primavera Sound in which they offer the opportunity to have exaggerated makeup, an opportunity to show the ultimate fashion tendencies or to offer a different world with "magic" elements or moreover to dress-up as a carnival.

These common characteristics of the different music festivals set music as the main cultural representation of the festival. In addition, as introduced in chapter 1, section 1.5, the study of cultural events as phenomena might be done through specific models of analysis on the intangible impacts. In the case of music festivals, as it might be deduced, the analysis should include different types of music festivals in order to gather different information from an heterogeneous sample of experiences with different cultural content in each festival. Therefore, it should be defined which are the criteria to select these music festivals in order to apply the model of analysis of the impacts defined in chapter 1. Since music is in the centre of its definition, consequently, an heterogeneous music festival sample should include different music styles represented in the festival. Moreover, the classification of the music festival might include the perspective of cultural impact and therefore, needs to include the analysis of the perspective of the organizers. This criteria selection will be further explained in chapter 6, in the selection of test cases and the case study.

Finally, the attendee experience might be comprehended in the wide categories presented previously but it may also require deeper considerations in order to be properly analysed. Then, the definition of the festival-goer and the parameters or characteristics defining them will be the matter of the next subsection.

2.2.3 Festival-goer

As introduced, one of the essential elements of the experience in a festival is the festival-goer. As presented in chapter 1, section 1.4., there are multiple stakeholders on the organization and implementation of the music festival. However, the main motive for the organization of such events is the participation of attendees. Moreover, the focus of the present dissertation is on the experience of each individual who is attending the festival. Therefore, it becomes essential to define who is a festival-goer.

As defined in Brown (2019, p. 13), the festival-goer refers to "someone who has physically attended a music festival and does not delimit against the amount or frequency of attendance". In other words, is someone who experiences the music festival. This definition might be extended with different particularities specified from other interests or perspectives to allow, for example, the segmentation for different strategies. The segmentation process (Haley, 1968; Smith, 1956) of the audience of a festival might be relevant, for instance, from a perspective of the organizer or from marketing strategies (Dolnicar, Kaiser, Lazarevski, & Leisch, 2012; Hunt & Arnett, 2004; Li, Huang, & Cai, 2009) and aid the organizer in finding the motivations and profile of the festival-goer (Bowen &

Daniels, 2005; Formica & Uysal, 1998; Kinnunen & Haahti, 2015; Kruger & Saayman, 2016, 2017; Kinnunen, Luonila and Honkanen, 2018, Tkaczynski & Winkle, 2019). Therefore, the festival-goer might be identified by socio-demographic variables (age, gender, level of education, place of residence, and their place of birth) as well as their psychographic characteristics such as motivations, frequency of attendance, emotions, motivations, music preferences, importance of music or expectations. These different types of variables might have the origin in different interests from different perspectives but nevertheless should be included in the analysis of the experience of the festival-goer, thus it can be evaluated from a multidimensional perspective.

Conclusively, the festival-goer is in the epicentre of the experience of the music festival, moreover, socio-demographic and psychographic characteristics are required to be analysed in a complete evaluation of their experience. The evaluation of their experience might bring relevant data for the understanding of how cultural impact is generated due to the experience during the music festival. The next section will display the different existing models from the literature in the aim to identify and comprehend the relevant elements of the music festival experience from the perspective of the festival-goer.

This evaluation of the music festival experience becomes of interest since the music industry has set their efforts in creating unique and memorable experiences with a goal to cultivate the loyalty of the fans. The identification of the features of the experience and the cultural impacts attached to this becomes crucial because of its responsibility in the promotion of specific characteristics of the festival-goers cultural identity. The participation in a live event, as pointed in section 2.1.1, may start processes of cultural identification, reinforcing cultural affinities and a long list of intangible features defining the cultural identity of the festival-goer. Moreover, as explained in (Holt, 2010), individuals seek for real and palpable experiences implying real meanings in this digital era, thus the analysis of the intangible impacts has more relevance in the digital era with the consequently need of the individuals of real and unique experiences. The next section will delimitate the features of the music festival experience in the light of relevant literature.

2.3 Evaluation of the music festival experience

Paramount interest has to understand what is value or what makes the experience of the music festival and moreover, how to evaluate this value. As presented in Chapter 1 (section 1.5.), the evaluation of an event requires the analysis of the causes of specific

actions causing different impacts in the individuals. Moreover, as Bowdin et al. (2011) described, the evaluation should include how to set a value on the impacts and the different processes implied in the generation of these impacts. Then, the evaluation is a process to set value of the outcomes and the process of a specific action, in this case, to understand and identify the value of music festivals. Consequently, the next question becomes: what is value? what is the value of a music festival? and finally, how can this value be measured?

2.3.1 The value of music festivals

The value of music festivals requires previously understanding the meaning of “value” in the context of cultural events. The value of the event might be defined based on Brown, Getz, Petterson and Wallstam (2015, p. 137) as "the regard that something is held to deserve; the importance, worth, or usefulness of an event; the material or monetary worth of an event". However, this definition might be extended with several and different disciplinary approaches and included in Getz et al. (2017), for instance: the religious value or the spiritual understanding of a specific pilgrimage; the ethical approach which implies the question if it is right or wrong; or even the sustainability of the event. In summary, this value or this "worth" to participate in the event is as valuable as the intangibles constituting the experience.

As introduced in chapter 1, section 1.5, the focus of this dissertation is on the cultural impact of the music festivals, then, the main interest is to understand the cultural value of the music festival and how it should be understood. Wilks (2011) and Getz et al. (2017) included the sociological perspective (Bourdieu, 1973; Bourdieu and Passeron, 1990) where the value is understood as capital. Events might be considered as providers and opportunities to foster social interaction and social networks, and consequently, creators of social value. In other words, as shown in Devine and Quinn (2019), events may generate social capital.

But, moreover, this generation may apply in culture, thus events may generate 'cultural capital'¹⁷. As demonstrated in Bastos (2010) and Wilks (2009), events related to art contribute to develop cultural capital in its participants. Krotz (2009) showed how media events may create symbolic capital in the near societies in which they are held. In addition, the cultural events are a matter of an historic process as are all human activities. This

¹⁷ Throsby (2010), cited in Getz et al. (2017), also used the term 'cultural capital' to represent "an asset which embodies, stores or provides cultural value in addition to whatever economic value" (p. 46).

historical value places a symbolic value to the event and thus reflects or shares the conditions of a past event. As said previously, this historic value might imply or convey a 'cultural meaning' (Throsby, 2001). This connects with the previous historic items which gave to the festival with cultural meanings related to past music festivals, for example. Therefore, the evaluation of this "cultural capital" or value requires not only considering the experience of the individual but also the attached cultural meanings related to the event due to its history or symbolic meaning.

Then, the value of a music festival is understood in the sociological perspective and the historical perspective, which provides cultural and social value, or capital, among different disciplinary perspectives. However, the value of the music festival for the individual might be understood differently, mainly as an experience. Then, the essential object to place value is -from the perspective of the attendee- the experience in the music festival. To understand the value of the attendance in the festival is to know how the experience is intensified through the perception of the attendee during the music festival. Moreover, the different organizers apply their efforts in order to construct this unique experience understood as the 'final product'. Therefore, understanding the elements composing the music festival experience of the interest will help to comprehend the value of the festival for the participants.

2.3.2 Music festival experience

This experience has been the object of several studies in academic literature. Initially, event experience can be understood under the umbrella of the 'experience economy' (Bell, 1973; Berridge, 2007; Jackson, 2006; Pine & Gilmore, 1999; Toffler, 1980). Within the experience economy, several analyses have suggested that event providers offer unique and remarkable experiences (Manthiou et al., 2014; Mehmetoglu & Engen, 2011; Oh, Fiore & Jeoung, 2007; Park, Oh & Park, 2010).

Specifically, several authors consider that music festivals shape unique experiences for each individual attendee (Ballantyne, Ballantyne & Packer, 2014). As Getz (2010) confirmed it, every planned event has for its goal the shaping of an individual and collective experience of the audience. The experience of an event can be evaluated through different models from different perspectives: de Geus et al. (2016) proposed the Event Experience Scale (EES); Small et al. (2005) and Delamere et al. (2001) developed the theory of understanding the evaluation of the social impacts of cultural events; Highmore (2002) explained that the experience has two different states: the lived (live) experience during an occurrence and the evaluated experience which is reflected upon post-event. In

the contrary, Pine and Gilmore (1999) considered the evaluated experience as how a person engages with an event at an emotional, spiritual, intellectual and/or physical level. Nevertheless, paraphrasing Getz (2007, p.414), what is remembered is interpreted with deeper meanings and associated values¹⁸ and therefore the value of the festival experience might be determined when it is evaluated. However, since the interest of the present dissertation is on the understanding of how the experience of the festival shapes the cultural identity, it might be relevant to let that experience mature in the time of the festival. In that way, it might be more noticeable to observe and record the outcome on the individual's cultural identity from the festival-goer.

Moreover, there are specific elements constituting the individuals' experience that represent or play a relevant role in comparison from others. De Geus et al. (2016) in their proposal of the EES described the experience understood as a mixture of four components: affective, cognitive, physical, and the experience of novelty. In practice, each individual attending a music festival is subjected to different impacts that will shape him culturally through the four components mentioned above. The EES operationalization method concludes that the "affective engagement" (what one gets from an event; excitement, emotional energy, intimacy, adventure, values and recollections as stated in de Geus et al.. 2016) is one of the key factors. The recognition of emotions as key elements conforming the experience in an event has also been highlighted by Gentile et al.. (2007). Moreover, Chebat and Michon (2003) or Filep et al. (2015) regarded emotions as important dimensions of the event experience. Therefore, the understanding of the way in which emotions affect the construction of the music festival experience might be a crucial element to understand how these experiences are valuable for the festival-goers.

The emotions felt during a music festival are directly related to the experience of the music festival in several ways. This relation may exist due to the expectations of the attendee and may centre on the need to break with the daily life, music preferences, memories among others to help to have a remarkable experience. This transversal role of

¹⁸ There are numerous analyses and approaches to set value to an event. For example, Andersson *et al.* (2012) Andersson et al. (2012) assessed the total value of a music festival from a cost-benefit perspective (Cost Benefit Analysis, CBA) by introducing monetary values to the intangible goods. Another perspective may be introduced by Gursoy et al.. (2006) who determined that hedonic utilitarian values conforms to festival attendance. Although it has also been argued that the value outcome perspective alone is not enough in understanding festival-goers' experiences as it does not recognise the dynamic and complex nature of social experiences at festivals and events. Or simply, this outcome-orientated value perspective views providers as the sole producer of value and customers as passive recipients (Moufakkier & Pernecky, 2014). In contrast, more recent research into the value creation process, specifically in relation to festivals and events, recognises attendees as value co-creators (Arnold, 2013; Goolaup & Mossberg, 2017; Gummerus, 2013; Moufakkir & Pernecky, 2014).

emotions is presented in Wood and Moss (2015) in their conclusive model of emotions triggered by the experience of live music attendance. Their analysis brought the quasi-omnipresence of the emotions previously, during and after the live music experience. Their findings point to the flow of emotions experienced before, during, and after an event, and underline these into five categories: life stresses, anticipation, expectation, experience, and satisfaction. It proves an interesting method in understanding the overall flow of emotions and their feedback. Wood and Moss (2015) applied two different qualitative methods (the Experience Sampling Method based on Csikszentmihalyi, 1997 and the "Day reconstruction method" from Kahneman et al. 2004) to research what triggered the experience of the festival. Their analysis brought a conceptual model of emotions of the experience due to the participation in a live music in relation with the previous emotions implied in the extrinsic live or motivation of the attendant (life stresses). Then, the anticipation or near preparation for the event (anticipation) develops strong expectations that will affect the experience and satisfaction of the attendee's live music participation. These different 'stages' also became the feedback or the preliminaries for new music festival experiences in other subsequent festivals. In short, under this flow of emotions might be understood how the experience may have been affected by these affective responses. Therefore, the music festival experience might be considered as the "mediator" or an element of transition related to previous emotions, and might end in a sense of satisfaction/dissatisfaction according to Wood and Moss (2015).

Nevertheless, festival-goers feel specific emotions during the live music event as a result of the different stages presented above due specific origins. Since the interest of the present research is on the experience during the music festival, understanding which are the sources of emotions during the festival experience can help to shape the experience itself. Faulkner et al. (1999) justified in his cluster analysis that one of the three main motivations for going to live music events as enjoying the artist's performance. From another perspective, Gelder & Robinson (2009) stated that music is one of the first motives in going to a music festival. These conclusions should consider that the main procurer of feeling comes from the music itself. Moreover, Packer and Ballantyne (2011), defined the music experience as the common ground for the different elements constituting the music festival experience. They identified, through qualitative and quantitative methods, four main factors constituting the experience of the music festival,

namely: the music experience, the social experience, the separation experience¹⁹ and the festival experience²⁰. As they concluded, (P.173):

"The music experience provides the common ground on which both the social experience and the festival experience are built. It facilitates a sense of connection between participants, between audience and performers, and between those who celebrate and the object of celebration. The separation experience distinguishes the festival event from everyday life. It provides a sense of disconnection that prompts festival attendees to reflect on their lives and their understanding of themselves. Together, the four facets of the experience have the potential to impact positively (or in some cases negatively) on psychological, social and subjective well-being"

Consequently, understanding the emotions implied in the music experience is crucial to shape the festival experience from the festival-goer perspective. Moreover, following Packer and Ballantyne (2011) model, the music festival experience might be understood as the flow between music and the separation of everyday life with the middle components of social experience and the festival atmosphere. Four facets constitute essentially the music festival experience. Firstly, the music experience referred to every feature related to music, secondly, the social experience that relates with the connection with other members of the audience, or the feeling of experiencing something in common or sense of belonging. Thirdly, the separation experience referred to the experience of liminality or being outside the ordinary life; and finally, the festival experience that essentially was understood as the experience of the atmosphere of the festival.

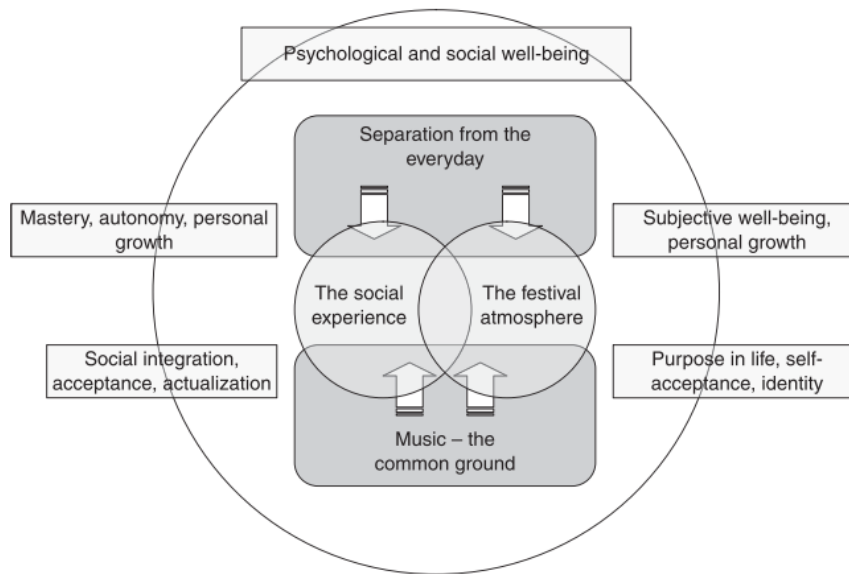
In summary, the music festival experience might be considered as a combination of the four components. Thus, to understand how this uniqueness of the experience requires comprehending how these four elements may be the source of emotions of the overall experience, but nevertheless mainly due to music since as they demonstrated is the main common ground of experience. This flow between the four main elements were represented in Figure 2.²¹

¹⁹ Refers to how the experience in the music festival separates from the daily routine. (Packer and Ballantyne, 2011).

²⁰ Refers to the atmosphere of the festival (Packer and Ballantyne, 2011).

²¹ The elements on the square boxes represent the results/outcomes on the personal well-being of the individuals of the specific facet of the festival. For example, the social experience included in the festival experience generates a sense of social integration, acceptance or actualization which has a positive impact in the subjective well-being. Or the separation experience in relation with the social experience provoked a sense of autonomy and personal growth which enhances as well the subjective well-being.

Figure 2. Conceptual model of the four facets of the music festival experience



Source: Packer & Ballantyne, 2011

It should be noted that the consideration of emotions during the experience has been analysed from different perspectives. Yolal et al. (2016) observed how residents' participation in community festivals influenced their subjective wellbeing from the perspective of positive emotions. In their analysis, they incorporated items related to sociocultural benefits and costs, as proposed by Delamere et al. (2001)). These items were related to similar elements used in Diener et al. (1985) to refer to positive emotions or feelings. Their results showed a positive relationship between community benefits and residents' subjective wellbeing. However, the analysis conducted by Yolal et al. (2016) was limited by the method used to specify emotions evoked by the festival experience. In fact, these emotions were related to general terms with a lack of definition of specific emotions and without considering the origin of them. Lee et al. (2008) analysed how patron emotions affected the individual experience in order to design successful marketing strategies. However, this perspective centred with two dimensions of emotion: positive and negative. This way of applied research might be useful for consumption analysis in which the relevance is on the relation emotion-loyalty or emotion-context always related to the product or how this relation had an effect on the consumption of this product (festival ticket). Therefore, the analysis of the music festival experience considering the source of emotions and how these sources might define specific emotions remains to be done.

In addition, music festival experiences can be understood as unique events composed on the four facets concluded in Packer and Ballantyne (2011). However, this uniqueness of

the festival relies not only in the four facets but also in the new or unknown experiences of every event (Bowen and Daniels, 2005) lived by the festival-goer. Moreover, "experiencing novelty" emerged in Geus et al. (2016) as a experiential dimension (not considered previously in their theoretical approach), which in their words (p.16): "demonstrates that the liminoid, unusual or out of the ordinary condition is more than just an important condition for event experiences, it is part of the experience itself." This might be set along the nature of the events that offer unique experiences (Clawson & Knetsch, 1966) and their purpose as providers of unusual experiences (Jago & Shaw, 1998). Also, Gelder and Robinson (2009) recognized the motivation of seeking novelty as a relevant factor to attend the Glastonbury festival. Therefore, this "experiencing novelty" might be a relevant factor to take into consideration in the analysis of emotions implied in the experience of the festival.

The comprehension of the music festival experience can be understood from the four facets described in Packer & Ballantyne (2011) in addition to the consideration of "experiencing novelty". Then, these five elements are: music experience, social experience, separation experience, festival experience and experiencing novelty. As mentioned in several occasions, the experience of the festival-goer can be related to the emotions felt. Since these five elements constitute the basis of the music festival experience they can be considered the source or the basis of the emotions during this music festival experience. However, the emotional implication of each of these five elements in the subjective response of the attendees require multiple approaches in order to be deeply analysed. Thus, the present dissertation will focus on the analysis of emotions generated by music experience at music festivals, the next chapter attains this analysis properly.

In short, the evaluation of the music festival experience may be done through different models to identify and comprehend the uniqueness of the experience and set the value for the attendant of this unique experience. As said, the value might be understood from different theoretical approaches. Among them, the social and cultural capital should be considered as elements to be considered to place value. The experience of the attendee is understood as the most valuable and recognizable element to be sized or assessed. The implication of personal emotions due to the experience might be one possible way to understand how relevant might be this experience of the festival-goer. Moreover, the intensity within the music festival experience is mainly due to the emotions implied before and during the festival, which are related to multiple facets of the festival (Rodríguez, Alén, Fraiz and Louredo, 2019). Finally, as mentioned previously, music becomes the essential source of emotions and matter of interest of the present dissertation.

The emotional analysis of music is well known and widely researched, as it is the relation between the experience and the subjective well-being. However, the application of emotional models within the context of the music festival experience has been of interest in the late research projects and will be expanded in Chapter 3. Lastly, this identification of emotions from different sources might be intertwined with the interest of the cultural impact shown in chapter 1 and then help to understand the relation between culture and emotions due to the participation in music festivals.

2.4 Final considerations

The music experience has a relevant role on the development of the cultural identity of individuals. This evolution or development can have different manifestations. As argued in section 2.1.1, acknowledging the music preferences of individuals may help to understand the psychological perspective which might relate the personality of the listener, or even, the affective response of individuals to the specific music style. Even more, this approach can help to explain the various functions attached to the preferred music. Assessment of the affective and cultural functions can potentially be expanded in the experience of live music event. Thus, the analysis of the relation between live music, cultural identity, and emotions constitutes a unique approach to comprehend the experience of individuals and their cultural development.

However, this relevance of the music in the cultural identity in the context of the "mass culture", as understood by Adorno (1991) may provoke different cultural impacts in millions of attendants. Since, as presented in section 2.2.1, the music industry is interested in organizing more live events and have more revenues from this source there is a conflict between the intentionality of organizers and the cultural interests of the attendees. As it might be deduced, attendants of live music events may have different intangible impacts that may have a further effect on their cultural decisions or cultural affinities. Consequently, as argued in Chapter 1 section 1.5, the assessment of the cultural impact on the construction of the cultural identity in relation with emotions in the context of live music experiences became crucial to understand which culture is shaping the massive organization of music events.

Particularly, this evaluation is relevant because of the current situation and historic inheritance of the music festivals. As discussed in section 2.2.2, the music industry placed the music festivals in the centre of the music economy and therefore, music festivals are of interest of multiple stakeholders which may focus on the consumption or in political

perspectives rather than the cultural or social value of the event. Therefore, the identification and understanding of the impacts of the music festival experience in the attendees may help in the understanding of the effects of these intended intense experiences.

As presented in section 2.2.2, there are multiple considerations of what is a music festival. However, the music festival that is matter of interest in the present dissertation should have three main premises:

- The main cultural content is music, and the festival promotes music as the main experience.
- The festival should last several days.
- The music festival is an organized and planned event.

These criteria will help to select, in chapter 6, section 6.2, the music festivals that will be the case study of the research. In addition, and after the precedent considerations several features on the analysis of the experience in the context of the music festivals should be remarked:

- The focus of the evaluation of the experience is from the perspective of the attendant. Although, the intentionality of the organizers should be evaluated to have a complete picture of how is the impact prosecuted
- The value of the music festival is mainly experienced by the festival-goer. Then, the essential object to place value is the music festival experience from the attendants perspective. This experience is intensified by the emotions. Then, the conceptual framework for the understanding of the experience should bring a protagonist's role to the emotions.
- The peculiarities of the music festival experience has been analysed from different approaches, though from the point of the attendant, the music festival experience is composed of four elements according to Packer & Ballantyne (2011). These four facets are: the music experience, the social experience, the separation experience and the festival experience (atmosphere). Within these four elements, music is the common ground or the essential part of the music festival experience.
- "Experiencing novelty" can be an additional element to be considered as basic on the music festival experience.

- The elements music experience, social experience, separation experience, festival experience and experiencing novelty considered as the basic elements of the music festival experience are, as well, considered as the source of emotions of the experience.
- Since music is the main element of the music festival experience, then the first attempt to understand the role of the emotions should focus on the music elicited by the music.

The next chapter will centre its attention in the understanding of the emotions and how they can be evaluated in the context of a live music event. This will help to insert these analyses in the context of the evaluation of the cultural impacts related to the cultural identification of individuals. As said previously, there is no empirical analysis which relates music and emotions in the context of the music festival with the impact proposed by Colombo (2016) related to cultural identity.

Chapter 3 Understanding emotions in music experience

As introduced in chapter 2, section 2.1, one possible approach to understand music is the study of its effects. Emotions constitute a clear example of one outcome of music from the experience of the listener. Moreover, this affective response to music may be the sign of multiple deeper layers of the personal identity of the listener that might be of interest to understand how music can produce intangible impacts. As mentioned in chapter 1, section 1.5, the construction of the cultural identity or the different processes of cultural identification²² may imply to acknowledge the role of emotions. This becomes more relevant in the context of the live music experience where music is the central point of the event, and therefore, emotions may arouse with a higher intensity.

In this perspective, the first and the second section of this chapter identify the understanding of emotions as aesthetic, meaning that predominantly emotions are linked to the aesthetic appreciation of the artwork. This conceptualization helped to link with domain-specific scales of emotions that enables the recognition with specific affective terms the emotions due to the music experience. However, this limited conceptualization of emotions requires to be complemented with other perspectives in order to be related to the deeper layers of the personal identity of the individual and therefore, understand profoundly the role of emotions in the intensity of the music experience. In that way, the third section presents the different concepts evaluating specific more intense experiences with music developed in the academic research. The concepts “peak experiences”, “strong experiences with music” and “intense music experiences” will help to have a more wide picture of the relevance of affective responses in the development of different identitarian processes.

3.1 Emotions

As mentioned in chapter 2, section 2.4, the relevance of emotions is crucial in the understanding of the music festival experience. This first section aims to introduce the different conceptualizations of emotions, the different meanings and ways to identify them in the context of the music experience.

²² As defined in chapter 2, section 2.1, cultural identification follows the summarized definition of Brubaker and Cooper (2000), as a process or processes which involve each individual in the categorical and the relational elements of the personal identity, here focused on culture. The categorical mode refers to the different existing shared categories like race, gender, ethnicity, generation (X, millennial...), urban tribe, etc in which the individual may identify. Whereas the relational model refers to which position the individual is placed in the social web. Finally, these processes imply psychodynamic meanings, which sumarily means an identifying oneself emotionally with a category, collectivity or another person.

The question of what are emotions or how are they essentially constituted remains under discussion from different disciplines. The concept of how emotions are constructed, elicited, produced or, in better terms, felt implicates multiple human features which are part of study on multiple research fields. Emotions might be analysed, for instance, from philosophy, psychology, neurology, or sociology and each field conveys the interpretation of the emotion using their own terms and definitions. In this thesis, the focus is multidisciplinary because – as presented in chapter 1, section 1.3 – the evaluation of the cultural impact in the context of a live music experience is related with different emotional elements, then, the analysis should introduce approaches from different fields of research in order to be as accurate as possible.

Emotions are complex and representative of what the human is capable to express, feel, or sense. But also, they are expressions of desires, personal aims, result of a cultural construction or result of a social contagion. Consequently, the definition of emotions cannot be only comprehended in a set of indicators, there are multiple views, and connects with multiple facets of the human being. In a summarized perspective, there are two mainly comprehensions of emotions in philosophy: the realist and the constructivist. As cited in chapter 2, Archer (2008, p. 4) defined emotions as "commentaries on human concerns" which relates emotions with values and "commitments of who we are, and [thus] expression of our identity". This view is opposed to the social or cultural constructionism that understood emotions as elements which depend only in the cultural or social dimensions of a structured and rationalised comprehension of reality (Gerhards, 1989). These perspectives introduced relevant discussions implying research studies and brought empiric evaluations of how emotions affect human behaviour. Although, the interest of the present dissertation focuses on the surface of this discussion, besides it might be said that both perspectives might complement one to another. Emotions may flourish in certain circumstances that cannot only rationally be understood since there are multiple factors intertwined. Simultaneously, there are multiple circumstances in which the cultural or social context shape the reactions or affective responses to different events (as described by Gerhards, 1989, p. 738: "a wife admonishes her husband for not being grateful enough for the presents she gave him, a teacher tells a pupil he should be ashamed of his bad behaviour in class"). Then, emotions might be related with the deepest concerns of our personal identity as well as with the social and cultural configuration of our near society. Both considerations linked the emotions as a relevant element to determine and identify individuals and how might the behaviour of individuals related with social and cultural values.

Furthermore, there are elements describing emotions impossible to rationalise or which distort what it is thought to be rationalized. As Elster (1999, p.179) comments: 'by virtue of the high levels of arousal and valence they induce, emotions and cravings are among the most powerful sources of denial, self-deception, and rationalisation in human life'. Then, this element of uncertainty related to emotions should anticipate for any kind of empirical identification of emotions the impossibility to describe, as a whole, the emotional response of human nature to certain events. So, the interpretation of the cultural construction of emotions should be completed with the understanding of emotions as expressions of a deeper level of the human being, in some cases, hard to define. Culturally or socially constructed understanding of emotions becomes limited when trying to explain the irrationality of certain emotions. Moreover, the social or cultural construction of emotions has its limitations to explain the language of arts which is demonstrated to speak an universal language, thus may explain and relate the universal language of emotions, which links these "comments upon the ultimate concerns" (Archer, 2008) of the human being independently of the cultural background of the listener (Mehr et al., 2019). Therefore, the concept of emotion might be tried to be evaluated but it should be recognized the limitations on trying their empirical identification.

Nevertheless, the definition of emotion may be narrowed to its empiric manifestations or to the subjective description of the individual acknowledging the precedent limitations on this aim. Several studies centred their efforts on this attempt. James (1884, p. 190) defined emotion as the conscious feeling after a perception of a change in the surroundings or in the live experience. Kleinginna and Kleinginna (1981, p. 355) defined emotions as "a complex set of interactions among subjective and objective factors, mediated by neural/hormonal systems, which can give rise to affective experiences such as feelings of arousal, pleasure/displeasure; generate cognitive processes such as emotionally relevant perceptual effects, appraisals, labelling processes; activate widespread physiological adjustments to the arousing conditions; and lead to behaviour that is often, but not always, expressive". These definitions suggests that emotions were a conscious process and with subjective awareness and appeared to be operational in the analysis of emotions. However, it is hard to apply the definition of the unconscious reactions, the 'liking' of some art form, or the undesired affective response. These first observations made by Zajonc (1980, 1998, 2000) and colleagues described the unconscious causes of emotions. Moreover, Berridge and Winkielman (2003) analysed and suggested that the unconscious emotions exist and were mediated through specific subcortical brain systems which were decoupled from conscious awareness. This topic was developed by several researchers and academics (Paul et al., 2019; Schooler et al. , 2015; Winkielmann, 2010; Scherer,

2005) which requires an extension and depth which cannot be considered in the present dissertation though it helps to understand the complexity of emotions.

However, a more close definition to the origin of emotions due the enjoying of the art expression might be established with the definition of aesthetic emotions developed by several authors in relation to different artworks (visual artworks in Chatterjee & Vartanian, 2014; Leder, Belke, Oeberst, & Augustin, 2004; Pelowski, Markey, Forster, Gerger, & Leder, 2017; in literature Jacobs, 2015; and music, Brattico, Bogert, & Jacobsen, 2013, Juslin, 2013). Emotions might be described by its characteristics that are identified by the origin or the circumstances where they are produced and are considered a key factor for the processing of artworks and its enjoyment. As Menninghaus et al. (2019, p.172) following Kant (1790, 2001 p. 89-159) defined, aesthetic emotions²³ may be comprehended with four elements:

1. Aesthetic emotions are full-blown specific emotions that, for all their differences in affective nature, relevant appraisals, and other emotion components, always include an aesthetic evaluation/appreciation of the objects or events under consideration.
2. Each aesthetic emotion is differentially tuned to, and predictive of, a specific type of aesthetic virtue, or, defined in subjective terms, a specific type of aesthetic appeal.
3. As a function of their bearing on subjective aesthetic appreciation, aesthetic emotions are associated with subjectively felt pleasure or displeasure during the emotional episode.
4. For the same reason, aesthetic emotions are an important (though certainly not the only) predictor of resultant liking or disliking.

In its first element of definition, it implies the capability to describe emotions through a specific set of emotions. Which in other words, refers to the capability to recognize emotions through unique terms previously defined conceptually or induced from the experience of the listener. This list of emotions and their definition requires an expanded argumentation that will be held in the next section. For now, the aesthetic comprehension of emotions is of interest because of its direct implication with the artwork or with the performing of an artwork. This definition fits perfectly on the circumstances of analysis presented in this thesis that places the evaluation of the experience of the festival-goer in which music plays the main role.

²³ In fact, Darwin (1871) -in his materialistic evolutionism- called, this understanding of aesthetic appreciation, the "great mystery" because of its irrationality on how the aesthetic appreciation was able to evolve and therefore, individuals be affected by beauty, or for instance, by the beauty of music.

Moreover, the definition, in its second point, related the aesthetic appreciation with the development of the virtues or vices. These classical perspectives are not of interest in this thesis though they might shed light on how emotions might help to construct the personal identity and with the ancient intuition in which beauty might be relevant for the education of the human being. Therefore, it is implied the relation between the perception of emotions with more deep understanding of the self that might be related with the cultural identity of the listener. The last two points of the definition of the aesthetic emotions were related to pleasure. On one hand, the subjective feeling of pleasure due to the emotions might be relevant for the intensity of the experience of the aesthetic event. For the evaluation of the music festival experience, aesthetic emotions might be a "measure" of how pleasant the experience was. On the other hand, aesthetic emotions are an important predictor of liking or disliking which constitutes an important processes when to define the music preferences which are related with the individual cultural identity. Consequently, the notion of aesthetic emotion is linked to these two processes helping them to understand the individuals' pleasant cultural experiences and their liking of specific music.

Finally, these aesthetic emotions were proposed to be identified for every aesthetic appreciation in a wide scale. Schindler et al. (2017) proposed the Aesthetic Emotions Scale (AESTHEMOS) that include 21 scales covering prototypical aesthetic emotions applicable –potentially – to all artistic fields considered to have an aesthetic appreciation. Moreover, it included emotions as indicative of amusement, the activating and calming effects of aesthetic experiences as well as the negative emotions. However, these scales may fail on the recognition of characteristics of specific domains of each expression of culture. The shortcomings of the are acknowledged by their authors and the broad scope of AESTHEMOS can be considered a weakness when, for instance, the cultural event is focused on a specific cultural expression. Therefore, it seems logical to use each specific scale for each necessary domain of cultural expressions.

In summary, the notion of aesthetic emotion is a conceptual approach related to the artwork and may be related to different processes of cultural identification of the individuals in their relation to music or a music performance. These processes – in the case of music– can be interpreted as the aesthetic appreciation that may be stated, the appreciation of specific music forms, songs or styles, the pleasure of enjoying a music performance or music listening. This last mentioned processes of cultural identification and emotions can be further completed with Bowlby (1969) who recognized emotions as signs of the relationships individuals affirm with or in Allport (1954) in which emotions

are representative of the groups in which the individuals' identify. The action of identifying aesthetic emotions might help on the identification of these processes of cultural identification in relation with music. In addition, this notion of aesthetic emotion comprehends an aesthetic evaluation that might be identified through a specific set of emotions. This identification through a specific list of emotions might be helpful for the applicability of the analysis of emotions in the field of research.

Conclusively, it seems to be reasonable to include the analysis of emotions as key factors for the understanding of the different processes of the cultural development of individuals within the music festival experience as introduced in chapter 1, section 1.5. The specific comprehension of aesthetic emotions may help in the identification of emotions in the music festival experience (Packer & Ballantyne, 2011). Therefore, it is needed to understand how this concept of aesthetic emotions might be linked to music.

3.2 Emotions and music

Aesthetic emotions, as defined in the precedent section, might be specified in different labels or terms depending on which is the aesthetic matter of interest. In this thesis, the analysis is focused in the music festivals, in which music plays the protagonist role not only in the experience (Packer & Ballantyne, 2011) but also as the first motivation in going to a music festival (Gelder & Robinson, 2009). This section deepens in the comprehension of emotions elicited by music and it concludes with the selection of one specific model on the recognition of these emotions.

The first point of discussion might be whether music emotions could be recognized or not whether the emotion provoked in the listener is the same as the music-evoked emotion (Koelsh, 2015; Lundqvist et al. 2009; Gabrielsson 2002). This problematic detached the emotion felt by the listener from the conveyed by the music itself, as summarized by Lundqvist et al. (2009, p. 61): "is whether music evokes genuine emotional responses in listeners (the emotivist position) or whether listeners merely perceive emotions expressed by the music (the cognitivist position) (Krumhansl, 1997)". Whereas, Zentner, Meylan and Scherer (2000) found that negative emotions tended to be more perceived than felt and the positive "can be both aroused by music and perceived by music" (Zentner, Grandjean and Scherer, 2008: 496). Later on, Bullack et al. (2018) and Lundqvist et al. (2009) concluded that the emotions induced by the music are the same as the emotions provoked. The analysis of this phenomena keeps going on and requires specific interest which is not the central point of this thesis. The emotions which are the matter of

interest and along with the definition of aesthetic emotion presented in the section 3.1, we are focused on the emotions felt by the listener or the attendee in a live music performance. Phrasing this we borrow the phrase "emotions provoked by the music" from Zentner et al. (2008) as synonyms of emotions felt, music-elicited emotions or music-induced emotions.

Moreover, there are multiple elements which have an effect on the emotions related with music. As mentioned in chapter 2, section 2.3, the motivations when going to a festival affects directly to the emotion felt during the music festival, as demonstrated in Wood and Moss (2015). Their findings point to the flow of emotions experienced before, during, and after an event, and underline these into specific categories. There are also expectancies, participants are predisposed to feel (Hellmuth Margullis 2005; Juslin and Västfall, 2008) during a live music event. As Faulkner et al. (2000) justifies in his cluster analysis, one of the three main motivations for going to live music events is enjoying the artist's performance, which carries an expectancy to feel. Another factor might be the effect of mood in the aesthetic appreciation or this emotional reaction can be linked through specific feelings (Goffin, 2014) or not considered to be connected (Zangwill, 2004; Kivy, 2006). Juslin and Västfjäll (2008) considered that in the analysis of the emotional response to music there is a need to consider underlying mechanisms for each emotion which may help in the interpretation of how emotions are produced. These mechanisms are: brain stem reflexes, evaluative conditioning, emotional contagion, visual imagery, episodic memory, and musical expectancy. In short, there are multiple layers of analysis of how emotions are activated, generated or constructed which might be a matter of several analyses. Nevertheless, the analysis of emotions requires in its first step to recognize or identify the emotions thanks to the listening to music or to the attendance in a music performance. The next subsection will introduce how these emotions related to music might be recognized from a domain-specific point of view. We will also define emotion through a list of specific terms, as introduced in section 3.1 with the conceptualization of the aesthetic emotions.

3.2.1 Dimensional, discrete and domain-specific approaches of emotion recognition

The recognition of emotions provoked by music or music-elicited emotions can be divided into three main approaches of understanding: the dimensional, the discrete and the domain-specific. The first, considered emotions which should be described by a "set of underlying dimensions that are bipolar and consists of valence (pleasantness-

unpleasantness) and arousal or activation" (Lunqvist et al., 2009 summarizing Green & Salovey, 1999; Russell, 1980; Russell & Carroll, 1999; Watson & Tellegen, 1985, 1999). The second, considers the existence of a sort of basic emotions (Buck, 1988; Ekman, 1992; Izard, 1971, 1972, 1991; Tomkins, 1984) or a set of specific terms/discrete that might be activated through different mechanisms and processes (Izard, 1993; LeDoux, 1996; Scherer and Zentner, 2001). The third, the domain-specific refers to the capability to express these emotions in a scale of different terms specifically generated for each domain or field of research, meaning, music requires a different set of specific terms to define its emotions (Zentner, Grandjean and Scherer, 2008).

The discussion between the convenience of one or another approach is still alive. Eerola and Vuoskoski (2011) compared the two approaches in their empirical study and concluded that the dimensional was able to define emotionally ambiguous examples of music. However, they used a three dimensional model (Wundt, 1896) with the following variables: valence, arousal and tension. This approach demonstrates that the two-dimension model (the one presented previously, constituted with valence and arousal) does not represent all the possible variations of emotions, citing Bigand, Vieillard, Madurell, Marozeau, & Dacquet (2005); Collier (2007); Ilie & Thompson (2006). They demonstrate their approach as a precise methodology in recognizing emotions and defining their wide-ranging spectrum which in some cases the basic emotion failed to recognize. Later on, Cespedes-Guevara and Eerola (2018) reinforced the argumentation about the convenience to apply dimensional approach because, in short, music communicates affects and not basic emotions, or the discrete approach.

Understanding that the dimensional approach, whether it is conformed by two or three variables, generated relevant data and without questioning the capability to represent the arousal or valence of emotions, recent studies confirmed the convenience of the discrete recognition of emotions for empirical studies. MacGregor and Müllensiefen (2019) verified the consistency of the use of a discrete list of emotions in music and the validation in which music communicates basic emotions. However, the classical discrete point of view, which considered that all set of emotions can be derived from a basic of emotions (Ekman, 1992, 1999) has been demonstrated insufficient for the case of music-elicited emotions (Scherer and Zentner, 2001; Scherer, 2004; Zentner, Grandjean and Scherer, 2008). The richness of aesthetic emotions need a wide range of emotions and requires to be complemented from the perspective of the music experience, or in other words, requires a domain-specific recognition of these emotions. The traditional discrete emotion theory (Ekman, 1992; Izard, 2007) focused on a number of evolutionary sets of nine emotions:

anger, fear, joy, disgust, sadness, happiness, shame, and guilt. These emotions evolved and appeared due to the environmental conditions where the individuals used to live and these emotions helped to conserve their well-being. However, in the case of music, this situation comprehends other circumstances, since there is no need for a material benefit for the well-being. As Fridja & Sundararajan (2007) recommend, there is a need to refine the comprehension of these emotions and it requires an adaptation. This adaptation might be understood in the next sub-section, in the understanding of the domain-specific scale developed by Zentner et al. (2008).

3.2.2 A domain-specific understanding of emotions for music: Geneva Emotional Music Scales (GEMS)

The process of identification of music-elicited emotions was started in previous research with Weld (1912) when he tried to characterize musically induced emotions through an empirical methodology though the respondents turned to give heterogeneous responses impossible to reunite or to briefly uncover in a structured taxonomy. Later on, Hevner (1936) developed a cluster analysis of specific emotions which was later on replicated in several studies (Campbell, 1942; Farnsworth, 1954; Watson, 1942) but with serious discrepancies between them. Drawing from the work summarized by Zentner et al. (2008), Asmus (1985) was the first to attempt a compilation of music-affect after a factor analysis of the ratings of excerpts of music which concluded into nine dimensions of effect. He developed a scale which aimed to be applied in different contexts. However, the basis of his analysis was only on three musical excerpts which placed the scale with a low validity.

The previous research presented lacked integration in the use of non-musical emotions of the everyday life since it tried to generate specific scales of emotions on music and in most cases, describing the emotions of music rather than the emotion felt thanks to the music. As a consequence, this limited construction may fail to be representative for the subjects of analysis in the identification of emotions felt due to music. A consistent and integrative analysis which considered these features was developed by Zentner et al.(2008). Their study consisted in four quantitative and qualitative studies resulting with three domain-specific scales of emotions called the Geneva Emotional Music Scales (GEMS). The three first studies served to narrow a previous list of 515 terms related to emotions and music from different sources. The results converged into a scale of 40 terms through 801 questionnaires but also the evidence suggested that affect aroused by music could be empirically differentiated into several subunits. More specifically, they found that a model

with 33-term might be also representative of the emotions elicited in the music experience, but moreover these emotions could be labelled with nine emotion factors fitting the data. Finally, the fourth study validated the use of GEMS scale over the other approaches including the discrete and the dimensional scales to measure the recognition of emotions in music. These emotions were presented in the following table with the specific terms of GEMS-40 and other versions of GEMS-33 to help in the definition of each global emotion (GEMS-9) and resulted from their empirical analysis.

Table 6. Terms of GEMS in the different scales.

Terms of GEMS-9	Terms of GEMS-33	Terms of GEMS-40
Wonder	Allured, filled with wonder, moved, admiring	Happy, filled with wonder, dazzled, allured, moved
Transcendence	Fascinated, overwhelmed, thrills, feeling of transcendence	Inspired, thrills, feeling of transcendence and spirituality
Power	Energetic, triumphant, fiery, strong	Triumphant, energetic, strong, fiery, heroic
Tenderness	Mellowed, tender, affectionate, in love	In love, sensual, affectionate, tender, mellowed.
Nostalgia	Sentimental, dreamy, nostalgic, melancholic.	Sentimental, dreamy, melancholic, nostalgic
Peacefulness	Calm, serene, soothed, meditative	Calm, relaxed, serene, soothed, meditative.
Joyful activation	Joyful, animated, bouncy, amused	Stimulated, joyful, animated, feel like dancing, amused
Sadness	Sad, tearful	Sad, sorrowful
Tension	Tense, agitated, irritated	Agitated, nervous, tense, impatient, irritated.

Source: Zentner et al.(2008).

These emotions describe through a refined list the music-elicited emotions to the listener, as mentioned, specifically generated and evaluated in the context of music. Moreover, Zentner et al.(2008) proved the validity of the scale in live performances, so the scale is applicable for the analysis of the emotions in a live performance though requires further analysis in more live performances since there is only one study in this matter. As mentioned before, the work of Zentner et al.. (2008) presented four studies to develop the GEMS scales. However, in their fourth study, the main limitation was the validation through only classical music excerpts and mainly from classical music lovers. Whereas the previous three studies compiled different respondents of different music styles the validation of the fourth was made only by the classical music perspective. Then, the GEMS

should be validated with different profiles and circumstances. Therefore, the context of this dissertation on music festivals can offer a different context of analysis but also with heterogeneous profiles concerning the music preferences.

However, the GEMS scales have been used in different studies regarding the analysis of music-induced emotions in different fields of application. Lately, Oberländer et al. (2019) applied the recognition of emotions for the assessment of how individuals with cochlear implants perceive emotions in music as a straight-forward way to identify the emotions. Constantin and Draugulin (2019) showed the emergence of music-elicited emotions through the identification of the scale. Eerola and Juslin (2014) confirmed the activation and arousing of the emotions of the list with the underlying mechanisms described in Juslin and Västjäll (2008). Miu and Baltes (2012) applied the recognition of music-induced emotions in the context of the opera and demonstrated the influence of cognitive empathy and the emotion psychophysiology measuring heart rate, skin conductance and respiration rate with thanks to the quantitative recognition of the GEMS. Labbé and Grandjean (2014) used the scale to identify music-induced emotions and its relationship with the rhythmic entrainment of music (when the body and the various biological systems synchronize with the periodic output of music, cfr. Labbé and Grandjean). In general, these previous analyses used the GEMS-9 and demonstrated the validity of the use of the scales in the recognition of felt emotions within the experience of music.

Conclusively, the recognition of emotions felt by the listener might be analysed following these premises:

1. Music elicited emotions fall in the comprehension as aesthetic emotions and are considered to be recognised with specific terms in the aesthetic appreciation. (Menninghaus, 2019)
2. The domain-specific scale of music-elicited emotions of the GEMS proposed by Zentner et al. (2008) can recognize the aesthetic appreciation of music because it was generated from the music experience.
3. The domain-specific scale model is effective in the application for recognition of felt emotion in different circumstances such as live performances. In addition, the GEMS-9 is an easier scale to apply due to its extension and proved its applicability in previous research.
4. The use of the GEMS list to music festivals is an opportunity to apply the scale in other contexts such as the music festivals and with other music styles.

The utilization of the GEMS-9 scale might be useful and effective on the recognition of emotions due to the music though there are relevant elements which required a further consideration when considering the experience of the attendee in the context of live music events.

3.2.3 Measurement of emotions at live events

Over the past three decades a number of analyses of the emotional responses to live experiences have been developed on the interest of marketing and consumer experience. The measurements compiled a diverse contexts and generated different theoretical frameworks (e.g. Izard, 1977; Mehrabian & Russell, 1974; Plutchik, 1980; Richins, 1997; Watson, Clark, & Tellegen, 1988). Moreover, these different perspectives of the emotions elicited during the experiences were applied in the tourism in their interest to construct a remarkable experience and in the tourist satisfaction (e.g. Bigné & Andreu, 2004; Lee, Lee, & Lee, 2005; Yüksel & Yüksel, 2007; Collishaw, Dyer, & Boies, 2008; Faullant, Matzler, & Mooradian, 2011; Grappi & Montanari, 2011; Mason & Paggiaro, 2012).

The different academic perspectives introduced multiple attempts to analyse the emotions implied in different human activities. Mehrabian and Russell (1974) proposed the three dimensional categories Pleasure-Arousal-Dominance (PAD) which described the emotional states from a dimensional approach of emotions. Izard (1971, 1972, 1977, 1978, 1979a, b, 1980; Izard and Buechler, 1979, 1980) proposed there to be 10 essential emotions involving facial recognition that specifically were used in the Differential Emotional Scale (DES) in 30 items. Plutchik's (1962, 1980) developed based on his theory of emotions that personality is a mixture of eight "prototypic emotions," which further condensed in the Emotions Profile Index (EPI) as a tool to assess human personality. The EPI is a test consisting of ten terms that form paired items. Richins' (1997) proposed the Consumption Emotion Set (CES) with a list of 11 emotions describing the consumer experience. Watson et al. (1988) constructed the Positive and Negative Affect Schedule (PANAS) which further evolved to the PANAS-X. This scale separates with two dominant effects: Positive Effect and the Negative Effect. Each one is constituted with specific terms of emotions. These perspectives were considering emotions in a generalist way which were applied in multiple contexts, for instance: the features being looked at to analyse the consumer or touristic experience (Richins, 1997); the different manifestations of personality (Fossum and Barret, 2000); the assessment of behaviour of monkeys (Martau, Caine & Candland, 1985). This long list of diverse contexts introduced new insights and perspectives although at times they were generalist and too wide for the specific considerations of aesthetic emotions of music.

In the perspective of event experiences, Lee and Kyle (2013) developed the Festival Consumption Emotions based upon previous literature on emotions. These studies were linked with the consumer experience and sought data through different studies. This scale

described the emotions experienced during a festival experience and contained four main elements: love, joy, surprise and negative²⁴. Their scale has served in different studies in the comprehension of the emotional outcome of the experience in different contexts such as sport games (Song, Kim and Choe, 2018) or on travelling analysis of motivations (Lin and Nawijn, 2019). This scale was applied in the recent work of Rodríguez-Campo et al. (2019) in regard to music festivals. They proved the existence of positive emotions such as joy or love; however, the application in the context did not contemplate any adaptation considering that in the music festival, music has a central role. Furthermore, there is no consideration on the origin of emotions or other factors rather than the consumption experience of the attendee.

Similarly, Woosnam, Aleshinloye, Van Winkle, and Qian (2014) developed the Emotional Solidarity Scale (ESS) in the perspective to evaluate the emotional solidarity between the tourists and the residents of the local community in cultural events²⁵. Their scale proved in further analysis (Woosnam and Aleshunloye, 2014) the emotional bond that may provoke the participation in rural cultural events between the tourists and the citizens of the hosting community. They applied the ESS to predict the social impact on the hosting community through the Festival Social Impact Attitude Scale (FSIAS, Delamere 1999, presented in chapter 1). This attempt presented an strong relationship between the ESS terms with the items perceived in the FSIAS²⁶ which imply a strong relationship between the social impact assessment and the emotional assessment. Their work showed the capability and need to combine two types of analysis. The emotional evaluation and the social impact through scales and the subjective perceptions of the participants of the festival. Although their analysis was focused on the solidarity between tourists and local community and not on the cultural value of the event, they related emotions with social impacts combining two different models. In other words, they combined the intangible impacts assessment with the emotional assessment. As we looked at this in chapter 1 and

²⁴ Each one has different descriptors for each general emotion. In the case of Love contain: caring, loving, compassionate; Joy contain: happy, pleased, glad, delighted, contented; Surprise: surprised, astonished; Negative: annoyed, frustrated, irritated, aggravated, unfulfilled, unhappy, unsatisfied, discontented, worried, tense, uneasy, nervous.

²⁵ The ESS is constituted with the following factors: welcoming nature, emotional closeness, sympathetic understanding. Each factor included specific items of description. For instance, "Welcoming Nature" included: I am proud to have festival visitors come to Caldwell; I feel the community benefits from having festival visitors in Caldwell; I appreciate visitors for the contribution they make to the local economy; I treat festival visitors fairly. These considerations are emotional but in the perspective of the solidarity with the visitors.

²⁶ The FSIAS contained 25 items that in words of Delamere (1999) are a " psychometrically sound scale which shows two key dimensions relating to the social impacts of community festival [including] benefits and costs." This scale yielded 3 main factors: community benefits, individual benefits, and social costs.

2 –where we introduced the cultural impact assessment – similar combination between the evaluation of emotions with cultural impacts is intended in this research in the context of the music festival experience.

As introduced in the previous sections, there are multiple proposals for the assessment of emotions for human activity. However, in the application of live music experiences, it might be pointed out that the centrality of music is not contemplated properly though in several studies where live music emotions were analysed in the perspective of the consumption experience. As presented in chapter 2, Wood and Moss (2015) presented a conceptual model of emotions measured before, during, and after a live music event. They represented and analysed the flow of general emotions; however, their definitions of emotions tried to cover the general state of participants. The studies were useful for definition of terms but missing in the study of music were details linking specific description and specific emotions. In a further analysis, Wood (2015) explored the relation between specific emotions with empiric psychophysical measurements and they share ideas about how memory of the experience might distort the results. She applied the Richins (1997) scale proposal of emotions²⁷ during the experience which set the basis on the consumption experience of the attendant. These emotions as defined by Richins consisted in "directly experienced emotions that result from the consumption of products. They exclude vicarious (or "aesthetic") emotions associated with artistic works such as books, plays, and movies or that may be induced by advertising. The arts can invoke the entire range of emotion, and an instrument that covers this broad range would be unwieldy and inefficient in measuring emotions associated with other consumer products" (Richins, 1997, p. 130). This perspective becomes totally inconsistent with the present dissertation which centres the analysis in the aesthetic affective comprehension of music. Although, it is considered appropriate when the analysis is from the perspective of the consumer experience of the attendee of a music festival and then, the Richins approach might be suitable.

These previous analyses proved the capacity of scales to measure the emotional outcome of the live experience of events in the perspective of the consumer. These studies limited the evaluation of experience in the interest of the marketing strategies, the tourism development or the aid for the organizers and consequently diminished the effect of the music itself. Centring in the music festival experience, these previous studies might

²⁷ This scale, under the name "Consumer Emotion Set" is constituted with 17 main items describing emotions and 47 more descriptors which help the definition of the main items. The 17 emotional items are: anger, discontent, worry, sadness, fear, shame, envy, loneliness, romantic love, love, peacefulness, contentment, optimism, joy, excitement, surprise and other items.

introduce interesting research conclusions, but they missed the central point of the music festival experience which is the enjoyment or the overall experience of a live music performance in a social context. Then, it might be included in the evaluation of the music festival experience, the evaluation of the emotions elicited by music through a scale based on the centrality of the event which is music itself. The GEMS scales, as articulated in Zentner et al. (2008), can be used as a helpful tool in a situation like the one we've just described. Furthermore, the music festival experience – as explained in chapter 2, section 2.3 – is based in specific constituting facets. These facets were identified by Packer and Ballantyne (2011) as: the music experience, the social experience, the separation experience, and the festival experience. Which, as explained before (in chapter 2, section 2.3), the most important was the music experience due its centrality described in Packer & Ballantyne (2011). In addition, these four basic facets of the music festival experience might be complemented with the facet "experiencing novelty" identified by several authors (Clawson & Knetsch, 1966; Jago and Shaw,1998; Geus et al. 2016). As argued in chapter 2, section 2.3, these five facets can be understood as the basis of the experience of the festival, and therefore, the origin of the emotions in the music festival experience. Consequently, it might be feasible and necessary to construct a new scale or set of indicators which included the aesthetic perspective of emotions centred in music. The consideration of the origin of emotions for the evaluation of the music festival experience and of a new scale that considers the importance of music allows for a more careful study of the perspective of the music-elicited emotions. As demonstrated, GEMS scale might be a suitable and useful tool in the recognition of music-elicited emotions. Then, this new scale or indicator should include the GEMS-9 list with the consideration of the origin of emotions or the key elements which constructed the music festival experience that may affect the emotions.

As suggested by Woosnam et al.(2014), the analysis might be united with the perceived intangible impacts of the festivals. Their study joins the analysis of emotions and the social impacts due to cultural events. Similarly, Yolal et al.. (2016) joined the analysis of emotions, the social impacts and development of the subjective well-being. Consequently, the construction of a new scale in the context of the music festivals might be introduced to the evaluation of the intangible impacts presented in chapter 1. Specifically, this new scale might set the relation between the evaluation of the cultural impacts and the emotional outcome of the music festival experience.

However, it may be argued that one domain-specific scale of emotions like the GEMS might constrain the affective evaluation in the context of the music festival experience. As

previously argued, the music festival experience is constituted with multiple facets linked to emotions that might have an effect on the emotions of the festival-goer. As presented, one possible way to assess this effect is to consider multiple origins for these emotions. However, the experience of the festival may combine sources of emotions, for example: the emotional contagion due to the social experience mentioned by Lundqvist et al. (2008), the appraisal processes (Koelsch, 2015), or the activation of past experiences with music or in other live events (Wood and Kenyon, 2018). Specifically, music festivals are meant to be unique and remarkable experiences that may produce intense individual moments linked with multiple elements of the experience or the individual's identity. These unique moments require specific evaluations and might be a possible canalization of a more opened strategy of evaluation.

Finally, these considerations that were specified to the music festival experience might be generalized to the event experience. As it was presented in Geus et al. (2016), the affective engagement demonstrated to be essential in a heterogeneous set of events evaluated. Moreover, most cultural events contain a cultural expression or main artwork that may be analysed through specific emotions scales. But also, the concept of "deep feelings" or "altered state of consciousness" presented with music is not exclusive of this domain, its analysis can be evaluated in other contexts or cultural expressions: in dance (Hefferon, 2007); in theatres (Boerner et al. 2010, Bakker, 2005); in sport (Ravizza, 1977); in cinema (Hanich, 2018). Furthermore, the event experience centred in specific artworks may offer specific details constituting the experience that might be understood as the basis or sources of the emotions. Therefore, it can be conceptualized as a generic tool to evaluate the affective outcome of the event experience adapted for each experience with specific emotions, specific sources of emotions, and the evaluation of concrete moments of special intensity.

As a conclusion of this section, several points should be remarked:

- Academic research has offered multiple tools to recognize the emotions in different contexts. However, in the context of the live music experience the applied emotions scales were not developed from the perspective of music-specific terms, therefore the centrality of music was missed.
- Live music experiences require a specific scale on the understanding of emotions and the overall affective experience of the attendee.

- It is reasonable to construct a new tool for the analysis of the live music experience on the basis of the GEMS scales since it is a scale based on music-specific terms of emotions.
- Specifically, in the context of the music festival, this new tool might be complemented with the basic elements of the music festival experience understood in chapter 2, section 2.3.2, in which five elements - based on Packer and Ballantyne (2011) and Geus *et al.* (2016) were identified: music experience, social experience, separation experience, festival experience and experiencing newness. These five elements can be considered as the basis of the emotions or the origin of emotions due to the overall music festival experience of the festival-goer.
- These elements of this new tool should comprehend those unique or peak moments of emotional intensity naturally linked to the experience of music that might be present in the music festival experience.

The following section aims to collect the consideration of these 'peak experiences' and tries to include these considerations of multiple processes on the elicitation of emotions within the music festival experience.

3.3 Intense music experiences

As explained in the previous section, the identification of music induced emotions through a unique scale might produce biased and limited results for the evaluation of the overall set of emotional responses in the context of the music festival experience. So, and as presented in the first section, emotions may connect with what Archer (2004) stated as "the commentaries upon concerns" which refers to a profound sense of emotions connecting with one's identity. Later on, she also explained the impossibility of trying to create a taxonomy of emotions because this would be a "naive nominalism (...). Since synonyms can proliferate and the narcissism of small differences may flourish, we should be duly cautious in assuming that each appellation connotes a different experience, just as we should beware of thinking that the absence of a name in certain cultures implies a corresponding absence of a feeling" (Archer, 2004, p.197). Of course, her perspective comprehended a wider view different from this dissertation. However, her perspective should bring some other approaches in the aim to include this profound sense of emotions.

As presented in the precedent section, music festivals have the capability to generate special moments or unique experiences to the attendees. These special moments

generated in the music festival might be the origin of intense experiences related to the music and to the overall experience in the festival. These points in time related to music are well-known by scholars and might be a representative consideration of a wider comprehension of music-elicited emotions. In the initial stages they were considered under the name of "peak experiences" (Leach, 1962) or under the wide concept of "strong music experiences" (Gabrielsson, 2002). The next subsection elaborates on the different definitions proposed by scholars.

3.3.1 Peak experiences

There are specific moments in the analysis of music experience that can be recalled as special and unique. These special circumstances or special moments were known as peak experiences in the academic literature of affective response of individuals. The research on peak experiences through the activity of listening to music began with Abraham Maslow (1968), Panzarella (1980), and Jørgensen (1988) without an explicit or unique definition of what that special moment related to music might be. However, it was Leach (1962, p. 62) which introduced a straight-forward definition as following: "highly-valued experience which is characterized by such intensity of perception, depth of feeling, or sense of profound significance as to cause it to stand out, in the subject's mind, in more or less permanent contrast to the experiences that surround it in time and space".

Maslow (1954) related the peak experiences in life with the higher levels in his hierarchy of needs. His pyramid contained in the major level the self-transcendence²⁸, and under this was the self-actualization. This level consisted of finding self-fulfilment and realizing one's potential. Within this level, he included the peak experiences or strong experience in life due to different causes. Maslow conducted personal interviews in where he asked to the individuals to describe: "the most wonderful experience of your life; happiest moments, ecstatic moments, moments of rapture, perhaps from being in love, of from listening to music, or suddenly being hit' by a book or a painting, or from some great creative moment" (Maslow, 1968, p. 71). The results were compared with other self-reports in which another 50 persons reported among their own peak experiences. In addition, he analysed literature on the topics of mysticism, religion, art and love which summarized in different characteristics of the peak experiences: the perception as a unique instance²⁹,

²⁸ The self-transcendence is the need to connect to something beyond the ego or to help others find self-fulfilment and realize their potential as resumed in Huit (2007)

²⁹ "as a whole, as a complete unit, detached from relations, from possible usefulness, from expediency, and from purpose. It is seen as if it were all there was in the universe" (Maslow 1968, p. 74).

intrinsic positive value³⁰, self-transcendence³¹, sometimes the experience was described as sacred. Furthermore, in his analysis, he identified therapeutic psychological effects such as cited in Gabrielsson (2003, p. 159): "change of a person's view of himself, of other people and of the world; and a release for greater creativity". Therefore, these unique specific moments may be occasioned by specific triggers that should be identified in order to find them and improve the life of individuals.

These experiences had different triggers but Maslow remarked mainly two: "the two easiest ways of getting peak experiences are through music and through sex" (Maslow, 1976a, p. 169). He also included dancing in music, however the main peak experiences related to music appeared from classical music. Panzarella (1980) deepened the research started from Maslow, centred his focus on the music and visual arts, and he researched from the artist perspective since most of the persons evaluated were artists. He gathered reports from a sample of 103 persons and applied a content analysis which resulted, after a factor analysis, in four main factors constituting the peak experiences: renewal ecstasy, motor-sensory ecstasy, withdrawal ecstasy and fusion-emotional ecstasy³². These factors contained different phenomena and can be listed as: physical reactions, a change of perception of the surroundings, and a merging with the aesthetic object or piece of music. Although in the analysis of Panzarella, we can observe results for the comprehension of this phenomenon. This analysis was centred on the artist's perspective and with two artistic expressions (music and visual arts) which differs from the perspective of the present thesis. However, the reports on music from the individuals were not only in classical music they also included experiences with folk or rock'n'roll songs. As introduced previously, the music was a trigger of the peak experiences as pointed by Maslow (1964,1971). This weight of music in activating these experiences was also analysed by Laski (1961) and Hay (1990) demonstrating this potentiality of music in the listeners

³⁰ "The emotional reaction in the peak experience has a special flavor of wonder, of awe, of reverence, of humility and surrender before the experience as before something great" (ibid., pp. 87-88)

³¹ "perception can be relatively ego-transcending, self forgetful, ego-less" (ibid., p. 79)

³² These terms are widely described in Gabrielsson (2003, P.159-160): 1) Renewal ecstasy, an altered perception of the world. "The world is better, more beautiful than had been thought before. It contains the tragic and flawed, but this does not alter its goodness" (ibid., p. 73). This factor was more pronounced in the visual art reports than in the music reports. It may create motivation to produce music or visual art. 2) Motor-sensory ecstasy, physical responses (changes in heart rate, breathing, posture or locomotion, presence of shivers, chills, tinglings etc) and quasi-physical responses (e.g., feeling "high", "floating"). This factor was more pronounced in the music reports than in the visual art reports. 3) Withdrawal ecstasy, loss of contact with both the physical and social environment, "attention is riveted to the aesthetic stimulus" (ibid.,p. 76). "This factor was about equally common in music reports and visual art reports. 4) Fusion-emotional ecstasy, merging with the aesthetic object. This factor was somewhat more pronounced in the music reports than in the visual art reports.

though mainly in classical and religious music exposure. Therefore, it is remarkable the role of music in the origin of these peak experiences.

This perspective of analysis from the artist was also described in the description of the 'flow' experience in Csikszentmihalyi (1990). This concept contains similarities with the definition of the peak experiences, self-actualization (in Maslow's hierarchy above explained), and peak performance³³ (Privette and Landsman, 1983). Flow is understood as a state of full implication or involvement in a task or activity which implies "a condition of high challenges and skill" (Csikszentmihalyi and Lefebvre, p.816) which originates from a "process of optimal experience" (ibid. p.816). This experience has been evaluated in different contexts such as leisure/work activities (Csikszentmihalyi and Lefebvre, 1989), to understand cultural differences of oriental and Western societies (Csikszentmihalyi and Asakawa, 2016) but also for the music experience from multiple approaches. It served to evaluate the music artist performance (O'Neill, 1999; Wrigley and Emmerson, 2011) and as a tool for music education (Custodero, 2012; Custodero, 2005; Fritz and Avsec, 2007). However, the flow experience may appear connected in doing many different activities but not as a 'passive' listener or as a participant in a music event.

The above-mentioned studies indicated similarities with different manifestations of these special moments which might be expressed in physical, cognitive, transcendental or strong experiences whether they are called peak experiences or flow. However, a much systematic and wide analysis was provided by the descriptive work of Gabrielsson (2001, 2002, 2011) which took the precedent studies of Maslow, Panzarella and Laski into consideration but not restricted to classical music and with an open approach in the methodology. Whereas Maslow and Panzarella provided a positive or joyous experience, Gabrielsson was interested in "any kind of strong experiences which may occur in connection with music". The following paragraphs will take an insight into his study of the Strong Experiences of Music (SMEs).

3.3.2 Strong Experiences of Music (SMEs)

Gabrielsson, in his book of Strong Experiences related to Music (Gabrielsson, 2011) integrated a descriptive system for the recognition of the experience of music through a qualitative analysis asking the interviewer to describe "strongest, most intense experience of music that they have ever had" (Gabrielsson, 2010; p.551). The statements were

³³ "more efficient, creative, productive, or in some way better than ordinary behavior [...] it surpasses what could be predicted for a person in a particular situation and may occur in any facet of human activity: intellectual, emotional, or physical". (Privette and Landsman, 1983, p. 195)

classified into seven main categories: general characteristics, physical reaction and behaviour, perception, cognition, feelings and emotions, existential and transcendental aspects, and personal and social aspects. These last two categories introduced effects of this experience which indicated long term effects. In addition, the category of existential and transcendental aspects contained elements relevant for the construction of the personal identity, about the meaning of the personal existence, and the appreciation of the oneself.

The SMEs categories were induced from a content analysis of the statements of 900 respondents. The majority were women (62%) with a wide representation of ages (there were between 10 to 90 years old). As it can be imagined, the results were so heterogeneous and the music preferences differed a lot between ages. The analysis was provided by two researchers with the resulting in the aforementioned 7 main categories. The numerous subcategories which converted into the SMEs and provided a consistent way to understand these special experiences. However, it is hard to analyse the existence of these experiences in these conceptualizations since it is hard to apply in the context of a live event or music festival in a reduced format. In further studies, Lamont (2011 and 2012) was able to relate the existence of SMEs and the increase of well-being and the potentiality to generate positive memories. These were in some content of the statements constituting the SMEs which confirmed that music was a way of, for instance: to relieve the pain; alleviate grief; provide freedom to undisclosed thoughts and feelings; increase self-esteem and self-understanding. Then, SMEs contained topics related to an experience which caused an impact on personal identity in the long-term and with an unforgettable intensity. These characteristics of these experiences might be relevant for the analysis of the intensity of the experience in relation with other types of impacts, including the cultural or social impacts of the music festivals. Specifically, and as shown in chapter 1, section 1.5, the interest in understanding the cultural impacts in the context of music festivals require to explore the different processes of cultural identification that might be triggered or powered by these peak experiences.

Therefore, in the perspective of the present dissertation, the consideration of these peak moments or "strong experiences with music," it is understood in the context of how emotions have an effect on the processes of cultural identification of individuals. This requires understanding, in the line of Archer (2004), emotions as deep "commentaries upon concerns" that may be expressed with deep and intense states or "altered state of consciousness" that may be related to different features of the cultural identity of individuals. This unique and specific "altered states" can be linked with the later study of

Schäfer, Smukalla and Oekler (2014) in their interest to understand the changes of perceptions, time, thinking that may be remarkable in the life of the listeners.

3.3.3 Intense Music Experiences (IME)

Schäfer et al. (2014) developed a further analysis based on the SMEs, deepening the concept of "unitive consciousness" appeared in Maslow(1964) in relation with music and which was related to a topic of interest of several other researchers as "altered state of consciousness" (Baldemair, 2003; Becker, 2010; Gabrielsson, 2011; Hess, Fachner, & Rittner, 2009). This altered state of consciousness was interpreted or considered as intense music experiences (IMEs). The basis of the definition of this "altered state of consciousness" was based in Vaitl (2007, p. 46) as "temporal changes in the whole pattern of subjective experience that make the person believe her mental functions are significantly different from general norms of the ordinary state of consciousness." As summarized in Schäfer et al.(2014) "changes refer to perception (hallucinations, illusions, synaesthesia), time perception, thinking and experience of meaning, body image, and positive or negative emotions." These changes are described also in many categories of the SEM system but , in here, with the consideration that music constitutes "a mental mode of transportation" (Fachner, 2007, p. 8), then music not only induce this altered state of consciousness but also, in words of Schäfer et al. (2014) " maintain such states, to structure them, and to step out of them (Hess et al., 2009)." Which introduces the consideration that these intense music experiences generate long-term effects or changes that may be perdurable in personal identity.

Schäfer et al. (2014, p. 529) proposed a straight-forward definition of the concept "Intense Music Experiences" (IMEs) and defines it as "an unforgettable experience with music that stands out from usual experiences because of its quality; it is characterized by changed perception, deep feelings, and an intense physical reaction." They approached the analysis of the IMEs through a grounded theory in order to develop it from the experience of the listener, and constituted in "how can change and shape people's lives" in the long-term from the perspective of the individuals. They interviewed people who had the IMEs during music listening who had a clear memory of the event. They were selected taking into consideration they had special music experiences and they were college students or local music school pupils.

A complete theoretical model was developed on how an Intense Music Experience (IME) was constructed and developed. It is represented as a process in Graphic 3 which in the ellipses it is shown the core categories; the lines indicate they occur simultaneously; the

arrows indicate causal temporal relationships; and finally, the box and dashed box are the supercategories. There are three main super-categories which divide the phenomenon in three main phases: the IME itself, the shift back to reality (Harmony-Disharmony), and the long term effects that follows the experience.

The IME supercategory referred to the specific moment of these unusual experiences. In their analysis, they induced four main categories constituting the IME which are: (1) altered state of consciousness,(2) feelings, (3) thoughts and (4) harmony.

The first category (1) was composed by four subcategories: oceanic experiences, visionary restructuring, anxiety-free dissolution of the I³⁴. These four subcategories were adopted from the Dittrich's(1996)³⁵ understanding of altered state of consciousness because the definitions of the listeners matched almost perfectly his definition. This matching with Dittrich's definition lead to describe the IME as, mainly, an altered state of consciousness.

The category (2) "Feelings' ' described the IME as mainly an affective response whereas "Thoughts" mainly described the absence of thoughts or an opportunity to start a reflection due to the listening. The category harmony is the culmination of the IME, defined as a state of perfection, completeness and self-realization. The altered state of consciousness produces a reduction of stress and anxiety moving towards the harmony state. This culmination state is, however, related to reappearance of stress or back to the "normal", this "coming back" is understood under the category disharmony. This relation has a middle step under the super-category IME: Harmony-disharmony which represents the shift between the IME and coming back to reality constituted with the category disharmony

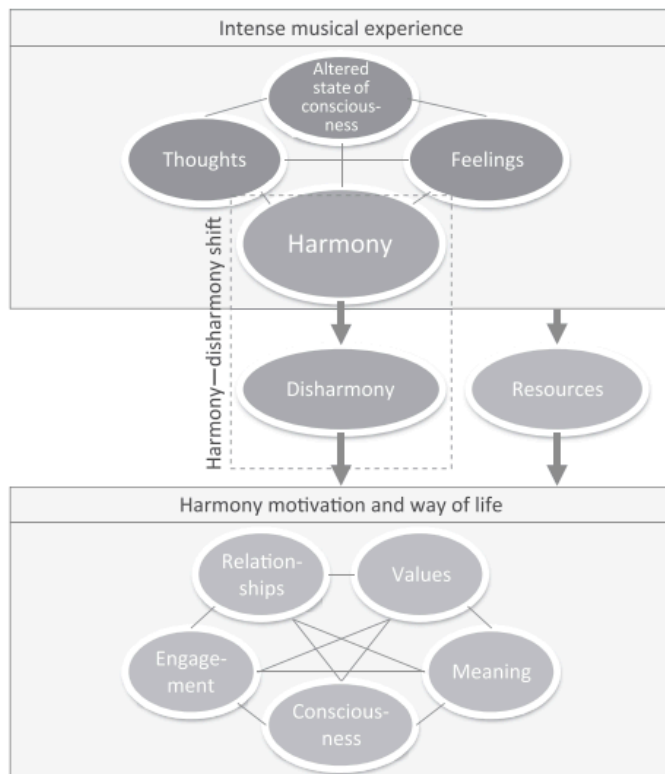
Therefore the four categories pending from the IME - altered state of consciousness, feelings, thoughts and harmony -were related with the long term effect specified in five main topics: relationships, values, engagement, consciousness and meanings, through the "Harmony-disharmony shift" presented above. The last category, "Resources" referred to those abilities acquired in the IME, in their words: in "this powerful contrast between the experience of harmony during the IME and the experience of disharmony afterward left people with a strong motivation to achieve harmony in their daily lives and to do

³⁴ As defined in Schäfer et al.. (2009) it refers to the positive part of what Dittrich (1996) defined as the anxious dissolution of the I, that might be understood as a loss of self-control and reality control

³⁵ Dittrich (1996) generated three core categories resulting from his studies: oceanic experiences understood as being at one with oneself and with the world or being freed from restrictions of time and space, anticipating a higher truth; anxious dissolution of the I understood as the loss of self-control and reality control; and visionary restructuring understood as visions, optical hallucinogenic phenomena, synesthesia, changes in the perception of meaning.

everything to repeat this positive experience (need for harmony). To retain this motivation people made use of resources they had acquired during the IME: they remembered the positive experience and all the positive feelings that had accompanied it" (Schäfer et al., 2014, p. 534).

Figure 3 Process model of intense musical experiences and their long-term effects on people's way of life



Source: Schäfer et al.(2014)

As mentioned before, these categories were based in the subcategories inducted through grounded theory from the statements of the interviewed. These three categories were founded on ten more subcategories, as said, grounded in the statements from the interviews. This structure might be represented in a table in order to show the relation between them:

Table 7. Supercategories of the Intense Music Experience, Harmony-Disharmony and Harmony motivation and way of life with the corresponding categories and subcategories.

Supercategories	Categories	Subcategories
IME	Altered state of consciousness	Oceanic experiences
		Visionary restructuring
		Anxiety - free dissolution of the I
	Thoughts	Absence of thoughts
		Mental reflection

	Feelings	Ineffability	
		Deep inner experience	
		Affective dominance	
		Sensitization	
		Emotional learning	
Harmony - disharmony	Harmony	Moment of relaxation	
		Moment of perfection	
		Inner balance	
		Authenticity	
		Deliverance from the ego	
		Freedom	
		Clarity	
	Disharmony	Grounding	
		Accepting the change	
		Longing for repetition	
	Resources	Treasure	
		Unforgettable	
		Mood elevation	
		Recharging the batteries	
		Distance from the daily routine	
		Confidence	
	Harmony and motivation and way of life	Relationships	
		Values	Shift of values
Communication of values			
Meaning of life		Meaning culture	
		Vitality	
Engagement and inspiration		Explode one's potential	
		Inspiration	
		Vocation	
Consciousness and development		New insights	
		Maturation	
		Knowledge	

Source: Adapted from Schäfer et al. (2014)

These categories describing the IME are specific items which might be used in other contexts where music is experienced in order to recognize similar experiences. This approach brings a complementary perspective of the emotional experience during a musical experience, in the present dissertation, during the music festival experience. Then, the IME categories will be useful for the comprehension of the peak experiences of the attendee during the music festival. What is more, the IME will bring a description which will complement the domain-specific analysis of emotions presented in the precedent section based on specific and narrowed terms of emotions.

The existence of these type of experiences in the context of music festivals has never been approached using the IME as a model of evaluation. Including the perspective of the IME in the context of the music festivals may help to understand the uniqueness and capability of music festival experience to shape a remarkable moment with potential long-term effects. Moreover, the identification of IME will be an approach in the description of the "unexpected" elements mentioned in section 3.2 since the IME pretend to describe "an unforgettable experience with music that stands out from usual". As described in its definition the IME include "change of perception" and "deep feelings" which might be related with related meanings or values of the attendee's identity. These different meanings or values might be related with the cultural identity of the festival-goer through deep analysis.

Moreover, as introduced previously, this dissertation centred its scope on the analysis of the cultural impacts based through the perception of the participants of the cultural events (as presented in section 1.5, in chapter 1). These perceptions are subjective, as defined in section 1.3 in chapter 1, or "the primary form of cognitive contact of the human being with the world" (Efron, 1969, p.137) but nevertheless, they are – in a great level – constituted from emotions. Therefore, these "changes in perception" or intense music experience may have an important role in the consideration of the cultural impact or the intensification of the perception of the impact. This may also apply to the recognition of the aesthetic emotions presented in section 3.2.

As a conclusion of this section, several points should be remarked:

- Music festivals are meant to induce unique and remarkable experiences. Then, these unique moments might be related to music.
- The unique experiences with music have been analysed under the comprehension of peak experiences which are long analysed by the research community.

- The analysis of peak experiences has developed the Strong Music Experiences (SMEs) by Gabrielsson (2000, 2002). They describe under seven categories the "strongest, most intense experience of music" and generated a wide and detailed structure of descriptors.
- The SMEs recognition on further research is hardly applicable since it is a complex and wide structure. Later on Schäfer et al. (2014) developed, on the basis of the SMEs, the Intense Music Experiences (IMEs) which describes the "unforgettable experience with music that stands out from usual experiences because of its quality; it is characterized by changed perception, deep feelings, and an intense physical reaction".
- The IME contributes with the description of the peak experience with the consideration of changes of perception and deep feelings which might be better related with the cultural identity of the festival-goers.
- The IME is related to the long term effect of the experiences. Then it might help festival stakeholders to comprehend how these experiences construct a loyalty basis of festival-goers.

3.4 Final considerations

As introduced in section 3.1, emotions are complex and contain multiple mechanisms which require specific evaluations from different fields of research. These different approaches helped to understand the complexity but also their un/consciousness and their capability to arouse unexpectedly. Taking this into consideration, the present research seeks to identify these emotions in the context of the music festival in order to understand the experience and how it may have an influence on the different processes of the cultural identification of festival-goers.

Consequently, in the context of the music festivals, music becomes an essential element to consider in order to select the approach of analysis of emotions. Then, as defined in the first section, the analysis of emotion can be analysed from the point of view of aesthetics. These definitions implied the capability of being recognised through a record of emotions (Menninghaus et al., 2019). Moreover, the aesthetic definition of emotions related the "liking" of specific artworks thanks to these emotions felt by the individual. These abilities of an individual's emotions to change the liking or the artistic value of an artwork might be considered essential in the cultural identification or the different cultural processes of the individuals. As mentioned in section 3.1., these processes can be interpreted as the aesthetic appreciation that may be start the liking or appreciation of specific music forms,

songs or styles, the pleasure of enjoying a music performance or music listening. Moreover, emotions were recognized in precedent studies (Bowlby, 1969; Allport, 1954) as signs of belonging to specific groups or expressions of the relationships that individuals affirm with. Therefore, identifying aesthetic emotions might help on the identification of these processes of cultural identification in relation with music.

Multiple considerations can be observed in the definition of music emotions whereas the music convey certain emotions or the emotions are only subjective perceptions of the listener. In the present research, the emotions are considered from the perspective of the festival-goer. Consequently, the subjective experience or in simplest words, emotions are considered to be felt by the individual. This subjective perspective of emotions related to music was defined through a rigorous research work of Zentner et al. (2008) which identified the music emotions through 9 elements. They are: wonder, transcendence, power, tenderness, nostalgia, sadness, tension, joyful activation and peacefulness. This list has been used in several research studies with notable results on the identification of music elicited by music.

This specification of aesthetic emotions through the GEMS scale may offer a limited vision of the affective response of the festival-goers of a music festival since it is not considering the origin of emotions or the existence of special moments of intensity. In addition, multiple tools for measuring or evaluating the emotions implied in live events were proposed in the academic literature. However, these multiple tools to recognize the emotions in different contexts that were applied in the live music experience were not developed on the perspective of music-specific terms, therefore the centrality of music was missed. As argued in section 3.2.2, live music experiences require a specific scale on the understanding of emotions and the overall affective experience of the attendee, centred in music, since music plays a protagonist role in the experience of the festival. Therefore, it is reasonable to construct a new tool for the analysis of the live music experience on the basis of the GEMS scales since it is a scale based on music-specific terms of emotions. Moreover, this new tool might be complemented with the basic elements of the music festival experience understood in chapter 2, section 2.3.2, in which five elements - based on Packer and Ballantyne (2011) and Geus *et al.* (2016) were identified: music experience, social experience, separation experience, festival experience and experiencing newness. These five elements can be considered as the basis of the emotions or the origin of emotions due to the overall music festival experience of the festival-goer.

As introduced in the precedent chapter, and in section 3.2.2, these elements of this new tool should comprehend those unique or peak moments of emotional intensity naturally linked to the experience of music that might be present in the music festival experience. Music festivals are meant to induce unique and remarkable experiences. These unique moments might be related to the festival-goer in this context. As explained in section 3.3.3, the unique experiences with music has been analysed under the comprehension of peak experiences which are long analysed by the research community. The analysis of peak experiences has developed the Strong Music Experiences (SMEs) by Gabrielsson (2001, 2002) and they helped to acknowledge and describe these experiences under seven categories the "strongest, most intense experience of music" and generated a wide and detailed structure of descriptors. However, the SMEs recognition on further research is hardly applicable since it is a complex and wide structure. More recently, Schäfer et al. (2014) developed, on the basis of the SMEs, the Intense Music Experiences (IMEs) which describes the "unforgettable experience with music that stands out from usual experiences because of its quality; it is characterized by changed perception, deep feelings, and an intense physical reaction. "The IME remarked in this deeper level of individuals that might be related with the definition of Archer (2004) in which emotions are "commentaries upon concerns," this deeper understanding it is found to be more related to the identitarian elements of the individual, and therefore, might be related with the cultural identity or the processes related to its development.

This new tool can be generalised to every type of cultural event when the emotion scale is specified to the main artistic domain. This is also feasible with the consideration of the origin of emotions and the peak experiences. In one side, the origin of emotions might be specified to the main facets of each cultural event, as well as the peak experience that can be elicited in every artwork expression.

In short, all the elements resumed above can be combined in a unique scale and might be related to different processes of the development of the cultural identity. On one side, music provokes emotions in the festival-goer which can be recognised through the GEMS scale of Zentner et al. (2008). As mentioned before, these emotions may signify not only the aesthetic appreciation but also be a sign of connection with others. On the other side, the peak experiences during the music festival can be represented by the categories and subcategories of the Intense Music Experience (IME) that represent deeper manifestations of the self and therefore linked to profound meanings. These two elements can be gathered in a unique scale which might represent the emotions of the music festival experience in relation with music. In addition, this can be complemented with the

consideration of which is the origin of emotions of the festival-goer since the experience of the festival is more than just music (Brown, 2019). As argued, these can be the four facets of Packer and Ballantyne (2011) and Geus *et al.* (2016): the music experience, the social experience, the separation experience, the festival experience and the experiencing newness. Therefore, this new tool will be constituted with a scale of the emotions, the analysis of the Intense Music Experiences and the origin of emotions.

Part II. Methodological framework

The second part of this research is focused on the methodological framework. The first section identifies the working hypotheses, the steps to construct it, and proposes the application of two new models of analysis (chapter 4). Then it presents the models of analysis and measurement of the cultural impacts of the events considering the key element of emotions in the evaluation of perceptions (chapter 5). In chapter 6, the methodological approaches of this research are theoretically & practically discussed and applied in three cases along with the proposed model of analysis and the main social research techniques used in this research.

As we have seen in the conceptual framework presented in Part I, there are many authors who agree that the analysis and measurement of intangible impacts that arise when we undertake the task of measuring events can be assessed with specific models. In fact, there are available methodologies to do it, but none articulate the interwoven relationship between the emotional responses measured along with the evaluation of the cultural impact. We understand that the proposal of a new model is not only a methodological requirement of the research, but it constitutes a contribution to the field of the intangibles in the event experiences.

In this part we present the general steps for the construction of the Cultural Impact Perception through Emotions (CIPE) model of analysis and the Emotional Impact of Cultural Events (EIE), and separate them carefully from the methodological aspects of the application to the case, which will be tested in chapter 6. This option responds to a desire to provide a generic methodological models that can be applied in many different cases but also previously tested in a heterogeneous sample of festivals.

This part will conclude with some optimizations on the process of gathering data and thus reveals the suitability of the use of mixed methodologies to contrast and complement from different perspectives the results of the research. It will be argued and concluded the selection of the impact on the cultural identification based on the results from test interviews. Moreover, acknowledging the limitations of the test cases, the analysis of the data collected in the three test cases helped to develop certain criteria for the selection of the music festival selected which should present two main elements for the application of the CIPE. Firstly, the event should focus on music; and secondly, celebrated, mainly, in closed venues. In these justified conditions, *Quincena Musical* festival in San Sebastian was selected for the third stage of this research. This festival is a classic music festival celebrated since 1939, focused on music and mainly celebrated in closed venues.

Chapter 4 Research design

This chapter aims to define and establish the working hypotheses of this research and its structure with the different phases of its completion. The starting point and main motivation of this research can be resumed in the initial research questions:

- A. Do intense emotions trigger cultural impacts in the festival-goer during the experience in a music festival? If yes, how these intense emotions trigger cultural impacts in the festival-goer?
- B. Do the organizers intend to generate cultural impacts and intense emotions among their objectives? How do festival-goers perceive this intentionality? If so, how do the organizers intend to generate these cultural impacts and intense emotions?

Therefore, this research aims to explore the relation between emotions with the cultural impacts and provide a new methodology to analyse and quantify this relation. The design of this research is presented below, and based on the hypotheses proposed, we will introduce the models of analysis and the phases of this research.

4.1 Hypotheses

As mentioned previously in Chapter 1, section 1.3, the experience of cultural events such as music festivals may contribute to generate cultural impacts to the festival-goers. These special experiences with music, as described in Chapter 3, usually imply intense emotions and specific moments of special intensity or 'peak experiences'. These 'peak experiences' can be related to personal identity as explained in chapter 3. From another perspective, in chapter 2 we reviewed the connection made between the music industry and these unique experiences that foster the music festival. The expansion of music festivals is an explicit manifestation of the important shift of the business that changed to rely on the sales of recorded music to generate more income selling concert or festival tickets. Consequently, this evolution has benefitted the organization of live music events. Then, it is implied a specific intentionality of the different stakeholders of the music industry in the conformation of such experiences. In this context, the hypotheses linked to the research questions of this dissertation are the following:

- 1. Intense emotions triggers a cultural impact perceived by the attendee within the music festival experience. Then, the more intense are the emotions the more intense are the cultural impacts.
- 2. The attendees perceive cultural impacts implying intense emotions as a consequence of the festival organizers intentionality or established objectives.

These hypotheses relate to the understanding of the concepts introduced in the precedent chapters and we will explore: emotions, their measurement, the cultural impact within the experience in the music festival, and finally, we will analyse the intentionality of the festival organizers. Mainly, as it is presented in Part I, the proposal of research set the basis on three main approaches: the event studies, the study of the music industry, and the emotional analysis from music psychology. These three paths might be the starting point to set a model of analysis to study the different elements constituting the hypotheses.

From the point of view of music psychology, the prolegomenon of this research in the context of live events takes into account the approach of Wood & Moss (2015). Presented in chapter 3, section 3.2.3, Wood & Moss analysed the general emotions of a participant of a music festival. Their proposal considered the evaluation of general emotions of live music events were based on: their emotional state before the event under the name of "life stresses", "motivations" and "expectations"; during the event "experience"; and after the event "satisfaction" on the attendance during the event. The starting point of this research narrows the scope within the context of Wood & Moss (2015) and centres on the emotions of the experience and the different elements constituting it. The "experience" which can be renamed for this study as the "music festival experience" might wide its sense including emotions emerged during the event. As explained in chapter 2, section 2.3.1, from the perspective of the Event Studies, Geus et al. (2016) defined their model as the "Event Experience Scale" (EES). The EES defines four main dimensions on the description of the experience of the event: the affective engagement; the cognitive engagement; the physical engagement; and the experiencing newness. From these four elements it was recognized to have a relevant role 'the affective engagement' due to the experience of the event. Therefore, the value of the affective response of the experience is essential to understand it. Having a profound insight of the role of emotions, the affective value of the experience is of uppermost relevance. Additionally, following the perspective of the Event Studies, as it might be inferred, the elements constituting the "music festival experience" should be related with the concept developed by Packer and Ballantyne (2011) presented in chapter 2 (section 2.3.2). Their understanding of the music festival experience contained four main facets: the music experience; the social experience; the separation experience; and the festival experience.³⁶ These elements were understood as

³⁶ As defined in chapter 2, section 2.3.2, following Packer and Ballantyne (2011), four facets constituted essentially the music festival experience. Firstly, the music experience referred to every feature related to music, secondly, the social experience that relates with the connection with other members of the audience, or the feeling of experiencing something in common or sense of belonging. Thirdly, the separation experience referred to the experience of liminoid or being

constituents of the experience inducted from the experience of real attendants. From these four facets, the common and more relevant element was music. Consequently, music is the essential part of the music festival experience, and so, the main focus of the experience.

But the relevance of other elements – rather than music – constituting the music festival experience requires its consideration. As developed in chapter 2 and understood in the description of Packer and Ballantyne (2011) as well as in the studies of Brown(2019), music festivals are not “just” for music. As explained in their research the four facets are the basis of the overall experience, and therefore in the consideration of the emotions implied in the experience these elements should be considered. As introduced previously, the main origin of emotions in the context of the music festival should be considered music itself, however this origin might be completed on the basis of the four facets described in Packer and Ballantyne (2011). In that way, the origin of emotions in this context might be understood from the four basic experiences: the music experience, the social experience, the separation experience and the atmosphere of the festival. In addition, as presented in section 2.3.2 of chapter 2, the uniqueness of the festival relies not only in the four facets but also in the new or unknown experiences of every event (Bowen and Daniels, 2005) lived from the festival-goer. Moreover, "experiencing novelty" emerged in Geus et al. (2016) demonstrating the importance of the newness of the experience along with the out of ordinary. This might be set along the nature of the events that offer unique experiences (Clawson & Knetsch, 1966). Therefore, this "experiencing novelty" might be a relevant factor to take into consideration in the analysis of the origin of emotions implied in the experience of the festival.

Then, since the affective engagement it is essential for the event experience evaluation (Geus et al. 2016) and the music experience constituted the central part of the music festival experience (Packer and Ballantyne, 2011), music can be considered the main source of emotions. However, this relevance is understood as a source of emotions that is not tested or validated in the context of the music festival experience. Furthermore, as presented in the precedent paragraph, the facets or factors constituting the music festival experience can be considered also the basis of the emotions of the experience. Therefore, these constituting elements with the centrality of music should be considered as the basis of the music festival, or in other words, the basis or source of emotions of this experience. Although, this consideration is deduced theoretically from the interpretation of these previous analyses of Event Studies, contrast with data is required. This fact introduces

outside the ordinary life; and finally, the festival experience that essentially was understood as the experience of the atmosphere of the festival.

another point on the first hypothesis that should be, as well, structured as a sub-hypothesis of research in order to be contrasted. This sub-hypothesis can be stated as it follows:

- 1.1. Music is the main source of emotions during the music festival experience more relevant than the social experience, the atmosphere of the festival, the separation experience and the experiencing newness.

In addition to the relevance of music in the emotions and their origins in the festival experience, it is attached in the study of intangibles related to music, the study of the music preferences of the festival-goer. The music preferences determine the affective reactions or the pretended functions attached to each music style of each individual. As developed in chapter 2 (section 2.1.1), music preferences can be identified through different conceptual approaches and therefore can help to understand how music experiences may start different processes of cultural identification for the individuals with other individuals over a variety of different cultural representations. This role of the music preferences can be determined in the evaluation of the cultural impacts related with the cultural identity as recognized in chapter 1, section 1.3. Along with that, and due to the relevance of music in the festival, the evaluation of the music preferences should be assessed. Music preference may influence the intensity of the emotions felt in the experience of the festival or specific elements of the cultural identity of the festival-goers. Therefore another sub-hypothesis pending from the first can be stated:

- 1.2. The stronger the preference of the attendees for the music performed at the festival, the stronger the emotional response of the attendee and furthermore, the perceived intensity of the cultural impact.

In chapter 2, section 2.1, it was explored the importance of the characteristics of the event or the related characteristics of its symbolic significance related to the music festival. These characteristics may help to understand the cultural capital attached to the festival and the intangible attached to a specific event. Therefore, the analysis of the characteristics and history of the event might help in the understanding of the cultural significance for the attendees.

What is also a key concept for the analysis of the hypotheses is the definition of the cultural impacts due to the experience of the music festival. As introduced in chapter 1, section 1.3, the assessment of the cultural impacts can be analysed through existent models of analysis based on the perceptions of the participants of the cultural events. A complete proposal of a model of analysis to study the cultural impacts was introduced by

Colombo (2016). Her approach based the analysis on the perception of the impact of the attendant identifying a set of impacts and their relationship with the organizers intentionality. She summarized the existent models of impacts related to culture and proposed a set of impacts based on the perceptions of the attendants as Small et al. (2005) recommended. She proposed the evaluation of the cultural impacts through a classification of different concepts through the proposal the Cultural Impact Perception (CIP), developed in chapter 1, section 1.3. Therefore, CIP can be the tool to identify the cultural impacts in the context of the music festivals.

In addition, the perceptions of the participants before, during or after the experience of a specific event were the basis of the model of analysis of the intangible impacts (social and cultural) defined in chapter 1, section 1.3. The definition of perception (of an impact) in Small et al. (2005) or in Colombo (2016) was based on four variables: the existence; the rating (positive or negative); the intensity; and the intentionality of specific and defined impacts. Perception was understood without any emotional consideration within it. This understanding missed the point of what really intensifies or sets a relevant value for the attendant of the event as argued before. Then, it is needed to link this conceptual basis of perceptions with the emotional responses of the individual in the experience of the cultural event. In that way it can be understood how the intensity of each cultural event might be constructed.

This comprehension of perception based on emotions examined through the context of the cultural events requires the construction of a new model of analysis for the study of the cultural impacts. This model should include the analysis of the emotional response of the event experience jointly with the analysis of the cultural impact. In fact, this evaluation of emotions can be joined with the perception of the cultural impacts of the event experience that consequently will offer a completed study of the perception of the cultural impact in the basis of emotions. This new model of analysis, as it will be further explained in chapter 5. This model of analysis can study the elements presented in the hypotheses and therefore, answer the research questions.

From the side of the emotions, and as presented in chapter 3, section 3.4, the use of domain-specific scales for the evaluation of specific emotions of the artwork exposed in each cultural event might be appropriated for the assessment of the emotional outcome. In the case of music festivals, the evaluation of emotions might be done through music-specific scales to understand the weight and specific emotions. This second new model of analysis – as introduced in chapter 3, section 3.4 – can be constructed on the basis of the

five facets constituting the music experience, the GEMS scales and the evaluation of peak experiences with music. Moreover, it can be generalised to every type of event when the emotion domain-specific scale is centred on the artwork of the event, the origin of the emotions are based on the facets or features specific of the event and the peak experiences will refer to the main artwork of the event. This model of analysis of emotions will be presented in chapter 5, section 5.2.1.

These two models could frame the relation between the intensity of the cultural impact with the construction of the perception based on the emotions of the participant. Then, it is important to understand the relationship between the intensity of the emotions with the intensity of the cultural impact contained in the CIP. Moreover, this relationship of intensities needs a specific operationalization that, as will be explained in chapter 5, it requires a new model of evaluation of emotions in the context of the music festivals.

From another perspective – as introduced previously and detailed in chapter 2 (section 2.2.1) – the music industry changed drastically in the last decades. This industry is interested in organizing more live events and obtaining more revenues from live events. Attendants of live music events may have different intangible impacts that may have a further effect on their cultural decisions or cultural affinities. In comparison, the organizers or other stakeholders of the music festivals might be interested in other impacts or moreover, looking only for the profitability of the products. Consequently, as argued in Chapter 1 section 1.5, the assessment of the cultural impacts in relation with emotions in the context of live music experiences became crucial to understand which culture is shaping the massive organization of music events. Moreover, how pursued are the different intangible impacts but also the emotions attached to their perceptions. The intentionality implied in the organization of music festivals should be assessed in order to understand the objectives behind these music festivals. Therefore, the identification and understanding of these impacts of the music festival experience in the attendees may aid on the understanding of the effects of these intended events. Then, the structure of the study of the intentionality included in the model of analysis of the CIP from Colombo (2016) is, again, valuable for the present dissertation

Additionally, we suggest the musical festival experience may provoke an emotional outcome, which might be related with a cultural impact due to the special relation between music with emotions, and emotions with culture (further developed in chapter 5, section 5.1). Therefore, the new model of analysis combines the basis of the CIP with the emotional outcome. This last proposed to be assessed through a new proposal presented

in chapter 5, section 5.2. Inherited from the CIP, these models will take into account the intentionality implied, assess the cultural impacts and – additionally – offer a measure of emotions. At the same time, they will assess the intensity experienced in the music festival context and therefore will help to understand how the perceptions of the attendees might be intensified through emotions along with the intended objectives of the organizers or the intentionality in the cultural impacts. In other words, this new models will help in the understanding of how the intensity defined in the CIP can be related with the emotional intensity in the context of cultural events.

As a summary of the precedent conceptual development of part I and for the evaluation of the hypotheses the following points should be considered to construct the models of analysis to study the experience of music festivals understanding the link between cultural impacts, emotions and organizer's intentionality:

- The evaluation of the emotions of the experience should be based on the relevance of music of the overall festival experience.
- The music preferences of the individuals may help to analyse the affective responses in the context of the music festivals to set a relation with different cultural identitarian processes.
- The evaluation of the origin of the emotions can be based on the five factors defined previously: the music experience, the social experience, the separation experience, the separation experience and the experiencing newness.
- Acknowledging the characteristics of the event may help to better understand the symbolic value of the event.
- The evaluation of the intentionality of the music festival organizers from the perspective of the cultural impacts.
- The model of analysis Cultural Impact Perception (CIP) proposed by Colombo (2016) can provide the identification of specific cultural impacts in context of the event experience. However, a new model of analysis is required to understand the relation between the intensity of the cultural impacts and the emotions of the participant of the event. The new model should comprehend the analysis of emotions with domain-specific scales of the artwork exposed in the cultural event, their origin and their peak moments of special intensity.
- Another model based on emotions can assess the emotional response to the event. This tool will analyse the music-induced emotions through music-domain scales, the origin of them -on the basis of the music festival experience- and the evaluation of peak experiences with music.

- The intentionality of the organizers can be evaluated through the original structure of the CIP and set in relation with the emotional impact.

These basic elements constitute the new model of analysis on the basis of the CIP that will be further explained in chapter 5, section 5.3. Essentially, this new model will maintain the structure of the CIP but include the consideration of emotions in the evaluation of the perception. Then, as it has been presented in chapter 1, the CIP (Colombo, 2016) proposed a specific way to identify five different cultural impacts. These cultural impacts evaluated different features of culture on its benefits and costs. She identified, based on multiple authors, these cultural impacts, namely: information/disinformation; tradition/loss tradition; construction/deconstruction of the cultural identity; integration/ghetto creation or social cohesion/exclusion. In addition, and as mentioned before, the CIP includes a framework for the analysis of the intentionality of each cultural impact. Therefore, the new model based on the CIP will be able to analyse the intentionality and the emotions implied in the experience of the festival in relation with the cultural impacts perceived by the festival-goer. In that way, the hypotheses can be evaluated with a specific and customized model of analysis.

As introduced in chapter 1, section 1.3, the study of the cultural impacts is complex and the model needs to be narrowed and adapted in order to be applicable for specific events. Consequently, the application of the original structure of the CIP should be narrowed for every case and required a previous analysis of each event. Therefore, this specification of the cultural impact has to be addressed in order to have a commensurable analysis. Along with that, and as it has been introduced, the emotional impact requires an operativization and specification for each event. Every artwork requires a domain-specific scale of emotions that fits the analysis of the individual who is enjoying the work of art. In the case of music festivals, it is proposed the specific origin of emotions and emotions centred in music. Then, the specification of the cultural impact and the construction of the emotional impact will be explained in chapter 5. These new models set the basis on existing concepts and it requires a specification and operativization. In that direction, the following section specifies the structure of the research with different steps for the operativization and application of the new proposed models of analysis

4.2 Structure of the research

The structure of this research has been established in four stages: the first stage defines the conceptual framework for the analysis of cultural impacts and emotions based on pre-

existing models; the second stage tests the new model of analysis through quantitative and qualitative methodologies in different samples; the third applies the refined conceptual model into a case study; and finally, the results helped to refine the conceptual framework and contrast the hypothesis of the research.

4.1.1 First stage. Definition of a new model of analysis of cultural impacts related with the emotions.

In the first stage it is shown how the Cultural Impact Perception (CIP) – as proposed in Colombo (2016) – can be specified for the analysis of music festivals including the evaluation of emotions. This stage is presented in chapter 5 and it defines the new models of analysis. As presented previously, this includes the evaluation of emotions as constitutive elements of the subjective perceptions of the participants of a cultural event. This resulted from the understanding of cultural events as generators of pleasant emotions and, as mentioned before, related with the evaluation of emotions through another specific tool. The evaluation of emotions can be done through specific scales, peak experiences and the consideration of the origin of emotions. The new model of analysis composed with these elements is proposed for generic events with the aim to assess the emotional outcome of the event. Theoretically, this model allows measurement of the emotional outcome of the cultural events looking specifically at the origin of emotions, the emotions and the peak experiences related with the artwork or the event. In its specification for music festivals, this model will evaluate the origin of the emotions thanks to the overall experience of the music festival, the emotions centred in music and the evaluation of the peak experiences in this context.

In addition, the analysis of the five cultural impacts defined in the CIP will be narrowed on the impact of the construction of the cultural identity and thus result in a refined conceptual definition of "cultural identification". This redefinition of the impact is understood to better accommodate the different concepts included in Colombo (2016). Since all the elements of the impact on the construction of the cultural impact define specific processes of cultural identification of the individuals with specific elements of the cultural event.

Then, the core of this stage is constructing the two models on three basis: define the model of analysis of the emotional outcome of the festival; redefine the CIP on the scope of the emotions and into the analysis of the cultural impact on the construction of the cultural identity with a conceptual redefinition; and thirdly, to understand how this impact is

strongly related with the elements of the model of the emotional evaluation. As a consequence of the definition of these two new models, the methodologies can be established theoretically on the basis of the variables of the model of analysis. This previous definition of the two different models specified precisely names the variables that are of interest of this research. Therefore, the gathering methodologies have to articulate the different modes in which data is going to be gathered through the specific independent variables.

This definition of the two models of analysis is presented in chapter 5. The theoretical definition of the gathering methodologies is established in chapter 6, section 6.1.

4.1.2 Second stage. Test of the models of analysis centred on the impact of cultural identification.

As recommended by the theory in Event Studies (Getz, 2007), the gathering techniques should include quantitative and qualitative approaches to be able to include the nuances of the specificities of every event. Three main methodologies were selected for the test and the model of analysis: interviews, surveys and digital-visual ethnographies which were useful methodologies and are described in chapter 6 in relation with the conceptual framework.

The test process was articulated in four main steps:

- 1) The first consisted in the conceptual construction of the gathering methodologies in the scope of the two models of analysis included in the previous stage.
- 2) The second was applying interviews to festival-goers and organizers with multiple objectives:
 - (a) to check the correct understanding of the core concepts of the survey;
 - (b) to justify, in a provisional step, the selection of the cultural impact on the construction of the cultural identity proposed in Colombo (2016) and redefine it into the impact on the cultural identification.
 - (c) to incorporate to the general considerations of the models of analysis in the cultural impacts and the emotional outcome possible nuances not contemplated in the conceptual framework;
 - (d) to help on the selection of the case study to apply the survey in this test process.
 - (e) to gather information on the comprehension of the concepts of the interview when interviewing the festival organizers.

- 3) The third step was the implementation of the survey and the visual-digital ethnography in three types of music festivals. In one side, the survey brought data to have a first quantitatively overview of the main concepts of the hypotheses which helped in the selection of the case study for the third stage of the research. In another side, the digital-visual ethnography was able to gather data that helped to contrast the perspective of the quantitative data from the three music festivals. This information was complemented with digital information from the social networks (Facebook, Twitter and Instagram).

These steps lead the research to focus on stronger means on the Construction of the Cultural Identity or, preferably the Cultural Identification of the attendees and the selection of the case study. This stage it is explained in chapter 6.

4.1.3 Third stage. Sampling of the new models of analysis , analysis of data and inferences.

This stage applied the CIPE in the *Quincena Musical* music festival in San Sebastian, it was implemented in three steps:

1. Adaptation of the models of analysis to the application into the case study. They required an adaptation due to the analysis of the music festival in the context of the city, its historic background and one private previous analysis. This adaptation, presented in chapter 7, introduced the context of the beginnings of the festival, and described the evolution of the festival during the 79 editions. As presented in section 4.1 and in chapter 2, section 2.3.1, the evaluation of the cultural capital of the event might be helpful for the understanding of the overall intangible impact on the experience of the festival-goer. Finally, it is shown – in chapter 7 – the specific adaptations of the models of analysis thanks to the test cases and the previous research analysis of a private consultancy in 2015.
2. Application of the models of analysis in *Quincena Musical*. The models were applied through the three main gathering techniques: the application of a survey on the audience from thirteen concerts during the festival (350 surveys collected); a digital-visual ethnography during the music festival (20 days analysed); and finally, the semi-structured and structured interviews (three semi-structured interviews to festival stakeholders and ten structured interviews to festival goers).
3. Analysis of data. The data was analysed through different approaches and prepared to contrast the hypotheses and infer conclusions.

These three steps allowed the application of the models of analysis in a specific music festival and to conclude the analysis.

4.1.4 Fourth stage: Inferences from the case study.

After the application of the models of analysis and based on the data collected, the data showed the validation of the first hypothesis, and it is argued the validation of the second hypothesis. This application justified improvements into the process of gathering data, demonstrated the applicability of the models and opened further research questions.

Chapter 5 Cultural Impact Perception through Emotions and Emotional Impact of Cultural Events: the relationship between two models of analysis

This chapter defines the model of analysis CIPE (Cultural Impact Perception through Emotions) on the basis of the different approaches on the evaluation of intangible impacts presented in chapter 1 and the emotional evaluation presented in chapter 3. Essentially, the model set the basis on the Cultural Impact Perception (CIP) proposed in Colombo (2016) incorporating within it an specific evaluation of the affective response of the participant. The CIPE, as introduced in chapter 4, is defined by three elements: the relation with emotional impact of cultural events, the cultural impact perception and the consideration of emotions on the perceptions of the attendees. In order to contextualize this relation, it is explained, in section 5.1, the general relation between culture and emotions as key elements on the definition of cultural affinities of individuals.

The next section describes the construction and justification of a new model to evaluate the emotional outcome on the approaches presented in chapter 3. Here it is presented as a model of analysis centred on emotions understood as the Emotional Impact of Cultural Events (EIE) and its specification to music festivals (EIMF). Then, in section 5.3, it is shown how the relation between the EIE and the intensity of CIP is essential for the CIPE, a model of analysis that combines the cultural impact evaluation correlated with the emotional outcome of the experience of the cultural event. Then, it is shown how the CIPE can be related with the EIMF in the context of the music festival with specific adaptations.

After this, section 5.4 presents how the relation of the emotions of the individuals is strongly related to the cultural meanings attached to their identity, specifically in the experience of music. As a consequence, and introduced in chapter 4, section 4.1.2, the model will be narrowed in one of the original impacts proposed in the CIP. Specifically, the impact of the construction of the cultural identity because of its focus on different processes of identification related to different elements of culture present in the cultural events. Moreover, since this impact is recognized through different processes of cultural identification, it is proposed to rename it as the cultural impact on "the cultural identification".

Finally, in the last section it is justified the importance of the evaluation and the intentionality of the organizers rather than other stakeholders of the music festival. This intentionality might be related to the cultural impacts and emotional impact of the

experience aiming for this impact in means of specific planned targets within the music industry. It explained the importance of understanding the effect of the festival organizer's intentionality on the pursuing of these effects in contrast with the perspective of the festival-goer.

5.1 Emotions and culture

As introduced in chapter 3, section 3.1, the relation between emotions and culture is the basis of the understanding of this dissertation. In fact, the hypotheses presented in chapter 4, section 4.1, related these two elements as intensifiers of one to another. This relation is not trivial and has its precedents in a general perspective.

Culture and emotions live one for the other. This symbiosis can be understood in the essential perspective in which emotions are expressions of the deeper meaning of our identity (Archer 2008) constructing specific cultures or in another perspective, emotions are a result of the culture surrounding individuals (Mesquita et al. 2016). Nevertheless, emotions and culture have a strong relation through multiple elements. As Lehman (2004, p. 692) states:

“Culture provides a buffer against anxiety by providing a set of values and normative standards against which an individual may be judged a worthwhile, socially acceptable person. The goal is to feel that one is a valuable member of a meaningful culture, which in turn evokes a feeling of symbolic immortality that mitigates the fear of finitude”.

Lehman states that culture provides a context in which emotions can be re-valued or attached to different meanings essential for the individuals. This relevance of emotions on the personal identity might become the starting point to relate emotions with different processes of development of the cultural features of identity. Moreover, culture can be understood as a generator of pleasant emotions, and, all the more so, as a way of understanding how to pursue happiness (Lamont, 2011). In this sense, music is a key factor of the configuration of this pursue and in different processes of identification of the individuals (Weinberg and Joseph, 2017, p.259):

It is believed that active methods of music engagement generally provide greater individual benefits than passive engagement, because activities like producing music and performing encourage self-exploration, emotional expression, self-esteem and confidence (Creech, Hallam, Varvarigou, McQueen, & Gaunt, 2013). Active music engagement such as singing also has physical health benefits, while engagement via creating or composing music can have cognitive benefits (Hallam et al., 2012). Nevertheless, listening to music is

associated with higher mood when considered in terms of activation and valence (Vastfjall, Juslin, & Hartig, 2012).

This music engagement, in their perspective, provides an opportunity for the individuals to experience a positive construction of the self. As Lamont (2011) emphasizes, music has the power to elicit a state of true happiness. Then, music as an element of culture is an important contributor to this pursuit of happiness. Music, as mentioned by Weinberg and Joseph (2017) can engage in several ways, one of which can be through a live music event participation. Therefore, one specific cultural expression (as music) might be an initial or settling point of different pleasant or relevant emotions related to deep meanings of the individuals.

Emotions can be understood, in the context of an event, as a consequence of a live cultural proposal. This proposal might be music, performing arts or any type of cultural expression that may be shown in a cultural event. Moreover, each emotion is linked with a cognitive process that introduces semantic content (Koelsch et al., 2004), this might be understood as different meanings or new possibilities to introduce, settle or reject cultural content to the processes of cultural identification of individuals..

The comprehension of the link between emotion and culture becomes essential in how different processes related to cultural identity could be initiated, settled or rejected in a music festival experience. Furthermore, as it is presented in chapter 2, this interest is more relevant since the music industry programmes multiple music festivals to reach as much audience as possible. The construction of a model of analysis concerning this relation between emotions and an individual's culture can foster profound understanding in an albeit limited way.

5.2 Construction of the emotional impact for cultural events

The conceptual approach relating emotion and culture presented previously is conceptualized as the Emotional Impact of cultural Events (EIE). This is a new tool for the evaluation of the emotions in the context of cultural events that will be presented in the following paragraphs.

5.2.1 Emotional impact of cultural events (EIE)

As presented in chapter 3, section 3.2.3, the use of emotion scales or measurements in the context of planned events is generalized and has been applied in several studies demonstrating that it can be a practical way to understand the emotional outcome of the

experience of a singular event. However, these scales were specified in the context of the music experience and, in most of the cases, were centred in emotions related to the consumption or marketing measures. Therefore, it lacks the analysis of emotions in the context of cultural events from the perspective of the emotions understood as domain-specific scales focused in the work art exposed. Then, if we focus the research on the cultural events centred in a specific work of art, the importance will be the cultural value of the specific work of art of the event and therefore, the evaluation of emotions should be focused on the central part of the event identified through a domain-specific scale. For example, in the case of theatre festivals it could be the use of emotional scales centred in theatre; in the case of cinema festivals, in cinema, and so on. In addition, these emotions should be considered in the elements constituting the experience of the cultural event and in its characteristics. This relevance of emotions in the cultural events has been analysed in Christou, Sharpley and Farmaki (2018) revealing that the emotional dynamics constitute the basis of (dis)satisfaction after the experience and demonstrating the importance of emotions as constitutive elements of the experience. The next paragraphs will describe the key concepts considered to conform to a new tool for the evaluation of the emotional outcome of the experience of the cultural events in events centred in a specific art evaluated from the perception of the participant.

As it might be generally understood, the work of art is meant, not only but mainly, to emotion and conveys meaning in who is experiencing it (Comellas, 2006). Therefore, the emotional outcome of an artistic expression is one of the main targets of the artists. At the same time, their art became a way of understanding themselves and carries with it an interpretation of the world surrounding themselves in their original way. If an objective of a cultural event includes exposure to artistic expression, one possible objective of the cultural events can be to share creative ways of inducing emotions and meaning that might have an impact on the emotional states of the participants. This can be understood as the aesthetic appreciation demonstrated in specific aesthetic emotions. As introduced in chapter 3, section 3.1, the notion of aesthetic emotion (Schindler et al. 2017 and in Menninghaus et al. 2019) can be generalized to the exposure of different aesthetic experiences with the arts. When these experiences happen in the context of the cultural events they can be specified through the use of existing tools. As presented in chapter 3, section 3.2.3, in the case of music the GEMS scale can be a valid tool for the aesthetic emotions evaluation. But, these aesthetic emotions can be specified in different specific artistic domain scales, for instance, in the case of dance (Vukadinović & Marković, 2012), in the case of literature (Andringa, 1996), in theatre (Konijn, 1999), in film (Renaud, 2006) or in painting (Hagtvedt, Hagtvedt, & Patrick, 2008). Therefore, it is possible to have an

adapted or domain-specific scale for each cultural event centred on the enjoying of an art experience.

Schindler et al. (2017) proposed the Aesthetic Emotions Scale (AESTHEMOS) that include 21 scales covering prototypical aesthetic emotions possibly applicable to all artistic fields considered having an aesthetic appreciation. These scales included emotions as indicative of amusement, the activating and calming effects of aesthetic experiences, as well as awareness to the negative emotions. However, these scales - as acknowledged by the authors- may fail on the analysis of the characteristics of specific artistic domains of each cultural event. The broad scope of AESTHEMOS can be considered a weakness when the cultural event is focused on a specific cultural expression. Therefore, it seems logical to use for each specific domain field of the cultural event as a concrete scale based on the art exposed.

Furthermore, the context affecting the generation of the emotions should be included in the consideration of the emotional outcome of the planned cultural event participation. These specific emotions might be affected by the general characteristics of a planned event. As described in Chapter 1, section 1.1, there are characteristics can be the common of every event, inspired in Getz (1991 and 2007): place and time in which the event is celebrated; the size of the festival specified, for example, in the number of attendants; the main artwork performed or displayed; and the typology of the event. These characteristics are recognized to be the basis of the definition of the planned events: the time and space are essential elements of the definition of every event of human activity. In the case of the size, the number of attendants can be a measure but it could be also the use of resources, the budget or any tangible assessment. However, in the perspective of the emotional outcome it is considered to be more relevant the social factor, and the scale for measuring the size of the festival can be better signalled with the number of attendants as an important measurement to understand the effect of the size of event in the social experience of the event. Additionally, the main artwork must be considered in order to take into account the domain that would determine the scale of emotions, as presented in the previous paragraph. Finally, the typology of the event should be considered because it determines the elements that compose the experience. The different typologies of events can also be based in the precedent studies of Getz (2007) and exposed in chapter 1, section 1.1. In short, these characteristics may help in the understanding of the factors crafting the experience of the cultural event and are potentially required to be considered as factors influencing the emotional outcome of the event experience.

As it might be deduced, in the context of cultural events, the event experience is not just an aesthetic enjoyment. The experience is informed with different elements that may influence the generation of emotions. These different origins of emotions can be understood as complementary when the focus on those events is centred in an artwork or cultural expression. Therefore, emotions may have different origins in their contexts but nevertheless with a strong influence from the enjoyment of the work of art exposed in the cultural event. For instance, as presented in chapter 2, section 2.3.2, music festivals have been analysed and understood as a four-faceted event (Packer and Ballantyne, 2011). The conceptualization of the experience of different typologies of cultural events was also studied in other cultural fields through specific analysis: in literary festivals (Weber, 2015); in cinema festivals (Hanich, 2018); or in theatre experience (Edelman and Šorli, 2015). As a consequence, the basic elements constituting the event experience might be recognized specifically for each cultural event and therefore conceptualized and understood as other origins of the emotions of the experience.

As introduced in the case of music in chapter 3, section 3.3, the emotional outcome of the experience of a specific work of art cannot be reduced to a list of emotions as it may exist unique moments of special intensity or "altered states" for the individual. In the literature of music psychology, these moments are recognized as "strong experience with music" (Gabrielsson, 2001) or "intense music experiences" (Schäfer *et al.* 2013). These unique experiences are recognized with multiple and extended definitions, and commonly described as remarkable, absorbing and memorable experiences. The first and wide definition of these special moments was explored by Maslow (1964) identifying specific sources of these experiences: music, religious experiences or sex. These special moments are not limited to the music enjoying or under the concept "peak experiences", they exist similar definitions in other research fields of the artworks appreciation. For example, the definition of "flow" from Csikszentmihalyi (1990) can be understood as unique experiences that absorb all the attention and let the individual enjoy being focused on that precise moment. The existence of different conceptualizations for "peak experiences" or "flow" as a measure of extraordinary moments emotionally remarkable is an opportunity to apply in the assessment of the emotional outcome of the cultural event experiences. In fact, several studies have applied these definitions for the analysis of the cultural events experiences as unique and remarkable moments of the life of the participants. Specifically, Wamsley (2011) studied the different flow experiences in the theatre audience as a key element of the participation in the event. It is also present in the analysis of Bond and Stinson (2000) in the perspective of dance events and the analysis of peak experiences in opera performances (Wah and Wright, 2013); or it was also use in the promotion of art

galleries through specific events to generate flow experience in order to engage the audience, as presented in Axelsen (2007). Therefore, the analysis of these extraordinary moments on the cultural event experience can be assessed by the existing models of analysis conceptualized under the terms of "flow" from Csikszentmihalyi or "peak experiences" from Maslow.

These different elements constitute the conceptualization of the new model of analysis for the evaluation of the emotional outcome of the cultural events, the Emotional Impact of cultural Events (EIE). This new³⁷ proposed model assesses the emotional impact or emotional outcome of the experience taking into account the following elements : the characteristics of the event., the origin of emotions, the domain-specific scale of emotions of the word art exposed and the consideration of those special moments of special emotional intensity or "peak experiences". This conceptualization can be structured and understood as a set of dependent and independent variables. The EIE is a dependent variable of the independent variables experienced by the participant described previously, in the following table are exposed in summary the precedent definitions.

Table 8. Structure of variables of the EIE.

Dependent variables		Independent variables
Emotional Impact of Cultural Events	Characteristics of the event	Number of assistants, Place, Date, Typology of the event and art exposed.
	Origin of emotions based on the characteristic elements of the experience of the event.	How intense the participant perceives these as source of emotion in a likert scale.
	Emotions evaluated through Domain-specific scales	Existence and intensity perceived by the participant of the specific emotions described in the domain-specific scale.
	Evaluation of peak experiences	Existence and identification perceived by the participant of special moments of intensity related to the art experience.

Source: own elaboration.

³⁷ Similar terms were used in the evaluation of the emotional outcome of different events in Bernabé-Moreno et al. (2018) who applied the dimensional model of emotions, Pleasant-Arousal-Dominance (PAD). However their analysis was focused on unplanned events without any cultural interest and from the analysis of emotional responses in the social media. Moreover, their use of emotional impact referred to the results of the dimensional categories rather than a new model of analysis proposed for cultural events, as presented here.

In summary, this proposal aims to assess the emotional outcome of the cultural events perceived by the participant. This model of analysis is understood to measure the constitutive emotional elements of the participant experience as independent variables with a logical causal explanation taking into account the context in which the individual experiences the emotions, the emotions in their specific singularity in the aesthetic enjoyment and those special extraordinary moments of intensity with the artwork. As it might be noted, there is a lack of the analysis of the socio-demographic variables of the individual which may have an important role. These elements are included in the proposal of the CIPE that will be further explained in section 5.3.

In the next subsection it is explained the specification of the EIE into the case of the music festival experience. This specification set the basis on previous analysis that contributed with the identification of the key elements constituting the experience of the music festivals. It is as well specified the emotions related to music and the peak experiences.

5.2.2 Emotional Impact for music festivals (EIMF)

As mentioned in chapter 1, music festivals are singular cultural events capable of emotion elicitation due to the festival-goer's unique experience, but also, because of the universal language that music expresses (Mehr et al. 2019). As introduced previously, emotions are a relevant element to understand in order to assess the intensity of the experience of the cultural event. Moreover, in the case of music, Gurney (1880) cited in Zentner et al. (2008, p. 120) stated clearly the essential effect of music: "The prime characteristic of Music, the alpha and omega of its essential effect [is] its perpetual production in us of an excitement of a very intense kind, which yet cannot be defined under any known head of emotion". This link between music and emotion requires to be specified through specific music scales for its evaluation.

Since music has the central role in the music festival experience, emotions elicited by music are a central part of the experience (Packer and Ballantyne, 2011). Then, it is essential to identify these emotions to understand the unique experience of the festival. These emotions, as shown in chapter 3, section 3.2.3, can be described with multiple scales regarding different aims of research within the context of live music events. As exposed in Schindler et al. (2017), and already presented in chapter 3, the most widely applied scales on the study of music emotions in live studies are the discrete approaches of Izard (1979) and Plutchik (1962) and the dimensional approach of Watson et al. (1988). As mentioned in chapter 3, section 3.2.3, there are multiple proposals for the assessment of emotions for human activity. However, in the application of live music experiences it might be

considered that the centrality of music is not contemplated properly. Therefore, this centrality of music festivals should be specifically evaluated through the identification of music emotions, in its aesthetic appreciation. Consequently, the music emotions analysis should be confronted with a music-domain scale. As presented in chapter 3, section 3.2.2, this perspective of emotions related to music was defined through a rigorous research work of Zentner et al. (2008) which identified the music emotions with different scales under the name the Geneva Emotions Music Scales (GEMS).

Moreover, as developed in previous section and in section 3.3. in chapter 3, there are extraordinary moments, understood as peak experiences, produced by the music that can make the difference in the construction of the music festival experience. As introduced in section 5.2.1, these peak experiences might be described with existent conceptual models that can help in the understanding of the experienced response during a music festival. As summarized in chapter 3, section 3.4, the analysis of peak experiences has been developed specifically for the case of music, the Strong Music Experiences (SMEs) by Gabrielsson (2001, 2002). These assessment models have helped to acknowledge and describe these experiences under seven categories the "strongest, most intense experience of music" and generated a wide and detailed structure of descriptors. However, the SMEs recognition on further research is hardly applicable since it is a complex and wide structure. Later on Schäfer et al. (2013) developed, on the basis of the SMEs, the Intense Music Experiences (IMEs) which describes the "unforgettable experience with music that stands out from usual experiences because of its quality; it is characterized by changed perception, deep feelings, and an intense physical reaction". The IME remarked on this deeper level of individuals that might be related to cultural meanings and therefore more related to the cultural impact evaluation aimed in this dissertation. In addition, the IME is clearly structured in a set of commensurable supercategories and categories that are affordable for research with limited resources.

As presented previously in the EIE, the characteristics of the event may determine the generation of emotions due the place, time, size, typology of the event and the artwork represented. This last element is acknowledged with the previous considerations to identify music emotions and peak experiences related to music. However, the typology of the music festival can be understood with specific elements that conform the experience of the attendant. The music festival experience -- as explained in chapter 2, section 2.3 -- is based in specific contributing facets. These facets were identified by Packer and Ballantyne (2011): the music experience; the social experience; the separation experience; and the festival experience. This four basic facets -- as explained in chapter 2, section 2.3 --

of the music festival experience might be complemented with the facet "experiencing novelty" identified by several authors (Clawson & Knetsch, 1966; Jago and Shaw, 1998; Geus *et al.* 2016). As argued in chapter 2, section 2.3, these five facets can be understood as the basis of the experience of the festival and therefore, the origin of the emotions in the music festival experience. Consequently, the scale centred in the music festival should include the consideration of the origin of emotions for the evaluation of the music festival experience. Similarly to what was exposed previously with the EIE, it should be considered in the adaptation of the scale to the music festivals.

In addition, as mentioned before, music is in the centre of the festival experience and therefore, the type of music or music style exposed during the festival has its relevance for the experience of the festival-goer. Then, not only is it important to identify the music style represented, but also to understand the individual music preferences of the festival-goer. As presented in chapter 2, section 2.1.1, the music preferences of the individuals are a key element for their emotional responses and their cultural affinity. Consequently, identifying the music style mainly represented or the music styles represented in the festival can help to understand the emotional responses of the festival-goers based on their music preferences.

In summary, the emotional impact centred in music festival it is justified and requires an specification due to specific reasons:

1. Music is an art meant to emotion and convey meaning. Therefore, emotion has an essential role in the experience of the music festival.
2. Emotion can be identified within the music festival experience through music-specific scales because of the centrality of music.
3. The use of scales in the emotional outcome of live experiences has been in previous studies and it is demonstrated to be useful for the comprehension of the experience. As presented in chapter 3, the Geneva Emotions Music Scales (GEMS) may provide the specific evaluation of music emotions.
4. The context of the music festival can be based on Packer and Ballantyne (2011) and Geus *et al.* (2016) identifying the basis of the experience as the basis of the origin of emotions: music experience; social experience; separation experience; festival experience; and experiencing newness. These five elements can be considered as the basis of the emotions or the origin of emotions due to the overall music festival experience of the festival-goer.
5. The general music style or styles represented in the festivals may determine the affective response of the audience, and therefore, it should be considered. One way

to acknowledge this effect is to analyse the music preferences in relation with the music style performed in the music festival.

6. The study of peak experiences of music has been developed extraordinary in the last decades. Then it might be applied into the context of the music festivals providing an element to describe extraordinary moments for the festival-goer. The conceptual framework of the Strong Experience of Music (SME, Gabrielsson, 2001) or the Intense Music Experience (IME, Schäfer *et al.* 2013) can offer a structure of evaluation.

Therefore, following the structure presented in section 5.2.1 and taking into account these five specifications of the music festivals, the emotional impact centred on the music festivals can be constructed on a firm conceptual basis.

In short, the core of the Emotional Impact in Music Festivals (EIMF) is a model of analysis to evaluate the emotions and their intensity in the context of the music festivals. This emotional outcome is mainly related to music and should be described by the emotions related to music and the unique moments that music is capable to generate. The following subsections describes the operationalization of the EIMF through the existing models in which can be based for its specification in the music festival.

5.2.2.1 Emotion and intensity identification: Geneva Emotional Music Scales (GEMS)

As presented in chapter 3, section 3.2.2, a consistent and integrative analysis was developed by Zentner *et al.* (2008), in which they considered different features of the emotions linked to music. Their study, as presented previously, consisted in four quantitative and qualitative studies resulting with a discrete list of emotions called the Geneva Emotional Music Scales (GEMS) specified in three different scales of music elicited emotions felt by the listeners. The first consisted in 40 terms describing the emotions labelled through factor analysis to nine global emotions: wonder; transcendence; tenderness; nostalgia; peacefulness; power; joyful activation; tension; and sadness. These emotions were presented in Table 6 in chapter 3, with the specific terms of GEMS-40 and other versions of GEMS-33 to help in the definition of each global emotion (GEMS-9) and resulted from their empirical analysis.

The GEMs scale has also the property to analyse the intensity of each emotion. For their evaluation, each emotion should be described within a likert scale, as presented in the

standardized form in appendix 1³⁸. Table 9 describes the GEMS-9 in relation with the specific terms of GEMS-33.

Table 9. GEMS-9 scale complemented with the terms of GEMS-33 with the likert scale.

Wonder Filled with wonder, Dazzled, Allured, Moved
Transcendence Fascinated, Overwhelmed, Feelings of transcendence and spirituality
Power Strong, Triumphant, Energetic, Fiery
Tenderness Tender, Affectionate, In love, Mellowed
Nostalgia Nostalgic, Dreamy, Sentimental, Melancholic
Peacefulness Serene, Calm, Soothed, Relaxed
Joyful Activation Joyful, Amused, Animated, Bouncy
Sadness Sad, Sorrowful ..
Tension Tense, Agitated, Nervous, Irritated

Source: Zentner et al. (2008)

As described in the instructions of the use of the GEMS scale, the likert scale comprehends the intensity as it follows: 1 (not at all), 2 (somewhat), 3 (moderately), 4 (Quite a lot) and 5 (Very much). This scale allows a quantitative graduation of the intensity of each emotion.

As mentioned in chapter 3, section 3.2.2, the GEMS scales have been used in different studies regarding the analysis of music emotions in different fields of research. Oberländer *et al.* (2019) applied the recognition of emotions for the assessment of how individuals with cochlear implants perceive emotions in music as an straight-forward way to identify the emotions. Constantin and Draugulin (2019) showed the emergence of music-elicited emotions through the identification of the scale. Miu and Baltes (2012) applied the recognition of music-induced emotions in the context of the opera and demonstrated the

³⁸ This scale required an authorization of its use certified by Marzel Zentner, the author, which is also presented in appendix 1.

influence of cognitive empathy and the emotion psychophysiology measured in changes of the heart rate, skin conductance, and respiration rate. Labbé and Grandjean (2014) used the scale to identify music-induced emotions and its relation with the rhythmic entrainment of music when the body and the various biological systems synchronize with the periodic output of music. In general, these previous analyses used the GEMS and demonstrated the validity of the use of the scales in the recognition of felt emotions within the music experience. Furthermore, Trost et al. (2012) found the correspondence between the 9 main emotional groups of the GEMS scale and neuroimages of specific regions of the brain, meaning that the specific main emotions of GEMS correspond to specific brain activation. Therefore, the validity of these scales is proved through different applications and has the virtue to be applicable in different contexts.

5.2.2.2 Identification and description of peak experiences

As already introduced with the definition of the EIE, and in chapter 3 (section 3.3.3), the conceptual basis of peak experiences may help to understand those special moments in the experience of a music festival and can enable an optimized perspective of the affective result of the experience.

Music festivals are meant to generate unique and remarkable experiences and consequently these unique moments might be related with music. Beginning with Maslow or Strong Music Experiences (SMEs) by Gabrielsson (2000, 2002), these concepts were able to describe the "strongest, most intense experience of music" and generated a wide and detailed structure of descriptors. However, as mentioned previously, the SMEs recognition on further research is hardly applicable since it is complex and consists of a wide structure of descriptors. Schäfer et al. (2014) developed, on the basis of the SMEs, the Intense Music Experiences (IMEs) which describes the "unforgettable experience with music that stands out from usual experiences because of its quality; it is characterized by changed perception, deep feelings, and an intense physical reaction". The IME contributes with the description of the peak experience with the consideration of changes of perception and deep feelings strongly related to the personal identity of the listener. Moreover, the IME is related to the long-term effect of the experiences. Then, it is an enriching perspective of analysis that can aid in the measure of those special moments in the live music events experiences. This measurable outcome builds a sense of how unique the experience might be and fosters the deep comprehension for the emotional evaluation of participants. With this measurable understanding we are able to consider how these

special moments may contribute to the processes of cultural identification in the context of music festivals.

As developed in chapter 3, section 3.3.3, Schäfer et al. (2014) proposed a model based on grounded theory where was condensed the experience in specific categories. The “Intense Musical Experience”(IME) was described with three main subcategories in relation with specific categories and subcategories describing these special moments in the experience of music. As explained in chapter 3 and following Schäfer et al. (2014), there are three main supercategories that divide the phenomenon in three main phases: the IME itself; the shift back to reality; and the long-term effects after the experience. They induced four main categories constituting the IME, namely: thoughts; altered state of consciousness; feelings; and harmony. This last category contained in the supercategory referred to as “harmony-disharmony”. These labels establish the relation between the experience and the long-term effect of this experience. In the same super-category it is included the category "Resources" that describes the aim of the people to repeat this positive experience. Finally, the long-term effect of the IME is divided in five main topics: relationships, values, engagement, consciousness and meanings. They describe the characteristics of the long-term effect of this peak experience. Then, the description of the IME is mainly condensed in the supercategory under the same name.

The model of analysis of the EIMF set the basis on the first half of the construction of IME since the general hypothesis prosecutes to evaluate the possible relation between intense emotions during the music festival, so the interest is on how intense is the music experience for the attendee. In addition, since the focus of the research is on the experience during the festival there is no interest in including the comprehension of "Harmony-disharmony" shift and the ulterior analysis of the way of life. These two categories are meant to describe the potential long-term effect of the Intense Music Experiences. Consequently, the main focus should be in the supercategory IME, which is constituted with three main categories described: altered state of consciousness, thoughts and feelings. These three categories were founded on ten more subcategories, which are identified in Table 10. These subcategories are specific elements considered to be the descriptors of the potential peak experiences appeared during the music festival experience.

Table 10 Categories and subcategories of the IME.

Categories	Subcategories
Altered state of consciousness	Oceanic experiences
	Visionary restructuring
	Anxiety - free dissolution of the I
Thoughts	Absence of thoughts
	Mental reflection
Feelings	Ineffability
	Deep inner experience
	Affective dominance
	Sensitization
	Emotional learning

Source: Adapted from Schäfer et al. (2014)

Therefore, these 10 categories jointly with the definition of the IME can help to understand the existence and analysis of these unique moments centred in the music festival experience. As mentioned before, this analysis may bring information about the deep experience that might represent the music festival experience in the different processes regarding the cultural identity of the festival-goers. Moreover, it can be an opportunity to enrich the assessment of the affective outcome of the music festival experience. These potentially “peak experiences” recognized by IME categories acknowledge those experiences in which music has an extreme value and are potentially producers of a long term effect which may help to induce in the attendant a remarkable impact.

5.2.2.3 Final construction

Then, after the precedent descriptions it is possible to define the specific elements of the emotional impact in music festivals (EIMF). The EIMF is presented in the next table as the specification of the EIE on the basis of the different concepts presented previously. The characteristics of the event are determined by the specificity of the music festival. Similarly, the emotions and their origin are determined by the music, as well as the peak experiences.

Table 11. Emotional Impact in Music Festivals

Dependent variables		Independent variables	
Emotional Impact in Music Festivals	Characteristics of the event	Number of attendants, place, date and music style.	
	Origin of emotions	Music	How intense they perceive these as source of emotion
		Social Experience	
		Separation of normal life	
		Atmosphere of the festival	
		Experiencing newness	
	Emotions	GEMS scale	Existence and intensity of the nine emotions described in GEMS
Peak experience	IME definition and 10 categories	Existence and identification of categories of IME.	

Source: Own elaboration including definitions from de Geus *et al.* (2016), Zentner *et al.* (2008) and Schäfer *et al.* (2014).

The first variable of the EIMF, as described previously, is composed by the elements that comprise the music festival. This element "characteristics of the event" is the basic information of the event: the number of attendants, the venue, the time and the major music style. These items will describe the basic characteristics of the event and help to understand the effects of these circumstances. They are descriptive variables.

The second variable of the EIMF is the "origin of emotions". Composed by five elements, it evaluates which is the source of emotions for the experience of the festival-goer. These five elements are: the music experience; the social experience; the atmosphere of the festival; the separation experience; and experiencing newness. They are identified and valued within a likert scale. However, this model of analysis will require – as explained in chapter 6. section 6.1 – a complementation from the qualitative analysis in order to be as accurate as possible.

As defined in the precedent section, the variable "Emotions" is composed with the nine emotions coming from the GEMS scale through which is evaluated their existence and their intensity. The second variable, "Peak experience" is responsible to identify the existence of an Intense Music Experience during the music festival and when it exists, the identification of the ten subcategories of the supercategory "Intense Music Experience" from Schäfer *et al.* (2014).

In short, the emotional impact in music festivals depends on the influence of the three variables valued from the experience of the festival-goer: the origin of emotions, the music emotions and the peak experiences; and the description of the characteristics of the music festival; and one valued from the objective characteristics of the event.

The next step is to describe how the EIMF can be related to the Cultural Impact in order to find the answer to the research question. This relation should be able to identify whether the emotional impact triggers the intensity of the cultural impact of this relation even exists. The next section focuses firstly in the understanding of the cultural impact in order to find the mode to relate with the emotional impact and secondly, to propose a model of analysis of cultural impacts related to the model of the emotional impact.

5.3 Cultural impact and emotional impact

As presented in the introduction of this chapter and in section 5.1, not only exists a strong relation between emotions and culture but also, culture contributes to the construction of emotions (Mesquita *et al.* 2016). Then, in this bidirectional relationship is where the two models of analysis pretend to set a structure to understand it. The aim of the present dissertation is to articulate this relation through these new models of analysis in order to gather information to understand it. In one side, the model of the emotional outcome presented in the precedent section (EIE) and in the other side a new model of cultural impacts taking into account the influence of emotions in the perceptions of the participants. Section 5.3.1 presents the incorporation of the influence of emotions in the model of analysis CIP and section 5.3.2 specifies this influence in the music festival experience through the EIMF and more considerations around the music experience, where the emotion might trigger a new cultural preference during the music festival experience.

5.3.1 From Cultural Impact Perception (CIP) to Cultural Impact Perception through Emotions (CIPE)

As developed in chapter 1, the evaluation of the cultural impacts can be implemented through the conceptual model CIP (Cultural Impact Perception) proposed by Colombo (2016) which has the goal to measure and analyse cultural impacts generated by events. This model of analysis is relevant for the present research because it has the ability to identify specific cultural impacts with specific items through the perceptions of the event participant that are relatable with the perception of emotions. As said in section 1.3, the

perception is in a great part based on emotions, therefore the CIP can be easily linked to the emotions of the participant of the cultural event. Moreover, this model offers the opportunity to relate the perceptions of the cultural impact with the intentionality perceived by the attendant, which, as mentioned in chapter 4, is one of the aims of the present dissertation. Finally, the suitability of the CIP in this research is based on the deep relation between emotions and culture, or moreover, between emotions and the cultural identity of the festival-goers (as it will be presented in section 5.4). Therefore, the analysis of the relation between emotions and culture can be articulated through this existing model.

As already mentioned, the CIP is based on the perceptions of the event attendees and relies on socio-demographic and socio-cultural variables. Then, this model analyses the impact through two dependent variables: perception and profile. The variable perception depends on the existence of the impact; the consideration of its rating (positive or negative); the intensity of the impact and the consideration of the intentionality of it perceived or not. The variable profile contains the following elements: age, gender, place of birth, level of studies, native language, nationality, participation, and place of residence. Multiple independent variables of the profile allow the analysis of multiple features composing different elements of the personal and cultural identity of the participants of the event. Consequently, the analysis can provide multiple elements of study in trying to understand how the cultural impacts can be different or similar in different identitarian perspectives.

As mentioned previously, this model is replicable for each of the cultural impacts proposed by Colombo (2016). As it will be detailed in section 5.4, there are five proposed cultural impacts extracted from the literature of the intangible impact analysis. The model has been proposed to be flexible and adaptable to the requirements of any research and the specificities of the event (Colombo, 2016). Consequently, can be adapted in order to include the overall evaluation of the effect of emotion in the construction of the cultural impact.

As mentioned, the basis of the CIP is the perception of the individual participating in the event. Then, considering emotions a constitutive element of perceptions of individuals, the CIP requires a new complementary proposal for the evaluation of the cultural impacts in the context of the cultural event taking into consideration the influence of emotion in the perceptions. Thus, as proposed in section 5.2.1, the consideration of the emotional outcome of the experience of a cultural event can be assessed through the model of

analysis of the Emotional Impact of the cultural Events (EIE) that can describe the emotional response of the individuals. Therefore, relating the two models, the EIE and CIP, it can be modelled the relation between perception and emotion through the relation between the intensity of the cultural impact with the intensity of the emotions. This relation is the basis of my new proposal to assess the cultural impacts. I propose a new model of analysis that can be named as the Cultural Impact Perception through Emotions (CIPE), with the main incorporation of the evaluation of the emotions due to the experience of the event.

This new model of analysis, abbreviated to the acronym CIPE, incorporates the consideration of the emotional outcome of the experience in the context of the music festival. With Colombo's CIP as the starting place, the CIPE suggests the added specific measurement of how emotions affect the impact made by the festival or event. The basis on perceptions described in the CIP can be expanded with the evaluation of emotions since they are a mode of perception. CIPE incorporates the evaluation of the Emotional Impact of cultural Events (EIE) in order to have an insight on the emotional outcome of the music festival experience. The EIE will obtain a specific measure of the emotional outcome of the experience that will be related with the intensity of the cultural impact. The CIPE includes the EIE as a specific evaluation of intensity of the experience that is related with the intensity of the cultural impact described in Colombo (2016). From her perspective the variable "Intensity" described the intensity of the specific cultural impact from the participant of the event. Maintaining the measure of the intensity of the cultural impact and incorporating the evaluation of the EIE it can be established a relation of intensities that might describe coherent or incoherent relations. This relation of the two models of analysis brings the measure of intensities of two intangibles: the cultural impacts and the emotions. These measures can describe specific emotions and specific cultural impacts and their relation of intensity.

However, this assessment of the intensities can be related when the participants perceive that they are related. If not, it would become an interpretation without the perspective of the grounded experience. Therefore, another variable is proposed to evaluate the weight of the emotions in the perception of the cultural impact. It is proposed to incorporate the variable "Emotionality" that will describe if the participant perceives the intensity of the impact related to the emotions. Then, this variable will refer to the emotionality of the intensity of the cultural impact describing whether the relation exists or not.

Conclusively, it is presented as the model of analysis CIPE as a model essentially based on the CIP proposed by Colombo (2016), but with the incorporation of the variable emotionality and the relation between the intensity of the emotional impact evaluation through the new model (EIE). The following table highlights the new elements incorporated constructing the CIPE.

Table 12. Model of analysis CIPE

Dependent variables		Independent variables	
Impact	Perception	Existence	Perceived or not
		Rating	Considered positive or negative
		Intensity	The intensity of the impact on individuals related with the intensity of emotions of the EIE.
		Intentionality	Considered intentional or not
		Emotionality	Considered related emotionally with the intensity of the impact or not
	Profile	Socio-demographic	Age, gender, place of birth
		Socio-cultural	Level of studies, native language, nationality
		Involvement	Participation, place of residence

Source: own elaboration

In short, the CIPE constitutes a model of analysis composed with the variables of perception and profile that were already in the CIP, and incorporates the analysis of the intensity of emotions related with the intensity of the cultural impact and the identification of the relation of emotions with the intensity of the cultural impact. This model is able to have an insight in the emotional outcome of the experience because it assesses the evaluation of the EIE that offers the understanding of the origin of emotions and the potential influence of the characteristics of the event. Moreover, the CIPE is conceived to be applicable in different cultural events centred in a specific artistic domain. This specification of the cultural events is due to the evaluation of the aesthetic appreciation or the emotional outcome through the EIE based on scales measuring aesthetic emotions. Therefore, it might be applied in different contexts with different specifications of the EIE or its scales. In the next section it is shown how the CIPE can be

specified in the context of the music festival and be related with the specification of the EIE for music festivals, the EIMF.

5.3.2 A model of analysis of cultural impacts perceived through emotions in the context of the music festivals

Inspired by the CIP, the CIPE is a flexible tool applicable in different cultural events. Research in the context of music festivals has been our focus and is the context for the development of the CIPE. In that specific context it has been presented as the Emotional Impact in the Music Festivals (EIMF) that has the virtue to evaluate the emotional outcome within the special circumstances of these events. However, the general structure of the model of analysis of the CIPE requires, as well, being adapted for this specific cultural event. Therefore, this subsection has the aim to present the complete adaptation of the CIPE for the music festival experience.

Obviously, the evaluation of the emotions in the context of the music festival should be assessed by the EIMF and therefore, the relation established between the intensity of the cultural impact has to be with the overall emotional intensity of the EIMF. Which means, the intensity of the emotions of the aesthetic appreciation and the existence of the IME. The other remaining variables - characteristics of the events, origin of emotions and the categories describing the IME-constitute descriptive variables that are not evaluating intensity. Therefore, the relation between the intensity of the cultural impact and the emotional impact, in this case, is with the intensities of the GEMS and the existence of the IME. This last one constitutes a description of specific and unique intense moments that are describing, in fact, a special intensity.

As mentioned before, the identification of the potential relation of the intensity of the cultural impact with the emotions felt by the participant is assessed with the variable "Emotionality". This variable identifies whether the relation exists or not. Thus, the relation can be justified from the perspective of the attendant and not from an interpretation of the analysis.

In addition, the CIPE, in the context of the music festivals, should include the evaluation of the music preferences. Since, as presented in chapter 2, section 2.1.1 and introduced in section 5.2.2, these preferences might define their cultural decisions or which events they are going to participate in, therefore they have an effect on the conformation of their cultural behaviour. The music preferences are attached to specific functions that each listener identifies or, according to Schäfer & Sedlmeier (2009), the main reasons why

people like their music is because it is capable of expressing their identity and engaging in and relating to others. Consequently, the evaluation of the music preferences in the context of the music festival can help to understand the relevance of the event or the relation between the individual's cultural identity. Furthermore, following the analysis of Brown and Knox (2017), novelty is the third most prominent motivation for attending live music events. This is essential for the introducing of new music preferences in the range of music liking of the participant. This “novelty seeking” may provoke cultural impacts through the emotions engaging the participant with new cultural content. Therefore, and in order to understand these different phenomena, the music preferences are incorporated in the “Socio-cultural” independent variables³⁹. Thus, the model is capable of gathering information and helping to understand the music preferences in order to recognize how these preferences influence the perception of the impact. Then, CIPE, in the context of the music festival experience, is an adaptation of the model of analysis of the CIP integrating new elements constituting the experience in the independent variables from Colombo (2016). First of all, it includes the evaluation of the “music preference” within the set called “socio-cultural” variables of the attendee in order to gather information on the musical background of the attendee. Secondly, including “Music festival participation” in the set called “Involvement”, used for understanding past experiences at a similar or at different music festivals. Finally, it evaluates the intensity with the Emotional Impact in Music Festivals (EIMF) related with the intensity of the specific cultural impact which is a matter of analysis.

As mentioned before, this adaptation should shed light in the relation between emotions and the cultural impacts. This relation of two models of analysis is the first try to understand, empirically, the relation between emotions and culture and may become an important step for the empirical analysis on the cultural events in order to understand the role of emotions in the participant. Another relevant evaluation provided by the CIPE, included already in the CIP, is the cross-cultural analysis of the effect of the music festival participation. This is possible thanks to the complete proposal of Colombo (2016), which has in its set of variables the following components: place of birth, nationality, and place of residence.

³⁹ The music preferences can be identified and quantified on the basis of the Short Test of Music Preferences (STOMP list of music preferences developed by Rentfrow and Gosling, 2003). This list was developed in 2001 through four analyses with a extensive representability and it has been used in further analysis of the preferences in music (Nowack, 2018; Marshall and Naumann, 2018; Vella and Mills, 2017; Koehler and Broughthon, 2017; Bonneville-Roussy and Rentfrow, 2013; Eerola and Vuoskoski, 2011).

Summarily, the Emotional Impact in Music Festivals (EIMF) related to the Cultural Impact Perception through Emotions (CIPE) will describe the relation of intensities in the context of the music festivals. In one side, evaluates the intensity of emotions; in the other, assesses the intensity of the cultural impact and when this bilateral relation becomes positive then may validate the main hypothesis of the present research. Additionally, it complements the analysis of the socio-cultural profile with the study of the music preferences of the festival-goer.

However, as explained in chapter 1, section 1.3, the CIP specifies five cultural impacts related to different features of culture. These five impacts can be caused at the same time in one cultural event in the experience of the participant. However, the combination of the analysis of these impacts with the emotional impact may become a study impossible to cover. Moreover, the music festival is a specification of cultural events that might be considered to cause specific cultural impacts. In fact, as presented in chapter 2, section 2.1, music has a relevant role on the evolution of the identity of individuals in its cultural, social and personal manifestations. Therefore, music is an important expression of the process of cultural identification of the festival-goer and might be related to the third cultural impact proposed by Colombo (2016), under the name "Cultural impact on the construction of the cultural identity." These two problems are being explored in the next section.

5.4 Selection of the cultural impact

Colombo's model is a proposal aiming to be holistic in means of analysing every type of cultural event and with an open view of culture understanding. This may be feasible in theoretical perspective but complex to apply jointly with the evaluation of the weight of emotions in live music events. Then, the CIPE should be adapted for this type of cultural event and narrowed in its scope.

As mentioned in chapter 1, section 1.3, Colombo's model defines five cultural impacts. Each one selected and defined through a deep analysis of pre-existing models. Each impact has correspond each cost and benefit, understood as the negative impact or the positive impact. Table 13 reproduces what Colombo (2016) defined as the main cultural impacts of CIP.

Table 13. Cultural impacts defined in the CIP

Benefits		Costs	
Impact	Items	Impact	Items
Information about culture	Exposure to a variety of cultural experiences through the community festival	Disinformation about culture	Negative community image
Preservation of cultural traditions	Shared experience Revitalisation of traditions Traditions preserved	Loss of cultural traditions	Loss of language Loss of heritage Traditions altered
Construction of cultural identity	Validation of community groups Impacts on the region's cultural identity Building of community pride Opportunity to develop new cultural skills and talents Celebration of community Impacts on the local character of the community Increased local interest in the region's culture and history	Loss of cultural identity	Cultural profanation Loss of cultural amenities
Integration by cultural effects	Community pride and integration Cultural integration	Creation of ghettos by cultural effects	The experience of being culturally marginalized Community alienation
Social cohesion by means of culture	Opportunity for intercultural contact Community groups work together to achieve common goals through the festival Variety of cultural experiences	Social exclusion by means of culture	Community offence Community pride in divisiveness Social dislocation Potential for intercultural misunderstanding

Source: Colombo (2016)

As mentioned before, the cultural impacts definition came from the analysis of the literature. Since each impact is a specific side of the general cultural outcome of the event each requires a specific analysis. These impacts can be analysed jointly or separately. In this research it is decided to select the cultural impact related to the identity based on the relevance of music for individuals to channel or to express their cultural identity. As presented in chapter 2, section 2.1, Schäfer & Sedleimer (2009, p.296) concluded in their

study of music preferences that their results suggests “that the most important reasons why people like their music (obtained by means of the correlation between single functions and the degree of preference, over all respondents) are its capability to express their identity and their values”. It is reasonable, then, to focus the study of how emotions elicited by music affect the identity or the processes of each participant started due to the experience of music in an event. Not only because it is a cultural event but also because a music festival represents a deep experience linked to a cultural identity. In fact, Packer and Ballantyne (2011) further reported from their study of participants that:

“the festival experience not only contributes to a transitory state of subjective well-being, but can also become part of the way a person defines themselves” and thereby “becomes an ‘emotional framework’ within which people construct their ‘Identity’” that is “likely to have a lasting influence on psychological well-being ”(p. 164).

This experience is an opportunity to develop the cultural identity and therefore, it is another reason to assess this impact through the specific definition impact in Colombo's model. Moreover, the cultural identity is a process of each individual related to music experience, following the definition of identity from Frith (1996) who argued that “identity is mobile, a process not a thing, a becoming not a being” and that “music, like identity, is both performance and story, [and] describes the social in the individual and the individual in the social, the mind in the body and the body in the mind (p.109).” Consequently, participation in a music festival can be an important element of this “becoming” in the cultural features of the identity. As argued before, music festivals are a place to express selfhood with a long term effect because of the strong felt emotions due to the intense experience. These effects on identity due to the festival experience may relate with what Archer defines as “internal voices’ or “the ultimate concerns” which are connecting with the profound understanding of ourselves. Or in the contrary, may be related to the ephemeral and fluid concept of identity that is more related to the ‘liquid’ culture consideration from Bauman (2001). Nevertheless, the experience of a music festival can be a starting point, an adding process or a disruptive moment in which the individual can identify with multiple cultural elements of the music festival experience.

Furthermore, as mentioned in chapter 1, section 1.5, the impact on the construction of the cultural identity remained to be analysed in Colombo’s first proposal. Therefore, this impact might be an unexplored opportunity to assess empirically the relation between the experience of music and the construction of the cultural identity of the festival-goers.

In short, the third impact proposed in Colombo (2016) is the more reasonable impact to analyse in the context of the music festival and, thus, it is selected to analyse it. Not only was it chosen because of its strong relation with music but also because it is an opportunity to explore a void in the proposal of cultural impact evaluation. However, the different terms defining this impact and the general term of "construction" are discussed in the following paragraphs. In Colombo's perspective, the impact on the construction of the cultural identity was based on several authors. As it is described in Table 13, the impact is specified under different terms that define a development of the cultural identity due to the participation of the individuals in events. As she presented, this construction of the cultural identity had different positive and negative items that might be related to the definitions of the correspondent authors:

- validation of community groups: described in Hall (1989), it refers to the process in which the participation in the event is perceived as validated by the near community.
- impacts on the region's cultural identity and increased local interest in the region's culture and history: described in Small, Edwards and Sheridan (2005), it refers to those outcomes on the sense of regional identity of the participants and their increase interest on the local culture or regional culture
- building of community pride or impacts on local character of the community: described in Hall (1989), it refers to the strengthening of the local identity.
- change in aesthetics, presented in Getz (1991), expressed the different shifts/evolutions that might be produced in the aesthetic manifestation/appreciation of different cultural expressions of the participant of the cultural event.
- opportunity to develop new cultural skills and talents, exposed in Delamere (1999, 2001), describes the event as an occasion to start/settle cultural skills and talents.
- celebration of community, described in Delamere (2001), describes the joyous or positive outcome of being part of the celebration as a community during the event
- culture profanation, based on the definitions of Vanclay (2002), it refers to the multiple ways that the event participation can fall into different cultural offenses or negative outcomes. Vanclay referred to personal values, social and cultural values. Here it is referred to the cultural: the offense on local, regional or community signs; the offense on cultural traditions; or in general, the perception of degradation of the cultural values of the participant.

- loss of cultural amenity, presented in Hall 1989 and in Getz 1991, the participant might lose the pleasantness or attractiveness of the place where he lives or where the event takes place due to a negative experience during the event.

As it might be observed, these descriptors define processes or actions related to culture and the individual; consequently, the cultural identity has been understood by the term of its definition, and this definition is as a final construction of these processes. These terms or expressions – validation, building, change, develop, celebration, increased, loss – that Colombo linked to a construction of the cultural identity, are describing a development or an evolution of the cultural identity. Therefore they are referring to different features regarding the cultural identity through different mobile concepts rather than a construction with static items. The term construction implies a process of adding multiple layers rather than a process understood as continuum or a continuous development of the cultural identity. Going in deep to her basis of the cultural identity, the basis of her definition was on four main sources (Colombo, 2012; p.206): the annual overview of the Human Development (UNESCO, 2010), Alain Tourine (1997), Bauman (2002) and Maalouf (1999). The general conception of the cultural identity generated from these different perspectives is a flexible concept of how individuals are capable to recognize, understand and synchronize with a liquid culture that, at the same time, is capable to include different "identities" in each individual. This summarized overview shows that may be the term of "construction" or the consideration that each individual is capable of including "multiple identities" understood as different layers adding to a final construction of the cultural identity generates a contradiction. That is, if an individual is capable of having a flexible and genuine constructed cultural identity, but at the same time, it is capable of having multiple cultural identities, that are 'fluid' or 'flexible' these identities cannot be a final construction of a specific cultural identity. Then, the term or use of "identity" became the conflict on the definition of this conceptualization. In order to avoid this conceptual contradiction, this dissertation proposes to use the term "cultural identification" in the description of the cultural impact in order to express precisely the process described by the different terms of the list presented above.

As introduced in chapter 2, section 2.1, the concept of identification can be defined, following the definitions of Brubaker and Cooper (2000), as a process or processes which involve each individual in the categorical and the relational elements of the personal identity. The categorical mode refers to the different existing shared categories like race, gender, ethnicity, generation (X, millennial...), urban tribe, etc. in which the individual may identify. Whereas the relational model refers to which position the individual is placed in

the social web. Finally, these processes imply psychodynamic meanings. As they resumed (p.17): " the psychodynamic meaning involves identifying oneself emotionally with another person, category, or collectivity. Here again, "identification" calls attention to complex (and often ambivalent) processes". Therefore, in the context of the present dissertation with the interest on the emotional evaluation, this definition fits perfectly the aim. In the context of the music festival, the persons, categories or groups can be specified, for instance, in the other attendants, the music, the social experience or the atmosphere of the festival.

It might be observed that this concept of "cultural identification" is compatible with different theories about identity. This process of identification it is comprehended as a continuum, which may contribute to: construct identity in the cultural attributes- in the constructivist perspective; develop the personal concept of identity - in the voluntarist perspective-; or may help to discover the real and profound identity - in the realistic perspective. Here, the general consideration is that participation in a music festival is a decision that will affect the cultural identification of the individual with different items, then this participation can be a highlight in the process of "becoming", a peak moment in the way of how this identity evolved for each participant.

Furthermore, cultural identification can be inserted or comprehended in the process of the individualization of the experience and self development in the context of festivalization of the cities for the cultural tourism described by Richards (2007). As he analysed:

"As Western societies increasingly begin to suffer from 'experience hunger' cultural tourism becomes a means of collecting individual experiences that can be used to create narratives of the self or provide raw materials for distinction. (p.258) "

This 'collection of narratives' for the self development can be understood within the process of cultural identification as a process of cultural distinction. This distinction might be developed through the participation or experiencing of different music festivals.

After this considerations it is resumed the reasons on the selection of the cultural impact and the use of the new term defining it:

- The third cultural impact proposed in the structure of Colombo (2016) it is selected for its suitability in the context of music festivals. As explained above, music festivals are related to different processes of the cultural identity describing terms of the definition of the impact.

- This impact remains to be studied and therefore, its analysis is an opportunity to develop knowledge on the relation between emotions and the development of the cultural identity.
- The term "construction" of the impact was discussed and it is proposed to rename it. The impact is understood, for this dissertation, as the cultural impact on cultural identification.
- This change on the nomenclature of the impact is based on the terms constituting the original definition of the impact. Since they define processes linked to the cultural identity, they refer to a mobile understanding of cultural identity. Therefore, the term "identification " is found to define this sense of "becoming" or evolving. Moreover, the term identification can suit the different understandings of identity and includes the emotional dynamics implied in the process of the cultural identity.

However, this theoretical selection of this impact should be contrasted with the perceptions of the festival-goers. Since the whole model is based on the perceptions of the participants it is reasonable to contrast this selection with their perceptions. This issue will be faced in chapter 6 in section 6.3.1, in which a test analysis will ask a sample of festival-goers which impact it is more suitable for their experience in the music festival.

Finally, as introduced in chapter 1, section 1.4 and in the statement of the hypotheses, the research aims to understand the perceived intentionality on the cultural impacts in contrast with the targeted objectives of the organizers. As explained in section 5.3.1, the model of analysis CIPE evaluates the intentionality perceived from the participant in a method inherited from the CIP. It is not specified how and which organizers are going to be evaluated. This is the objective of the following section.

5.5 Intentionality of festival organizers and festival-goers perception.

As introduced in section 4.1 in chapter 4, the study of the intentionality of the festival organizers seeks to understand the objectives or the aims targeted by them in order to set a relation with the cultural impacts perceived with the participants of the music festival. These organizers can be reduced to those implied in the effective organization of the festival differentiated from the stakeholders who "have a stake in the festival and its outcomes and who influence or are influenced by it (Getz, 2008)." Since festival organizers are responsible for the ultimate decisions and the establishment of the strategies for the

event, they are relevant for the analysis of the impacts because they are one of the relevant causes.

Ideally, the analysis should study each stakeholder of the music festival represented in chapter 1, Table 5, from 2016 of Van Niekerk and Getz. The chart, expanded in Table 14, is constructed as a classification on the basis of existing models in the literature and contrasted with an empirical study to different stakeholders of music festivals in the US. Their taxonomy was on two main identifications: firstly, the differentiation of the Internal and External Stakeholders based on their results and previous research studies; secondly the differentiation of the universal and unique stakeholders based on their results. Their results identified 43 subcategories within the unique stakeholders. Here it is only specified the first level resulted from their survey and sorted as the more relevant for the festival organizers. As mentioned above, the study will be focused on those that are the key element on the decision making of the festival. It is understood that this falls into a category or general understanding of "festival organizers". They, as defined in Van Nierkerk and Getz (2016, p.420) are those who "facilitate the festival's outcomes by interpreting stakeholders' contributions, aims and concerns".

Table 14 Conceptual framework for identification, differentiation and categorizing of festival stakeholders

	Internal stakeholders			External stakeholders				
Universal stake-holders	Emplo- yees	Owners Share- holders	Senior Manage- ment	Custo- mers	Govern- ment	Suppliers	Special interest groups	Competi- tors
Unique stake-holders	Volun- teers	Sponsors	Festival Committee	Atten- dees	District County Govern- ment	Artists	Local Community	Festivals of similar nature

Source: adaptation from Van Nierkerk and Getz (2016) which is based and interpreted from models of Andersson & Getz (2008), Bowdin et al. (2006); Getz (2007), Karlsen & Nordstrom (2009), Larson (2002), Presenza & Iocca (2012), Reid & Arcodia (2002), Shone & Parry (2001), Spiropoulous et al. (2006), van Niekerk & Coetzee (2011).

Then, festival organizers are differentiated from the other stakeholders of the festivals. They depend on the different stakeholders represented above because they are determined or oriented to have a positive involvement from them. For a successful festival, the festival organizer must skilfully manage the engagement of the attendees with the contentment of the Senior Management, shareholders or sponsors. The festival organizer has to deal with multiple different interests that define the final set of objectives of the festival organization. Therefore, as introduced previously, the understanding of the

objectives of the festival organization must be provided by the analysis of the perspective of the festival organizers.

The festival organizers intentionality is useful as a tool to analyse due its effective influence in the perceptions of the attendee. As explored in other contexts, the success in reaching specific factors in the experience of the participants are a key element for the organization of a festival. For instance, Axelsen and Swan (2009), identified four factors to consider for the organization of a food festival to foster positive consumer perceptions in the participants: the unique and different experiences encountered at the festival; the atmosphere at the festival; the hype and glamour surrounding the festival. Moreover, it is palpable from this perspective of reaching a successful festival to accomplish certain issues that are commonly shared by the audience that should be taken into account from the festival organizers strategy. A clear example is the "greening of the music festivals" (Cummings et al 2014), this term has been defined by the music industry (Laing and Frost, 2010; Mair and Laing, 2012, p. 2) to "invest in environmentally friendly facilities and practices" to attain the general understanding of the climate change (Gibson and Sewart, 2009). Another factor delimited by the festival organizers is the presence of celebrities in order to create certain expectations or to gain marketing engagement. As exposed in Kim et al. (2018) the presence of celebrities influence the attachment of the festival-goers and a key element for the efficacy of the organization of the festival. Therefore the analysis of the perspective of the organizers can offer the understanding of specific strategies that may correspond to specific audience responses or intangible impacts in the experience of the music festival.

Another reason to analyse the perspective of the festival organizers, as explained in chapter 2, section 2.2, becomes the bursting of the music festivals in the last decades. These events represented the perfect formula to have a better level of income and therefore it can be discussed the type of cultural development that they represent. Therefore, understanding how the intention to organize music festivals intends different objectives may have an effect on the process of cultural identification of the participants. This analysis may shed light in how the organizers help the fostering of different cultural identifications in the individual.

Moreover, these processes of implying the cultural identity required to be contrasted from the perspective of the attendee since are the ultimate recipients of the strategies of the organization of the festival. As explained in section, 5.3, the CIPE provides the evaluation of the intentionality of the festival-goer on specific cultural impacts through the variable

"intentionality". As it might be deduced, this analysis should be expanded in a qualitative exploration rather than the model of analysis of the CIPE that can limit the responses with one variable the perspective of the attendant. Thus, it can be understood how they relate the cultural impact and emotional impact with the aimed objectives of the organizers.

Although the main research objective is on the cultural identification of the festival-goer and their experience at a music festival, the evaluation of the intentionality will focus the attention on related topics presented in the previous section. These topics can be listed as follows: intention to develop cultural talents or skills on the attendant, the possible effects and distortions coming from the globalization in contrast with regional values, city image development in relation with community pride development, cultural interest of the festival, construction or destruction of identitarian processes, commercial interests versus cultural interests, music planning according to the budget or if they program keeping in mind possible elements of regional or local elements of culture. Therefore, the study of the intentionality is focused on the different elements influencing those intangibles impacts with the objectives of the festival organizers. This attention on the influence of the objectives and its relation with the intangibles is detached from the analysis of the effectiveness of the public policies obtained in Colombo (2012). In her proposal of the CIP, Colombo attached the model CIP to the measurement of the effectiveness of specific policies related with the cultural impacts. In the present dissertation, the focus is on the contrast between the targets of the music industry with the cultural impacts experienced by the festival goers. This difference pretends to better understand the global effect of the music industry and its strategies in different processes of cultural identification pursued or unintentional by the festival organizers.

Overall, the analysis of the influence of the festival organizers' intentionality has two sides. First of all, the analysis of objectives and intentions of the organizers, and secondly, the analysis of how these intentions are perceived. For that, it is needed to analyse qualitatively both sides, this will shed light on how these intentions affect the cultural impact on the cultural identification and on the emotional impact. Moreover, this will help to understand the prosecuted intangible effect of the music festivals and how it is perceived.

5.6 Some final considerations

The construction of the CIPE based on the CIP from Colombo (2012 and 2016) and the Emotional Impact of the cultural Events (EIE) constitutes an attempt to understand the

relation between emotions, music and cultural identity in the context of the experience of the music festival attendee. Additionally, the methodological core presented here enables us to meet the challenges posed in the research questions of chapter 4, in the simplest, most efficient and methodologically updated way and moreover, with the specificities to analyse a complex cultural impact centred on the cultural identification of the festival-goer.

Although, it is relevant to remind why the CIPE constitutes an original and unique proposal as a first result of this dissertation and for its application in the music festivals:

- Firstly, it incorporates the evaluation of the emotional outcome of the experience of the festival through a new conceptual model, the Emotional Impact on Cultural Events (EIE). This model of analysis includes the identification of the influence of the elements constituting the event experience in relation with the emotional responses of the participants.
- Secondly, the specification of the EIE for music festivals (EIMF) incorporates multiple and firmly based methodological perspectives of emotional evaluation. Therefore, the EIMF is structured on a solid base.
- Thirdly, it analyses the intentionality of the festival organizers and its perceptions from the festival-goer in the general consideration of the strategies of the music industry.
- Finally, it focuses on one singular and unexplored impact proposed on the first proposal of Colombo (2016). This selection of the impact acknowledges the special relation between culture and emotions developed by several authors. Furthermore, it proposes the optimization of its nomenclature with the renaming of the cultural identification rather than the construction of the cultural impact. This element gives the potential to analyse from the perspective of the "becoming" or the process rather the use of a conflictive word as "identity".

For all of this, the CIPE generates certain advantages over other social impact analysis or cultural impact models of analysis for example the following:

- Specifies the existence, the rating and intensity of the impact on the cultural identification, according to the perceptions interrelated with the emotions of the participants;
- Specifies the existence and intensity of emotions in the context of a cultural event through the Emotional Impact on cultural Events (EIE);

- And relates and specifies a methodology between the cultural impact on the process of cultural identification with the emotional impact and peak experiences with music.

As discussed so far, the CIPE can be considered as a new methodological approach to assess and measure the cultural impacts of the attendants in music festivals including the emotional evaluation. It combines, on one hand, the definitions of the cultural impact inherited from the CIP of the participant and it generates a methodological proposal that will not only allow measuring the emotional outcome related to the artwork of the cultural event but also, analyse them taking into account the profiles of the informants.

As mentioned before, it is necessary the validation of the selection of the cultural impact on the cultural identification since it is assumed that the conceptual approaches presented may be validated in every music event. However, this assumption based on the conceptual approach presented in section 5.4 requires the validation from the perception of the festival-goers which is one of the aims of the next chapter.

Chapter 6 Data collection methods and test cases

The models of analysis presented in chapter 5 presented a structure that can be operationalized through specific indicators for its empirical evaluation. This evaluation can be applicable through different gathering methodologies in order to answer the research questions of the dissertation. These different methodologies should allow having a wide picture of the phenomena of interest of our study. In order to take this wide picture and in the scope of the event studies presented in chapter 1, the application of mixed methodologies can offer multiple and complementary perspectives for the evaluation of the experience in music festivals.

As presented in chapter 4, section 4.1, this chapter constitutes the second stage of the research plan. The general aims of this chapter were the following:

- to improve the application of the gathering methodologies in the case study,
- to validate the selection of the cultural impact on the cultural identification presented in chapter 5,
- and to select the case study of the present research based on the data of the test cases.

These general aims require specific steps with aligned objectives throughout the different conceptual approaches and cases of study. The following list present the objectives in specific steps to reach the general aims:

1. Present the conceptual construction of the gathering methodologies in the scope of the CIPE (section 6.1) and present a general criteria for the selection of the test cases and the case study (section 6.2).
2. Apply the selected methodologies in order to test them, develop the skills in its application and analyse the data to help in the selection of the case study (section 6.3).

These objectives were structured in specific steps with different targets:

- a. Interviews to festival-goers with multiple targets: (section 6.3.1)
 - to check the correct understanding of the core concepts of the survey;
 - to justify, in a provisional step, the selection of the cultural impact on the construction of the cultural identity proposed in Colombo (2016) and redefine it into the impact on the cultural identification.
 - to incorporate to the general considerations of the CIPE possible nuances not contemplated in the conceptual framework;

- to help on the selection of the case study to apply the survey in this test process.
 - b. Interviews to music festival organizers with these targets(section 6.3.2):
 - to gather information on their intentionality or specific objectives
 - to acknowledge the comprehension of the concepts of the interview
- 3. The implementation of the survey and the visual-digital ethnography in three types of music festivals
 - a. The survey brought data for these specific objectives (6.3.2):
 - to prove the suitability and viability of the survey in its appliance to different types of music festivals,
 - to validate the selection of the case study based on the gathered data
 - to gather possible nuances not contemplated in the first conceptual step
 - b. The digital-visual ethnography applied in the same three festivals was able to gather data with the following targets (section 6.3.3):
 - to contrast the perspective of the quantitative and qualitative data from the three music festivals gathered through the surveys and the test interviews respectively.
 - to help on the selection of the case study.

These different steps with multiple objectives will lead to a set of conclusions and suggestions presented in section 6.4 regarding the three main aims presented above. As it can be found throughout the chapter, the use of mixed methodologies helped on the contrast and complementing of different perspectives that may enrich the results and help to better analyse the case study.

6.1 Data collection methods

As Getz (2007) defined, the approach of the event studies proceeds with multiple complementary analyses in order to study the complexity of a cultural event. Quantitative and qualitative perspectives for the methodological tools may complement one to another. This section presents the reasons on the selection of the gathering data techniques from both perspectives of this research.

The hypotheses stated in chapter 4 are the basis for the selection of the gathering data techniques. As stated in section 4.1, the first hypothesis verses on the relation between culture and emotions, whereas the second relates the objectives or intentions of the festival organizers with the perceptions of the festival-goer. As presented in chapter 5, they conformed the new proposal of CIPE that is constituted with several elements⁴⁰ regarding two intangibles: the cultural impacts and the emotions. As it might be deduced, each intangible requires specific data in order to be properly described and consequently, therefore each element needs a specific source of data with an attached gathering techniques.

Each hypothesis was understood within the context of the music festival experience and will require a set of methodologies to be validated. Table 15 relates each hypothesis with the gathering data technique proposed. The main data was gathered by two methodologies: surveys and interviews. The survey to festival-goers would collect data for the variables developed in the CIPE, these variables are the ones which compose the emotional impact and the cultural impact. As well as the interviews to the same group that copes, this time in a qualitative way, the overall experience. Both techniques are conceived to understand and identify the main hypothesis in relation with the experience of the attendant during the music festival. However, the intentionality requires a singular verification from the perspective of the music festival organizers. This is the reason why interviews to festival organizers should be conducted. Lastly, one essential source of information of the constitution of the music festival experience, consists in the real experience of the event itself. Moreover, the digital description of this real experience can introduce more layers of interpretation. As a consequence, the real and digital participant observation meets perfectly the case because would enable to observe not only the reactions of the festival-goers and the atmosphere of the festival but also may describe the

⁴⁰ Two main elements constitute the CIPE: the emotional impact and the cultural impact on the cultural identification. As presented in chapter 5, section 5.2, the emotional impact has four main dependent variables: characteristics of the event, origin of emotions, emotions and peak experiences. As presented in chapter 5, section 5.3, the cultural impact has two main dependant variables, the perception,,and the profile.

subjective experience of the festival, the negative elements and specific unexpected elements of analysis. This qualitative approach would be very helpful in order to contrast the structured quantitative approach of the survey. The visual-digital ethnography is selected in order to collect all nuances and particular behaviours during the festival. This technique is conceived as a contrasting methodology for the data collected in the previous methodologies. Furthermore, the participant observation is also a source of information on how the intentions of the organizers are applied in specific actions and how the audience would be responding to them.

Table 15. Hypotheses related with the gathering data methodologies

Hypotheses	Main methodologies	Stakeholder	Contrast methodology
1. Intense emotions triggers cultural impacts perceived by the attendee within the music festival experience	Survey	Festival-goer	Visual Digital ethnography
	Structured and semi-structured interviews		
1.1. Music is the main origin of emotions within the music festival experience	Survey		
	Structured interviews		
1.2. The stronger the music preference the stronger the emotional impact	Survey		
2. The festival-goers perceive cultural impacts as a consequence of the festival organizers intentionality or established objectives	Survey		
	Structured and semi-structured interviews		

Source: own elaboration

Each methodology has been selected for several reasons. In the case of the survey, this methodology enables the specific evaluation intended in the model of analysis of CIPE with concrete independent variables that are easy to articulate in a questionnaire. Thus, the quantitative evaluation of the variables can be assessed. Moreover, the use of the surveys for quantitative analysis brings the opportunity to interrelate variables of the model of analysis, the most relevant relation to assess is between the emotional impact and the cultural impact. Therefore, within the framework of this research, the survey to the festival-goers is understood as an instrument for capturing information, which aims to provide sufficient data for the development of the model of analysis contrasted with

empirical analysis. Consequently, this data collected may help to contrast the validity of the hypothesis.

In the case of the interviews, it has been proposed the semi-structured interviews in order to give informants the opportunity to elaborate on what they believed to be most important. Thus, the interviewees have the opportunity to delve into aspects where they believe they can provide more information or add new topics that may be relevant to the research. It is not so much a matter of making a comparison between the interviews as of complementing each other in order to have more complete information about the case. Moreover, the interviews will help on the contrast of the second hypotheses since they collect data from the organizers and from the festival-goers revealing the objectives of the organizers in contrast with the perceptions of the attendants. In a further step, structured interviews were held focusing on more specific topics of the research. In section 6.1.2 it is further explained how this is structured in specific questions. Finally, as mentioned before, the visual & digital ethnography will enable to acknowledge the subjective perspective from the point of view of the author and from multiple points of the participants active in the digital networks, not only from a written description of the author but also with the visual description of pictures of the different experiences.

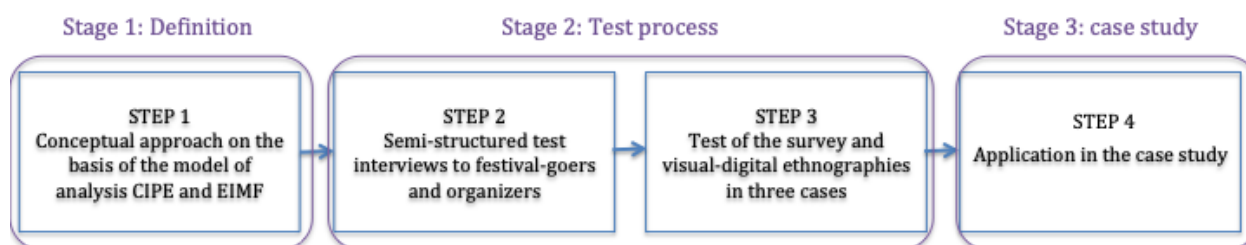
In addition, these techniques can be theoretically presented but its application will show whether they are suitable for the variables and the field of research or not. Therefore, it is understood to proceed with a refinement process in order to adapt the methodologies to the circumstances of the music festival and as a natural research process to find the best strategy to gather data. Consequently, whether qualitative or quantitative techniques will require adjustments on their application. In this section it is presented this refinement process with different steps understood within the four stages presented in chapter 4⁴¹.

We established four steps for the definition of the optimization of the data gathering within the four stages presented in chapter 4, section 4.2. As presented in Graphic 1, the first conceptual step is described and each technique will be related to the hypothesis to be contrasted. The first is the stage of the structure of the research presented in section 4.1.1. Secondly, the contrast of previous interviews to festival-goers and festival organizers with five aims: to acknowledge whether the concepts of the survey can be understood or not, having a first glance on the concepts contained in the hypotheses,

⁴¹ A reminder of the four stages presented in chapter 4. The first is the construction of the different models of analysis and the conceptual construction of the gathering techniques. The second is the test of methodologies and the first gathering of data. The third is the application of the refined methodologies in the case study. The fourth stage consist to infer conclusions from the analysis of data of the case study.

incorporate possible nuances, the validation of the selection of the cultural impact on the cultural identification and finally, the selection of the case study from a previous selection presented in section 6.3.1. Thirdly, the application of the survey and the visual ethnography in three test music festivals, this stage will show how the survey should be adapted and introduce a first quantitative glance on the hypotheses validation through a mixed methodology. These two steps are considered to be included in the second stage of the structure of the research presented in section 4.1.2. Finally, the adjusted techniques will be applied to the case study (in chapter 8) in order to validate or not the hypotheses. The main sources of information, as it will be presented in the following sections, were the experience of the festival-goer, the perspective of the festival organizers and the subjective experience of the author.

Graphic 1 Stages and methodologies



Source: own elaboration

In summary, these techniques will work on: firstly, the contrast of the first hypothesis⁴² that might be reduced to the evaluation of the cultural impact on the cultural identification (selected in chapter 2 and 5) using the variables of the CIPE model of analysis and the evaluation of the Emotional Impact in Music Festivals (EIMF); secondly, the contrast of the second hypothesis centred on the intentionality of the festival organizers. The gathering data techniques proposed are, as mentioned: surveys and interviews to the festival-goers, interviews to festival organizers and visual ethnography. These techniques would be able to bring data and understand the relation between the cultural impact with the emotional impact within the context of the music festival. At the same time, enables to understand the possible relation between the perceived intentionality of festival-goers with the objectives of festival organizers. To accomplish these aims the assumptions and methodologies need to be tested during the second and third step – presented in graphic 1 – in order to have an optimized procedure of gathering data.

In the next sections, each methodology will be described for its application in the context of the hypotheses presented.

⁴² The sub hypotheses depending on the first hypothesis will be validated within the model of analysis of CIPE since it includes the variables of music preferences and origin of emotions.

6.1.1 Survey to festival-goers

The construction of the survey will integrate the overall elements of the models of analysis CIPE and EIMF. As it might be considered, the survey will gather the specific information of the variables of the CIPE and EIMF through specific questions on each variable.

The core elements of the survey are the cultural impact and the emotional impact in music festivals. Thus acknowledge the existence and intensity of these impacts and if the participant relate both concepts through the variable "Emotionality". As presented in chapter 5, section 5.3.2, the CIPE included the evaluation of the music preferences within the variable "Profile" in order to gather data of the music preferences of the festival-goers. Therefore, it will gather information concerning the second sub-hypothesis regarding the influence of the music preferences in the intensity of the impact. For the validation of the first sub-hypothesis, the information gathered within the variable "Origin of emotions" of the Emotional Impact in Music Festivals (EIMF) will help to determine which is considered to be the main origin of emotions. In general, and as shown in Table 16, the independent variables of CIPE are the matter of question in the survey, with the addition of the information of the sample and the information of the survey taker.

Table 16 Variables of the model of analysis CIPE as elements of the survey

Dependent variables		Independent variables	
Cultural Impact	Perception	Existence	Perceived or not
		Rating	Considered positive or negative
		Intensity	How intense perceive the impact. Likert scale.
		Emotionality	Considered its intensity related to emotions
		Intentionality	Considered intentional or not
	Profile	Socio-demographic	Age, gender, place of birth
		Socio-cultural	Level of studies, native language, nationality, music preference (likert scale).
		Involvement	Music festival participation, place of residence
Emotional Impact	Origin of emotions	Music	How intense they perceive these as source of emotion. Likert scale
		Social Experience	
		Separation of normal life	
		Atmosphere of the festival	
		Experiencing newness	
	Emotions	GEMS scale	Existence and intensity of the nine emotions described in GEMS. Likert scale

	Peak experiences	IME	Existence and identification of categories of IME.
Information of the sample		Date, Time, Name of the festival, name of the concert or event within the festival	
Observations and notes of the survey taker			

Source: own elaboration

Emotions and cultural elements conforming the concepts of the survey come from a subjective experience, then the survey requires to be contrasted previously of its application. Consequently, a set of previous interviews inspired in the above structure will help to understand if some concepts needed to be added or reconsidered. As mentioned in chapter 5, section 5.4, the selection of the cultural impact on the cultural identification requires to be validated from the perceptions of the attendant. Moreover, this required flexibility of the survey comes not only for several variables that can be added or modified. The survey has to be easy to fulfil in a variety of settings, including consideration of camp-based festival, in a square of a city, or in a closed venue.

In short, in this section it was presented the conceptual structure of the variables contained in the survey based on the model of analysis CIPE and the EIMF. However, this survey requires a process of refinement thanks to previous research through interviews to general festival-goers that will be presented in section 6.3. Afterwards, the analysis of these interviews to festival-goers a second and refined version of the survey will be presented in section 6.3.2. This refined version of the survey was held in three sampling cases in which the author at the same time of the application took notes in order to keep some misunderstandings or considerations in a better application of the methodology. These notes are in the appendix 7 and helped in the construction of the final survey for the case study presented in chapter 8.

6.1.2 Interviews

As presented in the introduction of this chapter, the interviews are considered to gather information from the festival-goer and the festival organizer in order to understand the validity of the main concepts constituting the hypotheses but also to tackle the comprehension and suitability of the concepts constituting the survey to the attendants in the second step presented in Graphic 2. Also, it will gather information from the festival-goers and the festival organizers of the case study. These different applications pursued different objectives that will be respectively explained in the following paragraphs.

As it might be understood, the interview brings great benefits to explore the problem of research and location in its historical, political and social context, as it allows the researcher to not only acquire verbal information from the interviewee, but also all that nonverbal information that the researcher can observe, which should also be considered as potential data to be analysed. As defined by Webb (1932, p. 130) it is a 'conversation with a purpose', this conversation may help to undisclosed feelings, intentions and countless elements for the description of the music festival experience or the organization of this experience. Therefore, it is a tool that may collect data with different research objectives and let elaborate the different interviewee in their topics of interests.

Table 17, summarizes these different objectives in correspondence with the interviewee. During the second stage of the research (presented in section 4.2) and from the perspective of the festival-goer, the first objective was to acknowledge if a common festival-goer may comprehend the key concepts presented in the survey. These concepts were the cultural impact, the emotional impact and the perceived intentionality, which constitute the core of the research. It is required to test how the concepts are comprehended from the respondents concerning the different concepts attached to each definition of the cultural impacts of the CIPE. Similarly occur with the origin of emotions within the Emotional Impact in Music Festivals (EIMF), this model of analysis is constituted from different conceptual backgrounds though requires to be contrasted with empirical results. The second objective, in this stage, was to have a first glance on the hypotheses of research. The third objective was to incorporate possible nuances not contemplated in the conceptual approach of the model of analysis and methodologies. The fourth objective was to define the suitability to evaluate one cultural impact in the context of the music festivals. Theoretically, as presented in Part I (chapter 1, section 1.3; chapter 2 section 2.1.4; chapter 3, section 3.2.), the impact on the cultural identification was the most suitable of the five presented in the conceptual development of Colombo (2016). However, this may differ from the perception of the attendee. Finally, the last objective is gathering data from the perspective of the festival-goer. This is an important step and provides means to justify the selection of the case study from a previous selection presented in section 6.3.

During the second stage and from the perspective of the festival-organizer the objectives were similar to the festival-goers. The first was to acknowledge whether the concepts were understood or not. The second aimed to recollect information that might be interesting or to be included.

During the third stage, in the application to the case study, the aim of the interviews to festival goers was to gather data about the experience of the festival-goer on the main topics of analysis considering cultural impact, emotional impact and intentionality in order to complement or find new perspectives different from the data gathered from the surveys. Similarly, the aim of the interview to festival organizers at this stage was to gather information in order to identify their objectives within the organization of the festival, they can bring data for the research not introduced in the official documents or the official narratives of the websites or press, and therefore have a profound insight for the validation of the second hypothesis. The interviews to the festival organizers were thought to reach several objectives regarding the second hypothesis. Firstly, to understand their objectives for the organization of the music festival. Secondly, how they are considered or intended to generate cultural impacts or if they are considered. As a consequence, this information may help to compare the intentionality of the organizers with the perceived by the attendants.

Table 17. Interviews, stages and objectives

Stage of the research	Interviews	Objectives
Stage 2: finding acknowledgments and nuances (Chapter 6)	Festival-goers	To acknowledge the comprehension of concepts of the survey from the perspective of the festival goer
		To incorporate possible nuances on the construction of the model of analysis
		To justify -rooted in the perception of the festival-goer- the selection of the cultural impact most suitable in the case of music festivals
		To justify the selection of the case study
	Festival organizers	To acknowledge the comprehension of concepts of the hypotheses from the perspective of the festival organizer
		To incorporate possible nuances on the construction of the model of analysis or the analysis of intentionality
Stage 3: application on the case study (Chapter	Festival-goers	1. To gather data for the contrast of the hypotheses and add possible nuances.
	Festival	

8)	organizers	2. To contrast the perspectives of the festival objectives with the perceived impacts and emotions.
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Source: own elaboration

These different interviews were specified in a set of questions taking into account these objectives. The following section will describe which modality of interview will be used in this research.

6.1.2.1 Type of interview

The qualitative approach of the in-depth interview may be defined with different types of structures of questions or approaches. In this case, the selection of the type of interview has been determined by the stage of the research presented in chapter 4, section 4.2. For the second stage - the test of methodologies and sampling- the mode to hold the interview will be a focused semi-structured interview because the interest is to acknowledge how certain concepts are understood (cultural impact, emotional impact and intentionality) and for the selection of the cultural impact from the five constituting the CIPE. For the case study application, the interview was meant to gather data about specific concepts and consequently, the type of interview will be focused or more structured.

Therefore, for the second phase, the semi-structured interview was based on the observations of Flick (1998) who developed precisely the different characteristics of this type of interview. As Flick observes, these interviews should be including the following elements:

- **Absence of direction:** The questions should not contain any underlined opinion or sense of judgment. This is important in order to avoid the imposition of the opinion of the researcher onto the opinion of the interviewed. The question should come from non-structured questions to structured, avoiding setting any judgement on the responses.
- **Specificity:** the interview should show up the elements, which determines the effect or the experience of the interviewed. The general or not specified statements are without interest for the methodology. In this research, at the second stage of the research, it may be helpful to ask retrospectively about the experiences of attended festivals.
- **Range:** the interviewer should be sure to talk about any possible topic related with relevant information for the research.

- Depth and personal context: the emotional responses to certain topics should be descriptive more than 'pleasant' or 'unpleasant'. It should be answered with the maximum of commentaries about themselves and trying to deepen on the personal thoughts and feelings.

For the third stage of the research, in the case study, it was applied to a structured interview. As described in Diaz-Bravo, Truce, Martinez and Varela (2013) the main characteristics of these interviews are: "the questions are fixed in advance, in a certain order and contain a set of categories or options for the subject to choose. It is rigidly applied to all study subjects. It has the advantage of systematization, which facilitates classification and analysis, and also presents high objectivity and reliability." This structured construction of the interview helped to understand better – as it might be read in chapter 8, section 8.3 – the impact on the cultural identification and its relation with different emotional responses.

In the following subsections, the process of interviews will be reviewed. As mentioned before, the interview will be applied for the gathering of data from the festival-goers and the festival organizers.

6.1.2.2 Interview to festival-goers

Paraphrasing Jaimangal-Jones (2013, p. 45): a semi-structured interview let participants elaborate on areas significant to them, whilst enabling the researcher to direct the topics of conversation around the key theme. Some of the questions were the same as the ones established in the survey in order to contrast the comprehension of concepts, and to understand the effects on the cultural and emotional impacts.

The interview was structured in four main topics. The core of these different topics was gathering data for the analysis of the different concepts contained in the main hypotheses:

1. Socio-demographic information about the interview.
2. Previous experiences in festivals and cultural background
3. Effects and impacts: Cultural impact, Emotional impact and whatever effect they perceived.
4. Specify the relation between emotions and cultural impacts and intentionality

The interviews were thought to last between 30min and 1 hour. The first part of time should be centred on the personal context of the interviewed asking information about

the socio-demographic data⁴³. Later on, the questions were thought to centre the focus on the experience of music festivals, how intense and how they remember. Then, the objective was that the interviewed elaborates around the intangible impact, which personal experiences and effects had the experience and how they interrelate these different experiences with their emotions and the intentions of the music festival organizers. In appendix 3 it is presented the set of questions potentially used for the semi-structured interviews in the second stage of the research. They were asked or not depending on the development of the interview and they were reformulated or repeated when needed.

As mentioned before, this subsection presents how the interviews are conceptualized and constructed. In section 6.3.1, it is shown the results of the application of the interview held to a heterogeneous group of ten festival-goers as a part of the second stage (the testing exercises). These will help to check if the concepts are understood, to refine the questionnaire and to gain experience for the interviews of the case study. Later on, in the third stage of the research, these interviews will be reduced and structured for the research on the case study⁴⁴ in a structured interview. During this stage, another 10 interviews were held to festival-goers of the case study. The main structure of these last interviews was essentially the same presented previously though more structured and specified in its terms.

6.1.2.3 Interview to music festival organizers

As well as in the previous group a semi-structured interview was applied in the second stage of the research. The interviews to the organizers of the music festival had two different objectives: firstly, understand the objectives of the organizers for the organization of the music festival, and secondly, how are considered or intended to generate intangible impacts directed to enhance the music festival experience (focusing on the emotions) of the participants. As a consequence, this information may help to compare the intentionality of the organizers with the perceived by the attendants.

The essential structure of the interviews was centred to recollect data to analyse the intentionality of different stakeholders of music festivals. As mentioned in the previous sub-section, these topics on the structure of the questions were based on the aim to

⁴³ Age, gender, place of residence, nationality, education, music education, music engagement and number of festivals they participate in.

⁴⁴ The final interview guideline is in appendix 11 and summary presented in chapter 8, section 8.2.1.

recollect data for the analysis of the hypotheses of the research. The final structure was the following:

1. Personal information
2. Organization, mission and vision of the music festival
3. Objectives, effects and impacts
4. Emotions and cultural impacts

The interviews were also thought in two phases: first, to test the comprehension of concepts, the suitability of the methodology; second, thanks to the experience gained in the analysis of the test cases, the interview should gather information of the case study in order to acknowledge the intentionality in more specific terms. Ideally each music festival organizer of the previous cases should be interviewed in order to understand the vision with the impacts on the participants. However, there were some organizers that were not willing to collaborate with the research as it will be presented later on.

The interviews were held after the music festival and lasted between 30 to 90 minutes. They were held after the event because the persons would be more available to answer the questions better than before the festival when they are under the pressure of the organization of the festival. Consequently, the organizers are more willing to answer the questions after the event instead of before the event. The interviewed should be the director of the music festival or persons working on the direction's committee. The objective of the analysis of intentionality is to acknowledge the major objectives of the organization of the event. It is necessary to understand the general objectives linked with the cultural and emotional impacts pursued. The total interviews collected to festival organizers were 4. One interview was as a test of the methodology and the rest collected from the case study.

6.1.3 Visual and digital ethnography

As introduced previously, the participant observation is a methodology that brings the data from the experience of the event of study. This methodology can grasp the uniqueness of the event gathering data from the multiple factors constituting the event. Music festivals constitute a unique experience thanks to several factors. Within them and understood from Packer and Ballantyne (2011), the atmosphere and the social experience are key elements of this unique experience. They are a consequence of several causes such as the intentionality of the organizers when combining several elements (the venue, the musicians, the decoration, the sponsors, the price...) but also are a product of the variety of

attendants coming to the event whose may have different and unexpected reactions to the music, to the atmosphere and so on. For the evaluation of these elements participant observation can be one possible way to have an approximate insight of how the experience during the music festival is constructed.

Ethnography, as Hammersley and Atkinson (1983, p.12) refers to, is a "method or a group of methodologies (...) in which the researcher participates, openly or secretly in the daily life of the people during a period of time, observing, listening, asking questions". Thus the ethnographer acknowledges and understands the life they are living and may gather various information about a specific group of people. The same authors recommended equilibrium between positivism and naturalism. This goal is a harmony between the assumptions of the analysis that the researcher is willing to test and the preservation of the "purity" of the information coming from the sample. In that sense, and coming along with Pauwels (2010), ethnography may include a visual element such as pictures from the events, not only coming from the researcher but also from the participant.

This methodology gives a different perspective of the above-mentioned methodologies (surveys and interviews). The experiencing of the same ups and downs of the music, the interaction between participants and the acknowledgment of the circumstances includes valid information of what is happening during the music festival. As Tope Chamberlain, Crowley and Hodson (2005) concluded from their extensive review of the research literature about work, some things learned through direct observation in natural settings are difficult or impossible to learn in any other way. In this unique way of facing data that has ethnography, the methodology is conceived, for the cases of analysis, as a contrasting methodology. Thus, contrasts the information of surveys and interviews with the data that would bring the visual and digital ethnography.

The term "digital" pursues to include the online life generated along the event and a way to better describe the experience of the event. As recommended Beneito-Montagut et al. (2017) doing digital ethnography requires a team of researchers to bring as much as possible digital data from social networks. However, in the perspective of this thesis the "digital" perspective seeks to complement the visual ethnography already done in the field of the music festival. Then, after each festival a selection of active accounts of the social networks might be considered as a source of data and complemented by the description of the visual ethnography.

The procedures of gathering data through the participant observation had interest from multiple studies that presented clear structures in the process. In Chapter 2 (p.62) of the

"Ethnography" from Hammersley and Atkinson (1984), after the basic recommendation of defining the research questions and the development of the research, they recommend general guidelines for doing ethnography. They suggested two main rules concerning gathering of the data of the case study. Firstly, to typify the case or cases of study in order to be able to compare, contrast or align the data. Secondly, doing sampling during the gathering of data of the ethnography, meaning, taking specific data from an specific observation of specific phenomena of the case. They defined three criteria for these specific samples: the time, the people and the context. In the first criteria they describe how the different behaviours, events or in general the social life may differ during the time. Consequently it is important to be continuously sampling over the time of the case. The second criteria is taking samples from the analysis of the people of the case study. This can mean countless criteria, for instance, following demographic, psychometrics, pre-established categories or from categories coming from the case itself. Finally, the last criterion refers to the observation into the different contexts contained in the case study. This was understood as the different atmospheres of the different spaces that might be delimiting different cultural affinities, preferences, or status. These different guidelines for the application of ethnography are suitable for the application of the gathering of data in a music festival. The different criteria of application can enrich the analysis of the emotions or cultural impacts due to the different times of analysis; the different people that can be potentially met during the experience of the festival and the different atmospheres generated in the spaces or venues of the festival.

Furthermore, these considerations on the gathering of data through the classical perspective of the ethnography can be complemented with the visual and digital perspective. Some observations of Stanczak (2007) may help on the proceedings on doing visual observation; in his perspective images contain biased information describing the case of study with two considerations. Firstly, he considered that every image is manipulated, and therefore no image represents reality but a specific interpretation of reality from a specific perspective. As a consequence, the content depends on a large number of technical and aesthetic choices made by the photographer, based on his or her intent. However, this specific way of expressing -through images of a specific photographer- a description of a reality can enrich the understanding of the experience when multiple perspectives are combined. Secondly, Stanckzak understood that the response of the viewer to the image will be based on: content, perception of intent and the context. But this can be completed with the understanding of the perspective of the photographer. The analysis of these images should include a summary information about the photographer or the poster of the picture. As Pink (2001, p.34) observes in her

observations on bullfighting: "By analysing the context in which the images were taken and the local photographic conventions to which their composition complied, I gained a deeper understanding and a more informed visual representation of the significance of particular social relationships, representations of self, and of stages of the bullfight". Of course it will not be the same as in visual ethnography but the criteria of understanding the significance of the event thanks to who is taking the photo in the digital world will be helpful. Nowadays this is taken from the data that can provide the social networks. As mentioned before, if the pictures are taken from different perspectives then the description can be enriched. Therefore the digital observation may complement the data with visual diaries taken from specific individuals.

These considerations are understood as the framework for the gathering of data through the visual and digital ethnography. However, the actual research requires specific data for the application of a proper participant observation. These data might follow different modes of being registered or collected, the following table shows the suggested procedures above presented under the guidance of Hammersley and Atkinson (1984, chapter 7), Spradley (1980), Pink (2001) and Stanckzak (2007):

Table 18 Recommended key information to collect through visual ethnography.

Procedure	Information
Typify de case	Name of the festival, place and time
Field notes (Spradley, 1980)	Space, actors, activity, physical objects, event, sequence of time, objectives of the people, feelings and emotions, information about the venue
Documents	In the case of a music festival it might be the ticket entrance, the maps, the programme
Permanent registers	Audios, images and videos, the app
Digital information	Pictures from digital sources, information of the photographers, comments on the digital networks, information from official websites and apps.
Permanent registers	Audios, images and videos
Analytic annotations, memories and other complementary field notes.	

Source: Adapted from Hammersley and Atkinson (1984), Spradley (1980), Stanckzak (2007) and Pink (2000).

Finally, after the digital observation and gathering of data from social networks analysis can be held along with the interpretation of the data (the last step presented above) and summarized in a final report. In this chapter, it is only presented the highlighted information of the final documents of ethnography of the three previous cases before the case study. The selected pictures taken by the author, captions of the app, and those posted in the social networks are within the complete description of the participant observation from the three test cases in appendix 9.

6.1.4 Ethical considerations

During the process of undertaking this thesis, the author applied the best practices referred to the research through methodologies in the human behaviour analysis. Therefore, ethical considerations were taken into account prior to any collection of data. Before undertaking the festival organiser interviews, the respondents received an information sheet and were informed of the background to the research, the research aims and objectives, and how their data would be collected, stored and used. The interviews were recorded through the author's MacBook pro in case of any recording failures (Creswell, 2009), with additional notes taken during the process. In the case of the festival-goers, they were informed beforehand, its personal data was anonymized and no sensible data from them was stored.

The information of the surveys was collected on the venue through digital and paper recordings. Each respondent received a paper form in which was informed the aim and objectives of the research. The digital recording was done through the phone of the author, with no personal or sensible data stored from the individuals. The paper recordings were digitized and later on stored securely. Confidentiality and anonymity was assured as no personal contact information or names were collected during this phase of the research.

In the case of visual digital ethnography, pictures were taken from the point of view of the author and downloaded from social networks. All pictures taken were publicly published accepting its dissemination through the social platforms. In no case were the individuals identified from their administrative information, therefore it is unable to identify the participants in the pictures from the information contained in the visual research undertaken in this research. The information available in the present dissertation or in the appendixes referred to the visual research is public and with no privacy issues contained.

6.2 Criteria and pre-selection of music festivals for the test and case study

The selection of the music festival depends on the suitability of the event for the analysis of the cultural impact. This suitability is mainly determined by the elements composing the CIPE and by the applicability of the gathering methodologies. There are two main determinations to be observed by the CIPE: the prominence of music and the basis of the model of analysis. Firstly, the event should have music as a central part of the event because two main reasons: in one side, this can offer the opportunity to prove whether music is the main origin or not in the specific circumstances of a music festival; in another side, because the music style may determine the profiles of the participants and therefore, have an important weight on the analysis of the cultural impacts in the music festival. Secondly, the CIPE should follow the rules to select a cultural event on the basis of Colombo (2016) since it is the conceptual origin of CIPE. The model of analysis CIP, in its theoretical development, was applied through a selection of cases done with criteria embracing all cultural events. Therefore, it is understood that the application of the CIPE should follow these rules applied in its original case but specified in the case of music festivals. From these two sides, this section presents the criteria for an initial selection of music festivals. Finally, as mentioned before, the application of the methodologies in each of the cases will require an adaptation on how they are applied. This specification is explained when required.

As mentioned previously, music might be a criterion for the selection of the music festival. In fact, the adaptation of the CIPE specified in chapter 5, section 5.3.2, analyse the emotions related to live music experience. Then, the selection of the live music event needs to be justified in relation with music. Consequently, the weight of the music style in the selection of the music festival will be one decisive criterion on the selection. As explained in chapter 2, section 2.1.1, the music styles can be identified through multiple analysis and with multiple aims. A validated and well-based music style identification was undertaken by Rentfrow and Gosling (2003). They examined individual differences in music preferences and determined four music dimensions: Reflective and Complex, Intense and Rebellious, Upbeat and Conventional, Energetic and Rhythmic. They concluded with 14 general music styles for each dimension: Classical, Jazz, Blues, Folk, Alternative, Rock, Heavy Metal, Country, Pop, Religious, Sound Tracks, Rap/hip/hop, Soul/Funk, & Electronica/Dance. These music styles belong as it follows to each dimension: Reflective and Complex (Classical, Jazz, Blues and Folk), Intense and Rebellious (Alternative, Rock and Heavy Metal), Upbeat and Conventional (Country, Pop, Religious and Soundtrack), and Energetic and Rhythmic (Rap/Hip-hop, Soul/Funk and

Electronic/Dance). This classification can help in order to classify the music festivals and to gather all the four dimensions from Rentfrow and Gosling (2003) and contain another layer of interpretation from the development of the identity of the participants related to the music. Therefore, this list will identify the main music style of the festival object of study or previous selection. Consequently, it might be established that an analysis throughout all the different dimensions of Rentfrow and Gosling (2003) can include a wide range of different music preferences or affinities for the festival-goers that can help to understand the influence of causing cultural impacts.

From another perspective, as mentioned before, the origin of CIPE is the theoretical model proposed by Colombo (2012). She exposed different criteria for the selection of cultural events in order to be suitable for the analysis of the cultural impact. The following list presents the general considerations for the selection of the cultural event developed in Colombo (2012). After that, it is presented how this criteria is adapted for the selection of the music festival and some considerations related to the analysis of music and emotions:

- Typology of the event: the event should be cultural. She suggested that the event should be with a prominence of cultural and social content intertwined with a large social implication of the local society.
- Characteristics of the sector: Colombo implies that the cultural sector should intend to transmit cultural values through diverse cultural expressions in contraposition of those sectors that only look for profitability. She selected those events with a strong tradition.
- Organizers and their implication on the public administrations. In her study she analysed the efficiency in the mixed organizers, those events with public and private interests.
- Experience of the event. The event is meant to have long experience and within a long term cultural strategy.
- Dimension of the event. The event should have an appropriate dimension in order to be analysed.

In her selection, the analysis compared two carnivals (Karneval der Kulturen and the Notting Hill Carnival) which finally led her to select the Karneval der Kulturen in Berlin. For the selection of the case of the present dissertation, the same guidelines have been followed but with some considerations related to music and the experience of the music festival.

- **Typology:** music festivals are cultural events centred on music. However, this criterion might be adapted in order to contain the type of venues of the music festival that is a determinant element of the experience of this type of events.
- **Characteristics of the sector.** From the perspective of the musical sector, the interest of this dissertation is to evaluate the objectives of the organizers with the perceived intentionality by the attendant. In that way, it might be inferred how the attendants perceive the objectives of the festival organizers. Consequently, this criterion should help to select those festivals with business orientation but offering a unique music festival experience. However, this consideration should also include the city image fostering for tourism attracting purposes as a business orientation. Then, whereas Colombo is interested in the cultural events with long tradition and strong cultural content, here the interest is on those festivals which are business oriented (public or private) offering an intense experience related to music.
- **Organizers.** As said in the previous point, the business orientation may come from public and private interests. Then, the organization should be public and private in order to understand intentionality in those kinds of events where the business orientation is mixed with public policies.
- **Experience and event dimension.** It is considered that the event should have a minimum experience of 5 years and a minimum dimension of 2.000 attendants.
- **Music range:** As said CIPE model of analysis comprehends the study of emotions linked with the music festival experience, consequently, music is the centre of the experience. Consequently, music should be considered in the selection of the festival not only because it is the central point of the model of analysis but also because different types of music may provoke different emotions. So, the variety of music festivals due to the music style should be included in the selection of the festival. As argued before, this identification of the music style can be done through the

The music festivals, which are matters of interest for this research, are celebrated in Spain. In 2018, there were 896 music festivals organized (APM, 2018). Due to its climate advantages and its long touristic tradition, Spain has a participation of almost 22 million people per year on live music events (SGAE, 2018). This number is increasing and as do the number of festivals. Within this approximate 900 hundred music festivals, four music festivals are selected as potential case studies: BBK live, Jazzaldia, Estival de Jazz and *Quincena Musical*.

Table 19 presents the festivals with its name and the six criteria for the selection as potential case studies. Each of the four music festivals complies with the six characteristics in order to apply the gathering techniques to measure the cultural impact. They are centred in music, with more than 5 years of experience and with a mixed type of festival organizers. As it could be seen, they are Spanish music festivals that were celebrated during the summer time and represent all the different categories of music exposed at the beginning of this section:

Table 19. Pre-selection of music festivals and criteria.

Criteria \ Festival	BBK live	Estival de Jazz	Jazzaldia	Quincena Musical
Typology	Open air concerts, camp and activities in the city of Bilbao. With local bands represented.	Closed concerts. Only local bands represented.	Closed and opened air concerts. International and local bands represented	Closed and opened air concerts. International and local assoc.
Characteristics	Business oriented (private)	Business oriented (private)	Business oriented (public)	Business oriented (public)
Organizers	Private initiative with public funds	Private initiative with a less of public funds	Public	Private with public funds
Experience	14 years	5 years experience	54 years	80 years
Dimension	120.000 spectators	3.000 spectators	171.500 spectators	37.000 spectators
Music range	Intense and Rebellious, Upbeat and Conventional and Energetic and Rhythmic	Reflective and Complex	Reflective and Complex, Intense and Rebellious, Upbeat and Conventional and Energetic and Rhythmic.	Reflective and complex

Source: own elaboration.

These music festivals represent different characteristics related to the venue which construct the experience, in the following list the music festivals are described and when took place the gathering of data:

- *BBK live*⁴⁵ is a music festival in Bilbao in which they programme well-known music bands, alternative rock bands, electronic music and have a camping base. Is one of the top 25 music festivals (APM, 2018) with a total of 120.000 spectators in one edition. This is known, in the music industry as a "mainstream" music festival but also may be understood as out city festival. That type of festival intends to gather

⁴⁵ More information can be found in: <https://www.bilbaobbklive.com/en/>

all types of the most popular music under the umbrella of alternative-rock music although the event offers electronic, Latin and pop music in an unique environment. The event offers a camp for staying during the festival. The research in this festival took place in 2018 in one day, on the 12th of July.

- *Estival de jazz*,⁴⁶ is a jazz festival in Igualada, a city near Barcelona. It is a local event in with the major part of the attendees came from nearby cities. This festival received the recognition of the Jazz Association of Catalonia for their work to disseminate the jazz recorded music⁴⁷. The event centred in experimental and highly qualified jazz with some connection with soul and blues, is an exclusive music festival. The gathering of data during this music festival took place in closed venues concerts in the 22th of June of 2018, in Igualada.
- *Heineken jazzaldia 2018*⁴⁸ is an in between closed music festival and open air city festival which takes place yearly in the Basque city of San Sebastian (north of Spain). Although they got the name of "Jazz", and a long tradition of classical music jazz programme (53th edition), the event included pop, rock and electronic in the last editions. It took place every year in the city of San Sebastian, all around different places of the city (beach, theatres, city squares, concert halls). The gathering of data during this music festival took place between the 25th and 26th of July of 2018 with two researchers.
- *Quincena musical*⁴⁹, is a yearly classical music festival which began after the Spanish civil war (1939). Is one or the oldest classical music festivals in Spain and gathers each year the most prominent classical interprets and orchestras. The festival offers concerts in all types of venues: squares, churches, opera house, auditoriums and in all over the county of Gipuzkoa. The festival lasts between 25 and a 22 days with multiple events each day. The research gathered data in this festival as the major case of analysis, between the 2nd of August of 2018 and the 22th, and is developed in chapter 7 and 8. In the last section of this chapter it is justified the reasons to select this case.

In summary, these four music festivals represent different types of music festivals. They offer different types of venues, music styles, organizers, longevity and experience. This first selection of the music festivals has three objectives:

- Select the cases for the test of the methodologies.

⁴⁶ Idem in: <http://www.estivaldejazz.cat/>

⁴⁷ More information might be found in: <https://amjm.org/ca/cat/2-uncategorised/134-27e-festival-l-hora-del-jazz-memorial-tete-montoliu>

⁴⁸ More information might be found in: <https://heinekenjazzaldia.eus/en/>

⁴⁹ Idem in: <https://www.quincenamusical.eus/>

- To test the validity of the previous selection (in chapter 5) of the impact on the cultural identification in the music festival experience.
- Select the music festival for the case study.

As it might be already understood, this initial selection of the music festivals tried to be as representative as possible of the types of existing music festivals. Since the focus is on the intensity of emotions due to the music within the music festival experience, the representation of music and experience should be as much as wide as the music festivals are. This is why the four music festivals presented above have different venues, different longevity and last more than one day (as defined in Brown, 2019).

In the next section it will be presented as a test of the methodologies in use during the research. Which is understood as a first set of interviews to ten festival-goers, a survey to a sample of festival-goers of three different festivals and three visual ethnographies on the same festivals.

6.3 Test process: evaluation of the methodologies and collected data

Under the title "test process" it is understood, as a previous study of what it will be applied in the case study. This test process will help in three main elements, as mentioned in the previous section: to improve the application of the gathering methodologies in the case study (presented in chapter 8), to select the case of the music festival, validate the selection of the cultural impact on the cultural identification. This first study gathered ten semi-structured interviews to festival-goers (6.3.1.1), an interview to a festival organizer (6.3.1.2), 148 completed surveys in three music festivals (6.3.2) and three visual-digital ethnographies of the same festivals (in section 6.3.3).

The first test of methodologies will be led by the gathering of information about the experience of the music festival in ten test interviews to festival-goers and one to a festival organizer (section 6.3.1). These interviews were designed with five objectives which are: check the correct understanding of the core concepts of the survey (6.3.1.1.2); to develop a criteria on the selection of the cultural impact based on the experience of the festival-goer, to understand the main concepts developed by the interviewed related to the hypotheses and to acknowledge possible nuances(6.3.1.1.3); to help on the selection of the case study to apply the survey (6.3.1.1.4).

The next step presented in this section will be the operativisation and application of the survey with the nuances compiled due to the previous interviews facilitated the research

on the specification of the music festivals (6.3.2.1). Following this operativisation, it is shown how the sample size is in a relationship with the number of responses (6.3.2.2). This guides the process of the collection of the data and some ground observations from the application (6.3.2.3). The remodelled survey resulting from the theoretical statement in section 6.1.1 and the nuances collected in section 6.3.1.1.2 were tested in three music festivals and collected information of 148 respondents. This information was valuable for the description of each experience depending on the typology of the festival that helped to select the case study (6.3.2.4 and 6.3.2.5). Finally, the author analysed the data collected through the visual-digital ethnography to contrast the information of the precedent methodologies (6.3.3). This process was required also to apprehend the application of the three different methodologies by the researcher.

Finally, section 6.4, shows a set of previous conclusions which helped to: acknowledge possible optimizations of the process of gathering data and on the selection of the case study based on the data gathered in the test cases. This final section shows how the triangulation of the different methodologies may help to understand the main concepts of research and to justify the use of mixed methodologies in order to have a reliable set of inferences.

6.3.1 Test interviews

As mentioned before, two types of test interviews were held in order to gather data for the pursued objectives: to festival-goers and to festival organizers. These two types of interviews followed a semi-structured guideline that can be found in the Appendix 3.

6.3.1.1 Semi-structured test interviews to festival-goers

Ten interviews were held to a heterogeneous group of usual festival-goers. The interviewed were individuals who had participated in music festivals and were selected following the quotas of gender and age stated by the last analysis of the General Department of Statistics and Studies of the Ministry of Education, Culture and Sport (2015) on the live music attendance. This criteria was selected in order to respect the quota of the attendance in Spain:

- From the total of the national survey (N:16.500), 29% attend to live music performances. Within it, the 24,5% went to contemporary music concerts. The majority are between 15 and 44 years old, and are more men (26%) than women (23%). Finally, within this block the 60% of the concerts are attended in

temporary facilities. So, the majority (95%) attend to contemporary music concerts in temporary facilities, they are between 15 and 44 years old.

- Only 8,6% of the sample go to classical music concerts in closed venues and are more women than men. The people are between 45 and 74 years old.

These were the two premises selected for the quota of the previous interviews. The reference of Spain attendance for this quota sampling was selected mainly because the music festivals, which are matter of analysis of the present dissertation, were celebrated in Spain. Then, for the majority of the attendants should be in between 15 and 44 years old, attended contemporary music in temporary facilities and a small part should attend to classical music. Table 20 shows the pseudonyms of the music festival attendants selected with their correspondent age and gender. In numbers of the interviewed: 9 attended contemporary music festivals (they were between 15 and 44 years old) and 2 to closed classical music festival (45 and 57 years old, Adele and Rose).

Table 20 Interviewee for the test

Pseudonym	Age	Gender	Reference
Ray	20	M	R0304
Fabian	23	M	F0405
Jay	25	M	J0104
Paul	26	M	P0104
Marta	30	F	M0503
Roger	31	M	R0503
Tina	31	F	T2004
Audrey	37	F	A0409
Adele	45	F	A2804
Rose	57	F	R1704

Source: own elaboration

These interviews were held previously of the festivals season which begins, more unless, in the beginning of the spring and ends in October. The interviews followed a semi-structured interview model with main topics to interview with opened questions.

6.3.1.1.1 Objectives and content analysis

As mentioned before, the interview has five main objectives: check if the concepts are understood **(A)**; develop a criteria on the selection of the cultural impact based on the experience of the festival-goer **(B)**; have a glance on the relation of the main concepts concerning the hypothesis **(C)**; the incorporation of possible nuances not contemplated in the conceptual framework and considerable to incorporate in the survey **(D)**; and develop criteria on the selection of the previous music festival cases to analyse **(E)**. With these previous considerations, the author conducted a qualitative content analysis with some quantitative considerations for the selection of the cultural impact and the side elements emerged. Qualitative content analysis is a technique to inductively or deductively categorise the themes present in existing material (Arno van der Hoeven and Hitters 2019; Herzog, Handke and Hitters, 2019; Hijmans, 1996). As Krippendorff (2004) stated, content analysis is "a research technique for making replicable and valid inferences from texts (or other meaningful data) to the contexts of their use"(Krippendorff, 2004, p.18). The process applied in the analysis of interviews were in the following steps:

1. As recommended by White and Marsch (2006), the author used the analytical constructs, "or rules of inference, to move from the text to the answers to the research questions". These rules of inference were basically the following: the main hypotheses and sub-hypotheses presented, the understanding of which cultural impact were more relevant and discovering other elements constructing the experience of the music festival.
2. The rules of inference generate the main supercategories containing the topics of the rule under the names: "Cultural Impact", " Emotions", "Relation between Emotions and Cultural Impact", "Intentionality" and for all other topics "Side Elements".
3. The author coded the interviews in order to find recurring themes in the data⁵⁰. These topics came from the different texts and generated the categories and subcategories related to the supercategories. Those codes not related to any category were grouped under the supercategory "Side Elements". Thus the process was more inductive at this stage, following three main stages for the coding: firstly, anything considered important was coded; secondly, recurring codes were clustered together where the aim was to capture meaning in the

⁵⁰ Coding is a process of segmenting and labelling texts in order to compare them (Arno van der Hoeven and Hitters 2019; Boeije, 2010).

dataset; lastly, each cluster was named with a category or subcategory depending on the relation between the themes.

4. An interpretative analysis was conducted to relate the subcategories and categories with the supercategories, in this way it joined the definitions from the hypotheses with the data. Moreover, a quantitative value was divided into two variables for those statements related to the cultural impact and relevant side elements, namely: number of statements, and number of interviewee that stated on each category. This quantitative relevance helped on the selection of the cultural impact (among the five possibilities) and those relevant side elements. As a consequence, the objectives C and D were reached. This quantitative relevance is stated in each category in the appendix 4.
5. The author came up with the relevant inferences on the basis of the relevance of the different topics and developed the relations between the different concepts following the rules of inference. Then, the objective B could be complied.

This coding process is developed further in the appendix 4 and the following subsections will show the relevant data related to the objectives of this test study. The interviews were held in Spanish and Catalan. The citations are here translated and presented with their specific reference. These citations present the code of the interviewed (for example, Tina, T2004) and the minute (T2004, 20:53).

As it might be observed, the process of the content analysis was deductive in the first two steps, however the third step was inductive in the emerging of the themes. The fourth and the fifth step were the meeting point of the two processes and the junction was done through interpretation. The following sub-section will discuss how the five main objectives resulted with specific conclusions, recommendations or alterations for the application of methodologies and the analysis of the hypotheses for the case study.

6.3.1.1.2 Understanding of the key concepts (A)

The guideline of the interview foresaw questions about giving the definitions of the cultural impact⁵¹, the topics related to the emotional impact⁵² and the intentionality perceived during passed music festival experiences. As a first step, the questions were

⁵¹ As presented in chapter 1, following Colombo(2012) proposal, the cultural impacts were: (1) information/desinformation; (2) preservation of traditions /loss of traditions; (3) construction of the cultural identity/loss of cultural identity; (4) cultural integration/ghetto creation; (5) social cohesion/exclusion

⁵² As presented in chapter 5, the key elements of the Emotional Impact were: origin of emotions, identification of emotions, intensity of the emotions, peak experiences and relation with the cultural impact.

asked in general terms and tried to help the interviewed to elaborate on these concepts. We will discuss in a later section how this elaboration influenced our selection of cultural impacts of interest to festival-goers and to better understand the relation between the cultural impacts and the emotions. In a second step, the cultural impacts were exposed in similar terms of the definitions presented in Chapter 1. The interviewed, in general, comprehended the definitions and showed no difficulties on the understanding of the concepts. Nevertheless, some of the concepts required a deeper definition:

- The definition of the term impact related to culture was required to be further developed. In the case of Roger (R0503, 49:47) he asked several times to repeat the concepts with wider explanations similarly to the case of Rose (R1704, 29:02).
- The definition of cultural identification. Some of the respondents required or demanded a definition of what was supposed to be the cultural identification. (A2804, 04:53; R0503, 50:08; M0503, 17:10)
- It was difficult to obtain a response on which emotions they felt, mostly because they understood emotions as a positive arousal in certain moments, which might be similarly understood as the peak experiences. In order to distinguish these overlapping concepts, the interviewer developed widely the concept of peak experiences and tried to define examples of specific emotions. (F0405; 09:40)

These three observations helped to acknowledge some difficulties when transferring the concepts of cultural impact and emotional impact into the survey:

- The concept of the cultural impact should have a specific definition and should require a specific help of assistance when the respondents are filling the interview. Similarly it should be applied for the definitions of the specific cultural impact.
- The difficulties in the distinction of peak experiences and specific emotions might be solved with the structure of the survey, with clear sections one per each concept.

6.3.1.1.3 Selection of the cultural impact (B), first glance on the concepts constituting the hypotheses and incorporation of nuances (C and D)

The next paragraphs will show the interpretation of data in relation to the concepts of the hypotheses and some nuances to be included in the survey and obtained from the analysis of the codes of the interviews. These elements were identified in the content analysis developed in Appendix 4, they can be described with the following concepts: the importance of the cultural impact on the cultural identification, the relation between

emotions and cultural impact, the perceived intentionality and relevant side elements. The definitions of the specific concepts are in Table 2 in the appendix 4, these definitions helped to apply the content analysis and enabled the establishment of relations between the main concepts appeared in the research. As a consequence of the content analysis it was identified the relevance of the cultural impact on the cultural identification and therefore, the objective of validating the selection of this impact in chapter 5 was accomplished.

6.3.1.1.3.1 Importance of the cultural impact on cultural identification among the other impacts

The cultural impacts, during the interviews, were defined and exposed with plain words by the interviewer based on the definitions of Colombo (2016). The interviewed were asked to develop on those impacts that they perceived as more relevant. They understood and perceived the five impacts in most of the cases⁵³. The emphasis of the explanations were on the cultural impact on the cultural identification not only because most of them selected this impact but also because they refer to specific items related to the cultural identity during all along the interview. More than the half of the sentences related to the cultural impacts was referred to the cultural identity or different processes related to the cultural identification⁵⁴. The next relevant impact from the codes of the interviewed were the impacts related to the socio-cultural elements specified in two defined impacts: the social cohesion and the social integration. Finally, fewer relevance appeared for the impacts on the preservation of culture or the impact on the exposure to culture.

As mentioned before, the relevance of the cultural impact on the cultural identification gains its weight due to the quantitative relevance of the codes related to it and to its relevance on the emphasis of the codes of the interviewed. These codes referred to specific themes (subcategories) that were extensive topics related to this impact and helped foster understanding the qualitative importance among other impacts. These subcategories describe different processes related to cultural identification and there are both positive and negative observations. The positive ones include: the understanding of the festival as an opportunity to have a cultural development; the sense of individual pride for being a valid member of the community of the festival-goers to a specific festival; the cultural learning gained in the experience of the festival; and the increasing of the interest in different types of music. However, it was also found some negative understanding of this

⁵³See section 5 of the Appendix 4.

⁵⁴ Idem.

impact in some of the interviewed who understood the festival participation as an occasion to loss of authenticity of their cultural identity.

The first process recognized to be related to the impact on the cultural identification was the cultural development initiated by experience in the festival. The music festival is a place of cultural development whereby music and social experience contributes to a specific type of identity development, as indicated by Fabian:

"The event contributed culturally. First of all, because culture is constructed by people. You can see people, you meet an assortment of people during the event, that contributes." (F-0405, 30:16)

Others expressed that the festival experience is an opportunity to take part in something culturally relevant, as indicated by Jay:

"I think it provides something cultural because people open their minds there." (J-0104, 29:36)

In the same vein, these statements may also express that the experience, during the festival, may be part of a larger process which transforms attitudes, processes and beliefs for some attendees. Thus, the festival experience may contribute to increased interest; for instance, the music festival is an opportunity to increase interest in unknown musical styles or bands, as expressed by Jay and Marta:

"You can discover and you may have a few days (after the festival) where you are listening to the artists you have seen, because you have discovered a song by a group that you liked and want to listen to it again". (J-0104, 15:00)

"After the festival, you tend to listen to more music and have greater musical appreciation." (M-0503, 17:10)

As music festivals are understood as a unique opportunity for cultural enrichment, festivals may provide opportunities for individuals to identify themselves with a particular musical style. Music festival experiences may thus contribute to the process of cultural identification, which is in turn part of the process of self-growth and self-development through culture.

Some of the interviewees' statements are related to the idea of building community, togetherness and even a sense of belonging. These ideas emerged from descriptions that emphasized the significance of the social experience, connection with others, and pride at being a member of the festival audience. As described by Jay, the festival itself is a kind of community:

"Yeah, you feel like you like the same music those people like. So you do feel part of a group, in a sense. It's like going to watch football: if you go to watch a game, you know those people like to watch football. So if you go to a certain festival, you like that music just like the others, then you're there as a community. (J-0104, 26:37)"⁵⁵

A music festival can be an occasion to share cultural values and engendering feelings of unity with others perhaps not considered culturally close. These elements may contribute to a process of building community pride which is linked to the city or region in which the festival is organized, as expressed by Paul:

"On a cultural level, I think it contributes a lot. Both the place where it is being done and the people who live there, as well as the people who come from abroad. Thinking of Palencia, for example, the one in Palencia began as: a concert bringing an indie group, then they already brought two or three concerts. Afterwards it begins to be called a festival. Now they do it around the city too. Little by little it has grown, more and more people come. That weekend Palencia has a lot of life, and Palencia is very small. When there is an event like this, it shows a lot." (P0104, 23:19)

Finally, interviewees also report identity development, and this is justified by two general observations: the cultural learning processes involved in music festival experiences, and the cultural or personal shifts produced within this festival experience. For example, some interviewees considered the music festival an opportunity for cultural learning as well as to learn how to be socially involved. As Audrey reports:

"I believe that it always contributes something to the culture, (...) you learn many things: how to live in society, see the values, how to live as a person and find a voice." (A-0409, 19:01)⁵⁶

This cultural learning can be understood as the music festival as an opportunity to increase interest in unknown music styles or bands. Therefore, the festival can be considered a promoter of different music interests. As Jay said:

" you can discover and you may have a few days (after the festival) in were you are listening to the ones you have seen, because you have discovered a song from a group that you liked and love to listen again" (J0104, 15:00)⁵⁷.

Music festivals also provide an arena for change evoked by musical experience, as illustrated by Adele's statement below. Ray goes further, expressing the idea that the intense experiences lived within the music festivals helped to construct identity:

⁵⁵ This was also the case in P0104 (24:40), P0104 (23:19) and J0104(25:15)

⁵⁶ This also appeared in F0405, 38:04; A2804, 04:14 - 05:05; T2004, 40:52.

⁵⁷ This contribution to new interests in music can be found in: R0503, 17:58; R0304, 24:10 and T2004, 19:25.

"It changed my life completely, it was such a strong impact for me that it made me want to dedicate myself to singing and work in the performing arts industry." (A-2804, 12:08)⁵⁸.

"The experiences we have define us, and the stronger the experience, the more it defines you, that's how it is with a festival." (R-0304, 39:23)

Music festivals can therefore provide an opportunity to have a set of profound learning experiences and contribute to self-development, from a small shift to an important contribution to an individual's self-understanding. The interviewees' statements describe the festival experience as an opportunity to learn, develop cultural skills, increase individual interest in music and produce cultural and personal shifts. The festival experience can communicate a personal accomplishment in the development of the individual's cultural identity, as suggested by Hand and Gresafi (2015), who described collective accomplishment between individuals and their interactions with their cultural context. These were also related to a sense of accomplishment, which contributes to subjective wellbeing enhancement (Lee *et al.*, 2017; Seligman, 2011). Moreover, accomplishment can be understood as an opportunity to experience self-growth, as described in Lawendoski and Besta (2020). This sense of self-construction occurring during participation in a music festival may be understood as a sense of purpose or accomplishment. Consequently, the festival experience contains elements which enhance the development of different processes on the cultural identification related to the sense of accomplishment.

However, this positive impact or impulse in the cultural identification can be also negatively perceived. The festival experience can also contribute, in the eyes of the interviewed, to a conflict with regional identity due of the globalization, as Marta concludes:

" I think the most prominent impact is on cultural development. As long as current culture is a globalized culture, therefore, destruction of culture ... it's not festivals, it is generally that we have this destruction of small identity and we unify ourselves in one more global culture, then, if it destroys culture, but it is a global tendency" (M0503, 13:31)⁵⁹.

In some cases, that impact is in conflict or dilutes the nearest identity, as commented by Roger:

⁵⁸ She similarly stated in A2804, 27:36

⁵⁹ This was also present in Ray, R0304, 20:04

"I think that a person going to "castellers" will go to festivals of Catalan tradition, such as Canet Rock ... they will go to festivals more than Catalan groups.. They are urban tribes. The moderns, hippies and the catalanists" (R0503, 31:25).

Therefore the consideration of the loss of the original identity due to the globalization produced by the festival can be also considered as a process of degradation or globalization of different cultural identification with other identitarian categories that differ from the those which the individual identifies the most. These different descriptions⁶⁰ showed the relevance of the processes linked to the cultural identification or the general process of the identity development. This relevance confirmed several elements to consider understanding the processes linked to the identity in the context of the music festival experience. Summarily, these elements described the festival experience as an opportunity to learn, to develop cultural skills, to increase the individual interest in music, to produce cultural/personal shifts but also to contribute to a conflict/adding of different categories in a globalized era.

6.3.1.1.3.2 Relation between emotions, peak experiences and the different processes of cultural identification

As described previously in chapter 5, the relation between emotions and the cultural impacts it is a key element to understand how the intensity of the perceived cultural impact might be affected by emotions. The comprehension of this relation is essential to contribute to the validation of the first hypothesis of research. To understand the perceived relation of emotions and cultural impacts in the perception of the festival-goers interviewed there were asked different questions and gave definitions to help the interviewed develop on this topic. The relation between the emotions and the cultural elements of the identity were expressed in the last section of the guideline of the interview that referred to the intense music experiences and emotions. In similar sense, for the content analysis, categories were established. They are: "emotions," "peak experiences," and "relation between emotions and cultural impacts." These were used to aid in the understanding of the first hypothesis of the present dissertation⁶¹.

As clustered and summarized in appendix 4, the music festival was a place of intense emotions from the perspective of the attendant. Moreover, these specific intense emotions

⁶⁰ More specific descriptions can be found in Appendix 4. As explained previously, they are structured with categories subcategories that can be found in Table 76 in the same appendix.

⁶¹ As presented in chapter 4: Intense emotions triggers a cultural impact perceived by the attendee within the music festival experience. Then, the more intense are the emotions the more intense are the cultural impacts.

were related with different cultural impacts, and influenced the different processes of cultural identification. From the perspective of the description of the intense emotions, almost all of the interviewed (7 out of the 10) described the experience of the music festival as one of the top emotions on their life⁶². As introduced previously these intense emotions were related to different cultural impacts. From the perspective of the cultural impact on the social cohesion, emotions enhanced -during the music festival experience- the relation with others. As stated by Fabian:

"Those smiles of the concert, that comment of a person who has noticed the same thing as you, you comment it...if you are part of it, you notice that you have lived something together with the people". (F0405, 24:00)

But mainly, the intensity of the emotions was related to the different identitarian processes related to the individual. For instance, the feeling of living a milestone in their own cultural life, this was described by Paul as the interplay between emotions, sense of community and music enjoying:

"It's a rush. You're happy, cheerful, because you're watching your favourite band, with your people, with your friends. It's a mixture of you can't believe it. For example, last year, when I went to see Radiohead. I felt that it was unbelievable to be in Barcelona watching Radiohead play and it's a rush, like you're floating. You're happy" (P0104, 05:21)⁶³

This milestone of their lives triggered by the intense emotions was often translated in a lifelong consumption of the new music discovered thanks to the festival. As described by Marta:

"Because after the VIDA festival, I commented on what I felt with Chk Chk Chk! Yes, I've always played that music to revive the excitement." (M0503, 25:00)⁶⁴

This remarkable experience with specific pieces of music or new music was also described by Adele (A2804, 25:18), Tina (T2004, 32:30) and Roger (R0503, 42:01; R0503, 47:42) in different music festivals. These experiences describe a development on the hobby of

⁶² One of the questions during the interview was to scale between 1 to 10 the emotions during the music festival experience. 1 referred to the less important emotion of their lives and 10 the most important. The seven referred valued between 7 and 8 the value of the music festival experience (P0104, 07:58; J0104, 10:39; R1704, 35:45; R0304, 14:15; M0503, 22:45; A2804, 20:17; T2004, 28:50). The other 3 did not respond clearly to the question.

⁶³ This can also be understood with the comment of Fabian (F0405, 07:28): "I would say that my emotions are among the strongest of my life. I don't know, not so much for the adrenaline and such... more for when there's music and atmosphere!...I don't know, it's all going to go very well together."

⁶⁴ She commented previously in the interview -08:32- that she had an extreme positive emotion with that band.

listening to live music with the inclusion of new styles, new music preferences that can be understood as a process of cultural identification with specific categories of the music culture thanks to emotions. Furthermore, this description of the festival as an opportunity to live intense emotions was explained through the answers on questions of the existence of the peak experiences. The interviewer gave a definition of these remarkable experiences to let participants elaborate on the different related topics.

The answers demonstrate the relation of this "unforgettable experience" with the following concepts: absence of thoughts, emotional learning, transcendence, extreme sensitization and deep inner experiences. These unique experiences were intertwined or due to different factors of the experience of the music festival. But mainly, the description of these peak experiences were related to music or to the experience of music. As described by Jay, he perceived a moment in which the time stopped intertwined with a sense of nothingness or absence of thoughts:

"Well, they played a last song that I like very much, and it was also super Uah!, I mean, it made my hair stand on end...I don't know, maybe not, but as you stay out of this world and only centred in what is happening, that's for sure." (J0104, 05:55).

This sense of being without any thought and centred on the now was also described by Ray:

"Usually at a concert you enjoyed, well ... you notice a lot of "happiness", right? You forget a lot about the problems, it sounds typical, but it's quite like that. Disconnect and stay focused on that and whether it's such a happy festival, or it's a group that makes you have a good time. You don't know and then the concert is over." (R0304, 39:42).

As listed before, emotional learning was also understood in these peak experiences with music in the context of the music festival. Marta described this learning as a result of a specific peak experience with a certain band:

"The learning you do is totally emotional, there is no one explaining art to me. There's no one telling me there, there's no prior theory you're reading. Then you make an emotional learning and the predisposition that you can have later when going to the following festival when listening to that group of music." (M0503, 28:50)

As explained by Marta, this emotional learning developed impulses or motivated to attend more festivals, and therefore, it has produced a long term effect on the cultural behaviour of her. Another important element of the definition of the peak experiences is the "altered state of consciousness" that can be related to concepts as transcendence or ineffability.

Adele described a unique and specific moment in a music festival experience related to the music interpretation of certain musicians:

"I was absolutely amazed, what I felt there. It was magic, it was incredible, especially the silences. The level was so close to perfection that it brought me closer to God, it was amazing how well it was done and I felt like I was floating."(A2804, 18:06).

These experiences were similarly described in other contexts from another interviewee. For example is the case of Tina, who remembered the ineffability or the deep experience within a music festival:

"Mmm I don't know, I was going to tell you nonsense ... well I don't know how to tell you. Let's see, it's very freaking out eh ... but ... yes as a religious experience (...) I forget about everything around you and you're done, dancing, really cool, yes like a displacement. That's exactly what has caused me to go to many more festivals later."(T2004, 26:54)

These different descriptions explaining the peak experiences within the music festival experience showed its relevance in the triggering of different processes of cultural identification. As presented above, the peak experiences related to music helped to identify the attendants to specific pieces of music, to specific social contexts or cultural atmospheres generated in the music festivals. Therefore, the understanding of the existence of these experiences defines the starting point of different cultural identitarian processes. In summary, the interviewed showed a relevant relation between the emotions with, mainly, the impact on the cultural identification and the cultural impact on the social cohesion.

6.3.1.1.3.3 Perceived intentionality

Similarly, the analysis of the perceived intentionality was based on the different observations of the festival-goers interviewed through specific questions on the objectives aimed and perceived from the festival organizers. This analysis may help on the comprehension of some elements constituting the second hypothesis⁶⁵. The attendees perceived specific objectives coming from the festival organizers, the more relevant were: the event was an occasion to generate a city image; the economic interest behind the event; the circumstances of the music industry motivated the over programming of massive music festivals; they perceived a cultural, social and political interests behind the organization of the music festivals.

⁶⁵ The festival-goer perceives the emotional and cultural impact as a consequence of the festival organizers intentionality or established objectives.

The complete list codes might be found in the appendix 4, in section 1.q., hereby summarized the different specific objectives with some literal translations.

Firstly, one half of the interviewed considered the economic objective of the festival organizers as the main aim in the context of the music industry eager to have income. They understood that having a massive music festivals organization is an opportunity in order to be economically viable, but also as a consequence of the specific circumstances of the music industry. A brief summary of the multiple perspectives from the interviewed analysing this context was described by Adele:

"Music has become an industry, unfortunately. Music and festivals have become an industry to make money and it's a shame. Because they should look much more for the impact that it can change lives, I think that much more should be directed in that direction. That they should think much more about the impact that music can have "(A2804, 14:29)⁶⁶.

However, this view of the economic profitability of such cultural events might be completed with other positive and cultural objectives. The perception that the festival organizers look for a certain cultural fostering existed, for instance, in the case to foster the local community. As Audrey commented:

"There is a lot that is done in the village, there is always an attempt to integrate into the village. But of course you will not join a festival if you are not sure that people are going to like it" (A0409, 22:16).

In other terms it was described the intentionality to foster certain types of music among others in trying to assure the level of income. This perception was described by Roger:

"I think they try to attract as many people as possible. If you look at it, there are many festivals that already have everything, from Rock to Hip-hop, Trap, electronica, etc. They try to reach as many people as possible. They do not try to enrich. In addition, within each genre they always try to bring the best. Or surely the ones that have more plays on streaming platforms" (R0503, 35:46).

However this perception of the economic viability was in another concern from the perspective of Ray who considered that the income required to be assured, but nowadays it is part of a cultural movement:

"So, it is a cultural movement that started as food for that capitalist machine, but I think it has gone further, that is, now, it is a union. "(R0304, 23:13).

⁶⁶ As it might be found in appendix 4, more observations came from: P0104, 27:19; J0104, 33:17; F0405, 26:02; R0503, 27:35, 35:46; M0503, 29:55

This tension between the cultural and the economic interest is the traditional problem in the cultural management or the organization of music festivals. There is a need to have a profitable product but maintain the cultural interest of the activity. These last two cities may resume this perceived tension from the perspective of the attendant, therefore, it might be understood that the festival-goer perceives -in general lines- the problematic of the industry and the reasons behind the artistic program of the music festivals that try to offer a vast number of different styles and artists in order to gather as much audience as possible.

In addition, it was identified with the perception of another relevant objective: the organization of music festivals as a strategy to foster a specific city image. This perception can be summarized through the observation of Jonas:

"Everyone is interested in having a festival in their city. Because it will bring people from outside, so it's a way of promoting the city. A festival starts at 6 or 7 in the evening, or even later, and then it's three days. So, during the mornings people are... well maybe recovering, but they go to the beach, they see the city, they buy things in the shops. I think that, yes, every city that is worthy of its name wants to have a festival as a claim, so to speak" (J0104, 33:57).

These specific objectives described from the perspective of the different festival-goers helped to understand their perceptions. This first analysis may help on the specification of perceived objectives though it does not intend to demonstrate that these are the specific objectives of the organizers. This heterogeneous set of perceived objectives might help to understand music festivals not only as a showcase for musical proposals but also as a tool for business, political, touristic, social and cultural strategies.

6.3.1.1.3.4 Side elements

The last elements to consider in this first glance to the concepts concerning the hypotheses are the possible nuances not considered previously as relevant for the analysis of the music festival experience. These side concepts appeared due to the explanations of the festival-goers and were considered relevant for the analysis of the experience of the festival. Although, here are only presented those which affect the test of the methodologies and the selection of the music festival.

- **Alcohol and drugs.** Although there was no specific question on this topic most camp festivals participants noted that there is an effect of these substances enhancing, disturbing or these substances affecting the music festival experience. With the exception of Adele and Audrey, all had experiences with drugs and alcohol and all of them were in a

camp music festival (J0104, 22:07; R0304, 09:40; F0405, 00:40; F0405, 37:27; M0503, 03:56; R0503, 16:40; R0503, 43:35; A2804, 29:08; T2004, 11:03; T2004, 25:23) and their had an effect on their emotional responses or perceptions during the experience of the festival.

- The **social experience** becomes as relevant as music depending on the type of music festival. Seven persons indicated that they look the music festival as an opportunity to meet old friends, connect with people of same interests and they qualified it as importance as the music experience (P0104, 18:38; R0304, 06:40; J0104, 39:05; F0405, 34:10; T2004, 09:52). These people are all coming from festivals, which take place in an open air venue, with several concerts during the festival and in most of the cases, with a camping camp. So, there is a context of the festival, which reinforced the social experience.
- **Motivations:** two main motivations appeared on the statements of the interviewee that helped to understand the reasons to attend a music festival. Firstly, the music or the artists was considered an essential point for several answers (J0104, 37:58; R1704, 10:25; R0503, 15:08) . Secondly, the social experience or the opportunity to share the experience with others (J0104, 31:32; R0304, 00:41; M0503, 05:33; A0409, 05:32; T2004, 05:07)
- **Atmosphere:** the combination of several elements (the venue, the camping, the previous marketing campaigns) constructed a unique atmosphere which fostered the experience and was demonstrated to have an important weight for the interviewed (J0104, 09:03; T2004, 04:39; P0104, 19:16; R0304, 07:38; R0503, 25:53; R0503, 48:23; A0409, 17:17; A2804, 05:36).
- **Negative elements:** this category contained all those topics referred to be diminishing or altering badly the experience of the festival. Summarily, they were: the crowding of the venues (J0104, 18:00), the drug abuse (above presented), the people talking during the concerts (R0503, 43:35), the abusive ticket prices (M0503, 33:30; T2004, 30:10), the tensions between the group of friends (R0503, 1:00:07).
- **Long term:** four of the interviewee considered that the experience of the music festival had a long term effect. This long term effect might be specified in several items: new music styles added to the music preferences (P0104, 06:50; T2004, 32:06), the long term interest on discover new music (P0104, 09:36), the better selection of

the next music festivals to be attended (R0503, 44:37) or the remembrance of the experience (P0104, 11:00).

These topics might add some nuances and side considerations that might be included in a further analysis or to be considered for the case study. Nevertheless, they describe elements from the experience of the attendee linked to their emotions.

As commented previously, this different subsections aimed to show the relevant results of the content analysis for three main objectives: the selection of the cultural impact **(B)**; have a first glance on the concepts follows constituting the hypothesis **(C)**; the incorporation of possible nuances not contemplated in the conceptual framework and considerable to incorporate in the survey **(D)**; and the selection of the previous music festival cases to analyse **(E)**. Further analysis can be found in appendix 4, section 4.

The second objective **(B)** was clearly reached: the impact on the cultural identification was the most relevant impact for the interviewed. Not only because is showed a major number of affirmation⁶⁷ but also because the qualitative description of the different elements of how this impact was constructed during the music festival experience was considerably relevant.

The third objective **(C)**, understanding the limitations of this qualitative sample, was accomplished:

- Emotions are responsible to intensify the cultural impact on the process of cultural identification as interpreted before. The link between emotions and moreover, the existence of peak experiences with the cultural impact was clearly defined by the interviewed. Then, it seems reasonable to relate the concepts as the first hypothesis presented.
- Differently occurs with the concepts regarding the intentionality of the festival organizers. The interviewed perceived specific objectives from the festival organizers related to different elements but not directly connected with the cultural impacts or emotions.
- Regarding the origin of emotions: music seems to be the main source of emotions of the experience, however the social experience, the atmosphere, the substance abuse or the effect of motivations (among others) had also an important weight for the interviewed.

⁶⁷ Check Table 79 on appendix 4 for the quantitative consideration in the content analysis.

- As mentioned in section 6.3.1.1.3.1, in the analysis of the cultural impacts perceived, the music festival helped to extend their musical interests and preferences. But also, there might be found in other points of the interviews where the interviewed stated that they are going to what they really preferred (M0503, 04:35; R0304, 31:34; P0104, 15:20). Moreover, there was no direct relation between the music preferences with the intensity of the cultural or emotional impact.

These observations only served to observe possible trends or relations of the concepts stated in the hypotheses. However, they are not considered to be contrasting the hypotheses rather than helping in the process of test of the methodologies and the refinement of the survey. Therefore, it seems that the concepts relate but not clearly thus more data should be compiled.

The fourth objective **(D)** has been already implicitly reached thanks to the analysis of the concepts related to the hypotheses. As presented in the analysis of the side elements in section 6.3.1.1.3.4, the influence of substance abuse, the importance of the social experience, the atmosphere, the effect of motivations and certain negative elements in specific festivals can differ from the analysis of the origin of emotions established in chapter 5. From this list of elements, only the effect of drugs and alcohol was considered to be included. As it was explained at the beginning of this research, the interest of the present dissertation is on the analysis of the experience during the music festival, therefore the study of motivations is not addressed though considered to have a remarkable influence. This influence may uncover the cultural affinities that motivate the participation, this feature is further analysed in chapter 8, section 8.2.1.2. In addition, the analysis of the negative elements of the experience can be acknowledged in further qualitative analysis, but also included in the negative consideration of the cultural impact. Finally, the social experience and the atmosphere analysis are included in the model of analysis CIPE in their consideration of potential origin of emotions. Then, the main nuance that might be incorporated is the effect of the use of drugs and alcohol in the music festival experience as a relevant effect on the origin of the emotions of the attendant.

This perception described from the interviewed has been analysed in previous research that confirmed the presence of these substances in the experience of the festival. Maclkul'ak *et al.* (2019) analysed the wastewater of six water-treatment plants during seven music festivals - of these specific music styles: metal, rock, pop, country and folk, ethnic, multi-genre, dance, and trance- confirming the increased presence of cocaine, methamphetamine, ecstasy and cannabis during pop/rock and dance music festivals. They

confirmed that the abuse of some specific drugs was closely associated with specific music preferences. This analysis can be completed with the study of Jenkinson *et al* (2014) or Martinus *et al.* (2010) in which reported the over use of alcohol in the attendants of music festivals. Then, the presence of these consumptions in specific music festivals may require a specific evaluation. Therefore, it will incorporate the consideration of alcohol and drugs in the emotional impact structure as another source of emotions.

6.3.1.1.4 Selection of the cases for the test of methodologies (E)

The analysis of the data collected through the interviews provided the opportunity to glimpse the differences of experiences between different types of festivals in Appendix 4, section 6. The analysis compared --acknowledging the limitations of the sample-- the relevance of music in the origin of emotions, the importance of the social experience and the atmosphere for the music festival experience.

The data showed considerable differences between the experience in a closed venue festival and opened music festivals and the types of music represented in those music festivals. These differences were in summary the following: the prominence of the music prominence in classical and closed venue festivals as the origin of the emotions, the primary importance of the social experience for those participating in alternative/electronic camp festivals and finally, the importance of the atmosphere for alternative/electronic camp festivals. Therefore, thanks to the data collected in the ten of these interviews three music festivals were selected⁶⁸ for the testing of the survey and the interviews to festival organizers: the *BBK live* in Bilbao, *Jazzaldia* in San Sebastián and *Estival de Jazz* in Igalada. These three festivals were selected in order to follow two main rules. Firstly, represent the maximum range of types of music and secondly, understand the effect of the type of music festival. As discovered in the interviews, the type of music festivals construct the core of the experience placing, in some cases, the social experience as relevant as the music experience. This effect is crucial for the research since the focus of the emotional evaluation is on music emotions. Consequently, it is needed to place the research in those festivals where the music experience is prominent. This information can be analysed and discovered with the surveys of the previous sampling and with the interviews of the festival organizers.

Three main types of music festivals can be conceptualized. The first type can be understood as the camp festival, with duration of several days, in an opened venue and with options to sleep with camping tents. The second, a closed venue festival, with several

⁶⁸ From Table 19 presented in section 6.2.

days as well and no camping (in some cases is called "Season of concerts' or "series of concerts", but in our case is a series of concerts in a short period of time). The third, an open venue festival with no camping and with a duration of several days. So, the cases of study for the previous sample were: BBK live (camp festival), Estival de Jazz (closed venue) and Jazzaldia (opened venues with no camping). " *Quincena Musical* "was discarded in this previous sample since the closed venue festival is represented by the "Estival". As said, this sample was thought to identify what is the better option for applying the CIPE and to understand in which circumstances the data can be accessed as simply as possible.

This selection of the music festival can be validated through the quantitative analysis undertaken in section 6.3.2 for its suitability in the proper analysis intended with the CIPE. This quantitative evaluation will identify the prominence of music as the origin of the emotions of the experience of the music festival.

6.3.1.2 Interviews to festival organizers

Taking into account the previous conclusions, the author contacted the persons in charge of the three festivals. As presented above, the objectives of the undertaking of these interviews was to identify if the concepts could be understood and to recognize possible key topics not considered in the theoretical stage of this research.

After numerous attempts to attain contact with the CEOs of BBK and Jazzaldia they were discarded since they did not show any disposal to collaborate. This attitude could be interpreted in several ways. Arguably they would say that they have contacted them not in the best moment. This is not the case, since we tried to reach contact in advance of the festival (4 or 5 months before the festival) and after (also 3 months after). Moreover, in the BBK live we had the opportunity to explain the idea of the analysis and they did not show any interest in the intangible evaluation of the impact. In the same way, the CEO of Jazzaldia had the opportunity to read about our proposition of research and showed no interest.

Thankfully, CEO –Roger Tarragó– from the "Estival de Jazz" showed no problem to collaborate with the research and we had a pleasant and fruitful interview. As already mentioned, Estival de Jazz is a private initiative to promote the jazz culture in the city of Igualada, which is placed near Barcelona, and focus its interest on jazz music presenting the concerts in closed and reserved venues. The festival takes place every summer since 2014 and is gaining importance in the jazz community.

The analysis focused on the four topics presented in the theoretical statement, which are: personal information; organization, mission and vision of the music festival; objectives, effects and impacts; emotions and cultural impacts. The following paragraphs will show the relevant ideas appeared in relation with the four topics.

1. **Personal information:** Mr. Tarragó is 32 years old, has a graduate in Philosophy, he also has an expertise as music technician, plays the guitar and is a music lover. His colleague on the direction of the festival, Laia, has also a graduate in Humanities and a postgraduate in Cultural Management. They manage the festival though in the beginning the festival had a team of eight people, the poor income and other personal circumstances had provoke the cut of personal on the organization. During the interview it was palpable that Mr. Tarragó has been struggling with the fact of being a little team for a big event. He also shows the need of more public interest coming from the City Hall or other public administrations. In his view, the festival keeps going thanks to the extra time that he (and Laia) gave to the organization. As he says (O-R1604-SP,12:37) "we are materially limited".
2. **Organization, mission, and vision:** in words of Tarragó (O-R1604, 13:21) "the organization of the music festival was thought, in the beginning, to be voluntary". At the beginning each person of the team had a specific role, but later on they decided to reduce the structure and collaborate directly with the city sound technicians, and with the public responsibilities of the venues (O-R1604, 12:23, 13:21). They do not have a salary (O-R1604, 12:23), they pay not very much to the artists (O-R1604, 9:51) and they try to delegate as much as possible to the responsible of the spaces, to local spaces and local trademarks (O-R1604-6:37).

The general vision of the Estival de Jazz is (O-R1604, 00:43): "we wanted to capture the spirit of free jazz, that the musician can sit there and do whatever. We wanted to capture that in the festival and dignify it a little bit". They have acknowledged that special circumstances would help to promote the festival such as (O-R1604, 2:55): "In that time there were a lot of synergies in the region, as the <<Lemon Day>>, as an example of alternative festival and self-managed. (...) in Igualada there are a lot of musicians from the School of Music, and the jazz panorama is moving a lot." He recognizes the artistic interest of the artist and his contacts on the field helped to find good free jazz musicians. In his words (O-R1604-11:24) "Basically, is for the love of to the art in all the possible meanings."

He stated the mission of the Estival as (O-R1604, 17:30): "we would like to boost culturally Igualada in order to have a cultural enrichment of the city". When asked if they receive pressure for the design of the plan of concerts or pressures from possible partners, he answered (O-R1604, 07:00) referring to the City Hall counsellors: "They did not question anything about our planning" and from the stakeholders (Theatres and partners) (O-R1604, 06:37): "the partners gave us money, in some cases, but they do not get involved in the music planning, in some cases, they offer with lower price they services."

3. **Objectives, effects, and impacts.** When asked about the objectives, states that (O-R1604, 14:32) "we would like to make possible that the artists came here to produce new productions," and "we would like to create a tradition in the cultural consumers of Igualada to experiment with unknown things."

They do not have any specific way of measuring the tangible or intangible effects of the festival (O-R1604-19:16). However, when asked about the effects or impacts of the festival he answers (O-R1604, 18:30): "I would like to think that we accomplish the objectives that we prosecute. From one side, we generate impact in the jazz musicians: they know our festival thanks to the recorded production we make. However, from the audience I do not know if this is settling, the spirit of the festival I do not know if it is settling."

4. **Emotions and cultural impact.** When asked if they think to generate specific impacts or if they think in the way the audience feels, answered (O-R1604, 20:51): "I think some effect creates. That is, we program something that we believe has quality. Either because musicians have talent, or because staging is enjoyable, it feels good. Also, the venue is the best one to listen to the public have a successful experience. Either because people discover something that they did not know cause, or because there are many concerts that are much like underground, (...). I think experimental music provokes. (...)People, even if they do not understand, have to watch the musician, what is happening to this guy, what is he playing?. I think that when looking outside they should also look inside, they must decide if they get up and go out, if they are left out of curiosity, or maybe they are upset. I believe that only in this, which is a very contemporary way of looking art, I believe that things happen already."

So, they believe that provoking but also generating surprise is one of the possible emotional effects of participating in their festival (O-R1604, 23:10)"we say to people: <<you will discover something that you do not know, with a singer...and you will go

nuts because is awesome...>>, we try to say that". When asked if they consider that with the festival generates an interest of jazz, in his words (O-R1604-27:47) "Yes, I think so"

This previous analysis of a festival organizer helped to contrast if the concepts of the general hypotheses were understood and to acknowledge the intentions from one particular perspective. Then, and taking into consideration that this is based with one interview, it can be concluded:

- The concepts of cultural impact and emotional impact were understood and could be related. It seems that the emotional interest with the cultural good is related from the point of view of this particular organizer. Then is a relevant topic to evaluate.
- The same music festival requires different interviews from different festival organizers or stakeholders since different interests are implied. Then, for the major case we need to compile different persons implied in the organization of the music festival in order to understand how these interests may effect the cultural and emotional impact of the event on the participants.
- The organization of this music festival is little and not capable of having a procedure to evaluate properly the impacts of the festival. However, there is an interest of this organizer to provoke an intangible effect (generate a tradition, generate an interest in jazz music, generate a provocation in the audience). What is more, it is perceived as an impact as a potential way to set a cultural label for the city where the festival takes place.

6.3.2 Test of the survey on three music festivals

This section contains the test of the survey on the three music festivals structured in five sub-sections: the operativization of the model of analysis taking into account the previous conclusions from the test interviews (6.3.2.1), the criteria for the definition of the sample for each festival (6.3.2.2), the process to test of the survey (6.3.2.3), a first quantitative description of some relevant variables (6.3.2.4) and a previous set of conclusions (6.3.2.5). As mentioned at the beginning of this chapter, there are three aims for this test: to prove the suitability and viability of the survey in its appliance to different types of music festivals, to validate the selection of the case study and to gather possible nuances not contemplated in the first conceptual step.

As mentioned before, the quota sampling was the rule for the selection of the participants in the survey. The quota sampling is a method for the selection of the number of participants in a survey. This method stratifies the sample in different subgroups, each group it is determined by selected criteria of the research. It was decided to gather 50 questionnaires from each of the three festivals. The explanation of the application of this type of sampling is further explained in sub-section 6.3.2.2 and in appendix 6.

One person helped the author to undertake the compiling of surveys. This person received specific instructions on how to explain the questions, understood the research and was capable of explaining the concepts of the survey in English, French and Spanish. Since two of the sample music festivals were international events, it was relevant to translate in the field of research the content of the survey.

The surveys were collected from the three music festivals mentioned before: *BBk live*, *Jazzaldia* and *Estival de Jazz*. For the cases of *BBK live* and *Jazzaldia* the survey required a camp based way of collecting the data. This means the team of researchers compiled personally each survey with each participant. The questions were translated directly when necessary and were registered in the mobile phone of each researcher. This way of gathering the surveys brought different potentialities: the guarantee of the data, the fulfilling of all the surveys, the possibility to expand the conversation with the person as a way to gather qualitative data that later on was added to the ethnography of the festival. In the case of the *Estival*, which was considered the closed venue festival, the surveys were collected in paper and left beforehand of the event in the seats of the venue. They were left with a pen and the instructions of how to fulfil the survey. These two ways of compiling the data were also a test of how it should be done in the major case.

For each music festival we selected one or more days for doing the surveys and the visual ethnography. To make the experience comparable we decided to spend 12 hours within the festival per each, in order to have a comparable quantity of time. During the twelve hours the 50 surveys should be compiled, notes written, and pictures were taken.

6.3.2.1 Operativisation of the model of analysis into the survey

As presented in section 6.1.1, the CIPE proposed one specific model of analysis applicable for each case to be studied. In addition and as mentioned in section 6.3.1.1.3.1, one important result of the interviews to the festival-goers was the confirmation of the prominence of the impact on cultural identification. This was already clarified from the conceptual proposal in chapter 5 (section 5.4.) but the deep understanding from the

content analysis confirmed the theoretical position of this dissertation. The survey was also modified with the inclusion of alcohol and drugs as possible influences of the music festival experience, as concluded in sub-section 6.3.1.1.3.4, they were included in the section "Origin of emotions" as a result of the importance shown by the festival-goers in the interviews. This previous gathering data through surveys in the music festivals shed light in the convenience or inconvenience of these elements as a possible origin of strong emotions during the experience of the festival. The survey applied in the three music festivals can be found in appendix 8.

As presented in the model of analysis (chapter 5, sections 5.2 and 5.3) CIPE was constructed with two impacts: the cultural and the emotional. Both have dependent and independent variables, the following subsections will define the variables for its application in the music festivals.

6.3.2.1.1 Cultural impact on the cultural identification

As presented in chapter 5, in section 5.3.2, the CIPE – on the basis of the CIP – analysed the dependent variables which were divided in two groups: the perception and the profile. The first group of variables were the responsible to gather information about the specific cultural impact, the second gathered data to define the profile of the attendant

Table 21 presents the application for the survey and how the independent variables were specified and related to the perception of the cultural impact in the context of the music festivals. As concluded in the precedent section, the study was centred in the evaluation on the impact on the cultural identification. Additionally, the CIPE includes the variable "Emotionality" that evaluates the relation perceived between the intensity of the impact with the emotions within the experience of the event. Therefore, the perception of the cultural impact depends on the existence of the impact, the rating, the intensity, the emotionality and its intentionality:

Table 21. Operativisation of the variable "Perception".

Dependent variable	Independent variables	Indicators
Perception on the Impact on the Cultural Identification	Existence	Yes
		No
	Rating	Positive
		Negative
	Intensity	Likert scale
	Emotionality of the intensity of the impact	Considered

	Intentionality	Not considered
		Perceived
		Not perceived

Source: based on Colombo (2012).

In the case of the dependent variable "Perception", it contains the socio-demographic independent variables of: gender, age, place of birth, level of studies, mother tongue, nationality, music preference, music festival participation and place of residence. These variables, as it was presented in chapter 5, were responsible to understand the potential effects of the social background of the respondents. The complementary elements of the CIPE applied in the context of the music festivals contributed with the evaluation of the music preferences in order to understand the implications that might have to prefer one style or another. Moreover, it gathered data on the number of times the respondent participated in the festival in order to acknowledge the existent/non existent long term implication with the event. These variables are presented specifically in Table 22.

Table 22. Operativisation of the independent variables of "Profile"

Dependent variable	Independent variables	Indicators
Profile	Gender	Man
		Woman
	Age ⁶⁹	15 a 19
		20 a 24
		25 a 34
		35 a 44
		45 a 54
		55 a 64
		65 a 74
	Place of birth	Name of the town/city
	Level of studies ⁷⁰	Primary
		Secondary
		Post secondary or FP
		University
	Mother tongue ⁷¹	Name of the language
	Nationality	Name of the nation
Music Preference (likert scale)	Alternative	
	Blues	
	Classic	

⁶⁹ The variable "Age" is selected according to the criteria exposed in Appendix 5, section 1

⁷⁰ The variable "Level of studies" is selected according to the criteria exposed in Appendix 5, section 2

⁷¹ The variable "Mother tongue" is selected according to the criteria exposed in Appendix 5, section 3

		Country
		Electronic
		Folk
		Heavy metal
		Hip-hop
		Jazz
		Pop
		Religious
		Rock
		Soul/Funk
		BSO
	Music festival participation	Are you new festival?
		No. How many times?
Place of residence	Name of the town or city	

Source: own elaboration.

As can be seen in this table, the different profiles have been drawn from the analysis model proposed by the CIPE. However, there are several aspects that have been considered important to adapt:

- In relation to the operativisation of the level of education, it has been considered important to introduce some categories and indicators that are understood by most informants, irrespective of their origin or their educational experience.
- The variable "Music Preference" set the basis on the Short Test of Music Preferences (STOMP list of music preferences developed by Rentfrow and Gosling, 2003)⁷². As argued in chapter 2, section 2.1.1, the use of this scale is justified on its capacity to be related with different identitarian elements of the individuals and enrich the analysis of the processes of cultural identification in the context of the music live experiences. This list was developed in 2001 through four analysis with an extensive representativeness and it has been used in further analysis of the preferences in music (Nowack, 2018; Marshall and Naumann, 2018; Vella and Mills, 2017; Koehler and Broughthon, 2017; Bonneville-Roussy and Rentfrow, 2013; Eerola and Vuoskoski, 2011) .The respondent should respond in a scale 1 to 5, being 1 no liking and 5 the most liking.
- The definition of the cultural impact was reduced in a straight-forward definition for its applicability in the context of music festivals.

⁷² More information about the reliability of the STOMP list can be found in chapter 2, section 2.1.1.

6.3.2.1.2 Emotional impact in Music Festivals

Similarly happened for the operativisation of the independent variables of the Emotional Impact in Music Festivals (EIMF). The conceptual framework helped on the specification but its final specification was determined by the test interviews. As has been said in chapter 5, the Emotional Impact has four main dependent variables: characteristics of the event, the origin of emotions, the emotions and the intensity of the emotions. The first has been already defined in chapter 5, in section 5.2.2.3, and is constituted with: the number of assistants, the place of the festival, the date and the major music style of the music festival.

The "Origin of emotions" is constituted with five independent variables, as already said in chapter 5 and chapter 2, came from the literature (Packer and Ballantyne, 2011 and Geus et al., 2016) and create a quantitative summary of what might be the source of the emotions within the music festival experience. In addition, the element "Alcohol and drugs" has been included since the qualitative analysis showed an influence on the emotions of the interviewed, as concluded in section 6.3.1.1.3.4.

Table 23. Variables of "Origin of Emotions"

Dependant variables	Independent variables	Indicator
Origin emotions	Music	Likert scale 1 to 5
	Social Experience	
	Separation of normal life	
	Atmosphere of the festival	
	Experiencing newness	
	Alcohol and drugs	

Source: own elaboration

The last forthcoming two tables describe the rest of the variables of the EIMF in two main blocks: the emotions and the "peak experiences". As presented in chapter 3 and 5, the variable "Emotions" is based on the GEMS list from Zentner (2008). Table 24 shows the list of the nine emotions contained in the GEMS scale that will describe the existence of each emotion and the intensity through a likert scale. A second measure of intensity will come from the variable "Peak experiences" which will gather data about those specific moments during the festival of special intensity. Consequently, there will be two measures of intensity: the first obtained by the measure of each emotion and the second, described by the variables of the Intense Music Experience developed by Schäfer *et al.* (2013) presented in Chapter 3 (section 3.3) and 5 (section 5.2.2.2).

Table 24. Independent variables of "Emotions"

Dependent variable	Independent variables	Indicator
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Emotions	Wonder	Likert scale 1 to 5
	Transcendence	
	Power	
	Tenderness	
	Nostalgia	
	Peacefulness	
	Joyful Activation	
	Sadness	
	Tension	

Source: Zentner (2008).

As mentioned before, the variable "Peak experiences" is based on the descriptors of the Intense Music Experience (IME) developed by Schäfer *et al.* (2013). These descriptors were developed through a qualitative analysis demonstrating and here are presented as independent variables. They will help to understand the quality of the intensity of the emotions through ten descriptors.

Table 25. Variables of "Peak experiences"

Dependant variable	Independent variables	Indicator
Intensity	Existence of IME (with the definition) ⁷³	Yes/no
	Oceanic experiences	
	Visionary restructuring	
	Anxiety - free dissolution of the I	
	Absence of thoughts	
	Mental reflection	
	Ineffability	
	Deep inner experience	
	Affective dominance	
	Sensitization	
	Emotional learning	

Source: Schäfer *et al.* (2013)

This operationalisation of the variables gathered data for each of the key concepts concerning the model of analysis presented in chapter 5, and therefore helped in the analysis of the hypotheses presented in chapter 4.

⁷³ Similarly to what occurred with the definition of the cultural impact on the cultural identification, it is required to have a straight-forward definition in order to be applicable in different contexts of the vast variety of music festivals. In this case, the definition was specified in these terms: an unforgettable experience with music that stands out from usual experiences because of its quality; it is characterized by changed perception, deep feelings, and an intense physical reaction. This definition corresponds to the definition of Schäfer *et al.* (2013, p.529) on Intense Music Experiences.

6.3.2.1.3 Elaboration of the survey

Following the proposal of the model of analysis CIPE and its operationalization, the survey was structured based on the cultural impact on the cultural identification and in the emotional impact in music festivals (EIMF) adapted to the three festivals; the informants were interrogated about the different types of perception. Therefore, in relation to the impact, they were asked:

- About existence, that is, whether or not they believe that impact exists.
- On the assessment that the informants make, that is, if they believe that the impact is positive or negative.
- About the intensity, through a scale, informants were asked how intense they perceived the impact was.
- About the emotionality understood as if they perceived the intensity of the impact related to the emotions.
- About intentionality, that is, if they believe that such an impact is intentional from the organizers.

These four elements were introduced to the survey through closed-ended questions. In the case of existence and intentionality, the possible answers are yes or no; however, in the case of the valuation of the rating and emotionality, the possible answers are positive or negative, or considered not considered, respectively; and finally, in the case of intensity, a five-value scale is proposed between 1 to 5.

Following the model of analysis proposed by the CIPE, questions related to the profile of the attendants. To obtain information about the profiles, the categories were asked through the indicators in Table 22.

The Emotional Impact in Music Festivals was introduced in three main sections: the origin of emotions; the identification of emotion with their intensity; the identification of the elements of the IME. The first two were evaluated on a likert scale between 1 to 5. Whereas the IME and its categories, were evaluated as existent or not existent.

The final survey lasted between 10 and 15 minutes, depending on the informant's responses and whether he or she fully understood the different concepts. The surveys were distributed and collected differently depending on the test case. In the camp festival BBK live and the Jazzaldia, the survey was implemented through face to face questioning recording the questions in the mobile phone of the researcher. The surveys were asked in four different languages: Spanish, French, English or Catalan. In the case of the Estival de

Jazz the surveys were only in Catalan and delivered in paper with a pen in the seat. In appendix 8 it can be found the final versions of the survey in Catalan and English.

6.3.2.2 Size of the sample in each festival: quota sampling.

The present research assumed its own limitations (one researcher and no financial possibilities) and pursued the equilibrium between the commensurability of the gathering of data with being as representative as possible. Due to this limitation, it was decided to apply a quota sampling for the size of the sample for each case.

The quota sampling is a method for the selection of the number of participants in a survey. This method stratifies the sample in different subgroups, each group it is determined by selected criteria of the research. As recommended by Alvira (2004), the subgroups will be decided by age and gender.

The quota sampling requires having a previous separation of the subgroups, which might be offered from previous analysis of the event or might be determined by the analysis of the society, which holds the event. In this dissertation, each subgroup will respect the percentages of previous research studies (if they were) for each festival or (when it is not) will be determined from the percentages of the city holding the event. This last decision was based on the analysis of the cultural impact, since the interest is to understand the effect of the participation in the different processes implied in the cultural identification, and how this may have an effect on the nearby society, it seems reasonable to gather data from a sample which it seems the society nearby.

The quota sampling for each of the three cases might be read in the appendix 6.

6.3.2.3 Process of collecting data

The data collection was carried out in three phases at different times in 2018. The first was on the 22th of June in the town of Igualada at the "Teatre de l'Aurora" with a collection of 48 completed forms. The second phase took place on the 12th of July in the city of Bilbao at the BBK festival in the Kobetamendi festival space, with a collection of 50 completed forms in three main languages (Spanish, Catalan and English). The last collection was carried on the 25th of July in the city of San Sebastian during the Jazzaldia festival. During this phase the researcher received help from one pollster (previously educated from the same researcher). They compiled 50 completed forms in four languages (English, French, Catalan and Spanish). The researchers collected, in the cases of the BBK live and the Jazzaldia, the forms in different geographic points during the festival.

Taking into account the previous observations the analysis is presented as a preliminary study for three main objectives: acknowledge if the concepts are understood by the audience, select the suitable music festival for this type of analysis based on the performance of the variables constituting the survey and incorporate possible nuances. For the first objective the researchers took notes during the collection of data. These notes described the difficulties during the explanation of the concepts, here it presented a resume of three problems to be attained :

1. The surveys required a specific explanation on how to be fulfilled. Repeatedly, the researchers found out several times the attendant fulfilled the survey before any concert during the music festival (NEJ22-1). The objective is to understand the effect of the music festival experience, so a music experience is required. Then, for the major case we printed a set of instructions and we attached them to the survey.
2. The music emotions (coming from the GEMS scale) required to be explained with synonyms (NBBK12-4, NJA22-2). Thanks to the scale from Zentner *et al.* (2008) the researchers clarified the concepts.
3. The music festival attendees found it hard to understand the concept "Cultural Impact on cultural identification" (NBBK12-6, NJA22-3). Then for the major case, this consideration should be attained doing specific modification on the definition of the cultural impact and reinforcing this definition before delivering the surveys.

The second and third objectives will be attained in section 6.4.3 after the analysis of the results of the surveys. Then, data needs to be analysed in order to understand how the experience depends on the typology of the festival. The next subsection shows these quantitative results.

6.3.2.4 Quantitative results of the test

The quantitative results of the test cases can show trends of the main concepts and correlations concerning the relevant variables of the models of analysis. Firstly, it is presented the description of the correlation between the intensity of emotions of the Emotional Impact of Music Festivals (EIMF) with the intensity of the cultural impact evaluated with the CIPE. This correlation is relevant to understand in which type of festival the two models perform better. Secondly, it is analysed the variable "Origin of emotions" to understand the relevance of music depending on the type of festival. Finally, it is discussed the incorporated new variable "Alcohol and drugs" whether this nuance is

relevant in the experience or not since it was incorporated from the analysis of the test interviews.

A previous statistical note is required regarding the reliability of the different scales. As mentioned before, the Emotional Impact is based on the scale of Zentner et al. (2008) which was a 0.8 Cronbach coefficient alpha in the 9 terms of the emotions in their previous studies. In our test cases it was again performed the reliability analysis and the data of this subscale resulted with a Cronbach's coefficient alpha 0,79. Finally, the reliability of the scale of the music preferences was proven in the data of Rentfrow and Gosling(2003) with a Cronbach alpha's of 0.9. It was again evaluated with the data of the test cases demonstrating a good reliability (0.9).

6.3.2.4.1 Correlations of intensity of emotions and intensity of the cultural impact

The emotional impact in music festivals (EIMF) has four dependent variables: characteristics of the event, origin of emotions, emotions and intensity. The emotional impact measures its intensity with the variables: emotions and peak experiences. The variable "emotions" measures the existence of the nine emotions constituting the GEMS scale and the specific intensity for each emotion. As well the variable "Peak experiences" measures the existence of peak experiences and its characteristics during the music festival. Then, the analysis should focus on these two main variables in order to know how intense the emotional impact is.

The cultural impact has also its own measure of intensity with the same named independent variable but focused on the intensity of the cultural impact on the cultural identification. Consequently, the correlation of the independent variable "Intensity" of the cultural impact with the mean of the intensities of the nine emotions of the GEMS list variables expresses how strong is the relation between these two variables. But also, the same correlation between the intensity of the cultural impact with the existence of IME can represent how relevant this link is. When the correlation is significant then it can be inferred that they are intensified one thanks to the other. Table 26 presents the results of the correlations in each festival between the mean of the specific intensities of the emotions in the GEMs scale⁷⁴ and the mean of the intensity of the cultural impact for each of the music festivals in which it was collected data.

⁷⁴ The higher values were for the positive emotions of wonder, transcendence, joy, power, tenderness and peacefulness. The differentiation between positive and negative emotions should be addressed within the terms of the GEMS-9. Intuitively, the emotions of wonder, transcendence, tenderness, peacefulness, joy and power were considered positive, whereas tension and sadness were regarded as negative. On the one hand, the differentiation of positive and

Table 26. Pearson correlations and *p* values of the variable "Intensity" of the cultural impact with the mean of the intensity of the nine Emotions from GEMS. Level of significance (α level): 0,05

Festival	Pearson <i>r</i>	<i>p</i>
Estival de Jazz	0.449	0.008
Jazzaldia	0.187	0.175
BBK live	0.162	0.296

Source: own elaboration.

As said, the intensity of the experience thanks to the music was measured with the existence of peak experiences with the IME. Table 27 shows the correlations between the existence of the IME and the intensity of the cultural impact in the three music festivals.

Table 27. Correlation between the existence of IME (yes/no) and the intensity of the cultural impact. Level of significance: 0,05

Festival	Pearson <i>r</i>	<i>p</i>
Estival de Jazz	0,338	0,044
Jazzaldia	0,278	0,042
BBK live	0,158	0,305

Source: own elaboration.

As it may be observed Table 26 shows that the significance of the correlation is weaker as more increases the size of the festival. It can be interpreted from the perspective of the type of the venue, the level of significance is better in the closed venue festival rather than a massive outdoor festival. In addition, Table 27 reflects that the change in the coefficients is not as drastic as in the previous. The analysis of the influence of the profile variables revealed no significant effect on the correlation. A further analysis with multiple regression, modelling the intensity of the cultural impact as dependable of the intensity of the mean of emotions and the existence of the IME demonstrated the same performance of

negative affect has been demonstrated in precedent studies (Watson & Clark, 1988; Watson & Naragon, 2009) which validated the difference and existence of positive and negative affective responses with empirical data. On the other, the terms tension and sadness have been included in other emotions scales: the differential emotions scale or DES (Izard, Libero, Putnam & Haynes, 1993); the positive and negative affect schedule or PANAS-X (Watson & Clark, 1999); and the profile of mood states or POMS (McNair, Lorr & Dropplemann, 1971), which have been confirmed through respective analysis and argumentation. Thus, emotions such as wonder, transcendence, tenderness, peacefulness, joy and power can be considered positive emotions, whereas tension and sadness can be considered negative.

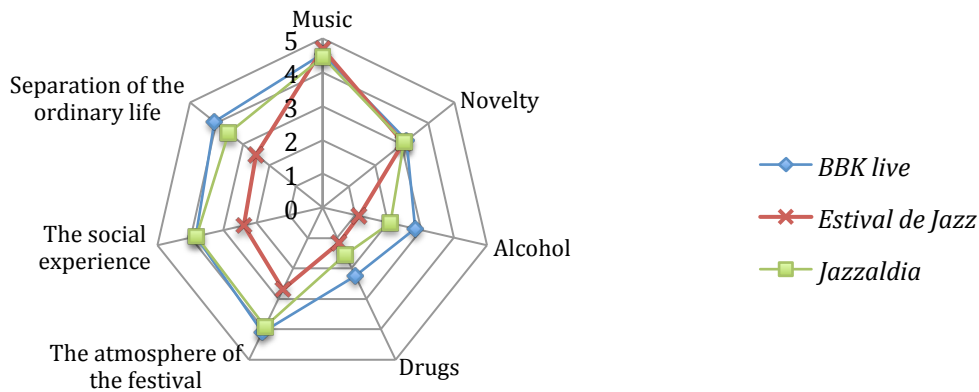
the correlations. The festivals Jazzaldia and BBK live demonstrated non significant result ($\rho > 0,2$) whereas in the case of Estival was significant ($\rho < 0.002$). Therefore, it might be understood –acknowledging the limitations of the data– that the importance of the venue or size has an influence on the behaviour of the modelling as showed also in the correlations.

Then, in the case of the small music festival in closed venues there is a strong correlation between intensities describing that the more intense are the emotions the more intense are the cultural impact. Moreover, the more existence of IME or peak experiences the more intense is the cultural impact. However, the few responses are offering a weak validation from the camp or outdoor music festivals. Therefore, this analysis can only foresaw that the type of the venue and the size may have an effect on the validation of the correlation between the two intensities, but nevertheless show us a trend that can help on the selection of the case study.

6.3.2.4.2 Origin of emotions

The description of the variables of the emotional impact in music festivals can shed light into the analysis of the variable "origin of emotions". The emotional impact evaluated seven factors to check the origin of emotions that the participant may perceive as the main source of emotions. The survey asked to evaluate (in a likert scale) the intensity of the seven factors considered as originators of emotions: music, separation of the ordinary life, social experience, the atmosphere of the festival, alcohol, drugs and experiencing newness. The following graphic represents the three music festivals with the mean of the evaluation of each factor as originator of emotions during the music festival experience.

Figure 4. Comparison of the variable "Origin of emotion" in the three music festivals



Source: wn elaboration

As it shows the graphic and understanding the limitations of the data observed, in the three festivals the prominence of music as an emotion originator is palpable. The significance of the differences was tested through the repeated measures ANOVA adding post hoc test using the Bonferroni correction. Music has a significant (all $p_s < 0.001$) difference between the rest of the factors in *Estival de Jazz* whereas the other factors had significant differences between them. As showed in Table 28, data describes that the prime focus of the origin of emotions of festival goers of *BBK live* and *Jazzaldia* is distributed in two more relevant elements: "Atmosphere of the festival" and "The social experience". As it might be deduced for the typology of the festivals, they are considerably greater than the *Estival*. Also, the venues in *BBk* and *Jazzaldia* were opened facilitating the interaction with the attendees whereas in *Estival* the analysis took place in a closed venue. Moreover, the *BBk live* offered the possibility to stay the night with camping areas. Therefore, the experience of the social factor and the atmosphere of the festival have more weight depending on the typology of the festival.

Table 28. Bonferroni corrections of the independent variables composing "Origin of emotions"

		BBK live	Jazzaldia	Estival de Jazz
		p bonf	p bonf	p bonf
Music	Separation of the ordinary	0.259	< .001	< .001
	The social experience	0.003	0.010	< .001
	The atmosphere of the festival	0.349	0.058	< .001
	Drugs	< .001	< .001	< .001
	Alcohol	< .001	< .001	< .001
	Novelty	< .001	< .001	< .001
Separation of the ordinary	The social experience	1.000	1.000	1.000

	The atmosphere of the festival	1.000	1.000	1.000
	Drugs	< .001	< .001	< .001
	Alcohol	< .001	< .001	< .001
	Novelty	< .001	0.151	0.029
The social experience	The atmosphere of the festival	1.000	1.000	1.000
	Drugs	< .001	< .001	< .001
	Alcohol	< .001	< .001	< .001
	Novelty	0.007	< .001	0.029
The atmosphere of the festival	Drugs	< .001	< .001	< .001
	Alcohol	< .001	< .001	< .001
	Novelty	< .001	< .001	1.000
Drugs	Alcohol	0.035	0.110	1.000
	Novelty	< .001	< .001	< .001
Alcohol	Novelty	1.000	< .001	< .001

Source: own elaboration

It can be argued the role of the incorporated sources of emotions "Alcohol" or "Drugs" as a result of the test interviews presented in section 6.3.1. As it might be seen in Table 28, the responses delivered more relevance within the context of the *BBK* and *Jazzaldia*. Moreover, the repeated measures ANOVA using the Bonferroni post hoc test showed significant differences ($p_{bonf} < 0.001$) between the rest of the factors and these two factors. This consideration requires more data to be validated, but it can be discussed that the music style, the typology of the event and the size of the festival may have an effect on the consideration of these substances influencing the emotions in the experience of the festival. However, in the case of *Estival*, the influence of these substances was minimal.

Nevertheless, music can be considered the more relevant source of emotions but at the same time, other factors may gain importance depending on the typology of the festival. Then, relating this data with the previous correlations, it can be considered that the intensity of the EIMF is not as linked with music in those music festivals in which the typology disperse the main role of music. Therefore, the intensities of music emotions do not correlate with the intensity of the cultural impact because music is not the main origin of emotions in these type of music festivals. Or in a positive sense, when the focus of the festival is in music, thanks to the typology of the festival, the cultural impact and the emotional impact are strongly correlated.

6.3.2.5 Previous conclusions from the test of the survey

After these previous studies, it can be concluded:

- Some concepts required specific explanations and more time for the respondent to properly understand the concepts. Consequently some measures should be taken. Firstly, attach to the survey a set of simple instructions for its completion. Secondly, the researcher should clarify the concepts of the impact on the cultural identification. Thirdly, the paper version of the survey gives more time to the participant for its completion.
- Music festivals with strong protagonist of music seem more suitable for the relation between the cultural impact evaluations with the emotional impact. The intention of this thesis is to understand if any link between the cultural impact and the emotional impact exists and if the intensity affects one to another. Then, for the case study analysis the study should focus where music is the protagonist.
- Acknowledging the limitations of a reduced sample, data showed that in closed venues the connection between the cultural impact and the emotional impact was stronger. Whereas, in big festivals with a strong social experience, the link between emotions and cultural impact was less relevant.
- The alcohol and drugs influence appeared to have a slight effect on the origin of the emotions within the different festivals analysed. In the case of a closed venue, music centred festivals like *Estival de Jazz* they have almost no importance as originators of emotions.

These previous tests of the survey brought some inferences that should be considered within the limitations of a test analysis. The low quantitative representativeness of the sample forces to understand these previous insights with slight determination. However, they helped to test the methodologies and understand the potential differences of the effects of the typology of the festival and the relevance of its selection in the performance of the quantitative data analysis.

6.3.3 Contrast of the visual & digital ethnography on the three cases

The following section shows the summarized interpretation of the digital-visual ethnographies as a contrast of the previous analysis of the interviews and the surveys. As mentioned in section 6.1, the participant observation was considered as a way to contrast the themes appeared in the precedent data gathered but also to analyse those topics not considered previously. In addition, the visual-digital ethnography helped to decide in the

selection of the case study for its deep analysis of the elements constituting the experience in different typologies of music festivals.

The following steps were taken in order to accomplish the objectives and contrast the topics appeared in the precedent gathering methodologies:

1. The information of the visual ethnographies was analysed after compiling the information following the rules presented in section 6.1.3. These rules gave the direction to gather the essential information of the event and the core elements of the experience though they are considered flexible and adaptable for each case. The complete texts can be found in the appendix 9.
2. A deductive content analysis was undertaken in order to understand the main topics of interest of the different texts in relation with the previous analysis. This section shows the interpretation after the descriptive analysis presented in appendix 10. This descriptive analysis was based on the concepts of the hypotheses, namely: the perceived intentionality, the cultural impact on the cultural identification, the existence of emotions and its relation with the cultural impacts and the side elements. These topics came also from the analysis of interviews from which are taken in order to contrast the information along with the same topics (6.3.1.1.2). These topics were the deductive categories of the content analysis. The following list shows the general categories to contrast:
 - **Cultural Impact:** this concept summarizes the topics related to the effect of the music, the cultural content of the festival, the sense of community, the possible processes related to cultural identity and all themes possibly related to the impact of the culture exposed in the music festival. This category contrasts the information related about the cultural impact in section 6.1.3 and the main hypothesis.
 - **Intense emotions and its relation with the cultural impact:** gather the information related to the Emotional Impact and mainly, on the possible emotions implicated during the music festival and what are their origin during the music festival experience. This information helped to contrast the data of the cultural impact and its relation with the intense emotions.
 - **Intentionality:** this topic encloses the perceived intentionality of the organizers in the organization of the event. The category corresponds to contrast "Perceived Intentionality" in section 6.3.1 and the second hypothesis of research. That means how it is organized, the presence of the partners, how

the organization builds the atmosphere of the festival, the prices, the relation with the city stakeholders and all possible relations that may be perceived as an expression of an intention.

- **Side elements:** this category includes all possible topics not related to the precedent. They have special interests in the topics "Social experience", "Audience" and "Alcohol and Drugs" in order to contrast the information coming from the previous interviews.

3. After these definitions, the data collected with the visual-digital ethnographies was interpreted to contrast the main topics appeared in the interviews and the surveys. This contrast is presented in the following subsections 6.3.3.1-4.

The three ethnographies generated different descriptions related to these categories. These topics helped to contrast the previous conclusions of the surveys and interviews. Each visual-digital ethnography has been coded following the codes in Table 29. Each paragraph with relevant information for the research received a number. Each number represents approximately the hour of research of the festival – as commented previously – the researcher spent 12 hours in each festival for the visual ethnography.

Table 29. Codes of the visual & digital ethnographies

Festival	Code
Estival de Jazz	E-VE
Jazzaldia	J-VE
BBK	BBK-VE

Source: own elaboration

As explained in section 6.3.1.1.1 of the present chapter, the content analysis inferred on the basis of the concepts of the hypotheses and established the supercategories above presented (Cultural Impact, Intense Emotions, Intentionality and side elements). Similarly to the procedure applied in the interviews, the texts were firstly coded, these codes generated subcategories that were related or not related to the main categories. Those which were not related or considered to be aside of the main categories were placed under the supercategory of "Side Elements."

The first attempt of visual ethnography was in the *Estival de Jazz*. At this attempt, we took notes in English in order to avoid translating and as a more straightforward way for the content analysis. However, this became a problem for the description of the details of the reactions of the audience and capturing the nuances of the experience. As a consequence

the next visual ethnographies were written in Spanish and Catalan as it might be found in the appendix 9.

As mentioned previously, the following subsections show the contrast between the topics of the test interviews and surveys with the visual-digital ethnographies.

6.3.3.1 Intentionality specified in the selection of the venue and the creation of an especial atmosphere

As presented in section 6.3.1.1.3.3, the analysis of the intentionality from the perspective of festival-goers collected from the test interviews demonstrated general perceived objectives from the festival organizers. The more relevant were: the event was an occasion to generate a city image; the economic interest behind the event; the circumstances of the music industry motivated the over programming of massive music festivals; and how they perceived the cultural, social and political interests behind the organization of the music festivals. In addition, the quantitative data collected from the surveys demonstrated that they perceived the cultural impact on the cultural identification in most of the cases. Therefore, the contrast of the visual & digital ethnography will try to contrast and complete these previous inferences from the data previously analysed.

From the side of the visual ethnographies in the three festivals, it helped to bring two important themes to consider, which were: the venue and its importance on the creation of the atmosphere and the partners/sponsors interests and the high prices. In a prominent significance appeared the topic "venue", which was an essential element for the creation of a specific atmosphere. The music festival organization took advantage of the venue as a source of authenticity and differentiation. The topic emerged in the three festivals as a source for generating specific atmosphere but also to generate the social experience and a unique spectacle. This specific interest on the venue was in some occasions linked to cultural and social interest of the sites (in the case of *Estival* and *Jazzaldia*). Moreover, in the three cases they organized events in key public spaces as a strategy to add a symbolic value to the site or to vice versa, the symbolic value was added to the concert. As an example, the organization of concerts of the festival *Jazzaldia* in the *Plaza de la Trinidad* (or *Trini*) - an historic and symbol of the city of San Sebastian and in the history of the festival- with the performance of a well-known artists playing a Basque song, adding a regional value that engaged with the audience in a very special way⁷⁵. This specific use of

⁷⁵ It was the performance of Salvador Sobral of the basque song Txoria txori from Mikel Laboa. This specific example can be found in the following link: <https://www.youtube.com/watch?v=IW-r4W10c0A>

the venue combined with other elements can be a sign of the materialization of the cultural intentionality behind the organization of the festival. This element can help to understand that the perceived intentionality of the cultural impact can be specified through specific strategies, for example, the use of specific venues.

"When one enters that space, one feels part of the culture of the city and at the same time deeply inserted in the culture of jazz. Both for the exquisiteness of the concert that is usually offered there and for what it costs. Therefore, to attend a concert of this type is to get involved in jazz culture. These statements are not only the result of one's own experience but also of conversations with festival goers. 'Many assure that this is a 'must' for the festival, I have no doubt, this is the best space,' says a participant from that space" (J-VE-6.25)⁷⁶

Similarly can be interpreted from the atmosphere created in the *BBK*. As it is described in the visual-digital ethnography, the festival showed a set of aesthetics and ambience that has its roots in the hippie movement. This intentional remembrance of the 60s can be read as a way of adding this symbolic value to the festival in a historic perspective; these different elements are specifically intended with the use of influencers of the digital networks (Dulcinea, for example) or the specific spaces within the festival for the make-up and dressings.

Another topic that can be contrasted is the economic interest materialized in the presence-influence of the sponsors. This objective or intentionality was perceived from the stakeholder interest related to the festival of having relation to local partners, to "label" the festival with the trademark or to save expenses with a win-win situation. This presence of sponsors can be described in Collage 12 of the appendix 9 appearing at the entrance of the festival and perceived in the same time when buying the ticket of the festival:

"The ticket entrance is in digital format, although it can also be printed. A quick glance at reflects the number of festival sponsors and contributors who indicate the amount of interest an event like this generates." (BBK-VE-1)

Alongside this presence of different stakeholders was perceived or occasioned negative emotions in some of the interviews within the test interviews. This was confirmed with the over-presence of sponsors along with high prices in the consumption of commodities (specifically in the case of the *Jazzaldia* and *BBK live*) that were perceived as negative elements from the perspective of researchers. However, it might be argued that they create the link between the positive intense emotions generated within the experience of

⁷⁶ Similar observations were done on: E-VE-1, E-VE-1.5, E-VE-3.5

the festival with the presence of the trademark which is the main interest of the sponsors to be there. Nevertheless, the presence of the different partners had an influence and it was a specific way of the perceived economic intentionality of the music festival.

These different elements perceived served to contrast with some specific common elements of the perceived intentionality in different music festivals. As argued before, the festival organizers add symbolic, cultural and social value to the festival designing the festival taking into account specially the venue as a strategy to determine the atmosphere of the festival and other aesthetic elements. This importance of the venue was linked to specific public spaces or added meanings to the conformation of the venue. This confirms the perception identified in the festival-goer interview on the intentionality to have a cultural or social influence in the attendees as part of political or a city strategy. Therefore, it is confirmed the existence of a perceived intentionality in the intangibles of the experience of the festival.

As mentioned before, it was also perceived as a high presence of the partners or sponsors financing the music festivals. This presence was attached to the economic viability of the festival and therefore, related to the content of the festival-goers interviews on their descriptions of the different business strategies of the music festivals. In addition, there were some bad reactions to this presence that in some cases was disturbing the experience during the music festival. Nevertheless, it confirmed the relevance of the perceived objective on the economic profitability targeted by the music festivals organizers and the use of multiple strategies to accomplish it.

6.3.3.2 Origin of emotions and the experience of the festival

As described in the test interviews and in the analysis of the survey, the typology of the festival determined the importance of the origin of emotions. In *BBK live* and in *Jazzaldia*, it gained relevance, the social experience, the atmosphere of the festival, and the experiencing newness. In addition, the influence of drugs and alcohol was more important in the case of the *BBK*. So, the dispersion of the experience in multiple factors increased depending on the type of the festival. These different factors were confirmed from the perspective of the visual-digital ethnography adding the effect of a changing atmosphere.

The experience of the author showed – in the festivals *BBK live* and *Jazzaldia* – the different existent atmospheres within the same festivals. Moreover, the atmosphere changed during the festival drastically as it did the audience. It was perceived the evolution of the atmosphere over time due to several factors: the effect of the night, the

increase of attendees, the different attitudes of the audience, the liminality of the experiences, and the effects of substance abuse. Therefore, the atmosphere changed drastically. Two examples of these changes, the first related to contrast of different atmospheres in the context of the *BBK*:

The ThunderBitch space is already playing BadGyal, it is eleven at night. It is surprising how all the machinery works synchronously. I am even more surprised by Badgyal's style, it is totally pop music of the moment, it is reggaeton with a good dose of autotune. I enter the concert. The atmosphere is different to the one that at any time I would have considered the *BBK*. The people are, for the most part, nationals of Spain. They sing in chorus and I think they would not be placed in the frame of hipsterism. (BBK-VE-8.25)

The second related to the different atmosphere related to the evolution over time, drug consumption and alcohol during the night of *Jazzaldia*:

The audience is young and smells of marijuana. There is a lot of beer on the beach. I meet several people with whom I comment a bit about the concert. One of them is quite affected by alcohol. I notice that this environment is in complete contrast to what I have seen in the Trini or in the Skoda space. I can almost go as far as to say that this is another festival. There are people head banging, with the energy of a rock concert. This facet is much more of a festival of consumption and of total evasion. (J-VE-10.5)

As it might be deduced, the substance abuse was present in the emotional reactions of the observed experiences. As it was commented in the test interviews the "Alcohol and drugs" were more frequently described in those camp festivals or massive festivals that coincides with the typology of the *BBK live* and *Jazzaldia* festivals. Their presence was constant in both cases and was perceived from the first to late hours of the festivals. However, were not these omnipresent in the case of *Estival'* which confirmed that the substance abuse or its exposure depends on the typology of the event.

In contrast, the protagonist role of music was palpable from the visual-digital ethnography in the experience of *Estival*. As it might be deduced from the three descriptions, the *Estival* constituted an experience in which the centrality of music was playing the main role. The audience was focused on the music or the performance of the musicians because the music style required its full attention (Free Jazz or Classical Jazz). Moreover, the constitution of the venues were predominantly with seats and directed to the performance. There was only one venue with the people in an open space and patrons stood up. These different factors were understood as key elements to focus the audience in what they perceived as relevant and, of course, the focus of experience centres on the music. These descriptions confirmed the quantitative data of the source of emotions described in the data collected

by the survey. Therefore, it confirmed from the perspective of music the importance of the typology of the event and the construction of the venues or the atmosphere.

6.3.3.3 Cultural impacts and emotions

The description on the relation between emotions and cultural impacts from the data collected with the visual-digital ethnography cannot be acknowledged as deep as in the test interviews. Nevertheless, it described several elements concerning the cultural impacts and the emotional reactions of the attendees during the events analysed.

The participant observation described related topics to cultural impacts. For instance, the *BBk live* attendants came from different cultural backgrounds and nationalities but presented similar identitarian elements like the clothing or its identification with the others.

"In the space of the "Bilbao" stage there are many people already waiting for the most anticipated concert of the night (Florence and the machine). In passing, I met a couple from Brazil who have come to the festival and do some tourism in Spain. They love the atmosphere of the festival, but the enjoyment they express is more intellectual. I would not describe it as euphoria, but rather a reaffirmation of your identity and your belonging to this type of people who frequent music festivals. They are both tattooed and have only come to the festival for two days. The man wears a short-sleeved shirt with the typical flowers. This shirt model or similar are very common among the men here. There is a kind of image "signalled" for people who frequent festivals, as I have previously indicated." (BBK-VE-8.5)

Another element that can describe these cultural elements attached or constituting the experience of the festival is the tradition of the celebration of concerts in specific venues. As described in *Jazzaldia*, the use of *La Trini* as an emblematic venue, or in the case of *Estival* the use of old textile factories as part of the tradition of the textile industries of the city of Iguialada. Therefore, there is also an identification with the core cultural elements of the city that had an influence on the experience of the author.

These different elements presented above were described in relation to the culture or the cultural weight that may have in the experience. However, they can be interpreted as elements enhancing the emotional responses of the individuals or within the context of high emotion arousal. As it was described in several passages of the three visual-digital ethnographies, intense emotions were expressed by the individuals in several points of the experience of the festival. These emotional reactions were, mainly, a response of the

live music performance, as it was described by some attendees during the ethnography and they create the expectation to have a high emotional response.

"I sat in one of the chairs prepared for the concert in the Frigo space and I met a man of my age. We struck up a conversation and he told me that it was his second time at the festival. He is delighted with the latest experience and has come looking for the same. We talk about musicians and the experience of the festival. For him, music is the most important thing." (J-VE-7.25)

But also, they were as a result of a shared euphoria of the festival-goers related to the music or the music performers. They represented the specific and unique relation between intense emotions and the identification with a music style, a group of people or a wearing style.

"The Bomba Stereo concert is about to begin. I went down to the area near the Heineken space and decide to start talking to two girls who are sitting talking animatedly. One wears her hair dyed electric blue. They tell me with euphoria that they are about to see their favourite group, Bomba Stereo" (BBK-VE-10)

In addition of this expectancies, there were the emotional responses to the music or the relevance of the liking of the music during the experience of the different concerts of the festival, as it was described in *Estival* and in *Jazzaldia*, for instance:

"The silence, the applause after the improvisations and the whistles demonstrated a complete attention to music." (E-VE-12.5)

"When I say goodbye to the attendees I have met after the concert, I confirm, when heading back to the Kursaal area, that the atmosphere is much more euphoric. The volume of people speaking has increased, the level of laughter and festivity is palpable and much more lively. I believe that we are already in another phase of the festival. I think I can qualify as more effervescent the moment in which we are now." (J-VE-10)

As it might be deduced, the experience of music was the common source to celebrate and enjoy a positive set of emotions. Therefore the elements described in the visual-digital ethnography confirmed the presence of intense emotions described in the test interviews. Moreover, they confirmed the presence of positive emotions as it was deduced from the data of music emotions in which the higher values were for positive emotions. Consequently, the experience of the music festival was constituted mainly with positive emotions related with different identitarian elements of the festival-goers that might be observed during the visual-digital ethnographies.

6.3.3.4 Side elements: social experience, social networks and abuse of substances

As analysed in the test interviews in section 6.3.1.1.3.4, the side elements considered in the analysis were: the influence of the social experience, the influence of the atmosphere, the motivations of the festival-goers, the influence of the alcohol and drugs and the long term effect of the festival experience. Without diminishing its relevance within the music festival experience, these elements constituted side elements because they were whether considered aside of the analysis of the relation between the cultural impacts with the emotions and the analysis of the perceived intentionality or they were studied as source of emotions. As presented in the model of analysis in chapter 5, section 5.3.2, the social experience, the atmosphere of the festival, the alcohol and drugs were considered as the source of emotions in the experience of the festival from the evaluation undertaken with the survey. However, the visual-digital ethnographies gathered data that compelled to remark the importance of several of these elements. In one side, as experienced by the researcher, the social experience and the effect of the atmosphere during the music festival was a relevant point of the music festival experience. Mainly, this element was noticed in the *BBK live* and *Jazzaldia* festival, these types and massive festivals were capable of generating an overwhelming social experience due to the volume of the audience. These elements were further explained in the analysis in section 6.3.3.2 along with the presence of drugs and alcohol in the same type of music festivals. In another side, the analysis of the long-term effect is not significant in a visual-digital ethnography that took place in three different case studies in one moment in time. Finally, the analysis of the motivations -though relevant-it is not the aim of the present dissertation.

However, another side element was considered to be constitutive of these types of festivals (*Jazzaldia* and *BBK live*), its cultural attraction. This element was deduced not only because of the constitution of the audience with international individuals but also because of the city in which the festival took place – San Sebastian and Bilbao – that can be considered touristic destinations. Moreover, this was expressed by some of the attendants met in the participant observation:

"I head to the right of the stage. I strike up a conversation with a couple from Ireland. They have been coming for a while. Her experience is living a bit of the Spanish climate, sun, good food and enjoying good music."(BBK-VE-7)

Then, and as argued in chapter 1, in section 1.1.3, music festivals can be understood as a product for the fostering of a cultural tourism. Therefore, these two festivals can be

understood in this context as an effective tool to develop a cultural tourism due to its capacity to congregate different nationalities with a cultural interest.

Another side element remarkable in the experience of the festival was the disruption of the social networks in the life experience of the festival. The aim of the festival-goers to share or to make new posts determined their behaviour during the music festival. As described during the experience of the *BBK* live, the artists compelled to live the moment without cameras:

At a certain point of the concert, the leader of the group stops for several minutes to encourage not to record, not to use the mobile phone and simply to live the moment so that the experience of the concert remains in the vital memory. Deep down, both her music, how the example she gives life and her harangues are a statement of living in the moment. A *carpe diem* materialized in the concert but also rejected the digital as a distraction from the real. However, after a while, a good majority of people have the mobile in their hands again. (BBK-VE-9)

This "need" to share or to demonstrate was also palpable observing the different social networks (Facebook, Twitter and Instagram) and helped to understand the appeal of the network to share, to show off or to say "I was there" (BBK-VE- 8,5 or J-VE-7.75). This disruptive role of the "need" to share from the festival organization was perceived with professional media cameras who encourage to be effusive in order to record it and share it (BBK-VE-5)

Finally, and as remarked in the test interviews in section 6.3.1.1.3.4, there were some perceived negative factors in the experience of the festival. From the test interviews, there were several elements that appeared from the perspective of the festival-goer: the crowding of the venues, the drug abuse (previously presented), the people talking during the concerts, the abusive ticket prices, and the tensions between the group of friends. From the data gathered via visual-digital ethnography, the most of the perceived negative elements came -as well- from the high pricing of the commodities (BBK-VE-4.25, J-VE-4.25, BBK-VE-4.75, BBK-VE-7), the not allowance of entering to the venues with your own food or drinks (J-VE-6.75 and BBK-VE-5.25). The tension between drunk attendees or the insecurity felt in some stages of the night (BBK-VE-8.75, J-VE-11). Then, the existence of these elements contributed to add negative emotions like tension or anxiety during short periods of time.

The visual & digital ethnography helped to contrast and confirm some side elements appeared in the precedent gathered data through interviews. It contributed to confirm: the relevance of the social experience; the atmosphere or atmospheres within the festival;

the existence of substance abuse in certain types of music festivals; and the understanding of the festival as a cultural touristic destination. Moreover, it contributed: to identify the clash or disruption of the social networks in the real experience of the festival due to specific behaviours of the attendees; to determine specific negative factors constituting the experience of the festival. However, the limitations of the sample force to understand this analysis with a limited extension. As it might be observed, the study of the side elements took the data from the *BBK live* and the *Jazzaldia* festivals, therefore it has to be taken from the perspective of this typology of music festivals.

Summarily, it can be shortly reminded the topics that complemented and confirmed the data from the previous methodologies:

- The participant observation gathered information on the specific objectives of the intentionality of the organizers complementing the recognized in the test interviews: the symbolic valued that is added to specific venues in order to generate unique experiences; the presence of sponsors in order to be economic viable with the toll of some negative perceptions of the festival-goers.
- The perceived intentionality was materialized also in the importance of the different atmospheres of the festival. These different atmospheres were decided through the programing of specific artists in specific moments of the festival and in specific venues.
- The typology of the festival determined the prominence of more origin of emotions rather than music only. In the cases of camp festivals or city outdoor festivals, the origin of emotions might be interpreted as dispersed in more factors: the social experience, the atmosphere of the festival and the consumption of alcohol and drugs.
- The prominence of music was confirmed in the three festivals, though in *Estival* it was perceived as more relevant due to its focusing thanks to the disposal of the venues and the style of music.
- From the analysis of perceived elements related to the cultural impacts were identified the following: the sense of sameness or community with the clothing or the liking of similar music performances over the audience; the relevance of music; the shared experience with music; and the traditions of concerts performed in specific venues.
- It was confirmed that the festival was an opportunity to experience positive emotions with high arousal and high expectations. Moreover, these intense

emotions were related to different elements of the experience including: the music, the shared expectancies, or enjoying with others.

- The festivals of *Jazzaldia* and *BBK live* demonstrated a high presence of tourists and therefore, confirmed the effectiveness of these events to be a cultural attraction. As it might be deduced, this was attached to the typology of the event since these two festivals were massive and with multiple well-known artists programmed.
- In the same festivals, there was a perceived clash between the digital need to share the experience with the live experience in the big festivals. In some cases, the artist required the attention of the audience.
- There were confirmed some negative elements of the experience generating negative emotions: the high prices, the not allowance to enter with food and beverages and the behaviour of some overdosed members of the audience.

6.4 Conclusions from the test cases

As a result of the test of the methodologies and the analysis gathered through them, it might be inferred some conclusions and recommendations for the analysis of the case study. As mentioned in the beginning of the previous section, the following conclusions were on the scope of three main objectives: to improve the application of the gathering methodologies in the case study, to validate the selection of the cultural impact on the cultural identification and to select the case study.

6.4.1 Optimizations of the process of gathering data

The ten interviewed showed a general well understanding of the core concepts of the research. Similarly, the festival organizer interviewed comprehended the different concepts of the interview. However, when these concepts were transferred to the survey some complications appeared. Consequently, three measures were presented:

1. It should be attached to the survey a set of simple instructions for the completion. As it was acknowledged in some stages of the test process, some of the respondents answered the questionnaire before the starting of the festival or the concerts of the festivals. Moreover, the researcher should be around in order to help with some queries that may appear in the understanding of the concepts of the cultural impact or the emotions definition.

2. The survey should be delivered in paper. As it has been identified, this format of the survey gives more time to the participant for its completion and it allows to have more responses in short periods of time.
3. The gathering data to analyse the intentionality of the festival organizers should gather information from different levels of the organization of the festival.

The inclusion of the influence of alcohol and drugs were not relevant in the case of *Estival de Jazz* where music had a protagonist role. As the quantitative data showed, they had a residual importance from the consideration of this specific music festival. Moreover, in the cases of *Jazzaldia* and *BBK live*, they were of relative importance since they had the lowest means in comparison with the other variables. At the same time, the visual ethnographies in camp and city festivals displayed a strong presence of these elements describing multiple occasions in which its influence was noticed. Therefore, this analysis may require a better focused study for its correct interpretation.

Similarly, the analysis of the intentionality requires more interviews to different festival organizers of the same festival. First of all, the festival should bring the opportunity to interview the director of the festival. Secondly, the variety of festival organizers would shed light on different intentions implied in the organization of the music festival, often contrasting them. In general, the more variety of interviews, the more the different points of view to enrich the intentionality of the festival.

The visual ethnographies should be more extensive in the information. In the case of *Estival de Jazz*, the information had less extension and detail than the other two cases. This fact brought complications on the analysis of the nuances of the experience. As it might be deduced, the information gained in quality as the researcher gained in the experience of doing participant observation.

The analysis through qualitative content analysis helped to compare the data coming from the interviews and the visual-digital ethnographies. The deductive common shared supercategories were an effective strategy to find the recurring or common themes between the two methodologies. Moreover, since the concepts were included in the model of analysis it simplified the completion of the quantitative data with the qualitative.

Finally, more responses of the survey should be intended. The quantitative weakness of the sample makes the interpretation with a limited validation.

6.4.2 Confirmation of the selection of the cultural impact on the cultural identification

As introduced in section 6.3.1, the test analysis served to confirm the selection of the impact on the cultural identification. As described in section 6.3.1.1.3 the ten previous interviews confirmed the cultural impact on the cultural identification as the most experienced by the festival-goers. As introduced in chapter 5, section 5.4, the theoretical relation between emotions and the different processes of the cultural identification had strong links, but the specific conceptual definition of the impact with specific emotions required to be validated. This conclusion is not determining the uniqueness of this impact but its relevance among other existent cultural impacts in the experience of the music festival.

Along with this observation and in the light of the analysis of the data gathered it might be inferred different observations concerning the selection of the case taking into account the limitations of a reduced sample of data.

6.4.3 Selection of the case study: *Quincena Musical*

As introduced in section 6.2, the selection of the music festival was determined by its suitability on the analysis of the cultural impact. As mentioned, this suitability was conformed by the data gathered in the test cases, the elements composing the CIPE, and the applicability of the gathering methodologies.

There are two main determinations that can be concluded from the data gathered in the test cases to be close observed when selecting the case: the prominence of music and the venue. They are summarized hereunder:

1. Firstly, the music festival experiences analysed were different occasions to have intense emotions. From the point of view of the surveyed festival-goers the music festival experience was valued with intense positive emotions. Similarly, the test interviews revealed the emotions felt in the music festival were on the top list of emotions of their life. In addition, there was a representative group of attendants that experienced a peak experience during the music festivals. Then, the music festival was a place of intense emotions and peak experiences thanks to the music experience. Complementing these analyses, the participant observation demonstrated that every festival was an occasion of celebration, enjoyment and shared positive emotions that revealed different relevance of its origins depending on the typology of the festival.

Along with that, the music festival was an experience that implied the existence of the cultural impact on the cultural identification. These identifications can be complemented with the descriptions of the test interviews undertaken to the festival-goers who showed a relevant relation between the emotions with, mainly, the impact on the cultural identification and the cultural impact on the social cohesion. In fact, the link between the emotional impact and the cultural impact was strong in the case of *Estival de Jazz* but weakly related in the cases of *Jazzaldia* and *BBK live*. The main differences of these festivals with *Estival* were: the size and the type of venues. The descriptions of the visual-digital ethnographies helped to determine these differences. The size of *Estival* can be considered little with no more of 5.000 festival-goers whereas in the other cases they are composed with hundred of thousands. The venues were also smaller and focused on the performance of the musicians, and therefore, focused in music. Then, it might be understood – acknowledging the limitations of the sample – that music festivals with strong protagonist of the music experience may have a strong correlation between the perceived intensity of the cultural impact with the intensity of the emotions in the experience of the festival. Therefore, those festivals with strong prominence of music are more interesting for this research.

2. Secondly, the analysis of the origin of emotions helped to acknowledge the difference of the experience depending on the typology of the music festival. As described with the variables of the survey constituting the dependent variable "origin of emotions", the relevance of different factors of the origin of emotions were more dispersed as more complex was the experience of the festival. In the case of *BBK live* or *Jazzaldia* the experience of the festival included – as described in the visual & digital ethnographies– different factors: multiple changing atmospheres, the relevance of the social experience, high presence of drugs and alcohol or the multiple venues of the festival. These different factors diluted the importance of music. Although the relevance of music was uppermost in the three festival experiences, it was not considered the main source of emotions in the contexts of *BBK* and *Jazzaldia*. However, in the case of *Estival* the prominence of music was clear and validated with the qualitative description of the visual ethnography. Therefore, it seems – considering the limitations of the sample – that music constitutes the centrality of the experience or the main origin of emotions when the music festival is designed to have its focus on the music performance. In other words, when the typology or the venues of the music festival were centred in music.

These two previous observations based on the data of the test cases can be complemented with the conceptual basis of the CIPE in the criteria for the selection of the music festival..

As it was explained, the selection of the three test cases was in order to have a wide representativeness of different music styles and typologies of festivals. The analysis presented before described the differences of the experiences depending on the typology of the festival and how determinant they were in the perception of the experience. Both by the previous ten interviews as by the surveys when the protagonism of the festival was on music the cultural impact was more intense and better correlated with the intensity of emotions. Therefore, the analysis of the variables constituting the CIPE can be better described in those music festivals experiences where music has the protagonist role.

From the applicability of the data gathering methodologies, data showed that the closed venues with fixed seats were better for the comprehension of the concepts due to the possibility to deliver the surveys in paper, with a set of instructions. Moreover, this proceeding was understood to be potentially more effective in gathering more responses and let the researcher explain more profoundly the concepts whenever it would be required. Therefore, for the applicability of the specific survey resulting from the model of analysis the music festival should present the main of its concerts in closed venues.

Summarily, the music festival selected should present two main elements: focus on music with the main function to bring this work art and be celebrated, mainly, in closed venues. Consequently, and for the sake of the considerations related to the data gathered, it was selected the classic music festival *Quincena Musical*, celebrated in San Sebastian, which is a mainly closed venue festival and focused on music.

PART III. Application of CIPE in a selected music festival

As specified in previous chapters, this research proposes the application of the models of analysis in a specific music festival. This application of the models has been conceived as an experimental phase that aims to test the operativisation of the proposed models through specific gathering methodologies.

With this process we seek to identify aspects to be improved, as well as elements to be taken into account toward new applications of the models. After the three test cases analysed in chapter 6, this fourth application to a specific case is intended to aid in the development of new applications of the CIPE and the EIMF.

To this end, this chapter is structured in two parts: in the first the reader is introduced to the chosen case where the model will be applied; in the second, it is presented the analysis of the application of the CIPE and the EIMF to the case exposed in its relation with the hypotheses of research. That is, the first part is explanatory of the case, and the second is the analysis that has been carried out.

Chapter 7 The case study

This chapter encapsulates the previous analysis of the case study for the application of the models of analysis CIPE (Cultural Impact Perception through Emotions) and the Emotional Impact in Music Festivals (EIMF). As introduced in chapter 6 – in section 6.4.3 – the case of study is *Quincena Musical*, an annual classic music festival in San Sebastian which took place between the 2th to 25th of August of 2018. The aims of this chapter are to understand the historic and cultural value of the festival in a wide perspective and justify the specificity of the application of the CIPE in *Quincena*.

As explained in chapter 2, section 2.3.1, the analysis of the characteristics of the festival and its contexts became relevant because it is intended to set value to the experience. As argued in chapter 2, this identification of value came not only from the experience of the festival-goers but also from the evaluation of the “cultural capital” or the attached cultural meanings related to the event due to its history or symbolic meaning. These meanings can have connection to the conditions of past editions of the same event. This historic value might imply or convey a 'cultural meaning' (Throsby, 2001). This connects with the previous historic items which imbue a festival with cultural meanings related to past music festivals. Therefore, a brief historic analysis of the city of San Sebastian and a description of the evolution of the cultural life is presented in section 7.1. The author will conclude, with a description of how the festival evolved during its 79 years.

7.1 Context

The consolidation of *Quincena* as one of the oldest festivals in Europe is largely in thanks to the context of particular policies, interests of the locals, and historic reasons. There are multiple perspectives to analyze the festival and its context, this section presents the scope of three different perspectives of analysis: the conception of San Sebastian as a bourgeois summer city; the festivalization of the city; and the fostering of different cultural activities in order to attract different audiences.

7.1.1 Donostia-San Sebastian: summer city

Donostia-San Sebastian has the virtue of being a picturesque and tranquil city in the north of Spain. Over the span of the last 80 years, policies and the specific initiatives of particular groups have resulted in the consolidation of the city as a summer and cultural destination. There are questions to be asked about this consolidation. A recurring question rhetorically asked is why San Sebastian has held a classic music festival during the summer for so

long? The answer to that question requires a complex response which relates to different factors of the social, political, and cultural life of the city.

Throughout history the city suffered multiple changes. During the 19th century, the queen of Spain Isabel II constructed her palace in the bay of San Sebastian in order to enjoy her summer vacations. This fact generated that the bourgeois and the old nobility wanted to visit the city and spend time in the Bay of *La Concha* or enjoy cultural activities. Until the Second Republic it can be said that the political and cultural atmosphere of San Sebastian was a mixture of liberalism, progressivism, and nationalism. As stated in Barrena et al. (2019): "Regarding the dominant political trends among its inhabitants, in the 19th century and until the Second Republic, San Sebastian can be defined as a progressive and liberal city(p.152)." Nevertheless, the city gained the label of summer city as described by Walton (2013):

"The Basque town of San Sebastián (...) was among the earliest Spanish seaside resorts, emerging during the late 1820s, and the first to develop significantly. It attracted royal patronage, and from 1887 became the summer capital" (p.488).

The year 1914 was the marker of the "belle époque" for the city shared that date with the beginning of the first World War. Molded by both, San Sebastián became a cosmopolitan European city. Meeting places in the Casino (Kursaal)⁷⁷ fostered the meeting of many outstanding figures of European cultural life including Mata Hari, Leon Trotsky, Maurice Ravel, Romanones, and Pastora Imperio. There performed the French operetta company, Russian ballet, opera singers and other famous artists (Berruso, 2013). With World War as its context, the growing industrialization of the region led to an important migratory movement and the base of important proletarian groups which originated from the arising of labor movements. During the repression of the dictatorship of Primo de Rivera (1923 to 1930) these movements were diminished. In 1925, in Kursaal, gambling was prohibited as were other related activities and activities were forced to turn to theatrical and musical events. The summer tourist-centred activities were losing strength, while San Sebastian was growing into its role as a provincial capital focused on tasks of public administration and related services. In this decade the city had more than 61,000 inhabitants. In the beginning of the Second Republic in 1930, the heads of the different republican political parties met in San Sebastián and agreed on a common front and ideology. This agreement

⁷⁷ Kursaal was the name of the old casino inaugurated in 1921. The name came from the Nordic denomination of Kur(cure) and Saal(saloon or space), so, the space of cures. The first building provided a theater, casino and numerous spaces. When the gambling was prohibited the center focused on the performing arts activities. In 1973 the old building was demolished. In 1999 a new building was opened as its replacement

was known as the “Pact of San Sebastian” and specificized the disruption of the monarchy and thus brought the Republic into the political reality of the country. The era of the Second Republic converted San Sebastian into a more administrative city rather than a bourgeois destination.

Shortly after the foundation of the Second Republic, the Civil War broke out and on September 13, 1936, San Sebastián fell to the control of Franco’s nationals. Franco’s regime lasted from 1939 to 1975 and it was this policy that determined that San Sebastian would reflower its role of a summer-centered city focused on tourists and their entertainment. Suited by this self-serving policy, Franco maintained a summer residence in the city⁷⁸.

Once the Civil War was over, an event called *Mes musical* was created; later on, the original name was replaced with *Quincena Musical*, its headquarters were housed in the Kursaal Theater and later, in 1940, relocated to the Victoria Eugenia Theater. This *Mes musical* consisted in a series of music performances and opera concerts. As mentioned in Bonet & Négrier (2016, p. 182) this can be understood in the perspective of maintaining the status of San Sebastian as a summer city. The text describes what was summarized earlier: "The Franco dictatorship supported proposals by those friendly to the regime to launch festivals of high artistic quality. This is the case for the *Quincena musical de San Sebastián*, which was a festival created in 1939, at the end of the Spanish Civil War. [The event is..]still active today." The performances were well-recognized music figures of high quality but were often sympathetic to the right-learning regime of Italy fascist head of state.

Later on, the decade of the forties was the time of two important urbanistic projects called the "Ensanches." By 1950, San Sebastián had 113,776 inhabitants, which represents 30% of the total of the province. This relative-imposed peace was disrupted with the appearance of ETA (Euskal Ta Askatasuna)⁷⁹, a terrorist basque leftist and nationalist group. Their appearance broke the “peace” of the ideal tourist destination with multiple assassinations. They started their terrorist activity in the late ‘60s which spread a shadow

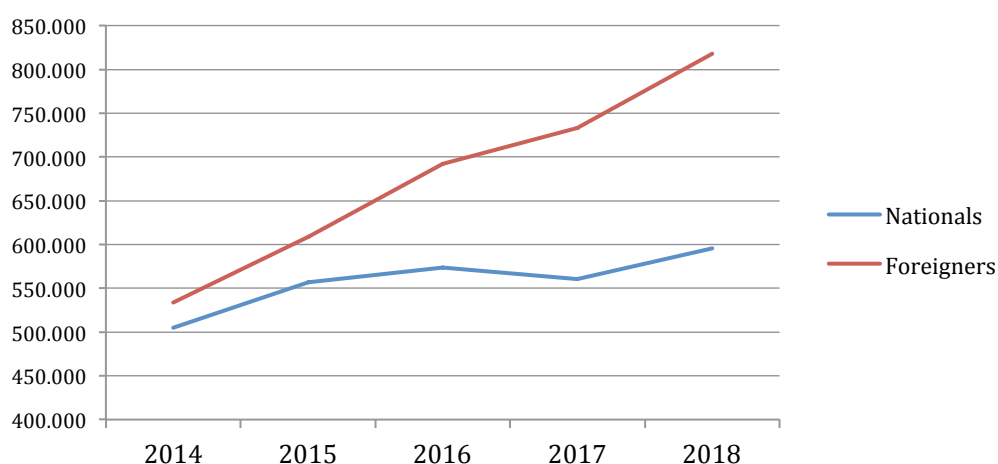
⁷⁸ During all the Augusts, from 1940 to 1975, at the *Palacio de Aiete*, which was bought by the City Council and was offered to the Head of State. During this period the Councils of Ministers were held in San Sebastian.

⁷⁹ Euskal Ta Askatasuna means "Basque Homeland and Liberty" or "Basque Country and Freedom". ETA operated in northern Spain and southwestern France, sometimes in the rest of Spain. Between 1968 and 2010 killed 829 people and injured thousands. There are more than 260 imprisoned members of the group in Spain, France and other countries. They killed pro-Spanish unity politicians, military, police related personnel, businessmen, judges, University professors, journalists and "collateral victims" (civilians) in the massacres of Hipercor in Barcelona, and attacks in Madrid.

of insecurity and fear across the Basque Country. Their activity remained after the decline of Franco's dictatorship perpetrating more assassinations during the beginning of democracy in 1978. Thankfully in October of 2011, and after multiple attempts and political processes, the society formed through citizen organizations, the International Conference to Promote the Resolution of the Conflict in the Basque Country – known as the Donostia-San Sebastián International Peace Conference – with the aim to promote a resolution to the Basque conflict. Finally, ETA announced its final dissolution⁸⁰.

In spite of the terrorist activity of ETA, the citizens of San Sebastián continued with their ordinary lives. The city grew steadily during the years as a tourist destination and the city flourished with the end of ETA's terrorist activity. In 2016, the European Capital of Culture was a specific program which pursued to bond the citizens and heal the remaining wounds. The event helped to foster an international positive view of the city. As a result of these multiple facts, San Sebastián has shown an increasing tourism (Figure 5) due also, mainly, the multiple stakeholders interest in fostering the city image. However, it must be said that since 1907, San Sebastián has been considered as an important tourist destination that maintained its touristic attractiveness throughout history. Consequently, the experience of the city and the inhabitants on tourism has a long tradition. The following table shows the evolution of tourism in the last four years which demonstrates the capacity of the city to attract tourism.

Figure 5 Evolution of tourism in San Sebastian

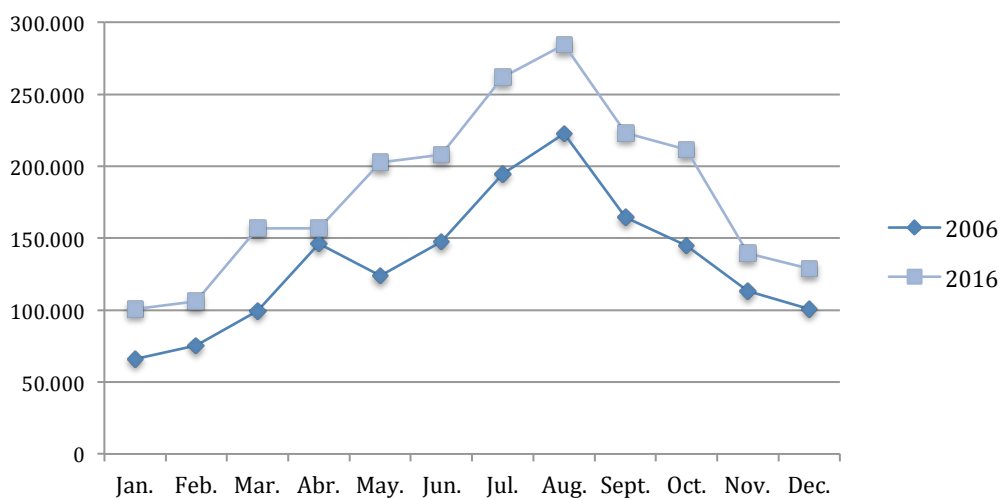


Source: Donostia-San Sebastian Turismoa (<https://www.sansebastianturismoa.eus/es/>; last visited 10/11/2020)

⁸⁰ ETA announced ceasefires four times (1989, 1996, 1998 and 2006). After these attempts ETA always returned to use the violence for their purposes. The fifth time was on the 5th of September of 2010 and the next year, on the 20th of October, announced the "definitive cessation of its armed activity" after the Donostia-San Sebastian International Peace Conference.

Tourism, as it might be deduced, is seasonal with a higher concentration of visitors during the summer. This became another reason for considering San Sebastián as a summer city which is consolidating its model every year. Moreover, the main stakeholders of the city included the City Hall, the Deputy, and a variety of Business associations were and are interested to lengthen the tourism season of the city through events which extend in time the number of visitors. As it describes Figure 6, the extension of the season is not only represented because the number of overnights raised in general but also because the months of September and October are having decline of visitors.

Figure 6. Monthly evolution of overnight stays in San Sebastian.



Source: Observatorio turístico Gipuzkoa. (<https://www.gipuzkoaturismoa.eus/es/profesionales/observatorio>; last visit 10/11/2020)

As Figure 6 shows, the seasonal nature extends from June to October, which can be read as a consequence of the seasonal nature of tourism in Spain, although it could be noted that San Sebastian’s weather is an exception to the patterns of weather experienced in the rest of Spain. Located in the north of Spain, the location benefits from its proximity to the sea, a temperate oceanic climate characterized by mild temperatures, high relative humidity, frequent cloudiness, and abundant rains distributed regularly throughout the year. This means that at the beginning of September the rains and the winds become abundant and carries with it a stark contrast to the “sun and beach” assumptions of the Spanish coastline. As a consequence, the city is not as balmy as it is in the summer. Then, one should ask, why is the tourism in September higher than in June? This fact requires another possible explanation which is a matter of interest in the next section.

7.1.2 Cultural events as a key city strategy

As summarized in findings of Richards (2007), cultural events might be a tool for the cities with multiple strategic objectives and be useful to stimulate cultural tourism and to foster a city's image. These cultural events might be within the category of festivals which, in the general trend, present more spectacle rather than the cultural rooted traditions or rituals, but nevertheless stimulate cultural tourism. Richards (2007) described a process of "festivalization" in which festivals are produced with the main role to offer a spectacle and also reduce the citizens to mere spectators. At the same time, he contrasted with an 'opposite' process under the term "socialization of festivals" in which the festival promotes community participation. These two processes might be mixed and reinforced one with the other. The process of festivalization is thought to be behind the fact of the prolongation of the touristic season in the city of San Sebastian as a key strategy of the different public institutions.

This intentional festivalization of San Sebastián was promoted by different stakeholders of the city and can be argued with use of several examples. In fact, there are five major festivals of San Sebastián which have been distributed throughout the year, namely: the *Zinemaldia*, *Tamborrada*, *Jazzaldia*, *Semana Grande* and *Quincena Musical*. The first is a class "A" cinema festival and is held in September. It was promoted during Franco's Regime by interest of business associations. In response to that event, as Walton (2013) commented, "it soon became an important feature of the Autumn entertainment calendar as well as an excellent vehicle for international publicity. (p. 504)"

Tamborrada (January) and *Semana Grande* (August) represent the traditional and rooted festivities promoted by the community. The *Tamborrada*, as described by Sada (1991), is the popular festival of San Sebastian. It is rooted in the years of King Carlos III and is a traditional Basque festivity organized by several gastronomic associations and celebrated in the form of a drum parade. The *Semana Grande* began as an annual summer festivities beginning around the 15th of August, traditionally a Catholic celebration to the Holy Mary. It was also remembered as a marker of the visit of Isabel II to the city in the 19th century. This festivity extended to a week and most recently is a celebration organized by the different neighbourhoods which organize a variety of events around the city. These two festivals are still rooted to the community but gained the interests of tourists in the last decade (Eustat, 2018).

The later two annual events *Jazzaldia* (July) and *Quincena* (August) are celebrated in summer and were initiated in different times with similar objectives. As described by Díez

Mintegui and Hernández García (2010), the initiative promoted in 1966 by a group of jazz lovers was approved by the "Centro de Atracción y Turismo" with the aim to have another event to attract tourism. As mentioned, *Quincena* or *Mes musical* began because of the interest of Franco's regime to have an artistic sympathy with those who share the views of the regime and later on, in the later '40s, included its force to attract tourists.(Artola, 2000).

The Jazz festival, the *Quincena*, and the Cinema festival are comprehended as a whole for the promotion of international and national cultural tourism from the perspective of the public administrations. This main objective was found in the in-depth interviews implemented for this research applied for this research. In words of Denis Itxaso (DI), the former general Gipuzkoa's deputy for Culture, the institutions understands the three festivals as one thing, and the latter as an alternative and a cultural proposition for the extension the high season:

Yes, they are the great festivals of Donostia, which have given the label to San Sebastian as the festival city. Over time, new ones have been created, for other types of audiences that have renewed and have seasonally adjusted. It is true that these festivals have a very summer identity, because the city was positioned many decades ago mainly as a tourist destination, but that in view of its weather it has been forced to offer other types of alternatives. (DI-26:27).

Moreover, with the three festivals intend to summon a so-called cultural tourism in contraposition of the tourism based on sun and beach:

"Well not only the weather, because there was also an eagerness to position the city in a type of tourism, we did not want to be either Benidorm or Andalusia... the tourist does not matter how much went to the waters of La Concha, the ones who come here are coming because the cultural attractiveness." (DI-27:14)

These words are confirmed by the City Hall councillor of culture in the interviews of the present research, Jon Insausti, who stated that the creation of the three festivals came from the interests of the society with specific objectives:

In addition, the curious thing about the three festivals is that the three are born by initiatives promoted by civil society as we said before. Now, after many years, the City Council and the various public entities have taken him inside his body of the overall activities, protecting him and everything, but were born as they were born. All are over 50 years old, the *Quincena* is 80 years old, *Jazzaldia* was born in 66 and is already in its 60th edition and something, and *Zinemaldi* are also in the 60's. If you realize and if you go back,

the three are born in a context of Franco regime, that is, the city sought to open out, show and take advantage of their potential."(JI-11:55)

This strategy had positive results on the construction of an image of San Sebastián as a friendly city, with an attractive cultural life (Artola, 2000). However, there is another important element within the strategy of the Spanish and Basque government to attract tourism and branding strategy: the gastronomy (Ruiz de Lera, 2012). San Sebastián offers a gastronomic experience not only because of the high density of restaurants all along the city but also because is one of the Spanish cities with more Michelin stars⁸¹. In fact, the folkloric festival *Tamborrada* is based on the different drumming *comparsas* which are organized by the gastronomic associations. There are 140 associations in the city and most of them linked to gastronomy. Furthermore, there exists a social bonding through gastronomy in the Basque country through the *txoko*, a special place where the families, the friends gather together with traditional food (Hess, 2007).

Gastronomy constitutes an essential element of the cultural expression of San Sebastian. Therefore it's important to mention a clear example of this essence can be expressed in how gastronomy is required to be in the festivals. The presence of the gastronomy exists in the three main festivals presented above (*Jazzaldia*, *Quincena*, and *Zinemaldia*). They offer a strong relation between the experience of the festival with the gastronomy that is offering the city.⁸² They are aware of the weight of the relevance of the gastronomy for the attendants coming to their festivals.

The city along with the local associations and multiple partners fosters the gastronomy through a massive congress and events during the year. They organize every October the congress named *Gastronomika*. This event gathers famous names of the high cuisine and reinforces the branding of the city as a gastronomic destination. Furthermore, during the year there exists more events linked to gastronomy like: *Vino "OFF"* (October), *Pintxos*

⁸¹New York Times: <https://www.nytimes.com/interactive/2016/10/15/travel/what-to-do-36-hours-in-san-sebastian-spain.html>

Telegraph: <https://www.telegraph.co.uk/travel/destinations/europe/spain/san-sebastian/articles/san-sebastian-travel-guide/>

⁸² Jazzaldia and gastronomy offers: <https://heinekenjazzaldia.eus/es/noticias/los-restaurantes-ni-neu-y-topa-completaran-la-oferta-gastronomica-del-54-heineken-jazzaldia/>

Quincena and Gastronomy: <https://blogs.diariovasco.com/sukaldata/2017/08/28/quincena-musical-arte-y-gastronomia-en-un-mismo-compas/>

Zinemaldia with an specific section for gastronomic cinema:
https://www.sansebastianfestival.com/2019/sections_and_films/culinary_zinema_film_and_gastronomy/8/in

"ALTA" (October), *Sagardoforum* (November), Be veggie (December). There is also the season of *sidrerias* at the end of January until the end of April in which they offer a special menu with free *sidra*. In addition, the bars and restaurants associated to organize every Thursday, in two important neighborhoods – Gros and Centro – host a "*Pintxo-pote*" which organizes a weekly fest with less expensive foods included in the offerings.

In short, San Sebastián offers multiple options as a cultural destination. The city offers a variety of events encompassing the cultural traditions, music and cinema. Secondly, the gastronomy offered throughout the year and presented with multiple variations. These multiple events – as explained – should be understood under the umbrella of the main strategy to have a city of festivals or cultural events in order to foster the local economy through cultural tourism.

7.2 *Quincena Musical*

This section focuses on the historic timeline of the festival, how it evolved and which interests were implied. Finally, the last section focuses on the 79th edition which is the case study analysed in chapter 8.

7.2.1 Shared interests and origins

As introduced before, the classical music festival began in 1939 with the name *Mes musical* in San Sebastian. After the Civil War, the city council offered this event in the context of a historic touristic city and this remains in his identity. As the city Hall councillor of culture, Jon Insausti, expressed in the research interviews:

...[I]f we go back to 1939, and it is the time, at the beginning of the 20th century and the end of the 19th century when the city was already beginning to become a very tourist city, it went from a strategic military settlement because of the proximity between the French, Spanish border because it had a port, due to its strategic position, became a more touristic and peaceful destination. It comes just after the First World War, all of Europe is at war and how Spain did not go to war, it also remains neutral and this makes many wealthy people, especially from France or Europe also come here, in the area of Biarritz, in this area of San Sebastián. Because they are close to the border and also because of the weather. So, it is also important to see when the *Quincena* is born and after what context to understand how it is accompanied by the development and also the appearance of Jazzaldia, it is all within an idiosyncrasy or city spirit." (JI-00:13)

The old theatre of Kursaal hosted the first edition of the *Mes musical*, the leader of the first edition was César de Mendoza Lasalle, a young musical director with some links to the city and eager to promote the festival in the city. The City Hall helped with an economic contribution to the organization of the festival and organized the first festival with 6 opera productions and 3 symphonic concerts. This edition took place between the 16th of August of 1939 until the 5th of September with the above mentioned productions, international artists, and famous national soloists. It also participated in the *Orfeón Donostiarra*, an amateur choral with a prestigious career established in 1897.

It might be discussed that the first edition of the *Mes Musical* was a result and a witness of the musical tradition that already existed in the city within the late nineteenth and early twentieth centuries. This can be explained with the multiple musical institutions and initiatives that appeared or were appearing in San Sebastián. The Municipal Conservatory was created in 1879; the *Orfeón Donostiarra*; the orchestras of the Grand Casino or the

great European artists who sought refuge during World War I at the Victoria Eugenia Theater. Then, it can be understood that the *Mes musical* intertwined this tradition with the other interests of the organization of such a festival from other stakeholders in that time. These stakeholders were the hoteliers and merchants of the city who were wanting to enrich the seasonal offerings to tourists of the summer season. After this first edition, some complications caused a change of the venue and the organizers of the festival became the *Orfeón donostiarra*. It was also renamed the festival as the "*Gran Quincena Musical de San Sebastián*", or in short *Quincena Musical*, a festival for traditional classical music with a strong accent in the opera.

7.2.2 Evolution of the festival

Opera and its splendor, the great protagonist, was celebrated in San Sebastián until the late 60s, when political upheavals and new tourist uses resulted in difficult times for the *Quincena*. During this first period, the close relationship between the dictatorships of Mussolini and Franco helped *Quincena* with orchestras and artistic productions.

In the 50s, their complicated "collaboration" sponsored projects that hosted International artists to what had been a domestic circuit of performers brought in after the failing Casinos were prohibited. The budget crisis of the festival led to an interruption of opera-based programming between 1971 to 1987. In 1979, due to internal political tensions, the festival was not celebrated. Due to this internal tensions the City Council seized the reins of the festival, restructured the organization and began its recovery (Artola, 2000; *La Quincena*, 26). Later on, in 1991, the festival became a private company shared, in equal shares, by the City Hall, the Provincial Council of Gipuzkoa and the Basque Government. Along with that, *Quincena* became part of the European Association of Festivals, which led to the recognition of its impact internationally. Moreover, in the artistic perspective, the recovery of the opera productions (1987) marked a turning point, after several years in which only concert versions were offered.

There were changes made during the period between 1979 and 2009 and the structure of the festival was changed. The following table describes the section, the starting year and the content of its program.

Table 30. Cycles of the *Quincena Musical*

Name	Year	Description
Organ Cycle	1983	Dedicated to virtuous organ players with national and international renames.
Ancient Music	1992	Cycle of music constituted with music before the 1750
Children days	1994	Workshops and participative concerts for the children
Contemporary	1985	Program of contemporary plays. In the first stage was celebrated in the Chillida Leku Museum, nowadays in the small cup of Kursaal
Chillida Leku	2002-2011	Temathic concerts around the creative process, the war or the peace and other topics.
Young artists	1989	Program dedicated to discover young artists as instrumentalists, vocal soloists and others
Quincena Andante	2006	Concerts around the Basque Country which aims to facilitate the access to classical music. Several of these concerts began in 1995.
Kursaal	1939, 1999	Symphonic concerts, opera and the big productions are held in the new auditorium
Jueves San Telmo	2017	The cycle allows to enjoy outdoor music in the cloister of the San Sebastian museum
Victoria Eugenia	1940-99, 2007	Symphonic concerts, opera and specialized performances(ballet, and heterogenous combinations with classical music)

Source: own elaboration based on data from the three official websites of the festival , Kursaal and Victoria Eugenia. (last visited: 10/11/2020)

In the last editions of the festival organized almost the same number of cycles with the exception of *Chillida Leku*, because the space where it took place closed due to economic problems. In response, the festival consolidated its position and crafted a formula that was sustainable. This is possible thanks to the support of the audience, which includes a total number 2,000 Friends (partners), and an important network of partners constituted by the basque enterprises like Fundación EDP, Diario Vasco, also based on banks,: Fundación Banc Sabadell, Laboral Kutxa. They receive support from the spanish government through INAEM⁸³ and they have a good relation with almost every city hall of the cities nearby San Sebastian. In 2020, due the pandemic, the festival was celebrated with a reduced

⁸³ Instituto Nacional de las Artes Escénicas y de la Música. More info: <http://www.culturaydeporte.gob.es/en/cultura/arteseszenicas/portada.html>

programm and showed the resilience of a rooted festival in the city with local artists performing.

In recent years, there has been a strong relation with the *Orfeon Donostiarra*, not only because of the historic link between the *Quincena* and the institution but also because they have the label of a prestigious choir and a sign of pride for San Sebastián due to their international recognition in their 120 years of history. Similarly, the festival has strong relations with local choirs like *EASO abesbatza*⁸⁴, *Andra Mari abesbatza*⁸⁵ and other artistic groups. They also have agreements between music education institutions and universities such as *Musikene*⁸⁶ and the *Euskal Herria Unibertsitatea*⁸⁷. It should be noted that these are important links with the media and there's been a long relationship with *Diario Vasco (DV)*. *DV* has been the main voice in printed communication in San Sebastian since 1934 (Checa, 1989). The projects have found support in alliances and with relationships with the local television broadcaster EitB⁸⁸; Radio Nacional;⁸⁹ and cadena SER⁹⁰ as well as with all the possible local newspapers around the Basque Country. In addition, thanks to the cycle *Quincena Andante*, they extended the network of contacts with the local city halls of all Gipuzkoa.

In summary, the organization of the festival created a rich network with multiple partners and collaborators. These supportive networks gave the festival the opportunity to attract a variety of audiences and to have a large visibility within the Basque Country and in Spain. The distribution of the festival in different venues contributed to have an extensive effect in different cities but also to perform diverse styles within the broad category deemed "classical music."

7.2.3 Analysis of the economic evolution of the festival

Quincena Musical is a private society formed with three public partners: the City Hall, the Gipuzkoa Provincial Council, and the Basque Government. Their economic contributions aid in the management of the 8 members team which is also financed by the Ministry of Culture. The total budget has in the last several years received more than half of their support from these four public institutions and the other half from the ticket sales, sponsors and others.

⁸⁴ <http://www.coroeaso.com/index.php?lang=es>

⁸⁵ <http://www.coralandramari.com/OrriaEraiki.php?HIZKUNTZA=cast&SAILA=home>

⁸⁶ <https://musikene.eus>

⁸⁷ <https://www.ehu.eus/en/en-home>

⁸⁸ <https://www.eitb.eus/en/>

⁸⁹ <https://www.rtve.es/radio/>

⁹⁰ <https://cadenaser.com>

Table 31(below) describes the percentages of the contribution to the income of the different sources forecasted in their annual budgets. Although the income statement at the end of each year is not presented in their web of transparency, their data shows the estimations of the budget of the organization. The distribution of the origin of fundings clearly shows a total dependence of the income from the public institutions and the ticket sales. The last three years more than 50% of the income came from the four institutions, 30% from the ticketing and finally, only 12% from the sponsorship and other partners.

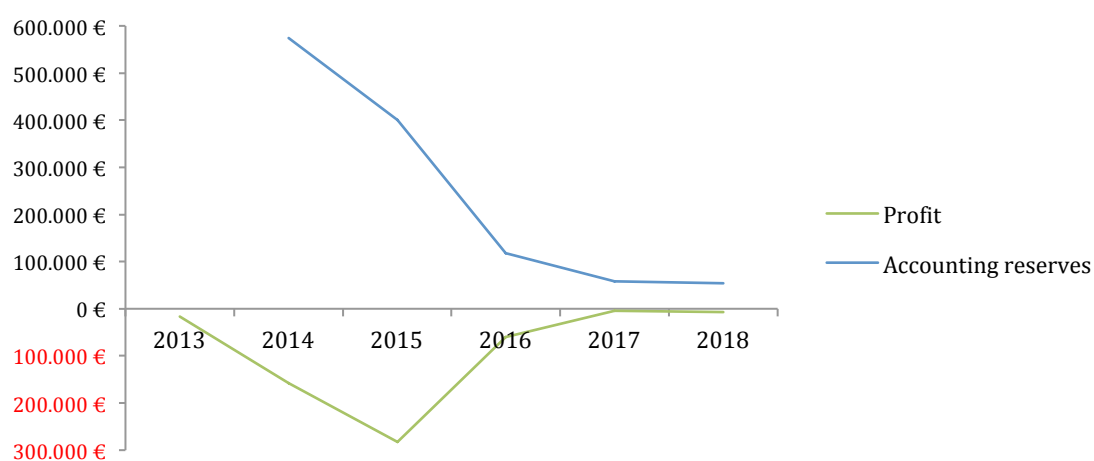
Table 31. Percentages of income from the different main sources

	2015	2016	2017	2018	2019
Public fundings	47%	49%	53%	53%	55%
Ticket audience	36%	33%	33%	33%	32%
Sponsors	17%	19%	14%	14%	12%

Source: own elaboration on the basis of their annual budget⁹¹

The evolution of the economic results of the *Quincena* in these last five years had negative results which were against the accounting reserves gained with the previous years. The following graphic describes how the income has decreased over the last five years and how diminished, as well, the accounting reserves. The unique way out for these negative results was to reduce the reserves gained all the years before. The graphic shows how drastically diminished the accounting reserves this last five years.

Figure 7. Evolution of the profitability and the accounting reserves.



Source: own elaboration on the basis of the information from the official website. (see note 15)

⁹¹ The information is based on the auditioned informs of the web of the festival: <https://www.quincenamusal.eus/trasporencia/> (last time visited: 08/04/2020)

Hypothetically – there is no data available – the main drop down could come from the consequences of the global crisis of 2008. The drastic changes of the past resulted in less income for *Quincena* from two sources: the audience and the governmental subventions. In addition, in 2011 the VAT increased from 8% to 21% which also affected the global participation of the festival and generated a pessimistic view over the consumption of culture. However, the negative results repeated and were reinforced by the drop of the subventions of the Ministry of Culture in 2013 due to the crisis and the policies of no financial support to the culture. In addition, the three main sources of income (City Hall, Gipuzkoa Council and Basque Government) frizzed their contributions to the festival. However, these turn off of the contributions affected poorly to the audience in the next year (2014). The director explained this, in an interview after the evaluation of 2013 edition:

I have the impression that, in part, what has worked has been the decline in supply. As there have been several days without major symphonic concerts, people have been encouraged to go to the Contemporary Cycle, Young Performers or one of the chamber concerts we have organized in the nearby towns."⁹²

This way of proceeding would lead the festival to an untimely end. Thankfully the context helped in 2017 with the reduction of the VAT and some more income from the other three institutions. However, there are other crucial facts which helped to save the situation, as Alfaya admitted in a journal interview in 2016:

"there (in the crisis) I contributed through my contacts with other managers of different European and North American orchestras. We seeked to save costs with the direct relationship between festivals and we got it, especially with public musical institutions".⁹³

Apparently, while the income of the public fundings has increased between 2017-2019, the income of the ticket sales was irregular. The behaviour of the audience, in the recurrent after-festival yearly reports, may be showing some inconsistencies related to the forecasted budgets presented in table 31. From the yearly budgets, the audience participation should show a decrease in participation. However, as seen below in Figure 8 the number of participants each year of the festival is not defining a clear tendency rather a series of ups and downs. There are several factors that may explain this behaviour. For

⁹² Naiz, newspaper 13/09/13: <https://gara.naiz.eus/paperezkoa/20130903/420547/es/No-podremos-aguantar-mas-cuatro-anos-este-modelo-festival>

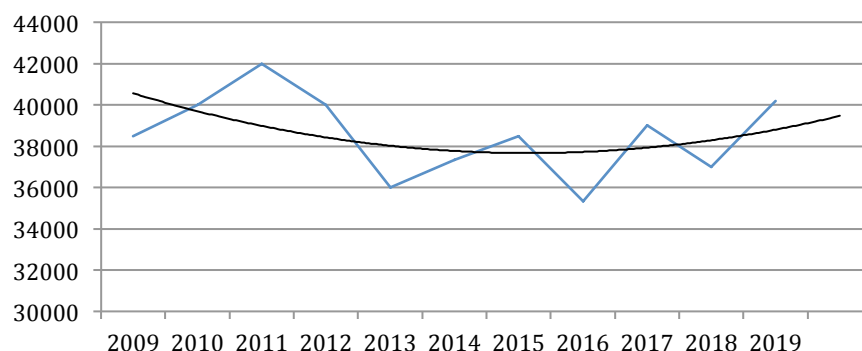
⁹³Interview to Patrick Alfaya in Platea Magazine, October 2016: <https://www.plateamagazine.com/platea/1086-patrick-alfaya-el-publico-donostiarra-es-nuestro-mejor-aval>

instance, in 2011 there was a drop down related to the upturn of the VAT that, at the same time, it might be another explanation related to ETA. Between 2009-2011 there was an increase that may be related with the disarmament of the terrorist group ETA. As mentioned by Jon Insausti, the City council responsible of culture in the in-depth interviews held by this research:

"You see from 2011, when ETA says it is no longer going to arms, even if it is still active. Graphics shoot up!". (JI, 23:52)

Another relevant point might be the year 2016, there was a little drop which may be linked with the Capital of Culture provoking an over programming of cultural events. Consequently, this resulted in a saturation of the cultural offerings for the audience. Lastly, in 2017 the VAT was reduced and provoked an upturn of the participation. Nevertheless it should be mentioned that the data analysed is taken from the official website in which some biases can interfere for the sake of internal or external pressures provoking the inconsistencies mentioned above. In order to have further analyses it has been drawn the polynomial linear extrapolation which might describe a tamed decreasing in the last decade with an increasing tendency on the audience. Finally, although no data is available, it can be supposed that in 2020 the dropdown of the audience was radical for the reduction of the seats on the venues due the pandemic.

Figure 8. Evolution of the audience in *Quincena*.



Source: own elaboration based on yearly report of the official website. (last visited, 11/10/2020)

In conclusion, taking into account the limitations of the available data, the festival is highly dependent on two key economic factors: the contributions of the four public institutions and the audience. The festival is in a weak position if facing future crises because the declines in the income have almost consumed all the accounting reserves. However, the diversification of cycles helped in order to summon more audience and enrich the program of the festival. Another important fact which helped to keep the festival going is

the well position of their director, Patrick Alfaya, and the resilient network he had built. Furthermore, the context of increasing tourism with the long tradition of the festival combined with the strong relations between prestigious artistic and educational institutions such as *Orfeón* and *Musikene* may contribute to gather a more audience and can help to cultivate the loyalty of the local and national media via *Diario Vasco*, *SER*, *EitB*, and *Radio Nacional*.

7.2.4 79th Edition of Quincena Musical (2018)

This section presents the program and the specificities of the same. The experience of the festival is in detail described in the Appendix 16 through the participant observation of the author, consequently this section will summarize briefly what constituted the event. The case study of this research is the 2018's edition of *Quincena*.

Almost predictably the 79th edition followed the same pattern of the precedent editions. As presented above different concert cycles constitute the core of the event. The concerts took place between the 2nd and 25th of August. The most representative venues/cycles in number of participants were the Kursaal, the Victoria Eugenia theatre, the cycle of organ and *Quincena Andante*.

The next table shows the 10 cycles organized in that edition, the number of concerts per cycle, and the most relevant artists during the cycles. In this edition, it was set a new distinction called the "Opening day", which summons the first day of the festival. The distinction of cycles is according to the program presented in the official website of the festival. One of the highlights of the festival was the new production of "The Creation" by Haydn with the artistic production of *La fura dels Baus* and the co-production of *La italiana en Argel*. The total number of concerts was 93.

Table 32. Summary of the program of the 79th edition.

Name	Nº Concerts	Relevant artists
Opening Day	8	Quincena solidaria, Quinteto Alaya, Schola Gregoranista
Organ Cycle	13	Juan de la Rubia, Joohn Park, Michel Bouvard, Alize Mendizabal, Marina Tchebourkina
Ancient Music	5	Hondore Abesbatza, L'Apotheose, Inegal Ensemble
Children days	16	"Historia inventada de la Música inventada", "Materia", "Kantu Kontari.

Contemporary	5	Cuarteto Gerhard, Cosmos Quartet, United Instruments of Lucilin
Young artists	5	Quinteto Morton, Gonzalo Manglano, Dúo Icaro
Quincena Andante	16	Bilbao Orkestra Sinfonikoa, Jordi Savall, Sigma Project, L'Incontro Dúo, Adio, Klara Mendizabal y Elisa di Pietro
Kursaal	12	Fura dels Baus, Euskadiko Orkestra, NDR Philharmonie Hamburgo, Budapest Festival Orchestra
Jueves San Telmo	3	The Brahms Project, Judith Jáuregui y Lina Tur Bonet
Victoria Eugenia	3	Jordi Savall and Carlos Núñez, Alexandre Tharaud

Source: own elaboration based on the program present in the website.

The budget presented the same distribution of income from the institutions and the audience. The estimated result was a loss of approximately 42.000 €. However, in 2019, the official audit reveals a real loss of 6.635,79€. Then the provision was too pessimistic, though understandable in the point of view of the organization. Conversely, the audience suffered a drop from the 2017 edition.

The communication strategy followed the same patterns as in other editions: digital campaigns, press conferences, interviews and local advertisements in the most prominent cities. This year's poster was designed by Juan Luis Goenaga a basque expressionist painter and followed the tradition of adding artistic content in the promotion of the festival. As informed on the official website of the festival "the Kursaal auditorium has registered 6 absolute full rooms and 91% occupancy has been reached. The total box office collection amounts to 952,000 euros gross. Regarding the number of spectators, about 37,000 attendees enjoyed the different proposals of this 79 edition."⁹⁴

The festival collaborated with activities for the social inclusion⁹⁵ and contributed to unique experiences⁹⁶. Moreover, the festival had multiple tv programs,⁹⁷ generated a

⁹⁴ <https://www.quincenamusical.eus/detalle-noticia/e/la-quincena-musical-cierra-su-79-edicion-con-6-llenos-absolutos-y-un-91-de-ocupacion-del-auditori/> (last time visited: 08/04/2020)

⁹⁵ The EASO choir collaborated with the NGO Emaúl together with the aim to construct the scenography of one of the productions of the festival: <https://www.diariovasco.com/culturas/musica/opera-sostenible-inclusiva-20180727002152-ntvo.html?fbclid=IwAR3tZ7IuldVKgCi0Dz0MNFcoeRTP5InZ3DG6kpTsc8oOdkLFRlfnhvU0XaA> (last time visited: 08/04/2020).

⁹⁶ Diario Vasco, 24 de Julio, 2018. <https://www.diariovasco.com/culturas/musica/buscamos-publico-viva-20180724001910-ntvo.html>

collaboration with the Prado Museum and San Telmo Museum in San Sebastian,⁹⁸and numerous articles informed of its contribution.

7.3 Final considerations

As introduced in the first section, this chapter presented the case study in which the research applied the model of analysis CIPE, it also presented a previous analysis of the city of Donostia-San Sebastian and the different city strategies related to the case study.

Donostia-San Sebastian has maintained its status of summer city across history not only because of its unique location in the Basque Country but also because of the specific city strategies to become an event-centred. It offers multiple options as a cultural destination through a variety of events and throughout the year: different festivals related to the cultural traditions, music, cinema, and gastronomy. These unique characteristics are remarkable as a case study of the eventfulness of a city and brought more layers to analyse the intentionality behind the organization of the planned events of the city. One of these events is *Quincena Musical* which has become the oldest classical festival of Spain and born within specific touristic policy.

As mentioned before, the organization of the festival created a rich network with multiple partners and collaborators which gave to the festival the opportunity to attract different audiences and to have a large visibility in the Basque Country and Spain. *Quincena Musical* was born thanks to the historic context as a summer city, but also to the interests of different stakeholders. Moreover, *Quincena* was a result and a witness of the musical tradition that already existed in the city within the late nineteenth and early twentieth centuries: the Municipal Conservatory, the *Orfeón Donostiarra*, the orchestras of the Grand Casino or the great European artists who sought refuge during World War I at the Victoria Eugenia Theater. Then, this event intertwined these different music traditions with other interests in the organization of such a festival from the impulse of the hoteliers and merchants of the city which wanted to enrich the tourist-centred offerings in the summer season.

The latest planning of *Quincena* consisted in ten cycles which contained music concerts and workshops for children and other varied activities related to music. This

⁹⁷ Eitb, the basque television informed about the festival in multiple times: <https://www.eitb.eus/es/cultura/musica/videos/detalle/5824281/video-concierto-clausura-79a-quincena-musical-san-sebastian/>

⁹⁸ Eitb informed about the collaboration between the festival and the museum: <https://www.eitb.eus/es/cultura/musica/detalle/5779461/programacion-musica-camara-quincena-musical-donostia-2018/> (last visited, 10/04/2020).

diversification of cycles helped in order to summon different types of audience and enrich the program of the festival. Another important fact which helped to keep the festival is the well-constructed network of partners throughout the eighty years of existence not only the festival established relation with other musical institutions but also they attracted local and national media, private companies and bank foundations.

The case study of this research was the 79th edition which followed the same pattern of the previous editions: different concert cycles constituted the core of the event and all of the events of the festival took place in August (to 2th until the 25th). The most representative venues/cycles in number of participants are the Kursaal, the Victoria Eugenia theatre, the cycle of organ and *Quincena Andante*. The total number of concerts was 93. The budget presented the same distribution of income from the institutions and the audience. The final result of the festival revealed a real loss of almost 7.000€. This loss reinforces the idea of its dependence from the public income.

Chapter 8 Analysis and results

The previous chapter helped to understand the historic and symbolic value of the festival in relation with the context of the city, and set the basis for the application of the CIPE in *Quincena* with the description of the different cycles constituting the festival.

The first section of this chapter shows the specific adaptations of the CIPE in regard to the test cases and the previous research analysis of a private consultancy in 2015. This previous analysis helped to establish the basis of the collection of the data in the case study. On this basis, this chapter aims to identify the relevant aspects of the adaptation of the CIPE due to the application of the gathering methodologies explained in chapter 6 in the case study; as well as to understand the data emerged from the application of the model in *Quincena*; and finally, to contrast the data collected with the statements of the hypotheses of research.

The following two sections presents the description and interpretation of the data collected from the survey, the interviews and the visual & digital ethnography. Then, the fourth section (8.4) highlights and mixes the relevant data from the surveys, interviews and the visual-digital ethnography presented in the previous sections. The common and relevant data was discussed regarding the main themes of this research: the existence of cultural impacts, specially on the cultural identification; the existence of emotions and its relation with the intensity of the cultural impacts; the perceived intentionality of the organizers from the perspective of the attendant and the organizer objectives and finally, side themes appeared in the interviews and participant observation. Finally, it is discussed the correspondence between the data collected and the hypotheses.

This application of the CIPE in the case of *Quincena* incorporated the adaptation recommended in chapter 6, section 6.4.1, on the application of the gathering methodologies and the analysis of the cultural impacts:

- 1) The cultural impact on the cultural identification became the focus of the research not only because of the theoretical background presented in chapter 5, but also because of the interpretation of the results of the test cases presented in chapter 6. Consequently, the questionnaire of the in depth interviews to festival goers and organizers was focused on the analysis of this impact. That is, the questions upon the cultural impact focused only on the topics related to this specific cultural impact.
- 2) Regarding the survey, four adaptations were included thanks to the test cases:
 - a) The respondent received the survey in paper and attached with it, a set of simple instructions for the completion.

- b) The researcher distributed them before the start of the concert and asked the potential respondent not to compile until the concert was finished.
 - c) When asked, the researcher clarified the concepts related to cultural identification and each music's emotions when the survey is distributed.
 - d) The so called source of emotions "Alcohol and Drugs" was not relevant and not considered for this case
- 3) As presented in Chapter 6 and in Chapter 4, the qualitative techniques were thought as a way to acknowledge whether the concepts were understood or to see if they could be applied in the research. However, in this chapter these methods are comprehended to have a deeper analysis about the following topics:
- a) understand the organizers intentionality from the perception of attendant and from the perception of the organizers
 - b) understand how the cultural impact on the cultural identification is intensified through emotions
 - c) acknowledge relevant nuances of the experience of the festival-goers and the intentionality of the organizers not considered previously.
- 4) Regarding the interviews to the festival organizers it included the analysis of different levels of stakeholders. The experience gained in chapter 6 helped to understand the need to analyse different levels in order to identify different intertwined intentionalities from the different stakeholders composing the organization of the festival.
- 5) The visual-digital ethnography followed the rules presented in chapter 6 but with the experience gained in the three precedent cases. For that, the notes and pictures widened the scope during the festival, meaning: systematically notes before and after the event, more quantity of notes and pictures per event and more interaction with the audience.

Therefore, this chapter contains the data analysis from the different methodologies applied in the case study of *Quincena Musical* combining various techniques from qualitative and quantitative perspectives with the experience gained in the test cases..

8.1 Application of the CIPE in *Quincena Musical*

The adaptation of the CIPE to a case study is simplified thanks to the data collected in the three previous cases which were assessed in chapter 6. This analysis shed light on the application of the gathering methodologies and the model of analysis. In addition, the festival was analysed in 2015 by the consulting firm Ikertalde who sought to understand

the characteristics of the audience, the economic impact, and assess other social links with the near society⁹⁹. This analysis helped the present research to set the procedure of quota sampling in the *Quincena*. In appendix 18 is detailed their study which defined the following characteristics: more women (50,30%) than men(49,70%), the vast majority between 51 and more than 65 years old (70%), almost half of the audience came from the same city of San Sebastiana and finally, the 26% were new audience. In addition, the majority attended concerts in Kursaal, and had good representation in the Organ cycle and the Quincena andante.

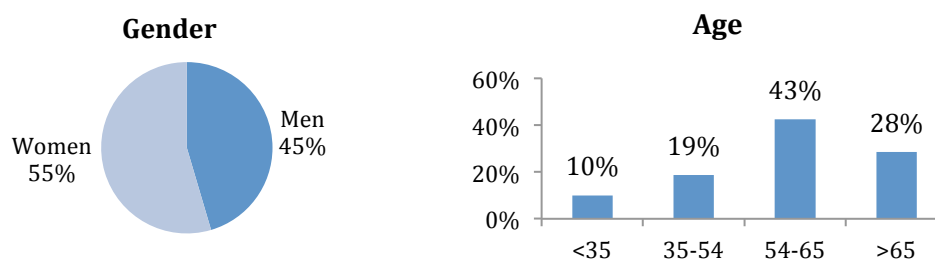
8.1.1 Application of the survey and quota sampling for the 79th edition of *Quincena*

In Chapter 6, quota sampling was used to test and measure respondents. These test cases were conducted in an efficient manner and the quota sampling was carried out on the basis of the population of the near cities. In the case of *Quincena*, the construction of the quotas could be done on the basis of the Ikertalde analysis which brought a more reliable source for the sampling. The criteria of quota sampling selected was in three variables: gender, age, and the concert attended within the festival. Since the focus of the research is on the impact on the cultural identification in the context of a live musical experience, the identity elements of gender and age were considered essential. Another relevant element of the research is the emotions elicited by music, thus the variety in the concerts attended can enrich the sample. The following section describes the quotas of the sample in our research study in 2018. As data shows, the quotas respect almost perfectly the quotas from Ikertaldes analysis presented in the previous section.

The next graphic represents the quotas of the variables gender and age from the sample took in this research. As in the previous research, there are more women than men, the vast majority are in between 45 years and 65 (or more) years old. In each variable it is described the percentage of each characteristic in Figure 9.

⁹⁹ This analysis might be found in the website of the festival: https://www.quincenamusal.eus/fileadmin/transparencia/quincena_impacto_socioeconomico_2016.pdf (last visit in 09/04/2020)

Figure 9. Characteristics of the sample: gender and age



Source: own elaboration.

The quotas mainly followed the numbers of the concert attended as in 2015 (Appendix 18). As it is presented in Table 33, the Kursaal constituted the main weight of the sample followed by the cycles Quincena Andante and Opening Day.

Table 33 Distribution of the sample depending the concert attended.

Name	Nº attendants	Percentage
Kursaal	147	42%
Quincena Andante	37	10%
Opening Day	36	10%
Contemporary	32	9%
Victoria Eugenia	28	8%
Organ Cycle	22	6%
Ancient Music	21	6%
Young artists	14	4%
Children days	13	3%

Source: own elaboration.

As presented in the table, The survey was distributed in the 9 different cycles of concerts composing the festival of *Quincena Musical* following the quotas of the analysis of the cultural consultancy Ikertalde (2015). The author distributed the surveys giving them personally to the potential respondent with an oral motivation of the importance to complete the survey. Additionally, it was attached a set of instructions and explanations of

the objectives of the research. This way of proceeding was thought to be more effective to motivate in the fulfillment rather than let the staff distribute them all over the venue. Moreover, the author stayed during all the concerts and collected the surveys at the end of the concert. This circumstance helped to let the respondents ask questions during the pauses or before the collection of the surveys. The distribution of the surveys in the venues followed the quotas but with no preference of the type of seats on the venue. Indeed, the author picked each quota in different places with different prices in order to avoid possible biases depending on the level of income. The potential respondents were asked to leave the surveys in their seats after the concert, to fulfill the survey after the concert and to ask any questions before the starting of it.

The total number of respondents were 350 which 307 fulfilled the form completely. As commented previously, the author helped the participant before the concert in the comprehension of key concepts – mainly the concepts of Cultural identification and the Intense Music Experience – and assisted in filling the survey after the concert.

8.1.2 Application of the qualitative methodologies

From the qualitative perspective, as introduced in Chapter 6, the methodologies applied were semi-structured interviews to festival-goers, to festival organizers and visual & digital ethnography. The two first methodologies gathered data concerning the experience of the participant and the objectives of the organizers aiming to contrast the data. The visual & digital ethnography described the experience of the author documented in pictures; notes about how the audience reacted; but also, described how multiple factors constructed the experience of the festival in order to contrast the data gathered through the interviews.

Ten interviews were gathered among the participants of the 79th edition applying the snowball technique with two contacts. In spite of applying and undirected snowballing, the selection of the sample followed similar quotas of age and gender established by the precedent analysis of Ikertalde. In figures, the majority were older than 45 years old but they were selected the same number of men and women. The complete interviews can be found in Appendix 14 and the analysis is undertaken in section 8.3.1.

The perspective of the interviews for the rest of the stakeholders of the festival was within, as mentioned in Chapter 5, the analysis of the intentionality implied in the organization of the festival. This requires an understanding of the objectives and intentions of different stakeholders. The sample was narrowed to two main stakeholders

of the festivals, namely: the organizers and the board of trustees. Three interviews are the corpus constituting the perspective of the organizers and trustees of *Quincena*. At the completion of the festival, the interviewer set a meeting with each of the organizers of the festivals and two members of the Board of Trustees. Namely, they were: Patrick Alfaya (*Quincena's* director); Denis Itxaso who was the Deputy of culture and sports of Gipuzkoa; and Jon Insausti who is responsible for culture in the City Hall of San Sebastian. All of them were accessible and answered all kinds of questions during the interviews. The questions of the interview were structured in three main blocks. The first was responsible to gather information about the mission, vision and organization of the festival. The next concerned information about the cultural impact and the emotions, or all possible information related to their intentionality in these topics. The third, considered as the closing section, clustered the information about the interviewed and the characteristics of the interview. The complete interviews can be found in Appendix 15 and the analysis is undertaken in section 8.3.2.

Finally, the last qualitative method was the visual & digital ethnography which was thought to gather data to contrast the perspective of the information of both interviews and surveys to the festival-goers. This type of participant observation was applied in the same events displayed in Table 4. The author went to the concerts between one hour and half an hour before the event in order to prepare the material for the survey and took notes and photos before, during and after the event. Appendix 16 exposes the application of this methodology on *Quincena*. During and after every event the author compiled, organized, and documented additional observations of the events.

8.2 Quantitative results

This section presents the descriptive analysis of the variables gathered through the survey. The aim is to show a quantitative overview of the perceptions of the participants through the descriptions of the variables composing the models of analysis presented in chapter 5, the cultural impact perception through emotions (CIPE) centred in the cultural identification and the emotional impact in music festivals (EIMF).

Following the two models of analysis CIPE and EIMF, the survey was constructed with four main parts. The first part gathered information about the socio-demographic and socio-cultural variables. The second part gathered information of the cultural impact on the cultural identification in the four main variables of: existence, intentionality, rating, emotionality and intensity. The third part asked for information about the music

preferences through the STOMP list of music preferences developed in Rentfrow(2012). The last part asked for information about the emotional impact, essentially in the three main blocks presented in chapter 5: identification of the origin of emotions, the emotions through the GEMS-9, and the identification and evaluation of the IME. The survey can be found in the Appendix 17. The operationalisation of the variables was the same as in the test cases but with one main difference¹⁰⁰. The consideration of "Alcohol and Drugs" as potential origin of emotions was discarded since the results of the test in the case *Estival de Jazz* (closed venue festival focused on the experience of music) showed no considerable effect in the construction of emotions. Since *Quincena* is a closed venue festival focused on the experience of music it was considered that this element would have no effect.

As mentioned in chapter 6, section 6.3.2.4, the Emotional Impact is based on the scale of Zentner et al. (2008) which was a 0.8 Cronbach coefficient alpha in the 9 terms of the emotions in their previous studies. In the case study it was again performed the reliability analysis of Cronbach's coefficient alpha which resulted with 0,81. As Aron et al. (2013) remarked in the reliable analysis of psychological studies a Cronbach's alpha between 0.6 and 0,9 are considered good results. Finally, the data regarding the music preferences scale was also tested showing a 0.8 coefficient. These last results showed the reliability of the scales in the closed venue and music centred festivals. Therefore the results can be considered consistent on the basis of the scales performed in the surveys.

In order to understand the content of each of the variables implied in the analysis of the hypotheses, sections 8.2.1 and 8.2.2 presents the description of the results of the variables composing the cultural impact and the emotional impact. Afterwards, in sections 8.2.3 and 8.2.4, the variables of the intensity of the cultural impact and the intensity of the emotions will be related in order to understand the essential relations established in the hypotheses.

8.2.1 Cultural impact on the Cultural Identification

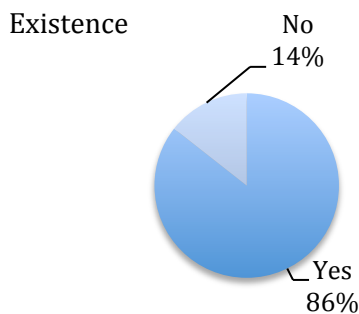
As it is exposed in chapter 5 (section 5.5), it is considered important to take one impact of the CIP proposal (Colombo, 2016) in order to attain a commensurable study. In chapter 5 it was argued the conceptual importance of the processes linked to the cultural identity of the individual implied in the experience of the music festival or live music events. Furthermore, in chapter 6, section 6.3.1.1.3, it has been demonstrated that this impact was considered more relevant among the others by the interviewed. Consequently, it was

¹⁰⁰ The operationalisation of the variables of the test cases is in section 6.3.2 of Chapter 6, in section 6.3.2.1.

selected for the cultural impact on the cultural identification, mainly but not only, because of the strong relation between the music and the identity, the unique experience and the multiple faceted composition of the music festival experience in relation with processes of cultural identification.

As has been described previously, the variables of the cultural impact were existence, rating, intentionality, emotionality, and intensity. These variables described the perceptions of the festival-goers on the cultural impact on the cultural identification whether it existed or not, whether it is considered to be positive or negative; perceived as intentional; related to the emotion's intensity; and describing the intensity in a scale between 1 to 5. The respondents were able to read a definition of this impact and to ask questions about the concepts to the author. As it might be shown by in Figure 10, the independent variables describing existence of the cultural impact on the cultural identification described that the 86% considered existent the cultural impact on the cultural identification whereas the 14% considered nonexistent.

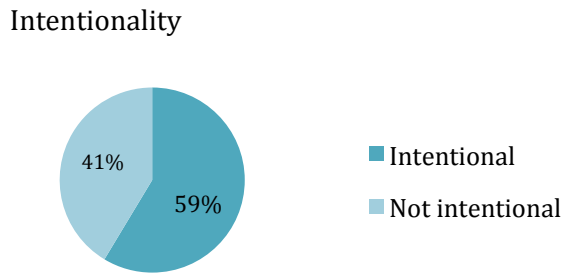
Figure 10. Variable "Existence" of the cultural impact



Source: own elaboration

Considering the variable "Intentionality" the 59%, as described in Figure 11 considered intentional this cultural impact whereas the 41% considered unintentioned by the organizers.

Figure 11. Variable "Intentionality" of the cultural impact

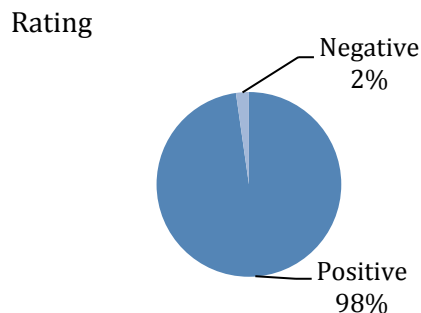


Source: own elaboration

As it might be deduced, the difference between those who perceived intentional the cultural impact with those who perceived unintentional was not clear and consequently, the data may be interpreted in both ways. Therefore, this quantitative perspective has its own limitations. At this quantitative stage data uniquely shows the attendees perception of the music festival organizers without going in depth to terms of this perceived or not perceived intentionality regarding one definition of the cultural impact. As introduced in chapter 1 (section 1.4) the analysis of the perspective of different levels of stakeholders implied in the festival organization may help to the comprehension of the different objectives implied in the intentionality and its perceptions of cultural impacts. At this point, the qualitative data gathered through the interviews to the festival organizers and festival-goers can help to contrast, correlate the perceptions and identify intentions through common topics. Further analysis through qualitative analysis of the data will be shown in the next section in order to have a better understanding of this issue.

Regarding the rating of the cultural impact, as it can be noticed in Figure 12, only 2% considered negative this impact unlike the 98% which believed it was positive.

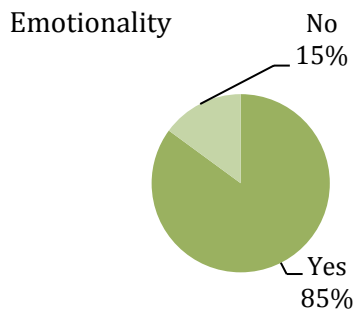
Figure 12. Variable "Rating" of the cultural impact



Source: own elaboration

The variable emotionality was specified with the following question: "Do you think what you felt in the music festival affected the intensity of the impact on the cultural identification?" This question was set out in order to identify whether the relation between the intensity of the cultural impact and the emotions were considered by the festival-goers or not. As it could be seen on Figure 13, data shows that the 85% of the respondents considered that emotions had an effect on the intensity of the Cultural Impact. Alternatively, the 15% thought the opposite. It can be said that in most of the cases, the emotions, through the participant perception, were linked with the intensity of the cultural impact on cultural identification.

Figure 13. Variable "Emotionality" of the cultural impact



Source: own elaboration.

The variable intensity of the cultural impact on the cultural identification described the values showed a mean of 3,4 points with a standard deviation of 1,028. The 51% (158 responses) of the respondents valued between 4-5 points the intensity of the impact¹⁰¹ and 30% (107 responses) of the respondents valued 3 points.

Table 34. Descriptive table of the independent variable "Intensity" of the cultural impact

	Intensity of the impact
N	307
Missing	43
Mean	3.440
Std. Deviation	1.028

Source: own elaboration

Then, it is important to remark that 86% of the respondents considered the existence of this impact, almost everyone recognized it was positive and more than half considered it intentional. It was considered predominantly an intense impact and related to the emotions significantly.

¹⁰¹ On a scale where 1 is the less intense and 5 the most intense

8.2.2 Emotional Impact in Music Festivals (EIMF)

As defined in chapter 5, section 5.2.2.3, the EIMF has several independent variables. Then, the impact was not defined (with one single definition) as in the cultural impact, instead, the respondent answered three main blocks of definition of the EI. Firstly, the evaluation of what they considered as the main origin of emotions¹⁰², secondly, the existence and intensity of the emotions from the GEMS-9¹⁰³, and finally, the respondent answered the existence of Intense Music Experiences (IME; Schäffer, 2014)¹⁰⁴ and its categories. The selected categories of the IME were the following (as argued in chapter 5, section 5.2.2.2): oceanic experiences, visionary restructuring, anxiety - free dissolution of the I, absence of thoughts, mental reflection, ineffability, deep inner experience, affective dominance, sensitization and emotional learning.

In addition to that evaluation, the Emotional Impact allows for the gathering of data about the characteristics of the festival: number of assistants, place, date, typology and music style. The information regarding the number of assistants was collected from the official website after the festival, as presented in chapter 7 (section 7.2.4) in regard to their stated total of 37.000 attendees. The festival took place between the 2nd and the 25th of August, it is a classical music festival, majorly in closed venues and the music style is sophisticated music (according to the classification of Schäffer and Sedlmeier, 2009) or Reflexive and Complex (according to Rentfrow and Gosling, 2013). These characteristics describe a festival centered in different music compositions connected to different historical authors, different artistic interpretations and which consequently, may require an educated audience.

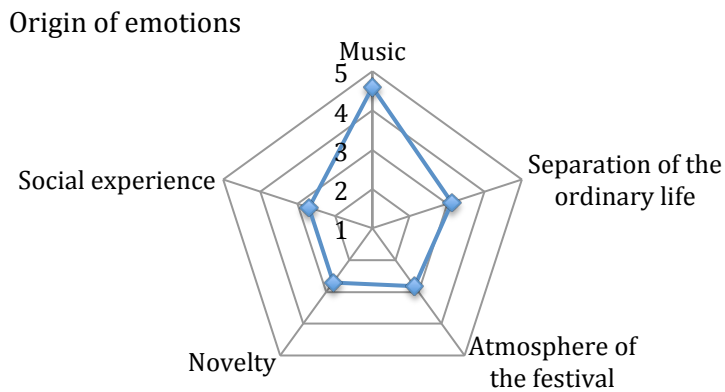
The first element of the EIMF was responsible to evaluate the origin of emotions, shown in Figure 5, in which the higher mean value was for "Music" with 4,59 points. The following element of importance was the "Separation of the ordinary life" with almost 2,5 points of difference. The less representatives were "Novelty" and "Social Experience".

¹⁰² They were selected from previous literature argued in chapter 5.2.2., namely: music, social experience, atmosphere of the festival, separation of ordinary life and experiencing newness or novelty.

¹⁰³ The GEMS-9 corresponds to the Geneva Emotional Music Scale which is the scale developed in Zentner *et al.* (2008) with the following emotions: wonder, transcendence, tenderness, nostalgia, peacefulness, power, joy, tension and sadness. It is furtherly presented in chapter 3, section 3.2.

¹⁰⁴ As presented in chapter 3, the Intense Music Experience is an specific way to define peak experiences with specific categories

Figure 14. Variable "Origin of emotions" of the EIMF.

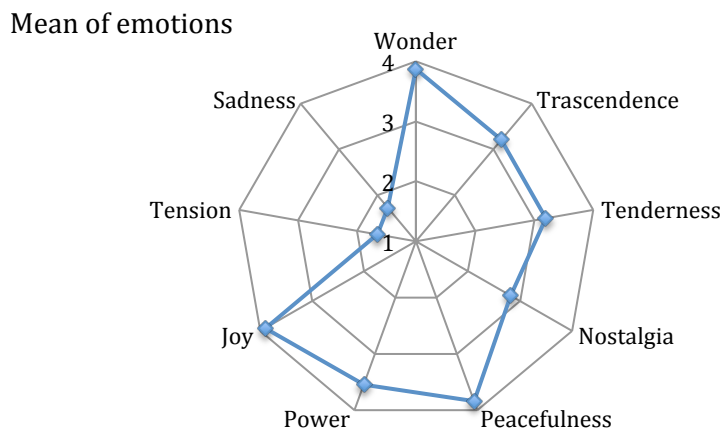


Source: own elaboration

As it was analysed in the test cases, the significance of the differences was tested through the repeated measures ANOVA adding post hoc test using the Bonferroni correction. Music has a significant ($p_{bonf} < 0.001$) difference between the rest of the factors.

When it comes to emotions, represented in Figure 15, the most represented were joy (3,91), peacefulness (3,84), wonder (3,87) and transcendence (3,21). Whereas the less considered were sadness, tension and nostalgia.

Figure 15. Means of the elements composing the variable "Emotions".



Source: own elaboration

In addition, the third variable analysed of the EIMF was "Peak experiences" which the 71% of the respondents considered they experienced an IME. The most important category was "Deep Inner Experience" followed by "Mental Reflection".

In summary, it can be asserted the following statements from the data collected:

1. Music is the most relevant source of emotions during the music festival.
2. The emotions with the higher intensity were positive emotions: wonder, peacefulness and joy.
3. The emotions with less intensity are sadness and tension.
4. Most of the respondents showed they experienced peak experiences with music in the festival in the form of IME (Intense Music Experiences). Within these peak moments two descriptors might be relevant: "Deep inner experience" and "Mental reflection".
5. The intense emotions were related by the participant with the Cultural Impact from the 85% of the respondents.
6. The cultural impact on the cultural identification is perceived mainly as existent (86%), positive (95%) and intentional (59%)

Following this descriptive analysis, the next section presents the development of more deep data analysis on the behalf of the relations established in the hypotheses presented in chapter 4.

8.2.3 Relation between intensities

One of the aims of this research is to understand how music festivals can mold, start, reinforce and influence processes related to the cultural impact of the cultural identification triggered by emotions felt by the festival-goers. A quantitative perspective can evaluate the relation between the cultural impact and the emotion felt by the festival-goer relating the intensity of the cultural impact with the intensity of the emotional impact. In that way if the correlation is positive then it can be comprehended that when emotions are more intense then cultural impacts are more intense. Similarly to chapter 6, section 6.3.2, it was selected to test the relation through the bivariate correlation between the variable "Intensity" of the cultural impact on the cultural identification with the mean of intensities of emotions in the GEMS list¹⁰⁵ and with the existence of the IME. Table 35 shows the correlation between the three independent variables. It was created a new variable which summarizes the mean of each of the nine emotions of the GEMS-9 under the name "Emotion Mean". As it might be observed, the correlation is significant in all of the cases.

¹⁰⁵ As presented in chapter 3, the GEMS is a scale developed and tested which can be used in different constructions. It was selected as the GEMS-9 containing the following nine emotions: wonder, transcendence, sadness, tension, joy, peacefulness, tenderness, nostalgia and power.

Table 35. Pearson correlations (and p values) between the three variables : intensity of the cultural impact, mean of intensity "Emotions" and existence of "IME". Level of significance (α level): 0,05

	Emotion Mean	IME (yes/no)
Intensity of the cultural impact	.26 (< .001)	.22 (< .001)
Emotion Mean		.30 (< .001)

Source: own elaboration.

The results in Table 35 showed a considerable correlation between the variables. These results demonstrate a valid correlation between the values of the means not only because they confirmed the relation stated in the hypothesis but also because of the significance of this correlation. Furthermore, this consistency can be validated again with another correlation implying the existence of the cultural impact with the question in which the respondents related the cultural impact intensity with the emotions. As presented in the previous section, 85% of the respondents related the cultural impact's intensity with the emotions felt in the music festival. If a correlation exists between the variable of "Existence" of the cultural impact and the "Emotionality"¹⁰⁶ then it will be consistent to say that there is a relation between the cultural impact and emotions. The performance of the correlation through the Pearson correlation described a consistent numeric validation with a p value of 0,34 (<0,001) between the variables. Finally, multiple linear regression was used to analyse that intensity of emotions and existence of IME were good predictors of the intensity of the cultural impact. There was a significant relationship between the intensity of the impact with the intensity of emotions ($\beta = 0,220$ $\rho < 0,001$) and the intensity of the impact with the existence of the IME ($\beta = 0,161$ $\rho < 0,006$). Therefore, these different relations indicating a good prediction when modelling the intensity of the cultural impact depending on the intensity of emotions and the existence of peak experiences ($R^2 = 10\%$). Consequently, it confirms that the more intense is the emotional impact, the more intense is the cultural impact.

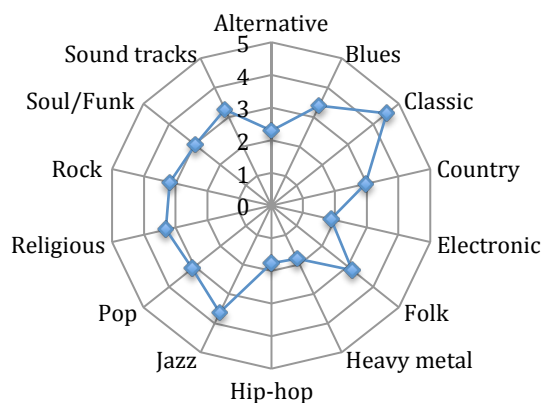
The next subsection will analyse the influence of the music preferences to the relation between the intensities that will help on the understanding of how the music preferences of the participant may affect the relation between cultural impacts and emotions in the participant.

¹⁰⁶ As described in the first section of this chapter the question was: "Do you think what you felt in the music festival affected the intensity of the impact on the cultural identification?" The available options to the answer were: Yes/No

8.2.4 Influence of the music preferences in the relation of intensities

With the aim to analyse the relation between the intensity of emotions and the intensity of the cultural impact in the analysis of the music preferences, it is needed to know which is the general music profile of the assistants. This information was asked through the STOMP list of 14 preferences which the participant should value in a scale between 1 to 5. The following graphic shows the mean of the results.

Figure 16. Music preference of the respondents in Quincena Musical.



Source: own elaboration.

Obviously, for a classic music festival, the preferred music preference is the classic music (mean of 4,53 points). The next preferred style is Jazz (mean of 3,64 points) and followed by Blues, Religious, and Soundtracks. The less preferred music styles for the respondents are Hip-hop, Electronic, and Heavy Metal. As a consequence we can define the profile of the preferred music of the festival-goers which will be defined as these two main music styles - Jazz and Classical- which can be named as the "Sophisticated" profile music preference¹⁰⁷. The analysis matter of interest is to understand whether the correlation is stronger when the "Sophisticated" has a stronger correlation between the intensity of the cultural impact compared to the general case presented in section 8.2.3.

Consequently, the variables emotions and the intensity of the cultural impact were filtered only among those who had 4 or 5 points in the Classic and Jazz music. When these two variables are calculated the correlation between them should show how strong the correlation is. Then we can compare the data of the sophisticated profile with the data of

¹⁰⁷ This term is in accordance to the definitions of Schäfer and Sedlmeier (2009) in which they came up with six preferences dimensions in which converged four music styles: jazz, blues, swing and classical.

the general profile (Table 36). The correlation is better as in the general case presented in the first validation of the general hypothesis ($r = 0,264$).

Table 36. Pearson correlations depending on the music preferences. Level of significance (α level): 0,05

Profile	Pearson r	p
General	0.264	<0.001
Sophisticated	0.302	<0.001

Source: own elaboration.

Then, the correlation is more relevant when we consider the "Sophisticated" profile in comparison with the general profile. As same as in the general case, a multiple linear regression was used to analyse the relationship between the variable "Intensity" of the cultural impact, the intensity of emotions and the existence of the IME among the "Sophisticated" profile, wheter or not the scores of related to the emotions of the participant were good predictors (R^2 of 11%) the increase of the intensity of the cultural impact. There was a significant relationship between the intensity of the impact with the intensity of emotions ($\beta = 0,247$ $\rho < 0,001$) and the intensity of the impact with the existence of the IME ($\beta = 0,176$ $\rho < 0.006$). Therefore, these different relations confirmed a better prediction when modelling the intensity of the cultural impact depending on the intensity of emotions and the existence of peak experiences in comparison with the general case. With these results analysed and the previous analyses it remains to study the qualitative data which is presented in the next section in order to contrast the hypotheses in the final section 8.4.

8.3 Qualitative analysis

As presented in Chapter 6 and in Chapter 4, the qualitative techniques were thought as a way to acknowledge whether the concepts were understood or to see if they could be applied in the research. However, in this chapter these methods are comprehended to have a deeper analysis about the topics related to the hypotheses:

- 1) understand the organizers intentionality from the perception of attendant and from the perception of the organizers;
- 2) understand how the cultural impact on the cultural identification is intensified through emotions;
- 3) and to acknowledge relevant nuances of the experience of the festival-goers not considered previously.

These topics required a further explanation because the quantitative results showed some limitations. In the first topic – the intentionality perceived – of analysis is it obvious because the data gathered through the surveys only shows the perception of the attendant (as analysed in section 8.2). There is then, a contrast with the perspective of the organizers and this may complement this observed data. The second topic – regarding the relation between the cultural impact on the emotions – could be described better through qualitative data because it implies perceptions of the emotions intertwined with the process of development of the cultural identity of the attendant. Likewise, the emotions could be further described through the explanations of the experiences of the festival-goers.

Two qualitative data gathering methodologies were applied: structured interviews to festival-goers of *Quincena Musical* and to festival stakeholders of the same festival, and the visual-digital ethnography¹⁰⁸ which can describe the experience of the music festival from the ground. However, the visual & digital ethnography was thought as a contrasting methodology in order to validate the data through the triangulation of methodologies. Therefore it is understood that the survey collected quantitative information which would be refined by the information gathered through the interviews and finally, the visual-digital ethnography would contrast the overall experience.

The research compiled 10 interviews to festival-goers of *Quincena* who participated in 2018. In addition, three interviews were held to festival stakeholders, namely: the director of the festival, the Cultural Major of San Sebastian and the Cultural Deputy of Gipuzkoa which were implied in the organization of this year's festival. These three individuals represent different levels of the organization of the festival. These multiple evaluations were thought in order to integrate the conclusion of chapter 6 (section 6.4.1) to integrate more levels of analysis in the intentionality. Finally, the researcher applied the visual-digital ethnography during the festival of *Quincena* between the 2th and 22th of August which described the experience with an extense descriptive text, pictures and selected information from the social networks.

The data collected from these three methodologies was analysed through a qualitative content analysis separately but with the same pattern for the process of analysis. As presented in chapter 6, section 6.3.1.1, the common process for the data analysis through each methodology was as stated below:

¹⁰⁸ This methodologies are further explained in chapter 6, section 6.1

1. Set the rules of inference. These rules of inference were the main hypotheses and sub-hypotheses presented in chapter 4 and discovering other elements constructing the experience of the music festival.
2. The rules of inference established the main supercategories containing the topics of the rule under the names: "Cultural Impact on the cultural identification", "Emotions", "Relation between Emotions and Cultural Impact", "Intentionality" and for all other topics "Side Elements".
3. The author coded the interviews in order to find recurring themes in the data. These topics came from the different discourses of the texts and generated the categories and subcategories related to the supercategories. Those codes not related to any category were grouped under the supercategory "Side Elements". Thus the process was more inductive at this stage, following three main stages for the coding: firstly, anything considered important was coded; secondly, recurring codes were clustered together where the aim was to capture meaning in the dataset; lastly, each cluster was named with a category or subcategory depending on the relation between the themes. Those codes not related to any category were grouped under the supercategory "Side Elements".
4. An interpretative analysis was conducted to relate the subcategories and categories with the supercategories, in this way it joined the definitions from the hypotheses with the data.
5. The author came up with the relevant inferences on the basis of the relevance of the different topics and developed the relations between the different concepts following the rules of inference..

This coding process is developed in the appendixes 11, 12, & 13 and the following subsections will show the relevant data related to each of the methodologies. The interviews were conducted in Spanish. The citations are here translated and presented with their specific reference which will be furtherly explained in each section of the methodology.

The following three subsections will show the information in similar structure. The first contains the description and interpretation of the interviews held to ten festival-goers selected from the audience of *Quincena Musical*. The second subsection presents the description and interpretation of the interviews to three chief stakeholders of the organization of the music festival. Finally, the last subsection contrasts the data from the visual-digital ethnography with the data from both types of interviews. The completed content analysis of each of the gathered data from each methodologie can be found in

appendixes 11, 12 and 13. The transcription of the interviews and the completed version of the visual-digital ethnography are contained in appendixes 14, 15, & 16.

8.3.1 Interviews to festival-goers of Quincena Musical

This section provides the analysis of the data compiled after the 2018's *Quincena* when 10 festival-goers were selected for semi-structured interviews. The structure of the interview was based on the key concepts of the model of analysis: the cultural impact, the emotional impact, the characteristics of the event (presented in Appendix 13) and inspired in the test of Chapter 6. As presented in section 6.1.2.1, the type of interview applied in this stage was more structured due to the refinement process after the analysis of the test cases. Therefore, the interview guideline focused on gathering data concerning the cultural impact on cultural identification. The following table presents the summarized version of the interview sections and structure as well as the general gathered general information regarding the profile of the interviewed¹⁰⁹.

Table 37. Structure and questions of the interview to the attendants.

Structure of the interview to the festival-goer	
Personal information	Socio-cultural information and preferences in music.
Motivations	Warm - up question regarding the festivals and why are they going to Quincena.
Cultural Impact	Questions about the cultural impact on the construction of the Cultural Identity. This includes questions about the intentionality, rating and elements constituting this impact.
Emotions	Description of their emotions during the festival and about the peak experiences with music.
Relation between Cultural Impact and Emotions	Questions about the effect of their emotions on the cultural impact on the construction of the cultural identity. Questions about the cultural identity and the perception of the long-term effect.

Source: own elaboration.

As presented in Chapter 6, the structure of the interview was flexible and the questions could be altered in the order or in the formulation for the sake of gathering the pursued information. The author let the participant freely elaborate on those important topics for him/her in order to capture the depth description of the experience. Since the interest was in the evaluation of the emotions then more effort should be made to not disturb the subjective description of the music festival experience..

The participants were recruited through the use of the snowball sampling method. Two main steps began the process. The first step was collaboration with the festival organizers who gave access to the subjects interviews in our project. The second step was to select

¹⁰⁹ The complete version of the interview is in the Appendix 13.

subjects from the larger group of attendees: two women and one man were selected randomly from the audience who participated in *Quincena* and were willing to collaborate with the research.

Ten festival-goers were interviewed, between 23 and 67 years old and with the same number of men and women. As presented in section 8.1.2, these ten interviews followed the quotas of the profiles determined by the analysis of 2015 consultancy Ikertalde. Their results showed a similar number of men and women, most of them older than 55 years old and mainly from San Sebastian. Therefore, as it might be read in section 8.1.2, the sample followed the quotas established by the previous study. Moreover, to ensure high ethical standards no individuals were personally identified in the research, all were allocated pseudonyms.

The following table presents the alias of the ten interviewed and the respective reference:

Table 38. Pseudonyms, references, age, gender, education and precedence of the ten interviewed.

Pseudonym	Reference	Age	Gender	Education	Precedence
Jonas	J-1904	24	Man	Psychology	Usurbil
Abril	A-0904	31	Woman	Communication	Donostia
Luna	L-1704	36	Woman	History	Irún
Peter	P-1904	43	Man	Musician	Rentería
Donald	D-1104	55	Man	Engineer	Anglet
Ofelia	O-2802	59	Woman	Economist	Donostia
Penelope	P-2102	65	Woman	Nursing	Donostia
Guillaum	G-1903	66	Man	Engineer	Lesaka
Aura	Au-2104	66	Woman	Nursing	Tolosa
Tim	T-0904	67	Man	Veterinary	Lesaka

Source: own elaboration

Two technical methods were used to conduct the interviews, in the case of Ofelia and Penelope, face to face in informal contexts; the rest were done via telephone. The participants were interviewed between three or six months after the festival, these circumstances affected the remembrance of the experience and the possible interference

of previous experiences with music. This possible interference was acknowledged by the interviewer and during the interview insisted in focusing the experience in 79th edition of *Quincena* and not into other experiences with live music events.

The author conducted a qualitative content analysis of the interviews in order to assess the objectives presented in the introduction of section 8.3. As presented in Chapter 6, the content analysis method is a technique to inductively or deductively categorise the themes present in existing material (Arno van der Hoeven and Hitters 2019; Herzog, Handke and Hitters, 2019; Hijmans, 1996). The application of the process in the ten interviews followed the rules presented in the introduction of section 8.2, but can furtherly be distinguished in two main ways. The deductive process, on one hand, constituted with the concepts of the model of analysis¹¹⁰ which in turn established the main deductive supercategories. These categories are, namely: the cultural impact on the cultural identification, emotions, peak experiences, the relation between cultural impact, the emotions, and the intentionality. The inductive process, on the other hand, was constructed on the codes of the original answers that induced the content to these supercategories and generated one additional supercategory under the name "Side Elements" which embraced secondary elements expressed by the interviewed. Some topics based on the codes were grouped in categories and subcategories that later on were related to the supercategories.

These supercategories established the framework of the analysis and helped to reach the objective regarding the understanding of the concepts related to the two main hypotheses explained in Chapter 4. As presented above, the process was developed in several stages which are extensively explained in Appendix 11. In this section it is only presented the interpretative results of the content analysis focused on the objectives presented at the beginning of section 8.2.

For the benefit of the reader in some cases it will be presented the translated codes directly in order to clarify the interpretations. Each code follows a structure of citation: the letter (X) corresponds to the name of the interviewed, the numerations correspond to the date of the interview (DayMonth) and the final numeration is the minute within the interview. For example, if it is Tim, interviewed on the 28th of february, cited in the minute 1, then it will be: T-2802 (01:00) or (T-2802, 01:00).

¹¹⁰ The model of analysis CIPE relies on two main concepts. On one side, the perception of the cultural impact on the cultural identification and the perceptions on the emotional impact. In the other, the main relation between the two concepts is that the emotional impact can be the measure of the intensity of the cultural impact.

8.3.1.1 Understand the organizers intentionality from the perception of attendant

This section presents the final interpretation on the theme or supercategory "intentionality" after the content analysis applied to the collected interviews. The analysis of the intentionality developed in Appendix 11 was based on the described perceptions from the ten festival-goers. The codes related to these perceptions appeared mainly due to the questions on the third block of the guideline presented in Table 37. Clustered by main themes, the data which defined the structure of categories and subcategories is shown in Table 151 on Appendix 11.

The interviewees perceived specific objectives from the organizers of *Quincena* as measured by several tangible and intangible elements in regard to the management of the festival. From the perspective of the intangibles, these specific objectives were related to three main topics: to foster local culture, to inspire inspiration and appreciation for classical music, and to construct a city image. The first theme can be described with a specific description of Guillaum – a 66 years old informatic engineer from Navarre, choralist and loyal attendee of the festival – who understood the effort of the festival to spread music throughout the Basque Country:

Quincena comes out of Donosti and it is supposed that with that they would like to expand, to get closer [to the audience]... but, maybe it is not so easy. But, then, they have a specific budget, they look for the festival to look good and from the point of view of spreading or bringing closer the music... (G-1903,13:57)

This shared interest of the celebration of Basque culture functioned as a link to a project that highlights local/regional composers and provides them the opportunity to be included in the programme of the festival in similar level as other well-known artists. As the 59 years old university professor, Ofelia, enthusiastically supported:

"they try to put the Basque local authors in a much broader and much more open context. It helps us to catch up, and if there are [basque] composers who are at the level of great names." (O-2802,17:03)

The intention to foster culture was not only perceived by means of regional culture but mainly as the willingness to spread music or to generate an interest in classical music. The festival was an opportunity to see performers that usually are not as easy to enjoy during the year, as the young psychologist Jonas stated:

"It's an opportunity to see performers, listen to and enjoy live music that you don't usually get to see." (J-1904, 15:14)

In the same vein, the statements of Luna – the 33 years old historian and soprano soloist– and university professor Ofelia highlighted the programme of Quincena as an exercise of spreading new musical content to audiences which had not the opportunity to enjoy classical music.

"I find the programme interesting, they make beautiful proposals and can tackle works that cannot be tackled the rest of the year in the Kursaal." (L-1704, 20:39)¹¹¹

These features of the perceived intangible objectives were described from the interviewees when the topics of intentionality were asked. When looking at main themes that emerged and from the extensive descriptions in Appendix 11, the perceived intentionality related to the cultural impact was not reduced on the impact of the cultural identification but instead on the impact on the information as described in Colombo (2016)¹¹². Therefore, it can be interpreted that the perceived cultural impact was different when it was referred to the individual experience from attendant - which described mainly different processes related to the identity development which will be presented in the next sub-section- whereas when the description was on the intended cultural impact of the organizers from the perspective of the same attendant, they perceived the cultural impact on information/exposure to culture. This contrast should be understood as inclusive rather than excluding perceptions. This symbiosis of cultural impacts can be interpreted as it is because the perception of the intentionality of the other cultural impacts existed simultaneously in different interviews. For example, Ofelia – who perceived the intentionality of the spreading music by the organizers – also perceived the cultural impact on cultural identification. In her words, Ofelia shares this observation :

"(Do you think that this cultural impact on cultural identification is intended from the direction?) Well, I think it does. And if not in a priority way, they create a space for that. Maybe they are not accomplishing it in every *Quincena*, but I think they intend so." O-2802(24:45)¹¹³

¹¹¹ Ofelia referred in the same sense: "I think that *Quincena* is quite open, and then it opens the proposals a lot so that there are many different audiences and they can feel integrated, even with the youth and children audience. I think it's nice to make that effort." (O-2802, 20:20)

¹¹² The definition of the impact on the exposure to culture was described in chapter 1, "cultural impact in relation with the information about culture or cultures", and the item describing the impact from a positive subjective perspective was: "I am exposed o a variety of cultural experiences through the community festival". (Colombo, 2016).

¹¹³ This simultaneous perception of different cultural impacts experienced and intended appeared in Luna: who perceived the process of identity enrichment (L-1704, 13:29) and the perception of an intentionality on the exposure to culture (L-1704, 20:39; L-1704, 18:11). Also, in Jonas: who perceived multiple processes related to the cultural identification (J-1904, 16:01, 17:10,

Consequently, the perception of the intentionality referred to the different cultural impacts was blurry from the perspective of the interviewee. They referred simultaneously to different intentioned cultural impacts which might be interpreted in three directions. The first observation can be that the impact on the cultural identification was not really pursued by the organizers and then there cannot be any perception of it. The second rests with the observation that the impacts can occur simultaneously without any intentionality perceived. Thirdly, the impacts can occur simultaneously with or without any intentionality perceived. The first direction can be evaluated in the further analysis of the organizers interviews in the appendix 12 in which it is shown the existence of prosecuted cultural impacts on the cultural identification and the exposure to culture. Consequently, the second direction of interpretation is not possible because there was an intentionality implicated in the origin of the cultural impacts. Therefore, the third option should be the more valid explanation of the perceived intentionality regarding the cultural impact which can be understood as the simultaneity of different perceptions of different cultural impacts. The existent impacts might be perceived from the interviewed as intentional or not, and also, they can be existent with or without any intentionality¹¹⁴. This analysis will continue in section 8.2.2 describing the pursued objectives of the organizers.

The last intangible objective extracted from the descriptions of the interviewee was the promotion of city image in order to attract cultural tourism. In this sense referred Tim, a 67 years old veterinary passionate for classical music:

"I think they're looking for other things. They are not declared non-profit, but I do think they are looking to give prestige to the city." (T-0903, 17:26).

This perspective of the promotion of the city image was also comprehended in the sense of developing a cultural tourism as Ofelia stated:

"I think there is an attempt to maintain a tourist and cultural attraction of the city itself". (O-2802, 20:20 or in 28:40)

This perspective of the promotion of the city image might be related with the processes of building a city pride described in other codes much related to identity development which will be described in the next sub-section. They were not describing the perception of the

21:40, 21:40, 23:09, 33:00, 21:40, 22:30) and also the impact on the information (J-1904, 15:14; J-1904, 20:23).

¹¹⁴ This final interpretation might lead the analysis of the cultural impact, from a qualitative perspective, in a more holistic scope which can be translated to the analysis of the five different cultural impacts all together and with a more general scope. This is in contrast with the recommendation of Colombo (2012) to separate the analysis of the different cultural impacts proposed

intentionality but in fact they described the reality of a city pride among the interviewed. Then, thanks to the existence of the festival the interviewees shared an observation of the demonstration of city pride which can be described by the 22 years old psychologist and choralist Jonas:

"Then I also feel proud of where I live, I feel proud that in the city I work and study there is this level of culture. I think that as a Donostian I also consider it a pride and something that I share with many of my friends." (J-1904, 21:40)

In brief, the intangible objectives perceived by the participant can be related to three main topics: foster local culture, spread music, and to construct a city pride. These features of the perceived objectives are in some cases perceived as clearly intentioned whereas in other themes this relation was not clearly stated. Moreover, some interviewed perceived differently the intentioned cultural impact in comparison with the experienced impact during the festival. This divergence of perceptions may lead to a different interpretation of the analysis of the cultural impact evaluation.

From the perspective of the tangible objectives, the interviewed perceived *Quincena* as a conservative music festival due to the conservative artistic programming demonstrated in a perceived repetition of several well-known musical works. This perception was specified in different strategies, for instance, the budget centred on assuring well-known artists in order to attract more audience; or the conservative strategy which tried to balance the programme with a strict control of the budget. Finally, interviewees noted the perceived will from the organizers to not lose the public subventions. Penelope, a 65 years old retired Nurse who stated very clearly this idea of this conservative approach:

"I think that *Quincena* is quite conservative, it seeks to have...I see everything is very conservative. But of course, when they put something that's very new, there are four of us. I have the impression that there is a more conservative criterion." (P-2102, 23:26)

Similarly, other interviewee perceived the willingness to comply with the established budget for several reasons. The most common, the budget required the filling of the venues, as Peter – the 43 year old professional Basque Horn player – commented:

"They're worried about filling the venues, crowding, numbers and then presenting them to ask for public grants" P-1904(19:25).

The conservative strategy perceived was also manifested in the artistic programming of the organizers as something stable in order to satisfy their audience. Donald – the 55 years

old French aeronautical engineer – declared this balance between budget, the design of the program with the contentment of the audience:

"They do look for some stability, regularly, they don't want to disappoint the public" (D-1104, 11:46)

This was also supported by Luna, the 33 years old historian, when she expressed this perspective of not taking important risks:

"I don't know if they risk presenting something very new to the public." (L-1704, 18:11).

These considerations were interpretations garnered in the experience of the event attendees. In general, recognized by the attendees was the conservative direction of the festival. It was apparent to the festival-goers that risks were avoided in programming of the festival. The perceptions of the interviewees on tangible objectives described specific pricing strategies to attract defined audiences. The interviewees perceived an effort to attract young audiences with specific prices for them, as Jonas described:

"But it is also to be applauded, and to reduce as much as they do with the young hour, to reduce it to 3 euros." J-1904 (33:39).

However, the prices of the festival concerts were considered high though justified because of the artistic quality or the attached costs to have good musical productions during the festival. As April – a 31 years old cultural journalist and choralist– described:

...it's true that it's generally said that concerts are expensive. But I could live it from the inside and I think the price is quite justified. In the end you can see that this money, most of it goes to renting the Kursaal. It's quite relative, it depends on the interest you have. If you have a minimum interest, it doesn't seem too expensive to me, it's true, that there are many aids for young people, although there could be more." (A-0904,24:09)

The perspective of these observations comes from places of privilege either in form of the expectedly highly-educated audience member or from the perspective of an instrumentalist/artist who knows the inner workings of the organization of the festival. These "insider" perspectives originated from Luna, Peter, April, Guillaum, and Jonas – all of whom have participated in the festival as choral singers, soloist or instrumentalists. The interpretation of these interviews brings a bias because those interviewed were musically or artistically implied and consequently, they were with more knowledge of the organization in comparison with other attendants. These special implications comprehended the huge effort of the organization of *Quincena*, the high costs of the renting of the venues, and the contracting fees.

Then, the interpretation of these codes has to be on the eyes of the interpreter or musician, who seeks to justify the artistic work and to support this type of event. This type of attendants who were former/actual artists/choirs interpreters/instrumentalists provide a specific analysis which is very appropriate in the context of *Quincena*. Since – as it will be shown in the analysis of the organizers interviews – the audience of the festival is intentionally “hunted” in the artistic contexts like the local choirs, local orchestras or any musical agrupation which can “provide” attendants for the festivals. Therefore it might be comprehended that the local audience of the festival is also formed by local music interpreters who are willing to support the festival. This specific audience was more comprehensive on the high prices which potentially might be considered as expensive in other types of attendants. This support is essential for the surveillance of the festival as it can be read in the analysis of the organizers interviews in the appendix 12.

These tangible objectives could be summarized in three main specific concepts: to program well-known pieces and artists in order to meet the expectations of an established audience; to have a strategy to ensure the budgetary needs through and the public grants; and to have a functioning defined pricing strategy to attract a young audience. In general, the pricing of the concerts was relatively high. To compensate this, there were strategies applied to aid in the attraction of a younger audience. According to the interviewees, it was understood that the high price of the ticket reflected the high-standards of the festival and its organization.

In summary, the perceptions of the interviewed included tangible and intangible considerations of the intentionality of the organizers. In regard to the intangibles, and more specifically the cultural impacts, the observations garnered from the interviewed audience members can help identify a variety of impacts related to the objectives of the organizers. The interviewee identified several elements related to the cultural impact on the cultural identification and the cultural impact on the information defined in the model of analysis. As discussed previously, this perception will be contrasted in the next section and discussed furtherly in the last section of this chapter because of its contrast with the cultural impact descriptions during the experience of the festival and the results of the survey.

8.3.1.2 Understand how the cultural impact on the cultural identification is intensified through emotions

As presented in Table 4, at the beginning of section 8.2.1, the third series of questions of the interview were focused on the gathering of data related to the cultural impact of

cultural identification. As developed in Chapter 6, the interview guidelines focused the research on this impact because of its relevance demonstrated in the analysis of the test cases. The procedure of the analysis started focusing on the questions regarding this topic. The interviewees and their responses guided the identification of the existence of this impact and described this with several codes. Then, as explained in the presentation of the content of analysis, these codes were classified and joined with common themes called categories.

The categories describing specific terms of the impact were the following: identity development, identity enrichment, and cultural learning¹¹⁵. These categories described themes related to the cultural identity of the interviewees and were assessed with the elements of this cultural impact described in Colombo (2016). Not only can these be related with the elements of Colombo's defined processes but also with the emotional processes implied in those elements. Therefore, these two descriptions will be expanded in order to find this key relation for the hypothesis of the present research. In the next paragraphs, the first stage presents the description of the emerged categories related to the cultural impact on cultural identification. The second stage works with the relationship of these with the categories describing the emotions.

Cultural identification

The impact on cultural identification was related to three categories that were formed from the analysis of the data. Observations of data revealed patterns when assessing the records of the interviews. The first was identified under the name "identity development." This term describes how the experience of the festival helped to develop new elements of the cultural identity of festival-goers. This, within other multiple ways, occurred due to a self development thanks to the experience in the festival, the developing of cultural skills or willing to participate/connect within the regional community¹¹⁶. This development was linked, for example, to a development related to culture, as described by Jonas:

"First I would say to my own knowledge, in my own existence. It helps me to centre myself on many occasions during the concert and know what happens inside me. Therefore, I think that first of all, it helps me to develop as a person, as a cultural man." (J-1904, 21:40)

The second element categorized and related to the impact on the cultural identification was the process of the enrichment of the identity occurred in the festival. This can be

¹¹⁵ The complete description of the categories and the codes can be found in appendix 11.

¹¹⁶ These three main elements emerged from the interviews of: Jonas, Ofelia, Luna, Tim, April, Peter and Aura. In appendix 11, can be found the specific citations.

defined in how the experience of the music festival contributed with specific cultural elements to the identity. This enrichment was due several factors, namely: the growing of their music hobby, new music incorporation in their preferred music due to intense experiences; and listening to new interpretations. As April described, the experience helped to develop his love for music and as a life experience:

"Yes, in the end I think that whenever you go to a new concert, or something new is adding to yourself. Every time you listen, you add it, more than less, to your life experience " (A-0904, 20:19)

The third element related to the description of the cultural impact on the cultural identification was the learning implied due to the experience in the festival. The interviewed exposed this learning in two ways: as the existence of it and as the birth of a new interest. In the first case, the learning was thanks to the participation in multiple and different concerts, as Ofelia described:

"Because individually it makes you a more educated person, more curious, more open, more sensitive" (O-2802, 47:45) .

Furthermore, the perception of being educated thanks to the experience during the music festival as Pénélope described was perceived:

"But I think it also educates us that such a festival exists, it also educates us." (P-2102, 07:42).

Lastly, the birth of new interests on learning was, for example, exposed by Tim as his experience to discover a new world within the music:

"Yes, but you always want to know more, at least I do. It opens up a cultural range for you. The world of music is a world" (T-0903, 26:38).

These last three answers clustered in categories describe identitarian processes linked to cultural elements. These processes can be listed as follows: process of the cultural-self development, the development of music interests, the development of links to the community, and the process of learning from the live experience. Therefore, processes can be understood within the main process of the cultural identification, or the process of the development of the cultural identity. The descriptions of the interviewed explained these different processes from a positive consideration. In two cases (Donald and Peter) the consideration of this process was non-existent. They clearly expressed¹¹⁷ that there was

¹¹⁷ P-1904(11:48), D-1104(08:03), D-1104(08:35)

no impact enriching their identity or helping to develop any cultural skill. However, it might be argued that for them the cultural impact was of other type or in some way, unconscious. In the case of Donald, he said that participating in the festival was like "a ritual" (D-1104 ,34:02) and that he went every year to the festival and participated in every event he was able (D-1104, 07:21). These statements can be related to the cultural impact on the tradition defined in Colombo (2016). In the case of the informant who identified as "Peter," he was a musician and he recognized that he was very demanding in the quality of the music interpretations but finally he was aware of one experience during the festival in which he expressed

"damn, it was very good. It was quite ... in that sense if you can have a point, not just technical, have a little more step." (P-1904, 12:20).

Therefore, the cultural impact on the cultural identification can be mixed with other cultural impacts¹¹⁸ depending on the individual experiencing the live music event. In the words of Peter, this process can be unconscious.

Emotional analysis

From the emotional analysis, these three main processes related to the cultural development were intertwined with emotional considerations emerged from the interviews and joined under the supercategories: "Emotions", "Peak experiences" and "Relation between the cultural impact and Emotions".

The first supercategory ("Emotions") identified a set of positive emotions related mainly to music which constitute the main core of the emotional description of the interviewed festival-goers¹¹⁹. These emotions emerged as affected by previous emotions or emotional states which were the previous mood, or the effect of the expectations on the experience¹²⁰ by the festival-goer. In most cases, the emotions during the concerts of the festival were described as positive emotions. Generally speaking, the emotional positive consideration of the festival experience leads to add this positive consideration to the processes of identification described in the precedent paragraphs. This positive

¹¹⁸ This coexistence of different cultural impacts can be also described with the appearance of other cultural impacts in the development of the interviews. Described within the supercategory "Side Elements", category "Other cultural impacts" in appendix 11.

¹¹⁹ These emotions appeared in the following statements: Jonas (J-1904, 27:15), Abril (A-0904, 13:57), Luna (L-1704, 07:45), Ofelia (O-2802, 43:02) and Penelope (P-2102, 26:22). They were: wonder, joy, hope, euphoria, withdrawal, transcendence, enthusiasm, power, romanticism, triumphant, stimulated, meditative and willing to live.

¹²⁰ This effect can be better understood with the information regarding the categories "Mood" and "Expectations" explained in appendix 11.

experience was also described in the second supercategory. The second category is labeled as "Peak experiences" and its focus centers the existence of special moments related to music. These experiences can be related to the concept of engagement¹²¹ due to the high intensity of those special moments with music or those absorbing activities that are relevant for the individuals well-being. Therefore, the festival experience contain elements which enhance a positive construction of the well-being through an engaging activity and through positive emotions¹²² implied in the three processes described above.

This can be described by the description of a regional identification impling strong emotions described by Ofelia:

"Then there was also a concert with the Orfeón Donostiarra, a concert of the Lord's Prayer from Padre Donostia, with a young boy as a soloist, who sang a first part that was spectacular. That song connects a lot with how we understand each other. It has that kind of melancholic and at the same time grandiloquent element, it is like very pompous and sad as a song. But nevertheless, the deep Gipuzkoans, we like it a lot". (O-2802, 13:00)

This positive consideration of the experience can be also interpreted in terms of achievement or accomplishment because the experience helped to develop the cultural identity through the processes described previously. These processes can be interpreted as a personal accomplishment as suggested by previous works of Hand and Gresafi (2015) in which described the joint accomplishment between individuals and their interactions with cultural elements of their context. These processes added new music preferences to the interviewed¹²³, reinforced music tastes,¹²⁴ and enlarged the cultural pride of being member of such a cultural community¹²⁵. In that sense, the festival can be an opportunity to develop personally and to grow culturally – or in other words – to achieve or accomplish an ideal of cultural identity.

Moreover, this last consideration can be complemented with the information labeled "Relation between Cultural Impact and Emotions" in which the interviewed Quincena expressed the relation of the cultural impact on the cultural identification. In this supercategory, the emotions are grouped by the different processes occurring in the festival experience. These processes were understood under the two categories: "Emotional

¹²¹ "the full involvement with what one is doing, which is experienced as enjoyable and uplifting" Csikszentmihalyi and Asakawa (2016)

¹²² This positive consideration can be related to the positive psychology of Martin Seligman and his proposal of five elements (PERMA) to enhance the well-being of individuals: Positive emotions (P), Engagement(E), Relationships(R), Meaning(M) and Accomplishment (A).

¹²³ L-1704(13:29), J-1904(17:10)

¹²⁴ P-1904(12:20), A-0904(13:19)

¹²⁵ O-2802(45:56),J-1904 (23:19, 20:23)

bound to culture" and "Music Experience." The first described the processes related to the sense of community, the bonding with regional culture, and the consumption of cultural goods due to the experience. The second refers to the concept of how the experience helped to conform to the music preferences and the interpreters effect on the music preference. These processes implied emotional considerations and linked positive emotions with the cultural identification which might be interpreted, again, as a personal achievement or as a process of cultural development through emotions. As a summary of these ideas, Jonas might be an example of this emotional bound to a cultural feature of the festival:

"I think that the emotional connection makes you like or love that piece of music more, so, independently of an author or a specific work, I would say that music in general." (J-1904, 40:29).

As a consequence, it can be understood as the festival experience as an opportunity to develop culturally powered by emotions but also as an opportunity to feel with what the festival-goer considered it is more identified. Both processes were described and may potentially occur simultaneously since the cultural identity of the festival-goer has been developed all along of previous experiences during each individual's life. It was reported by attendees that the emotions contributed to an intensification of the processes of the cultural identification implied in the music festival experience. As described by the interviewees, the sense of community, the enjoyment of the music, the bonding with regional culture or with new cultural proposals, the liking of specific interpreters, the sense of self achievement occurred intertwined with positive and intense emotions¹²⁶contributed positively to the different processes of cultural identification.

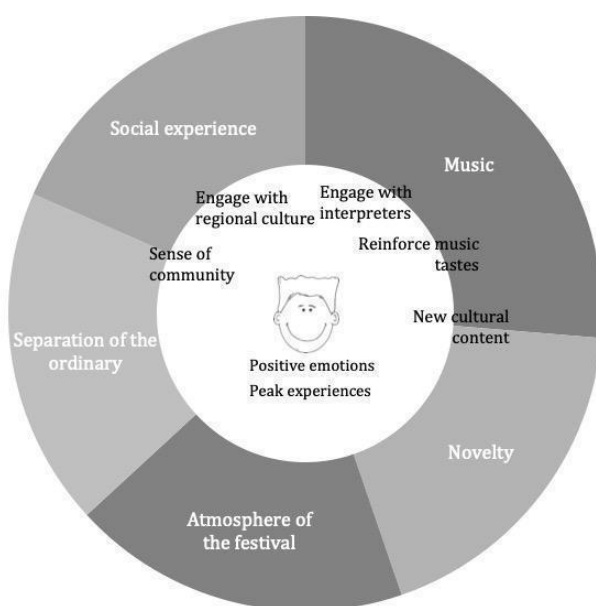
The mutual relation between the emotional elements and the identitarian elements can be represented graphically in order to help the comprehension. This graphic representation is shown in Graphic 2 and in the diagram illustrates the exterior circular band as graphic representation of the music festival experience. The music festival experience can be understood – as described in chapter 2 – under the conceptual framework of Packer and Ballantyne (2011) in which the main elements were: the music, the social experience, the novelty, the atmosphere of the festival, and the separation of the ordinary life. The music was described in their model as the common ground, and therefore, the essential element to have a music festival, in that sense, music is the key element. As described by the category of the interviews analysed "Live Emotions"¹²⁷, the elicited emotions during the

¹²⁶ These different processes were described and interpreted in Appendix 11, section D.

¹²⁷ The description of the category can be found in appendix 11.

festival came mainly due to music and therefore, music can be understood as the main source of positive emotions during the experience. The atmosphere of the festival and the experience of being separated from the ordinary life can be a source of enjoyment¹²⁸. The experience of these positive emotions joined with the other identitarian elements, described in the precedent paragraphs, constituted the festival as an opportunity to develop the cultural identity through different processes of identification, namely: the sense of community, the engagement to the regional culture, the reinforcement of musical tastes, the development of new cultural tastes or the liking with specific interpreters.

Graphic 2 Representation of the processes relate to the cultural identification



Source: own elaboration.

Then it can be understood the relation between the impact on the cultural identification and the emotions through different elements. These described elements helped to understand the processes of the cultural identification intertwined with the live emotions and the mutual intensification between each other. Finally, it revealed the existence and relevance of the cultural impact in the cultural identification through the existence of different processes linked to the cultural identity.

Moreover, the importance of the cultural impact evaluation is not only demonstrated by the existence of a set of cultural identitarian processes but also because of the description of more impacts by the interviewed¹²⁹. The impacts of integration, tradition, and

¹²⁸ Described by Ofelia

¹²⁹ From the interviews emerged a set of considerations on other cultural impacts developed in Colombo (2016). The codes were clustered into the category "Other Cultural Impacts" in Appendix 11.

information were present and existed as it might be deduced from several interviews. This fact strengthens the consistency of the CIP (Colombo, 2016) model in the mission to understand the cultural outcomes of the cultural events. So, these interviews confirmed the existence of these impacts, proved the need to adapt the model in order to recognize specific elements to enrich their description and helped to understand the content of each impact from the perspective of the festival-goer.

8.3.1.3 Themes not considered previously

As commented previously, the last objective of the qualitative content analysis was to find details describing other elements of the experience of *Quincena*. The themes considered to be details or nuances not directly related to the rules of inference were clustered into the supercategory "Side Elements" presented in Appendix 11. Among the different topics, it emerged the confirmation of themes like the relevance of the novelty, the atmosphere of the festival or the fact to be separated from ordinary life. These elements were analysed and considered in previous literature and in this document in Chapter 2. This presence in previous studies was confirmed with the appearance in the content analysis presented in Appendix 11. Special interests were those themes related to the motivations to participate in the festival and could lead to a deeper connection to the origin of the emotions linked to the experience. In addition to this main topic, it will be commented on and how the interviewed described the profile of the audience from their perspective because of its possible links with the cultural identity or the processes of cultural identification. Finally, it will include the description theme related to the "long term effect" of the experience of the festival.

As described and interpreted in Appendix 11, the main motivation appeared in the interviews was music. As Penélope clearly stated:

"I am very clear that I am going there because of music"(P-2102, 29:11).

But not only music in the strict sense, also key elements related to music. Among them, the quality of the music interpreted or the artistic quality of the interpreters. Tim recalls how the quality of the performers constitute a reason for his participation:

Because there's a good level. It has level, and it's a level you can't find if you don't go to big capitals. (T-0903, 04:33).¹³⁰

¹³⁰ In the same or similar sense described the motivations linked to the artistic quality: Jonas (J-1904, 07:50), Abril (A-0904, 10:29), Luna (L-1704,17:26), Guillaum (1903,04:44) or Tim(T-0903, 04:33).

This artistic quality was directly related to music through other statements which described the importance of music with different meanings related. Some recanted the hedonic sense¹³¹ of the importance of the music, other were grateful for the experience of the festival, many mentioned their motivation as being to enjoy music or a preferred piece of music,¹³² and shared an appreciation for the social experience attached to the festival. There were some interviewed that considered going to the festival because it was an occasion to meet with friends, as Luna described:

"a social event point or sometimes to support that festival that you think it's right to do, going to see a friend you know who has participated". (L-1704, 27:20)

As interpreted in Appendix 11, the statement of Luna is a demonstration of the fact that being an artist/interpreter may include other motivations to attend the festival. As described by Luna, she went to see other colleagues who are participating which corresponds to other statements of Peter, Abril, or Jonas¹³³. These special motivations can be considered into the social event. The special circumstance of the festival looks for the audience in the local choirs and their loved ones and supporters. Among them appeared the friendship with the interpreters. As Penélope stated:

"I attend, sometimes, the concerts where is playing some friends of mine".(P-1904,04:43)¹³⁴

This social experience was also related to sharing the liking of classical music, to meet after the festival, go out or to be seen. As Aura explained:

"Well, you meet someone you haven't seen in a while, and well, you meet him or her. There are others that you are looking for because you know that you will only meet him or her on those days." (Au-2104, 23:40)¹³⁵

In short, the motivations for the interviewed had different levels of importance but connected thanks to music. They include the quality of the interpretation of the music pieces, the music, and the pleasant moments with music. It was also relevant the social

¹³¹ As Abril commented: "Well, with the intention of seeking pleasure, I'd say". (A-0904, 06:14). Donald (D-1104, 03:03), Penélope (P-2102, 05:55) and Aura (Au-2104, 04:40) declared their intention to seek pleasure or enjoy, mostly related to music.

¹³² In the same sense, Luna (L-1704, 11:43), Aura (Au-2104,04:19 and 29:11), Tim (T-0903, 04:55) and Jonas (J-1904, 08:05) expressed that music was the main reason to attend the festival.

¹³³ A-0904(03:48), J-1904 (07:50), P-1904 (04:43)

¹³⁴ Moreover, in the case of Donald, one of his main motivations was the willingness to support the initiative of the music festival: " but I am quite clear that I am going to the Quincena, as a support to organize this type of festival in San Sebastián". (D-1104,03:57).

¹³⁵ This social factor was also described with the fact to prepare themselves in order to be seen by the others as Jonas and Ofelia stated: J-1904 (13:54), O-2802 (30:27).

experience specified in different descriptions: firstly, the opportunity to meet with colleagues and friends who are interpreters of the festival; and secondly, the sharing of the music festival experience with others¹³⁶. Indeed, these social elements were strongly related to music. Therefore, music was a common and central point of the different motivations to participate in the music festival. They described the fact to enjoy music itself, to enjoy with others music experiences and of course, because the pleasure of sharing the experience or meeting with others. The centrality of music as the common ground of the music festival experience was described in Chapter 2 with the summary of Packer and Ballantyne (2011) in their model of the experience in the music festival. Then, it seems to be reasonable to consider music as the main direct/indirect motivation to attend *Quincena* from the perspective of the interviewed.

As mentioned previously, in the content analysis appeared more relevant themes for this dissertation included in the supercategory "Side Elements" in Appendix 11. The following paragraphs will describe summary only two themes that appeared with more relevance from different interviews regarding the number of descriptions. The first regards to the description of the audience from the point of view of the interview; the second comprehended the long term effect of the festival on the lives of the same.

The description of themes related to the characteristics of the audience generated an important set of codes. Under the category "Audience description" several codes described different themes on how the interviewed comprehended the characteristics of the attendants of *Quincena*. These considerations of the attendants among the audience and the socio-cultural profile revealed socio-cultural characteristics of an average participant but furthermore, they defined in some way themselves in topics related to their cultural identity. Qualities of the main characteristics emerged were that the usual attendant and included the following qualities: the attendee is a classical music lover¹³⁷, attendees have an interest to become part of a community¹³⁸, is a middle class or higher class¹³⁹ person,

¹³⁶ Here are not interpreted other subcategories appearing under this category because it was thought they were marginal. They were the following: Past experiences (developed by Aura, Luna and Penélope who demonstrated they attended the festival thanks to their parents or because they attended the festival since they were children. This fact helped to initiate a sort of tradition and liking to participate in the festival); Other reasons (Peter and Tim stated their ease to going to the festival since they live in San Sebastian; and finally because of the summer season, as Luna claimed "Well, if you like classical music, you will see a concert in summer, because the dates are also very comfortable, because in summer we are on vacation and we can go." L-1704, 05:33):

¹³⁷ A-0904, 22:45; Au-2104, 32:57; P-1904, 29:24

¹³⁸ J-1904, 41:17

¹³⁹ idem.

loves cultural activities¹⁴⁰, plans the year due to cultural events¹⁴¹, or/and is sensitive¹⁴² to culture. In the contrary, appeared also negative characteristics¹⁴³, mainly, were some interviewed who negatively perceived that some attendants participate in the festival because he/she wanted to show off or pretend during the festival¹⁴⁴. Furthermore, they perceived a (high) age of the attendants¹⁴⁵, snobbery¹⁴⁶ and a pretended formalism of the audience¹⁴⁷.

These perceptions can be interpreted from different perspectives. From the positive perspective, the descriptions of the interviewed contained a general positive consideration of the profile of the attendant. What is more, the topics of description related to cultural elements of the cultural identity: the music preferences, the cultural interests or the cultural sensitivity. These were considered positive and relevant for the profile of an average attendant. These descriptions show the relevance of the intangibles above of the tangible elements on the descriptions of the profile of the attendant which can be interpreted as a sign of the relevance to analyse how the attendance on the festival may have an intangible impact on these or similar elements. However, from the perspective of the negative elements, they were concerned about the aging of the audience as a bad sign for the future of the classic music performances.

The interviewed described intangible elements of the profile of the attendants which might be related with the perceptions on the impact on the cultural identification interpreted in the previous section. As mentioned, they described the intangibles related to a cultural affinity regarding music preferences and interests which can be understood as relevant elements in relation to the different processes previously described identity development, engaging with regional culture or to reinforce the musical tastes.

The last theme of interest in the present interpretation is the analysis of the long term effect described from the interviewed. As shown in Appendix 11, there were some different perspectives that describe the long term effect of the experience of *Quincena*. In

¹⁴⁰ L-1704, 31:47

¹⁴¹ G-1903, 28:13; L-1704, 31:47

¹⁴² O-2802, 55:36

¹⁴³ As mentioned previously, these were clustered in the descriptive stage under the category "Negative outcomes". During the interpretation they will be reassigned and interpreted.

¹⁴⁴ J-1904, 29:10 and 29:54 or P-1904, 22:37

¹⁴⁵ G-1903, 16:08, Au-2104, 33:39; T-0903, 16:20

¹⁴⁶ the interviewed considered the attendants with certain snobbery (J-1904, 13:56; P-2102, 06:41)

¹⁴⁷ They perceived some attendants who performed like apparent music lovers (P-1904, 22:37; D-1104, 26:23). Which can also be related to a forced formalism which appeared in the concerts more clearly in the Kursaal cycle as described by Abril (A-0904, 08:20).

one hand, the long term effect of its attendance to the festival reinforced the love to continuously listen to music:

"[...The participation] helped to be aware that music has to be present in my life, to a greater or lesser extent, but that it has to (J-1904, 29:56)¹⁴⁸

On the other hand, this effect in the individual's life had also an explanation due to a familiar tradition which helped to engage in the festival and the classical music. As described by April:

"is because it is something that I like since I was a child, that I have always received and also, as I am a member of the Orfeón Donostiarra, I usually participate in them." (A-090403:48)¹⁴⁹

It is paradigmatic the case of Penelope who (with 65 years old) still participates with his mother to the festival in several events¹⁵⁰:

"because I'm very close to my mother. As she has always liked classical music." (P-2102, 30:17)

It seems that the experience of the festival may construct a long and strong relation with some of the interviewed. Not only related to music but also reinforced the personal interrelations with family and friends. This long term effect was described from the perspective of the interviewed and described deep links between the interviewed and the experience of the festival. These descriptions may contribute to consider that the intangible impacts of the music festival experience can have a long term effect on the individuals. This explains and reinforces the importance to evaluate the intangible impacts of the music festivals in order to comprehend long term effects on the individuals cultural and social construction. The analysis of the long term effect of the participation in the *Quincena* should be analysed with a longitudinal study in order to evaluate how this interpersonal relations developed thanks to the festival experience, and also how the music preferences or the music liking has changed because of these experiences.

Summarly, the study of the supercategory "Side elements" helped to understand nuances and details related to the experience of the interviewed. As commented previously, the

¹⁴⁸ Also Tim described this effect: "Well, it's been a hobby of mine, as if it were almost necessary. (...) Without music life is very sad" (T-0903, 25:15).

¹⁴⁹ "I started going to the Quincena, probably because my parents took me to a concert when I was little, I was studying music." L-1704, 05:33

¹⁵⁰ As she described " Well, look, another social that just came to me. The Arantzazu concerts for example. There I go with my mother and my sister, there we take the opportunity to make a day trip on our own, eat well in one place, sleep in Arantzazu." P-2102 (32:17)

analysis of motivations deduced from the codes of the interviewed described music as a common and central point to participate in the music festival. They described the fact to enjoy music itself, to enjoy with others music experiences and of course, the sharing the experience or meeting with others¹⁵¹. In addition, the interview described the profile of the audience which revealed detailed socio-cultural interpretations of an average attendant of *Quincena*. This analysis showed concepts related to the cultural affinity regarding music preferences and interests which as well can be linked with the processes of identity development, engaging with regional culture or to reinforce the musical taste developed in section 8.2.1.3.2. Finally, there was stated a long term effect described as lasting legacy due to the participation of some of the interviewed in *Quincena* due to different reasons.

8.3.1.4 Summary of the main concepts appeared in the interviews

The ten interviews helped to understand the specific objectives perceived by the interviewed, the description of the impact on the cultural identification in relation with the experienced emotions and the revealing of some details of the experience.

From the interpretation of the intentionality perceived, the interviewed mentioned tangible and intangible considerations of the intentionality of the organizers. Especially, concerning the cultural impact, the perceptions specified different objectives from the organizers concerning the impact on the information described in Colombo (2016). As discussed previously, this perception requires to be contrasted in the next section with the analysis of the objectives prosecuted from the organizers in order to understand how the perceptions meets the real intentionality. Moreover, as mentioned in section 8.2.1.3, this difference with the relevance of the cultural impact on the cultural identification described in the quantitative data and selected in Chapter 6 as the more relevant for the music festival experience may describe a simultaneity of different cultural impacts in the same event.

From the interpretation of the perceived cultural impact during the experience of the festival, three main processes were intertwined with emotional considerations emerged from the interviews: identity development, identity enrichment, and cultural learning. These categories described themes related to the cultural identity of the interviewed and with the elements of this cultural impact described in Colombo (2016). Not only can it be

¹⁵¹ As mentioned previously, the centrality of music as the common ground of the music festival experience was described in chapter 2 with the summary of Packer and Ballantyne (2011) in their model of the experience in the music festival.

related with the elements of Colombo but also with the emotional processes joined under the supercategories "Emotions", "Peak experiences," and "Relation between the cultural impact and Emotions." The description of positive emotions demonstrated an overall positive consideration of the festival experience which, as consequence, helped the processes of identification described in the previous sections. This positive experience was also described in the second super-category "Peak experiences." This category demonstrated the existence of special moments related to music. As argued, the existence of positive emotions and peak experience described the music festival experience as an opportunity to establish an ideal of cultural identity which may improve the sense of well-being.

Finally, three main details were incorporated from the analysis of the supercategory "Side Elements." Firstly and as highlighted previously, the analysis of motivations revealed music as a common and central point to participate in the music festival. Secondly, the interview described the profile of the audience of *Quincena* related to tangible and intangible concepts. Among the intangibles, they described elements that can be linked with the processes of identity development, engaging with regional culture or to reinforce the musical taste developed in section 8.2.1.3.2. Thirdly, some of the interviews described long term effects thanks to the participation in *Quincena*.

8.3.2 Interviews to festival organizers

As previously concluded with the analysis of the interviews of the ten participants, the analysis of the perceived intentionality from the attendee can be complemented with the prosecuted objectives of the organizers of the festival. Then, the main objectives of the analysis of the interviews were:

- to understand the objectives of the organizers for the organization of the music festival specially regarding the cultural impact and the emotions
- to compare their intentionality with the perceived by the attendants,

Three interviews are the corpus constituting the perspective of the organizers of *Quincena*. After the festival, the interviewer set a meeting with each of the three main organizers of the city. Namely, they were: Patrick Alfaya (*Quincena's* director), Denis Itxaso (Gipuzkoan Deputy of culture and sports¹⁵²), and Jon Insausti (the responsible for culture in the City Hall of San Sebastian). These key organizers were accessible and answered all of the questions during the interviews. The interviewees invited the interviewer to their

¹⁵² He left the position in the year 2020.

institutions. Table 6 shows the basic information of the interviewed. The three interviews were conducted in Spanish, recorded, and later on transcribed.

The questions of the interview were structured in three main blocks. The first was responsible to gather information about the mission, vision and organization of the festival. The next block gathered information about the cultural impact and the emotions, or all possible information related to their intentionality in these topics. The third, considered as the closing section, clustered the information about the interviewed and the characteristics of the interview. Table 7 presents the structure of the interview and the questions of each section, the complete version of this interview can be found in Appendix 3, section 2.

Table 39 Structure of the festival organizer's interview.

ORGANIZATION, MISSION AND VISION	The questions were among the core elements of the festivals, the role of their team, the responsibilities, the interest of other stakeholders, the business model, the balance between artistic view and profit and the general vision of the stakeholder about <i>Quincena</i> .
OBJECTIVES, EFFECTS and IMPACTS	Main objectives of the festival, intangible and tangible effects. Existence or consideration of the cultural impact. Comments on the cultural identity of the participants.
END OF THE INTERVIEW	Opened questions and personal information.

Source: own elaboration.

The following sections describe the interpretative results of the content analysis applied in the 3 interviews. As done in the interviews to festival-goers, there were three preexistent supercategories which were: objectives, cultural impact, and emotions. Similarly to the interviews undertaken to festival-goers, the first step in the analysis was the reading, coding and clustering classification of the codes for the three interviews. Secondly, the comparison of the categories of each interview in order to find similar or different topics of interests in each supercategory. Thirdly, when some topics do not fit in any of three main categories where placed in "Side elements". As a result of this way of proceeding, the analysis may show the convergence, conflict or divergence of interests between the three stakeholders.

The deductive content analysis classified the themes appeared in the interviews with four main supercategories. The first, "Objectives", clustered the codes related to the descriptions of the interviewed regarding their specific intentions for the organizing of the

festival. The second supercategory was "Cultural Impact" which embraced the topics related to the definitions of Colombo (2016). The third regard to "Emotions" compiled any reference to intend specific affective states on the attendants. Finally, those codes not related to these different topics were clustered under the supercategory "Side Elements".

The complete descriptions of each of the themes appeared in the analysis can be found in Appendix 12. In the following subsections it is only presented the interpreted results after the deductive content analysis in relation with the objectives of this study.

8.3.2.1 Understand the objectives of the organizers

As previously mentioned at the beginning of the section, the main interest of the research is to recognize those objectives related to the cultural impact or the elicitation of emotions intended by the stakeholders interviewed. As it might be found in the Appendix 12, the objectives were split in different sections of the interviews and clustered in different categories and subcategories.

Within the categories appeared and clustered in "Objectives", the interviewed described different tangible and intangible targets. Although the main interest is on the analysis of the intangible objectives, one remark is required for the tangible objectives with some of the perceptions becoming known in the interviews to the attendants. It refers to the strategy and interest of the stakeholders to gather as many attendants as possible. On one side, the three interviewee understood the importance to programme the local artists in order to call the local audience; on the other side, the programming required a set of conservadurist/"pop" pieces of music in order to assure a certain quota of attendance. The festival director specified it clearly, the festival has to assure the income from the tickets sale and for that, the festival have to be conservative in the programming:

"Of course, to fill the venue is necessary, so we can keep the festival going. You either do 'Pop' plays, Mahler's Fifths, Beethoven's Ninths, which are great pieces, or people don't come. Besides, I'll tell you one thing. Besides, we are in a world, that in everything, and when I say everything is everything. In politics, on TV... we are in a hyper-conservative world, we are becoming very conservative on certain issues." (PA-00:20:10)

As it has been mentioned in their interviews, the programming of the local artists is an strategy to gather more audience, but also to reinforce the fostering of local artistic associations or local interpreters, as it might be interpreted from the words from Patrick Alfaya and Jon Insausti:

"And choirs, they attract people, but not only that. It's the people! Because there are no professional choirs here, they're all amateur choirs and I put amateur in capital letters, but it's like this". (PA-00:01:10)¹⁵³

"The good thing about these three festivals (Zinemaldia, Jazzaldia and Quincena) in the vision of the city is that they have a local consumer audience. That's the success and that's why they're so well received" (JI-0:17:15)

These two considerations will be further analysed in the last subsection. Nevertheless, they demonstrated an interplay between the budget requirements and the artistic design of the festival in order to assure a volume of attendance. As it might be understood, there were more tangible impacts which would be of interest to analyse different aspects of the organization, however in the present dissertation the focus is on the intangibles.¹⁵⁴

The three interviewed understood the festival as a tool to pursue intangible impacts on the audience related to culture. There is an accepted understanding of the festival as a way to let the audience know more about classical music and the artistic or cultural expressions related. As resumed Itxaso:

"In short, (the objective is) to reach the largest number of followers, or people interested in music in its various facets." (DI-0:14:00)

Insausti clearly defined the access to culture as the paramount interest of the festival:

"The first, of the social impact, is access to culture, that one, without a doubt. More that of the Jazz than that of the Quincena, because it offers cultural content for free" (JI-0:35:00)¹⁵⁵.

As data shows, these statements are strongly related, and are similar to the definitions of the cultural impact on the information defined in Colombo (2016) when she defined the impact in the specific item. Then, it can be interpreted that there existed an intentionality from the organizers of the festival to expose the attendees to a classical music experience.

¹⁵³ As a consequence, he also preferred to programme the local artist in order to summon more audience (PA-1:33:43), this idea was again supported by Denis Itxaso (DI-0:23:15).

¹⁵⁴ In appendix 12 can be found a further analysis on the rest of objectives. Five main topics resulted as commonly expressed by the stakeholders considered tangibles: the interest to gather more audience with different strategies, the considerations around the budget and the assurance of an artistic quality. There were other non common objectives regarding tangible objectives, namely: foster tourism, foster local artists or professionals of culture and the creation of alliances.

¹⁵⁵ This was also noted by Alfaya: "our mission is to let people access good music". (PA-0:44:07), or in "Many times you think of several programs so that they can be related to various themes and that people can go to as many cycles as possible" (PA-0:58:40)

Another intangible objective related to the cultural impacts definition was related to the regional identity. This impact appeared in different forms or stated in different concepts. Taking advantage of the prestige of the festival to promote and foster regional authors or interpreters. Specifically, they showed an interest in the memory of some Basque or regional authors with the wish to strengthen the pride or to enrich the cultural identity of the attendants through the appreciation of the regional culture and their exposure to it. As Insausti explained:

"We take advantage of these spaces or platforms and these festivals in case there are milestones that can accompany or can fit well here, because we use them for that." (JI-0:09:55)

The festival also functions as a platform to foster pride as Donostian citizens, but also to foster the cultural development of the region of Gipuzkoa and the Basque Country. Alfaya, understood the festival with this mission:

"It is a festival with a *donostiarra* heart but a Gipuzkoan or almost Basque vocation." (PA-0:08:04)

Therefore, the mission for the festival is to reach culturally the Basque Country, settled in Donostia but spreading or programming activities around Gipuzkoa and the other cities of the Basque Country. This idea is reinforced with the interest of cultural Deputy, Itxaso, who insisted in expanding the festival to all Gipuzkoa's territory through, for example, the *Quincena Andante*:

"Another thing that the Provincial Council usually requests is that the programme not only be limited to the city of San Sebastian, but that it be consolidated in the Quincena Andante" (DI-0:09:10)

Moreover, this interest to link the regional identity to the classical music/quality it is suggested. This is able to be seen in shared pride within the municipality,, as Insausti insisted:

"apart from having an identity thing, to see Donostia itself as a reference city compared to others, it also means a point of pride or local self-esteem, that is to say, it opens the news, to be on the front page, to set records, to say that in Donostia I don't know what jazz singer, I don't know what film star... all these are intangible things that make the city proud". (JI-0:22:30)

Consequently, it is intended to have a cultural effect on the regional identity trying to add the classical music interest and to, in general, warm the cultural temperature of the region.

The festival is understood as a tool to foster and enrich the cultural identity of the region. This can be interpreted as the pursuit of the cultural impact on the cultural identification of the citizens of Donostia, and in general, the Basque Country.

In addition, there appeared more intangible interests related to culture or to the development of the cultural identity of the attendees. As it might be interpreted from the data shown in the Appendix 12, they demonstrated an interest to educate the audience which it can be understood to have an impact on the cultural interest and cultural curiosity of the attendants. As Alfaya stated:

"I think that what we have to do, from a reading taken from experience, we have to show, we have to teach, we have to show what we do, we have to take that step, pedagogical." (PA-0:47:50).¹⁵⁶

Moreover, Insausti insisted that *Quincena* has different events to be a way in to educate the public. They intend, in his words, to search for new publics and willing to educate:

"It is true that the Quincena has shown over the years that it wants to reach more and more of the local audience but also an audience that is not very specialized in classical music. The Quincena does serve to offer an attractive tourist cultural offer, but we also want to educate and seek new audiences". (JI-0:11:10).

Therefore, these statements can be interpreted, again, as an interest to have a cultural impact on the cultural identity of the attendees. Their desire to educate demonstrates their will to cause an intangible impact on the cultural preferences of the attendees.

One last element appeared related to the cultural impact pursuit of the festival organizers, the intention to generate cultural hobbies or cultural engagement. They demonstrated this interest when they intended to generate a long term link to the cultural activities of the city:

"That is, beyond that if it generates a hobby and you see people coming in. In the end, I see as a culture councillor, for me it is good that these festivals, using them as a gateway to programming, are ordinary or daily, every day." (JI-0:45:10).

Furthermore, the festival was understood, for Itxaso, to produce a cultural engagement as a way to satisfy the attendee's curiosity, and to reach an heterogeneous audience:

"I believe that the main cultural objective is to elevate the musical culture of the population, to satisfy their curiosity, their interest in music, to try to reach the most

¹⁵⁶ This was also noted to be done with the young audience in: PA-0:50:42.

heterogeneous and complete audience, even if it is only classical music - although not everything is classical music." (DI-0:13:29).

This intended effect can be interpreted as an effect on the cultural identity of the attendant, to construct their cultural hobbies or their cultural tendencies. Therefore, it can be interpreted that the cultural impact on the cultural identification is pursued by these stakeholders not only because the pursuit of this long term link is interpreted as cultural hobby but also because of the aforementioned elements, namely: the will to educate and their interest to foster a regional/city pride related to classical music.

Then, the main intangible cultural impacts appeared in the interviews to those specific stakeholders demonstrated basically the pursuit of two cultural impacts. Firstly, they look to expose the attendants to the culture related to classical music. Secondly, they intend to relate their audience to specific cultural habits and to a sense of pride related to classical music. These demonstrate specific elements related to specific cultural impacts on the organization of the music festival.

Finally, the analysis of the intentionality should pay attention to the pursuit of emotions in order to relate the main concepts of the hypotheses stated in Chapter 4. As developed in Appendix 12, the intense emotional moments or to construct specific artistic programmes it is contained in the set of objectives of the organizer of the festival. Patrick Alfaya admitted his interest in the elicitation of emotions within their festival, he linked this effect as a consequence to mix several things.

"[talking about the seeking for an emotional experience]... Yes, yes... you know, for example, 'this will be good for us' because this play, its fourth movement, and when the children's choir comes out, it will be great, yes, yes...". (PA-1:00:12).

In fact, he organized several projects within *Quincena* with local associations which played a local composer, in that way, the emotional identification was easy and was more effective. Moreover, this emotional was described to arouse with national/regional values:

"That was total ecstasy, that was at the end of the *Quincena*, and suddenly there was the Lehendakari, and suddenly we are told that the Lehendakari is coming...and the Lehendakari, he picks up and stands up and the whole audience stands up, that was absolute ecstasy." (PA-1:03:40).

This was also commented in the words of Itxaso¹⁵⁷ who reflected in another festival the capacity of using these events as tools to emotion and produce an identification of the attendant. The both referred to an opportunity to construct the identity pride of the city or to link their identity to a certain emotion. Therefore, it can be said that the elicitation of positive and intense emotions is pursued for the organizers of the festival.

In short, among other objectives, the stakeholders interviewed demonstrated an intentionality to produce cultural impacts and to have an emotional influence. They showed an interest in exposing the attendants to classical music or to different cultural manifestations of classical music. As developed previously, they intended to have an effect on the cultural habits and cultural preferences of the attendants. These two elements are understood as the pursuit of cultural impacts on the information and the cultural identification of the attendants. Furthermore, they showed an interest to have an effect on the attendant emotions to construct a unique experience for them. Actually, the descriptions of the intense emotions related to regional/national identification which reinforces the idea to pursue intense emotions in order to have a strong cultural identification.

8.3.2.2 Nuances of the analysis

Although the structure of the interview was focused on the main topics of the research, during the interviews appeared other themes which are matter of interest on the present dissertation. These themes emerged from the analysis of the three interviews and they were clustered under the supercategory "Side Elements" further analysed in Appendix 12. This section shows some relevant nuances interpreted from these elements, it describes the differences between the interviewed and the analysis of the context they had during the interviews because it had an impact on the design of the artistic programming of the festival.

It should be noticed the difference of implications between the interviews. Patrick Alfaya demonstrated a higher knowledge regarding the classical music or the specific details of the organization of the festival whereas Jon Insausti and Denis Itxaso had a political perspective more interested in the city branding interest or regional development. This demonstrated an apparent independence of Alfaya in the design of the artistic programme. As Insausti declared:

¹⁵⁷ "It was intended to generate emotional involvement, and so on. And it was a success, really, it was a blast. There's a very strong identity element there, the sea, the boats." (he shows me some newspaper covers). DI-00:04:01.

"Patrick with his team leads the daily march. That is: programming, spaces, talks with sponsors, private companies all are led by his team. The Board of Directors can approve things, change the organization chart, increase the budget or an investment, or whatever. But the current expenditure, the daily life of the *Quincena*, is the *Quincena* entity by itself."(JI-0:07:51)

As said, this independence was interpreted as apparent for some reasons declared by Alfaya. From his point of view, he limited his own vision of the design of the artistic programme of *Quincena* due to the poor knowledge, the social prejudices¹⁵⁸ and poor education of the near society forcing him to take a conservadurist strategy:

"But as a society, as a mentality we were much more open in the 60s, it was an experimental society, more willing...right now we are all like that (it makes the sign of being scared). This brings me to the programming of the orchestras themselves. The orchestras have a crisis, the festivals, too...and we say,...Beethoven's Novenas, all day long, anything to sell a ticket." (PA-00:23:00)

Previously, this conservadurist was considered¹⁵⁹ from the perspective of the attendant, but here appeared as a critical issue regarding educational, political decisions and social issues. His analysis converges to a conservadurist strategy in the programming of other institutions which program classical music. Furthermore, Alfaya and Insausti interpreted this reduction of the artistic programme due to the digitalization of the recorded music. From Alfaya's perspective, it is harder to let the audience know the relevant names of the classical music scene. Because of that, the programming is narrowing more:

"The CD is dying, but now a channel of information is dying, in many cases advertising to consumers. All but four people have no idea who is singing or who is now leading the music scene. A phenomenon like Pollini, Zimmerman... at this moment it could hardly happen. They had a musical transcendence beyond their concerts, this is going to be very difficult right now "(PA-0:28:34).

This conservadurist cultural context was reinforced with the view of Insausti in the justification to have well-known artists. He claimed that the specialization can happen at

¹⁵⁸ It is like a prevention to show the tastes or passions in Spain. To that you add, the idea of cultural and economic elitism, "I don't understand about that" or "this is only for people with money"...well, that is not true. I've come across it too, that prejudice with the political question. The left, in many cases, has a view that classical music is elitist". (PA-00:11:33).

¹⁵⁹ As interpreted in the previous section, Alfaya declared this hyperconservadurism: "Of course, to fill the venue is necessary, so we can keep the festival going. You either do "Pop" plays, Mahler's Fifth, Beethoven's Ninth, which are great plays, or people don't come. Besides, I'll tell you one thing. Besides, we are in a world, that in everything, and when I say everything is everything. In politics, on TV... we are in a hyper-conservative world, we are becoming very conservative on certain issues." (PA-00:20:10)

home, thanks to the streaming or social networks. Therefore the festivals should perform well-known music pieces to engage the audience in this kind of activities performing :

" you have a couple of titles that you use as a claim, and in the *Quincena* more of the same. They go to better known and more commercial works, because of the specialization and all that you can do in your house." (JI-0:41:45).

Therefore, the independence of the programming is limited with the circumstances of the music industry, the social interest in classical music and the lack of political interest in education on this matter. It might be resumed in this words of Alfaya:

"I think that above all we have to have a more coordinated action, no longer asking the administration, because they can put money in today and not tomorrow. This country has a problem, which I always attribute to historical issues (...) In Spain there is a little bit of that idea and we have a hard time associating. In the world of the classic there is a lot of that rivalry... You have to put aside the differences to try to return to the classic to the place it should have. Especially that idea that the public administration has to give me money, not that it won't happen. Besides, we are entering a generation of politicians who are increasingly distant from this world and we are moving further and further away from this". (PA-0:38:00).

As described by Alfaya, this historic heritage of the festival has also a long touristic interest branding the city as a cultural summer city. This perspective was of much interest in the perspective of Itxaso and Insausti who were more interested in this branding. As Insausti declared:

"It is also important to see when the Quincena is born and after what context to understand how it goes in step with the development and also the appearance of the Jazzaldia, it is all within an idiosyncrasy or city spirit. It is not an entity that is born like this, without wanting to, it responds to a vision of the city of that time. Besides, this city began to be a vacation or tourism place of the monarchy, at least until the republic. This left a very marked character, the city invested in being attractive, in being touristic and also in cultural facilities". (JI-0:02:13)

As it might be noticed, this analysis contrasts with the previous considerations of the regional cultural development or the interest to foster the interest in classical music. The perspective here interpreted shows other interests which are intertwined with the historic context, tourist interest, the political perspective, and the circumstances of the music industry. Alfaya noted that the circumstances force to continue the design of "pop" programming in order to cover the budget but also because the audience is not able to engage with more variety in the programmation. Then, the so-called impact on the

information described in the precedent section might be viewed also with a limited intensity from an "educational" or with less "pedagogic" interest for the audience who is attending since the artistic programming has a long number of limitations.

The three interviewed coincided in the relevance of the historic value of the festival. This history was related to three main elements: the international vision of the festival, the importance in order to create a city image of a cultural tourist destination, and the long tradition of music festivals.

Finally, it should be noticed that the contrast between the perspective of Alfaya -- centered on the artistic programming and with great knowledge on classical music-- and the political perspective of Insausti and Itxaso demonstrates the critical position of Alfaya. His own artistic judgements and the well-behaving of the relations between the institutions in the context of a general loss of interest in classical music creates a remarkable conflict of interests. In addition, the festival dependence of income from the public institutions, the growing dependence from the ticket sales and the decreasing of economic reserves makes Alfaya's position more critical. His decisions have to be equilibrated for the purpose to maintain these good relations but with the trend to reach other long term relations with other partners in order to find more income or to find more enrichments to the artistic programming.

In conclusion, the different perspectives of the interviewed stakeholders demonstrated the clash of different interests. The critical perspective of Alfaya on the classical music industry showed a contrast between the cultural interest to foster the performance and attendance to classical music events, besides the interest to foster a city brand much related to gathering as much as audience as possible and related to "pop" artistic programming. This conflict of interests set a difficult position on the principal organizer of the festival.

8.3.2.3 Summary of the main objectives and relevant elements appeared

Summarily, as a result of the analysis of the stakeholders interviewed there were recognized the following objectives:

- Among the tangible objectives it had a paramount relevance to reach as much as audience as possible in order to cover the budget following the strategy of programming local artists, well-known pieces and well-known interpreters.

- From the perspective of the intangible objectives, and concerning the cultural effect of the festival, they demonstrated an interest to let more attendants access to classical music or to spread curiosity and knowledge for classical music.
- In the same perspective, they intend to educate and introduce to new audiences the interest in classical music.
- They understand the festival as a tool to reinforce the city pride of the citizens, but also as a way to construct an image of a cultural city.
- They recognized to seek emotional effects through a specific combination of local interpreters with well-known pieces, at the same time with strong cultural regional identification .
- It was palpable the difference of visions between the interviewed which lead to specific observations on the organization of the festival:
 - In the eyes of Patrick Alfaya, the society is going more conservative as time goes by, therefore the artistic programme of the festival has to be easy to understand and must include well-known pieces which made the so-called education difficult.
 - For Denis Itxaso and Jon Insausti it was important to follow the tradition of San Sebastian as a cultural tourist destination and to maintain the label of high-valued cultural city.

8.3.3 Visual & digital ethnography in Quincena 2018

Music festival constitutes an unique experience, multifaceted, enriched within a constructed atmosphere, salted with specific attendant reactions and a long list of alive elements common in the social experience of music. For the understanding of these elements, participant observation becomes a way to have a direct insight of the experience and comprehend the effect of the different facets of the festival.

The application of this methodology consisted of the participation of the author in *Quincena* 2018 following the principles introduced in chapter 6 in section 6.1.3. It is important to underline that the author did not have any previous experiences with classical music festivals, little knowledge of classical music, as well as a preference for other types of music styles. The author did not hide his condition of researcher during the application of this gathering methodology.

The analysis of the data gathered through the visual & digital ethnography is understood as a contrasting data of the themes appeared in the interviews. The main assumptions to

look after are the cultural impact, the emotions during the festival and the perceived intentionality of the organizers. Nevertheless, regarding the collection of data, the attitude of the author was observant to every detail which may relate to the experience of the attendees. This in depth audience interaction during the concerts provided the intimate context of the festival as much as possible.

The author gathered information before, during, and after a selection of *Quincena* events¹⁶⁰. As mentioned in Chapter 7 (section 7.2.4), the festival structure contained 10 cycles of concerts: Inaugural Day, Kursaal Auditorium, Victoria Eugenia Theater, Organ Cycle, Ancient Music Cycle, Music Thursdays in San Telmo, Contemporary Music Cycle, Young Performers Cycle, Children's and Andante. The author had access to all the events. The choice of events was based on participation factors according to the study of audiences conducted in 2015 (Ikertalde, 2015). The largest bulk of the public was in Kursaal Auditorium, therefore it was the cycle with most weight in the participant observation. Sample from other concerts from other cycles were included, both, for their interest and for the physical possibility of attending. A total of 14 events constituted the entire corpus of events for the participant observation in *Quincena*. The choice covers different musical styles, namely: opera, music of the 9th or 10th century, baroque, celtic, romantic, zarzuela, latino, contemporaneous or children's music workshop. Therefore, it can also be interpreted as a journey in the history of music through the festival. The following list describes the concerts attended by the author:

- Three events of the Opening Day: Quinteto Alaya, Schola Gregorianista in San Vicente, and *Quincena solidaria*.
- Four events in the Kursaal: The Creation of Haydn, The Italian of Algiers, Andra Mari eta Euskadiko Orkestra, and the Philharmonic of Hungary.
- One at the Victoria Eugenia Theater: Celtic dialogues with Jordi Savall
- One of the organ cycles: Juan de la Rubia.
- One of the cycle of ancient music: Hondore Abesbatza
- One of the contemporary music cycle: Gerhard Quartet
- One of the Young Interpreters cycle: Gonzalo Manglano and Daniel Huertas
- One in Children's programme: Invented history of invented music.
- One *Quincena* Andante event: Klara Mendizabal and Elisa di Pietro (Getaria)

The data was recorded through three means: written notes, live pictures and pictures, or comments from social networks. The author took notes and pictures before, during, and

¹⁶⁰ The festival hosted 70 performances in the form of concerts, dance performances, opera and musical workshops.

after every event in which he applied the participant observation. After every event, they classified the information, complemented the visual observation with a selection of pictures, and comments from the digital network. The main sources of the social network were Facebook, Instagram, Twitter, and Youtube.

8.3.3.1 Data analysis

As already mentioned before, the mission of this methodology was to contrast the data gathered with the interviews. As a consequence, the general super-categories of the in-depth interviews should be the same in order to compare the data and the classification of the code, but the categories or subcategories under them were constructed on the basis of the codes.

The content of the text has been codified, depending on the event and the paragraph of the text. The letters "VEQ" refers to Visual Ethnography in *Quincena*, then it is followed by a number which ranges between 1 to 17. The first four sections describe the experience before the festival. Section 17 consists of the experience after the festival. The remaining numbers contain the description of the concerts and events where the author had participated.

The following list shows the definition of the supercategories, which may serve to contrast the information of the in depth interviews to festival goers and festivals organizers of *Quincena*:

- **Perceived intentionality:** this topic englobes the perceived intentionality of the organizers in the organization of the event. The category corresponds to contrast "Perceived Intentionality" in section 8.2.1, and the category "Objectives" in section 8.2.2. which are the view of the attendants and organizers, respectively. That means how it is organized, the presence of the partners, how the organization builds the atmosphere of the festival, the relation with the city stakeholders and all possible relations that may be perceived as an expression of an intention.
- **Cultural Impact:** this concept summarizes the topics related to the effect of the music, the cultural content of the festival or the sense of community, for instance. This category contrasts the information related about the cultural impact in section 8.2.1.2 , but also content elements to contrast the information of the relation between the cultural impact and the emotions.
- **Emotions:** gather the information related to the felt emotions by the author and the ones perceived in the attendants. It serves to contrast the information about

the supercategories "Emotions" of section 8.2.1, and 8.2.2. Again, may serve to contrast the supercategory "Relation between Cultural Impact and the Emotions."

- **Side elements:** this supercategory gathers the codes not related to the precedent but which may be descriptive of the experience of the attendant. They also may be related with the side elements of the two blocks of interviews.

The complete text is in Appendix 16 and it was written in Spanish. This section only shows the result of applying the content analysis to each text with previous categories being set: intentionality, cultural Impact, emotions, and side elements. The process of the deductive content analysis is described in Appendix 13 in which the themes were clustered in categories which later on were related to the presented deductive supercategories.

8.3.3.2 Contrast of the main topics of analysis

This section describes the data related to the super-categories presented previously contrasting the participant observation with the data of the interviews to festival-goers and festival organizers interpreted in section 8.3.1 and 8.3.2.

8.3.3.2.1 Intentionality

The analysis of the topics appeared in the visual-digital ethnography related to the perceived intentionality of the organizers helped to acknowledge some similarities and differences with the interviews to the festival-goers and the festival organizers. The main topics appeared in the participant observation in relation with the perceived intentionality were: the intention to generate expectations through different means, the perceived objective to construct a city pride, the palpable work of the team during the festival, the design of the artistic programme of the festival, and the presence of the associated partners in the organization of the event.

The data gathered through the participant observation –as described in Appendix 13, section A– presented the perceived intention to generate a high level of expectations through the local advertising in the bus shelters, the streets banderoles, the news in the local newspapers, and the big screen in the auditorium Kursaal. Furthermore, the same festival is designed in its programme, through the smart distribution of well-known artists through the calendar as a way to generate "hype" around the festival. As interpreted in section 8.3.1.2 from the perspective of the ten festival-goers interviewed, this element of experiencing the expectations was a relevant element to predispose emotionally the festival-goer. Therefore, the organizers tried to obtain these expectations through varied

typologies of communication and advertising, with clear and palpable results on the festival-goers.

Another objective perceived in the participant observation was the actual city pride in some of the citizens of San Sebastian to have this festival in the city. This sense of pride was similarly described as an intended objective in the interviews with the festival organizers, as described in 8.3.2.1. Furthermore, the sense of being proud of the city in which one lives was described in some of the interviews to the festival goers (interpreted in 8.3.1.2). As a consequence, the intended construction of a city pride appears to be accomplished in some of the interviews and in some of the people met through the participant observation. However, this cannot be interpreted as an overall positive impact since the summer time in San Sebastian was also perceived as negative because of the overcrowding of the city or the raising of prices as described in some of the interviews (described in Appendix 11, section R).

The design of the artistic programme of the festival was interpreted as a way to reach more audiences but also as a call for the local audience. The author experienced the presence of a majority of local audience in different concerts in which the interpreters were predominantly locals. Furthermore, the constitution of a set of well-known composers/pieces of music interpreted by local artists facilitated that the audience became familiar with the piece of music and connected because of the local interpreter.¹⁶¹ Moreover, the programme was constituted with a long range of local artists who played in different towns of Gipuzkoa, in the churches of San Sebastian, in the squares & popular sites which helped to spread the passion for classical music around Gipuzkoa. As experienced in the participant observation, the local – and often older – audience participated with great expectations in these events. This design of the programme obtained a local interest in Classical Music and the promotion of local artists interpreting well-known composers. The experience of this specific constitution of the programme was the verification of the intentionality demonstrated in Alfaya's interview when programming the local artists in order to call the local audience. But also, the fact to programme well-known pieces of music or well-known composers in order to call a bigger audience. As presented in section 8.3.1.1, the ten interviewed described this perception on how the programme was designed by attracting a bigger crowd.

¹⁶¹ *Quincena* 2018 offered, for example, the well-known opera of Rossini "L'italiana in Algeri" with the participation of the Euskadi Symphonic Orchestra (OSE) and the EASO choir. Another example was Christian Zacharias interpreting Mozart with the OSE and the local choir Andra Mari, or the conductor Ivan Fischer conducting Pablo Sarasate with the Budapest festival orchestra.

In addition, this last observation can be understood as the verification of the business strategy to sell the sufficient number of tickets to cover the needs of the budget. Moreover, this economic perspective can be also interpreted and complemented with the presence of partners in the printed programmes and for signage positioned in front of the principal gate of the Auditorium Kursaal. The presence of the sponsors from the local community was one way to gather funds necessary for the production of the festival.¹⁶² These influences were shared by the interviewed attendees.¹⁶³ From the observations of the festival-goers and the description of the participant observation, the presence of the partners was perceived as necessary for the survival of the festival therefore could be understood as positive.

8.3.3.2.2 Cultural impact and emotions

The participant observation of the festival let the author not only observe the festival as a phenomenon or expression of spreading the classical music but also to enliven the actual experience of cultural enrichment, musical engagement, and intense emotions. The subjective experience boosted the interest to look into the different styles of music within the so-called "Classical", developing a cultural interest manifested in trying to know more about the composers, the interpreters or in general, to the history of music.

As described in appendix 13, the author experienced different characteristics related to the descriptors of the cultural impact specified in Colombo (2016)¹⁶⁴. The opportunity to participate in *Quincena* inspired the attendee to want to know more about Classical Music, about the history of music, and to foster the listening of classical music. This engagement to classical music was a clear effect on the personal cultural identity (VEQ-13.3) of the author. Secondly, experiencing specific emotions, having the opportunity to know more certain composers or pieces of music enriched the experience not only emotionally but also intellectually. Therefore, this enrichment produced the widening of the music preferences of the author due to the experience of the festival (VEQ-14.6, VEQ-17). Next, the experience lived during the festival across the different concerts brought an opportunity to understand emotions and recall certain memories of the author. Thus, the experience triggered a self-understanding and an opportunity of self-development. This

¹⁶² It was mentioned by Insausti in JI-0:07:51 and in JI-0:6:16 in appendix 12.

¹⁶³ It was mentioned by Tim in T-0903(17:26) and by Jonas in J-1904 (43:10), described in appendix 11.

¹⁶⁴ As described in chapter 1 and chapter 5 were the following: Validation of community groups, impacts on the region's cultural identity, building of community pride, opportunity to develop new cultural skills and talents, celebration of community, impacts on the local character of the community and increased local interest in the region's culture and history

was one principal conclusion after the participation in the festival, the opportunity to get to know oneself (VEQ-17.1).

Therefore, the three themes described before might be interpreted and related to the definition of certain elements of the cultural impact on the construction of the cultural identity described in Colombo (2016), namely: the development of cultural hobbies or the opportunity to develop cultural skills. The experience of the festival was an opportunity of self-knowledge or a process of self-development. These different themes or processes can be compared with the processes interpreted from the experience of ten festival-goers interviewed in section 8.3.1.4. As mentioned there, three main processes were intertwined with emotional considerations emerged from the interviews: the process of identity development, identity enrichment, and cultural learning. As mentioned before, not only can be related with the elements of Colombo but also with the emotional processes. The description of positive emotions demonstrated an overall positive consideration of the festival experience which, as a consequence, helped the processes of identification described in the previous sections. This link between the positive emotions and the cultural identity development can be also identified from the participant observation. As described in the visual-digital ethnography in Appendix 16, during the different concerts, the author felt or perceived different emotions connected with unknown pieces of music and with unknown artistic performances. Therefore, the cultural processes described above were linked to emotional reactions during the concerts attended and incorporated a positive emotional intensity.

As described in Appendix 13, section 2C, the main emotions or affective reactions felt in the music festival were described by the following terms and distributed as categories in the content analysis presented in Appendix 13: *armony, communion, enthusiasm, expectations, fun, goosebumps, joy, satisfaction, serenity, tension, transcendence, and wonder*. In preliminary observations, they were –with the exception of tension– positive emotions or positive affective reactions during and after the activities of the festival. Therefore, the experience of the festival was related to positive emotions which helped to link classical music with these positive emotions. The experience constructed specific memories of positive experiences within a classical music festival which were unknown by the author. Furthermore, the experience of communion and enthusiasm was described in relation with other attendees or as a result of an emotional contagion (Lundqvist, Carlsson, Hilmersson and Juslin, 2008) due to the social experience. This affective sharing was also an unexpected emotion since the other festival-goers were from different ages and backgrounds of the author.

From the emotions perceived in the audience can be highlighted the perception of joy, satisfaction, and serenity at the end of some of the concerts attended. These emotions in most of the occasions came as a reaction of the music or the specific interpretation of the artist of the concert. They were perceived as individual emotions but shared by a large part of the audience. The existence of these emotions confirmed the experience of the festival as a positive experience but also the confirmation of the analysis of the emotions from the perspective of aesthetic emotions (discussed in chapter 3, section 3.2.) in the context of live music due to the powerful intensity to elicit emotions of music manifested in the participant observation. Moreover, this can be confirmed due to the focus on the music perceived from the attendant during the different concerts observed whereas in other typologies of festivals. This focus was impossible because of some other distractions from substances, from the context of interactions between the public or even the conformation of the venue.

Lastly, as discussed in sub-section 8.3.1.1, the existence of multiple perceived impacts was palpable. As described previously, the author experienced specific processes linked to the cultural development of his own identity but also described the perceived intentioned impact of spreading the knowledge of music. Therefore, it can be confirmed the coexistence of multiple impacts differing the experienced impacts in oneself from the intended impacts from the organizers. Then, this verification may introduce a new way of understanding the cultural impacts analysis whether it is experienced by oneself independently from the intentionality or perceived as intentioned from the organizers> This observation differs from the analysis used by Colombo (2016) in which included the existence attached to the perceived intentionality to the five proposed cultural impacts.

In summary, the participant observation confirmed the existence of positive emotions in the context of the music festival which helped or confirmed the link between individual cultural processes with the emotional intensity of the experience. This in-depth analysis of the emotions highlighted the intensity of the impact on the cultural identification in the experience of the festival. The pairing of observation and assessment aided in the measurement of this impact. The scale of this impact might be considered to be more intense dependent on the experience of the individual whereas the impact of the information can be considered to be more perceived as intentional rather than experienced. The emotions were identified not only from the subjective perspective but also from the other attendants participating in the festival. The focus on music perceived from the audience was understood as the main reason for the experiencing of strong emotions linking it directly to the music or the interpretation of the different interpreters.

The experience of specific emotions linked to this music was an unexpected positive experience for the author during the participant observation. This experience constituted a verification of the power of the experience of the festival to elicit emotions linked with cultural impacts.

8.3.3.2.3 Side elements

This supercategory, as presented previously, was the one which clustered the themes not included in the main hypotheses. As summarized in Section 8.3.1.3, the interviewed festival-goers of *Quincena* demonstrated different elements having an effect on the experience: the atmosphere of the festival, experiencing novelty, the separation of the ordinary life, the influence of the motivations on the experience, the quality of the interpreters, the regional culture, the potential long term effect of the experience, and the description of some attributes of the audience. Some of these elements appeared in the digital-visual participant observation presented in Appendix 16.

Among the side elements emerged importantly the perception of the atmosphere creation through different intentional and unintentional elements. Initially, the perceived intentioned elements were the following: to generate a certain expectation and ambience through the publicity and digital strategies in the digital social networks¹⁶⁵. Secondly, the organization of concerts in squares or different spaces of the city in order to ease the access from who did not know about the festival¹⁶⁶. Thirdly, the correct balance venue-music for each concert was perceived as essential for the construction of the atmosphere, for example: having a gregorian concert in a Gothic church, an opera in the Kursaal Auditorium, or a Renacentist concert in a Baroque church. The influence of the venue in the creation of the atmosphere was also considered by some of the interviewed¹⁶⁷. Finally, the general perception of the quality of the festival with its printed programs, selection of venues, selection of artists constructed an atmosphere of high-culture,¹⁶⁸ which, again, was considered from the perspective of the interview festival-goers. These design elements helped to construct a unique atmosphere which definitely had an effect in the experience of the attendants and the author.

¹⁶⁵ This is displayed, for example, in Appendix 16 through the different images and compositions: collage 36, collage 37.

¹⁶⁶ In appendix 16: VEQ-5.17

¹⁶⁷ Ofelia and Luna referred to the effect of the place of the performance : O-2802 (32:04), L-1704 (06:35)

¹⁶⁸ In the appendix 16: VEQ-16.3, 5.18

From the side of the unintentioned elements of the creation of the atmosphere were considered those elements which depended on the reactions of the attendees, the disturbing elements from the surroundings of different venues or some typical problems in live events¹⁶⁹. Presumably, the organizers had not designed or programmed these elements but nevertheless had an influence on the experience of the participant observation of the author. As described in Appendix 16, these disturbances were specifically the criticism of other attendees, the talking during the concerts or the mobile phones ringing or the technical issues which in some cases delayed the performance. In open-air concerts were the people talking in the surroundings and traffic noise was disturbing interruption to the enjoyment of the concert. These negative elements had a negative effect on the experience during the different events of the festival. These elements were also present in some of the comments of the interviews to festival-goers.¹⁷⁰

As described previously from the data of the interviews to the ten festival goers, in Section 8.3.1.3, the interviewed perceived intangible and tangible characteristics which can be confirmed from the descriptions of the data gathered from the participant observation. This was also perceived from the data collected with the visual-digital ethnography. As described in Appendix 13, the author perceived the audience to be of situation in the higher end of the middle-class segments of the region ¹⁷¹ with an age visually assessed to be over 55 years old.¹⁷² More interest had the relation demonstrated between the audience and the interpreters of the different concerts constituting the festival. In several concerts, members of the audience were friends, educators, or family from the interpreters¹⁷³. This perception was confirmed lately as intentionally prosecuted by the director of the festival with the affirmations describing how he programmed local choirs and orchestras in order to call the local audience which are friends and family of the interpreters as described in section 8.3.2.1. Therefore, the participant observation confirmed the effectiveness of this strategy. Furthermore, from this last description and confirmation of the characteristics of the audience, it can be inferred another relevant attribute of the festival-goer: the origin of the residency of the attendee. Not only because the festival-goers have different connections to the local interpreters which nearly were in

¹⁶⁹ In appendix 16: VEQ-16.3, 5.18

¹⁷⁰ Appendix 11, section 2.G.

¹⁷¹ This was palpable because of how the attendants were dressed with costly clothes (VEQ-6.4, 10.1), they were spending with expensive drinks during the pauses and dressed up (VEQ-11-6, 16.2, 16.6)

¹⁷² In appendix 16: VEQ-15.2

¹⁷³ This was perceived because after the concert or the event we were having drinks and eating out in the restaurants nearby (VEQ-7.8). Also, in some concerts from the cycle of young interpreters or in others were present professors and the family of the interpreters (VEQ-5.9)

every one of the concerts but also because they were perceived occasionally as native Basque speakers¹⁷⁴. This regional origin helped to construct the sense of being a community of Basque classical music lovers who met every summer in different venues throughout the festival.

8.3.3.3 Summary of the main themes contrasted

Summarily, the visual-digital ethnography was an opportunity to contrast different elements contained in the data gathered from the interviewed. The following list highlights those aforementioned themes in the precedent section.

- The intentionality of several objectives were contrasted in the following themes:
 - The organizers generated expectations through varied tipologies of communication and advertising, with clear and palpable results on the festival-goers.
 - The intended construction of a city pride appears to be accomplished in some of the interviews and in some of the people met through the participant observation.
 - As experienced in the participant observation, the local audience participated with great expectations in these events. This design of the programme obtained a local interest in classical music but also the promotion of local artists interpreting well-known composers. The experience of this specific constitution of the programme was the verification of the intentionality demonstrated in Alfaya's interview, furthermore, was the confirmation of a good strategy in order to generate more income.
 - The presence of partners reinforced the idea of economical sustainability of the music festival from different sources of income.

From the analysis of the cultural impacts and emotions during the participant observations the following ideas might be mentioned:

- The author experienced different characteristics related to the descriptors of the cultural impact specified in Colombo (2016). Specifically, the impact on the information and the impact on the cultural identification.
- These cultural impacts were perceived with different grades of existence. The cultural impact on the cultural identification was experienced rather than only perceived, this experience included emotions and a sense of self-development.

¹⁷⁴ Described in appendix 16: VEQ-7.4, 9.1

Whereas the cultural impact on the information was perceived as intentional from the organizers but not deeply experienced or felt.

- The overall experience of the festival was related to positive emotions which helped to link classical music with these positive emotions. Therefore, it can be verified the link between the experience of the music festivals with positive emotions during the festival, and with cultural identity development. Moreover, the experience constructed specific memories of positive experiences within a classical music festival which were unknown by the author.

From the analysis of the side elements of the experience:

- The atmosphere of the festival was identified to have a direct impact on the experience with key elements like the venue, the generation of expectations and the quality of the interpreters.
- There were some negative elements of the experience mentioned in the interviews of the festival-goers and confirmed in the visual-digital ethnography, namely: the talkative attendants, the phones ringing, the delays on the performances or technical issues.
- The participant observation confirmed the efficiency of the strategy to call local audiences through the programming of local choirs or musical artists stated in the organizer's interviews.
- The regional-local origin of the audience was confirmed through the participant observation.

The next sections will summarize and interpret the quantitative with the qualitative data presented in the precedent sections in order to have a completed picture of an interpretation of the quantitative and qualitative perspectives.

8.4 Results and hypotheses

This section aims to identify the relevant aspects of the adaptation of the CIPE as well as to understand the data emerged from the application of the model in *Quincena* and to integrate the different data analysis in the light of the hypotheses of research.

8.4.1 CIPE in Quincena

As introduced in the statement of the model in Chapter 5, section 5.4.2, CIPE required an adaptation due to several reasons: to reduce the scope of the CIPE in order simplify the analysis; to understand the multiple features on the cultural impact on cultural identification; to add the emotional impact evaluation along with the cultural impact; and finally, to analyse the intentionality from the point of view of the attendant and the organizer.

First of all, the convenience to reduce the scope of the analysis since the basis of CIPE is the CIP, and multiple cultural impacts could be evaluated requiring a reduction of the cultural impacts evaluation. The focus on the cultural impact on the cultural identification was confirmed through the test analysis presented in chapter 6, but also was conceived as an strategy to better analyse one cultural impact in the context of the music festivals. Secondly, this reduction gave the opportunity to understand better the elements of the cultural identification from the perspective of the attendant and the organizer in the context of the music festivals. Finally, this brought the opportunity to deepen the elements constituting the conceptual approach of Colombo (2016) on her statement of the cultural impact on the construction of the cultural identity, and develop furtherly the actual perspective understanding the cultural impact as different processes implied in the cultural identification of each attendant. The qualitative analysis illuminated different processes linked to the self cultural development of the attendants which verified the existence of different processes linked to the cultural identity of the attendants.

In addition, the reduction to one cultural impact facilitated the analysis of the emotional impact of the experience of the festival. This constituted the first attempt to include the emotional evaluation of the experience with the study of the cultural impacts. The adaptation of the CIPE demonstrated the comprehension of the concepts by the participants and the existence of the relation between certain cultural impacts and the emotional effect within the music festivals.

The composition of quantitative and qualitative methodologies gathering data confirmed the need of both perspectives to have a complete understanding of the variables composing the CIPE and in general, to understand the experience of the music festival. These methods enriched one to another during the process, firstly with the test cases (as described in Chapter 6) with the in-depth interviews which helped to construct the survey; and secondly, this previous analysis helped on the application of the gathering methodologies on the *Quincena*. This interaction between quantitative and qualitative methodologies helped to adapt the models of analysis of the cultural and emotional impact, and constitute a core strength of this first application of the CIPE.

In this application of the model of analysis CIPE, the music festival *Quincena* was a suitable case study because of the ease of the application of the different gathering data methodologies thanks to the organizers of the festival. In addition, the focus on music from the attendant facilitated the identification of emotions and related the experience of the festival with those elements constituting the CIPE. Finally, the analysis of intentionality received data from the perspectives of the attendants, the organizers, and the author. These multiple perspectives allowed to have a holistic view of the intentions and objectives of the festival organizers, and also the perceived and occasioned results due to the objectives and intentions.

8.4.2 Triangulation of data from the three methodologies

This section highlights and mixes the relevant data from the surveys, interviews and the visual-digital ethnography presented in the previous sections. The common and relevant data is discussed regarding the themes of this research, namely: the existence of cultural impacts, specially on the cultural identification; the existence of emotions and its relation with the intensity of the cultural impacts; the perceived intentionality of the organizers from the perspective of the attendant and the organizer objectives; and finally, side themes appeared in the interviews and participant observation.

8.4.2.1 Cultural impacts

The surveys gathered data through the variables that described the perceptions on the existence of the cultural impact on the cultural identification, its intentionality, the rating of the impact, the emotionality, and the intensity. As displayed in section 8.1., the 86% of participants considered the cultural impact as existent, additionally, the 98% believed it was positive.

The evaluation of the cultural impact in the three qualitative perspectives, that of the attendee, organizer, and the author, and introduced multiple elements to consider. As mentioned in section 8.3.1 and 8.3.2, the first step was to find topics related to the impact on the cultural identification in general. The second, to identify elements present in the definition of Colombo (2016) which were: validation of community groups, building of community pride; opportunity to develop new cultural skills; impact on the local character of the community; increased local interest in the region's culture and, history; means of community celebration.

From the perspective of the attendant, the interviews brought content in three main themes: identity development, identity enrichment, and cultural learning. From the perspective of the organizer, the objectives described an interest to engage the audience linked to the budget, but also stemmed in an interest to let the audience access to culture, to create a city identity, to educate, to develop the sense of regional identity and to engage the audience to more cultural activities during the year. Therefore, the attendee described deep processes of the cultural identity development inspired by the experience of the festival. Similarly, the organizers demonstrated an interest to spread the love for classical music or to ease the access to music which is, again, related to the first impact on the description of Colombo (2016). Finally, from the author perspective the cultural impact on the cultural identification was perceived in three different ways: enrichment, engagement, and self-understanding. But again, he perceived the impact on spreading the interest about music which is related to the impact on the information.

Consequently, it can be affirmed that multiple impacts may occur in the experience of the festival. It seems, due to the results in Chapter 6 and Chapter 8, that the impact on cultural identification is strongly related to the experience of the music festival, and therefore, strongly linked to the experienced intense emotions. However, the impact on the information is of interest to the organizers and perceived by the festival-goer, but not as deeply connected with the individual emotions of the festival-goer as might be interpreted from the descriptions of the festival-goers. Furthermore, as experienced in the participant observation, these cultural impacts were perceived with different grades of existence. The cultural impact on the cultural identification was experienced rather than only perceived due to the embodied experience of intense emotions. The feeling of the felt-experienced and emotions aided in a sense of self-development. The cultural impact on the information was perceived as intentional from the organizers but not deeply experienced or felt by the festival-goer. However, these considerations are stated in a limited validity since the study focused on the analysis of the cultural impact on the cultural identification.

This distinction between the intensity of the perceptions should be addressed when measuring the concurrent impacts in further analysis.

The negative considerations related to the cultural impact can be considered from different data culled from the surveys, the interviews to the festival-goers, and the participant observation. The impact on cultural identification was considered negative by a 2% of those surveyed. The interview revealed negative connotations of the impact of the cultural identification. Regardless, the negative aspects of the experience were rated with low impact and marginal presence in the final assessment of the festival's events.

8.4.2.2 Emotional analysis

From the analysis of the surveys, the quantitative data was gathered through the multiple variable indicator, Emotional Impact in Music Festivals (EIMF), is defined by the following dependent variables: origin of emotions, existence of emotions, intensity of emotions,¹⁷⁵ and the existence of Intense Music Experience (IME). As described in section 8.2.2, the main origin of emotions considered by the respondents was "Music" with a mean value of 4,59 points. The most representative emotions were: joy, peacefulness, wonder, and transcendence. Whereas the less voted emotions were sadness, tension, and nostalgia. In addition, 71% of the respondents considered they experienced an IME where the most important descriptor was "Deep Inner experience" followed by "Mental Reflection." This data confirmed the attendance of the festival as an overall positive emotional experience with peak moments of special intensity as described by the existence of IME.

From the data gathered through the interviews to the attendants, the interviewees demonstrated a complete cycle of emotions before, during, and after the event. Before the event, they commented on their expectations and the effects of the mood. The remembered emotions during the concerts were positive or negative emotions and mainly related to music. They also described peak or intense music experiences within the different experiences in different editions of *Quincena*. Finally, after the event, they remembered an overall sense of satisfaction thanks in regard to the attendance of the festival. The specific descriptive terms of emotions in the interviews were: wonder, joy, hope, euphoria, withdrawal, transcendence, enthusiasm, power, and romanticism among others. Also shared were comments about the felt emotions of sorrow, tragedy, and solemnity related to the experience. As mentioned in section 8.3.1.1, the overall considerations of the attendees described the experience in a positive perspective, but

¹⁷⁵ These last two through the evaluation of the nine emotions composing the GEMS scale: wonder, transcendence, joy, nostalgia, peacefulness, tenderness, power, sadness and tension.

also a sense of personal accomplishment and personal satisfaction. This sense of accomplishment was in terms of personal development, in the sense of improving their personal well-being, and continued development of a personal hobby or interest.

From the perspective of the organizer, a little was documented on the assessment or conveyance of emotions. However, they admitted their interest in the elicitation of emotions within the festival in relation to a positive feeling related to hiring locals and supporting the community's feeling of pride. These topics will be summarized in the next subsection as an example of specific intentionality on eliciting emotions linked to the development of an specific cultural and regional identity.

The digital-visual ethnography generated different affective descriptions from the reactions of the attendants and the experienced by the author. From the perspective of the audience they were: joy, satisfaction, and serenity at the end of some of the concerts attended. These emotions, in most occasions, came as a reactions to the music or the specific interpretation of the artist of the concert. From the reactions of the author, they were described in the following terms: harmony, communion, enthusiasm, expectations, fun, goosebumps, joy, satisfaction, serenity, tension, transcendence, and wonder. Therefore, the main set of emotions were positive which justified the consideration of the experience of a positive affective experience.

As mentioned in section 8.3.3.2, the existence of these emotions confirmed the experience of the festival as a positive experience and confirmed the analysis of the emotions from the perspective of aesthetic emotions as discussed in chapter 3, section 3.2. This was confirmed through the qualitative description of the participant observation. Moreover, there were common terms that appeared in the qualitative data which were the same as in the GEMS-9 surveyed in *Quincena*: wonder, joy, serenity-peacefulness, and transcendence. Furthermore, the existence of specific moments were described with the terms: transcendental, "with goose bumps", outstanding, and even surprise when defining the descriptions of Intense Music Experiences (IME) or "peak experiences." Consequently, they can be related with what the survey had demonstrated, the existence of Intense Music experiences in which "Deep inner experience" and "Mental reflection" were the categories most representative. Therefore, the music festival is an opportunity, for the attendees, to experience intense moments with music or to have an engaging activity.

The existence of intense emotions, the qualitative description of these terms, and the existence of those specific peak experiences assemble the confirmation of the uniqueness of the experience of the festival related to the emotional response. The music festival

experience is unique thanks to -not only- the emotions the individual felt and the existence of peak experiences related to music. Moreover, this uniqueness may be interpreted from the relation between these intense emotions and the cultural content of the event, not only the music but also the sense of community or the enrichment due to the exposure of different types of cultural expressions which will be furtherly explained in the next subsection.

8.4.2.3 Relation between emotions and the cultural impact

The analysis of this relation is essential for the present dissertation since it constitutes the basis of the first hypothesis. Carefully gathered, each survey contained one question, the interview was conducted from a block of questions, and the content analysis focused on the study of this relation.

From the perspective of the survey, 85% of the respondents considered what they felt affected the intensity of the cultural impact on the cultural identification. From the perspective of the qualitative analysis of the different data gathered, there appeared multiple relations and nuances which will be described in the subsequent paragraph.

The analysis of the attendees' interviews fostered an assembled understanding that has aided in the articulation of the idea that the festival experience is an opportunity for cultural development. The experience of the event was influenced by emotions and also shared the observation that the event was an opportunity to feel with what the festival-goer considered they were more identified culturally. Both processes were described and seemed to occur simultaneously during the festival experience in which the emotions contributed to an intensification of the processes of the cultural identification implied in the music festival experience. As described by the interviewed, they can be enumerated: the sense of community, the music enjoyment, the bonding with regional culture or with new cultural proposals, the liking of specific interpreters, the sense of self achievement which occurred intertwined with positive and intense emotions. Therefore, the music festival experience contributed positively to the different processes of the cultural identification with positive emotions.

Moreover, as interpreted in section 8.3.1.2, the mutual relationship between the emotional elements and the identitarian elements share the connection to live music. As described in the previous analysis of Packer and Ballantyne (2011), music was described in their model as the common ground of the experience of the festival with music as the key element. In addition, this was confirmed with the quantitative analysis from the surveys in which

"Music" was considered the main origin of emotions by the attendants. Moreover, as described by the category "Live Emotions"¹⁷⁶ in the content analysis of the festival-goer interviews, the elicited emotions during the festival came mainly due to music and therefore, music can be understood as the main source of positive emotions during the experience from the qualitative data. Therefore it can be affirmed that music constituted an essential element for the emotions elicitation in relation with the different processes related to cultural identity development. As commented previously, these qualities were: the sense of community, the engagement to the regional culture, the reinforcement of musical tastes, the development of new cultural tastes or the liking with specific interpreters. But also, this strong relation between the music and emotions in the context of the music festival confirmed the use of aesthetic emotions for the emotional evaluation of the festival experience.

Furthermore, as interpreted in section 8.3.1.2, the atmosphere of the festival and the experience of being separated from the ordinary life were described as a source of enjoyment. Then, the presence of these elements helped jointly with the music to experience positive emotions. In relation to the other identitarian elements constituted in the festival, the combination of these listed features provides an opportunity to develop a shared cultural identity through different processes of identification.

Conclusively, the cultural impact on the cultural identification was perceived through specific processes and related with intense emotions quantitatively and qualitatively from the attendant. As mentioned in section 8.3.3.3, the overall experience of the festival was related to positive emotions which helped to link the classical music with these positive emotions which was an unknown experience for the author. These emotions were described as positive by attendees and these positive emotions guided cultural identitarian processes. Therefore, it can be verified the link between the experience of the music festivals with positive emotions during the festival and build with cultural identity development. Moreover, the experience constructed specific memories of positive experiences within a classical music festival which were unknown by the author.

Finally, the analysis of the interviews to the festival organizers helped to disclose the "use" of identitarian regional elements to produce certain specific emotional responses and therefore fostering a sense of union between the attendees. As interpreted in section 8.3.2.1, the combination of well-known interpreters with compositions from regional composers helped to raise a cultural pride of the Basque festival attendees. Another

¹⁷⁶ The description of the category can be found in appendix 11.

strategy employed to reach this quality was to connect with local audiences through the hiring of local choirs/orchestras or musical associations in order to reach friends and families from the community. These strategies contained emotional considerations linked to the cultural identity of the attendees and can be a demonstration of the relevance of this link for the festival organizers. Further analysis on the objectives of the organizers are commented on in the next subsection.

8.4.2.4 Intentionality analysis

The analysis of the different data gathered on the perceived intentionality can be contrasted with the data gathered from the interviews to the three festival stakeholders. In the perspective of the festival-goer, the analysis of the perceived intentionality can be confronted with the data of the survey concerning the cultural impact on the cultural identification derived from the interviews of the ten festival-goers of *Quincena*. This analysis can be comprehended as a preparation for the analysis of the second main hypothesis of this research, furtherly analysed in section 8.4.3.

In the side of the attendees, the analysis of the data gathered with the survey showed a 59% who considered intentional the cultural impact on the cultural identification. As it was argued in section 8.2.1 this can be considered as it is mainly perceived as intentional but with reservations. Therefore, the qualitative analysis from the interviews can shed light to understand how it is perceived and specify the terms and themes of this perception of intentionality in the topic of the cultural impact.

As interpreted in section 8.3.1.1, the intangible objectives perceived by the participant can be related to three main topics of the cultural impact items described in Colombo (2016): foster local culture, spread music, and to construct a city pride. These features of the perceived objectives were in some cases perceived as clearly intentioned whereas in other themes this relation was not clearly stated. As also commented in section 8.3.1.1, some interviewees perceived differently the intentioned cultural impact in comparison with the experienced impact during the festival. As previously interpreted, the perceived cultural impact was different when it is referred to the individual experience from attendant - which described mainly different processes related to the identity development which will be presented in the next sub-section- whereas when the description was on the intentioned cultural impact of the organizers from the perspective of the same attendant, they perceived the cultural impact on information/exposure to culture. This evaluation which may suggest an adaptation of the cultural impact depending on the stakeholder of interest of the study. This symbiosis of cultural impacts can be interpreted as it is because

the perception of the intentionality of the other cultural impacts existed simultaneously in different interviews. This divergence of perceptions may lead to a different interpretation of the analysis of the cultural impact. It seems that the analysis of the impact on the cultural identification suits with the festival-goer experience whereas the analysis of the perceptions on the intentionality of the impact suits better with the analysis of the cultural impact on the information.

This divergence can be contrasted with the descriptions of the intended cultural impacts shown in the interviews to the festival stakeholders on the organization of the festival. They showed interest in pursuing two cultural impacts. As commented in section 8.3.2.1, they look to expose the attendants to the culture related to classical music, and secondly, they intend to relate their audience to specific cultural habits and to a sense of pride related to classical music. This double scope goes along with the impacts perceived by the attendant, and consequently, can be interpreted that there exists an efficient strategy for the reaching of intangible impacts.

Lastly, this divergence of the perceived cultural impacts from the perceptions of the attendants can be also a possible explanation of the low difference between the perceptions of intentionality demonstrated in the survey (59% intentionally perceived the cultural impact). In other words, the difference between the perception of intentionality on a specific cultural impact and the experience of other cultural impacts might be the explanation of this low perceived intentionality on the cultural identification in the survey.

Another topic was related with the intentionality of the cultural impact, the analysis of the creation of regional identity, regional pride, and city pride. On one side, some of the interviewees demonstrated this sense of being proud of the city where they live thanks to the existence of this festival, as commented in section 8.3.1.2. On the other side, in section 8.3.2.1, the festival organizers demonstrated an interest to foster a regional identity through the selection of local artists and local composers. They also demonstrated an interest to foster a city pride in the city of San Sebastian, and a regional pride in the region of Gipuzkoa or even, in the Basque Country as a whole. All of these were presented, of course, with the interest to foster San Sebastian as a destination for cultural tourism. This was further contrasted through the participant observation, in which the author, perceived a palpable intention to generate a city pride. The programme of the festival presented a deep-rooted content with local artists, specific adaptations of Basque music works, and also, as an opportunity to share well-known pieces with well-known artists. Finally, a large presence of local interpreters, orchestras and choral associations gave to

the festival an image of a supporter of the local talent, and the opportunity to gather more local audience.

In addition, the festival organizers referred on several occasions to the history of the festival and how it affected the contemporary understanding of the festival and its events. . This historical perspective led these organizers to offer an enriched programming and to keep in their vision elements of the foundation of the festival: its international programming, the relevance of the festival to create a city image and the long tradition of being a cultural tourist destination.

Further analysis may come from the contrast of perceived and prosecuted objectives in the analysis of tangibles of *Quincena*. From the perspective of the organizers, they commented on the main objective to engage the audience to the festival in order to assure the economic viability of the festival which demands an artistic quality with well-known artists, long tradition of hiring orchestras which carry a considerable expense, or, as interpreted from their words, a conservative understanding of the design of the festival programme. Similarly, the interviewed perceived this conservative perspective considering *Quincena* as a conservative music festival due to a conservative artistic programming demonstrated in a perceived repetition of several well-known musical works and a budget centered in assuring popular artists in order to attract more audience. The interviewees perceived this strategy which tried to balance the programme with few artistic risks all the while working with strict limitations of the budget with the perceived will from the organizers as to not lose the public subventions. At last, the participant observation confirmed this strategy with the experience of the actual programme as described in section 8.3.3.2.

Conclusively, the mixed methods on the gathering of the data helped to understand some relevant nuances in the perception of the intentionality of the cultural impacts of the festival experience of *Quincena*. As interpreted previously, there exists a divergence in some cases between the impact experienced and the perceived as intentional in the subject of the festival-goer. The festival organizer intends to produce specific intangible impacts on the festival-goer with different objectives: audience engagement, regional identification, budget requirements, or city pride construction. Therefore, it might be interpreted that the festival organizers' strategies had their intangible efficiency in the experience of the festival-goer since they reached the desired cultural impact in terms of the cultural identification specified in the different processes interpreted in the previous section.

8.4.2.5 Analysis of other elements

As presented in the analysis of the interviews to the festival-goers and to the festival organizers, there appeared other relevant themes describing the experience of the festival. From the side of the attendant, these side elements were: the considerations on the motivations to attend *Quincena*, the profile of the rest of the attendants, the social experience, the long term effect of the live experience, the novelty, the effect of the atmosphere of the festival, and the separation of the ordinary life. As interpreted in subsection 8.3.1.3., the motivations for the interviewed had different levels of importance with the common ground of music. As mentioned, the quality of the interpretation of the music pieces, the music and the pleasant moments with music, they were all related to music. Moreover, the importance of music was related with the social experience of the festival, because the festival was an opportunity to meet with colleagues, friends who are interpreters of the festival; and secondly, the sharing of the music festival experience with others. These social elements were strongly related to music. Therefore, music was considered the common and central point of the different motivations to participate in the music festival. They described the fact to enjoy music itself, to enjoy with others music experiences, and of course, because the pleasure of sharing the experience or meeting with others. Therefore, music was considered the main direct or indirect motivation to attend *Quincena* from the perspective of the interviewed.

As mentioned before, the descriptions of the interviewed regarding the audience helped to comprehend the profile of the festival attendee, and their cultural affinities in order to relate them with the features of the cultural impact. As mentioned in section 8.3.1.3, the interviewed described intangible elements of the profile of the attendants like the music preferences, the cultural interests or the cultural sensitivity. These were considered positive and relevant for the profile of an average attendant and furthermore, related to the cultural identity of the attendants. As interpreted, these descriptions showed the relevance of the intangibles above of the tangible elements on the descriptions of the profile of the attendant which can be interpreted as a sign of the relevance to analyse how the attendance on the festival may have an intangible impact on these or similar elements.

From the data of the survey, the constitution of the was the following: more women than men, the 71% were older than 54 years old, the 50% speak Spanish and the 32% Euskera, the 75% from Gipuzkoa and with high education. From the qualitative perspective, the perceived attendee was of a similar range of ages, from the upper-middle classes, and spoke Basque or Spanish, and some of them having friendship relationships with the

performers. This final set of characteristics describe a regional identity, or more specifically a Basque identity and thus the pairing of the local musical institutions and local music was well-supported by the local people.

However, from the perspective of the negative elements, the interviewed festival-goers were concerned about the ageing of the audience as a troublesome signal for the future of the classical performances. This concern was also remarked upon by the festival organizers and clearly perceived by the author in the participant observation. Termed the “greying of the audience” in American terms, this observation was supported by data compiled through the survey with 71% of the surveyed audience members above the age of 54 years. Therefore, the concern of the surveillance of the festival requires a further analysis to understand how the ageing of the audience might be a problem. In the contrary, the director of the festival had mentioned¹⁷⁷ that the potential attendants reconnect with the classical music at the age 45-50 when the life of the individual might be more established and therefore, there is hope for the surveillance of the festival. Furtherly, this concern on the ageing was related with the change habits on the consumption of music due to the appearance of the streaming services or social networks related to music. This can be also a sign of the shift in the music industry described in chapter 2, section 2.2.1.

In another perspective, it might be argued that the festival left or constructed a long term effect on the life of the attendants. As described by some of the festival-goers interviewed, it seems that the experience of the festival may construct a long and strong relation with some of the interviewed not only related to music but also reinforced the personal interrelations with family and friends. These descriptions may contribute to consider that the intangible impacts of the music festival experience can have a long term effect on the individuals. However, as argued in section 8.3.1., the analysis of the long term effect of the participation in the *Quincena* should require a longitudinal study in order to evaluate how the experience of the festival leave a set of long term intangible effects in the life of the attendants.

As commented in the contrast with the participant observation in section 8.3.3.2, it had a relevant role in the experience of the festival, the perception of the atmosphere construction as an intentioned element. The first task was to generate a certain expectation and ambience through the publicity and digital strategies in the digital social networks. Secondly, the organization of concerts in different venues of the city in order to

¹⁷⁷ PA-00:48:02

reach out to those who did not already know about the festival. Thirdly, the correct balance venue-music for each concert was perceived as essential for the construction of the atmosphere. This was also perceived through the general quality of the festival with its printed programs, selection of artists which helped to construct this atmosphere. These elements were also perceived from some of the interviewed festival-goers who described their personal relevance on this topic. Additionally, from the data gathered through the survey, the atmosphere was considered as the third element of importance as the origin of emotions of the experience. Therefore, it can be stated that the atmosphere of the festival can be an important intentioned element on the construction of the experience.

In short, the festival experience was described with multiple different features but other elements appeared related to the organization, analysis, and management of the festival. Among them it can be highlighted the above described: the relevance of the motivations to attend the festival; the importance of the protagonist role of music in the construction of this experience; the analysis of the long term effect of the attendance in this kind of festivals; the social and cultural background of the attendants; and the construction of the atmosphere of the festival specially related to the venue.

8.4.3 Analysis of the hypotheses

This section aims to analyse the hypothesis with the data above commented. As presented in Chapter 4, section 4.1, and in section 8.2.3 and 8.2.4 of the actual chapter. In one hand, the first hypothesis related the emotions (through the study of the emotional impact) with the cultural impact and had two sub hypotheses: the first, which considered music as the main source of emotions; the second, which considered the effect of the individual music preferences on the emotional outcome of the experience. On the other hand, the second main hypothesis was related with the objectives of the organizers and the perceived intentionality of the attendants. The data previously interpreted will help to understand whether the relations established might be validated and contrasted.

8.4.3.1 Hypothesis 1: Intense emotions triggers cultural impacts perceived by the attendee within the music festival experience.

From the quantitative perspective, the correlation was relevant and consistent. As presented in section 8.2.3., the correlation between the mean of emotions, the existence of the IME and the intensity of the cultural impact on the cultural identification was positive and with a strong coefficient. Then, the more of the intensity of the emotions, the more of the intensity of the cultural impact. Moreover, the relation between the cultural impact on

the cultural identification was confirmed with the 86% considering the existence of the link between the emotions and the cultural impact.

From the qualitative perspective, the three sources of data confirmed the relation between the cultural impact and the emotions. The participants of *Quincena* expressed the relation of the cultural impact on the cultural identification and the emotions in two main ways as an emotional bind to culture and thanks to a personal music experience. The first, related their felt emotions in the festival with the cultural identity, the community and their cultural consumption. The second, related the cultural impact and the emotions thanks to the music festival experience where the attendant felt intense emotions and linked them to a specific interpreter or the specific work of art, which in a wide sense, are cultural expressions. Emotions can be understood as the entrance door of new cultural content to the personal cultural identity. However, this relation requires further analysis for other cultural impacts. Regarding the different cultural impacts identified in Colombo (2016), it seemed the cultural impact on the cultural identification was experienced rather than only perceived because of its links with intense emotions, and included a sense of self-development. As commented in section 8.3.1.2, this analysis may require further research to comprehend the differences of perceptions between the different cultural impact constituting the CIPE.

The participant observation complemented this perspective with the qualitative descriptions of the experience of the audience but also the individual experience of the author. In both descriptions it might be extracted the existence of intense emotions in relation to the adding of new cultural preferences or the sense of community thanks to the experience of the festival, both describing processes of the cultural identification.

There is a valid correlation between the intensity of the cultural impact on the cultural identification and the intensity of the emotions. This is also complemented by the different perspectives of the attendant and the participant observation which brought the consideration of emotions as the doors to new cultural content and identity development through different processes experienced by the attendee.

8.4.3.2 Sub-Hypothesis 1: Music is the main source of emotions during the music festival experience more relevant than the social experience, the experiencing newness and the atmosphere of the festival.

From the quantitative perspective, the 70% of those surveyed considered music as the main source of emotions. Additionally, from the qualitative perspective, several

perspectives confirmed the prominence of music. The interviewed festival-goers considered music as the main motivation, and interpreted it as the common ground to attend the festival and certainly the origin of the emotions perceived during the concerts attended. Secondly, they considered music as an enriching experience within the festival, but also as an opportunity to develop their identity through their interest materialized in a specific preference for a specific interpreter or piece of music. The organizers perspective confirmed the importance of the quality of the interpretation of the music and the design of the programme to engage the audience. Furthermore, the participant observation also gave the opportunity to understand the protagonism of music as interpreted in section 8.4.2.5. Then, music can be considered the main source of emotions and one of the relevant motives to attend the music festival.

8.4.3.3 Sub-Hypothesis 2: The stronger is the preference of the attendees for the music performed at the festival, the stronger is the intensity of emotions and furthermore, the cultural impact.

The preferred music style among the polled was classical music. Among the classical music lovers the correlation between the intensity of the cultural impact and the intensity of the emotions was stronger. From the data of the participant observation, there was a different reading of the experience. Since the author was not a classical music lover, the impact should have been with less importance than the presented. However, the intense emotions and the overall experience left a remarkable imprint in the memory of the author with its effect comparable with those described in the interviews of festival attendees. .

Conclusively, the sub-hypothesis requires further validation since no clear solution was found. On one side, the preference for classical music helped to have a stronger correlation. On the other side, the less preference of a music style might be understood as an opportunity to have more intense experiences rather than the usual attendant or listener, as it might be interpreted from the data of the participant observation. Therefore, this sub- hypothesis requires to be complemented with the phenomenon of unexpected intense experiences with unknown music. This phenomena is strongly linked with the incorporation of new music styles, new preferred songs as a consequence of a positive emotional response in a live music event.

8.4.3.4 Hypothesis 2: the attendees perceive cultural impacts implying intense emotions as a consequence of the festival organizers intentionality or established objectives.

As discussed in section 8.4.2.4, the three sources of data gathered information which facilitated the contrasting of the pursued cultural impacts and the perceived ones. The interviews to the festival goers allowed the author to analyse the perceived intentionality on the cultural impact from the perspective of the attendant. The interviews to the festival organizers facilitated the identification of tangible and intangible objectives containing elements of the cultural impacts identified in Colombo (2016).

From the point of view of the attendant, the survey resulted with 59% of those polled based on the perception of the cultural impact on the cultural identification as intentional whereas the 41% perceived as not intentional. Therefore, the data it is not consistent to affirm the attendant perceived cultural impact on the cultural identification as intended, as discussed in section 8.4.2.4 and in 8.2.1. From the side of the organizers, they intended to generate a cultural impact when they shared the opportunity to access a specific form of culture with their audience with interest to foster city pride and inspire future audiences for classical music. Therefore, and as discussed previously, there exists a multiple interests to generate different cultural impacts. It seemed they tried to have an impact on the information about culture and an impact on the cultural identification, as discussed in section 8.4.2.4, and in 8.3.2.1. However, the interviewed festival-goers perceived the cultural impact on the information, in qualitative analysis, as intentioned, and therefore more analysis might be helpful to understand how intentioned would be and also to compare it with the cultural impact on the cultural identification. Along with that, the interviewed organizers showed other objectives: to engage the audience, to balance the budget with the design of the programme, to assure certain artistic quality, to celebrate remembrances, and to create alliances through the festival. More relevant for the present dissertation was their interest to create peak experiences combining high quality artists with well-known local works of music, in the pursuit of a cultural identification.

This qualitative approach allowed to find coincidences between the objectives of the organizers and the perspectives of the attendant disclosing specific strategies of the festival goers in they pursued objectives:

- 1) The organizers programmed local music agrupations and orchestras in order to attract and engage local audiences. The interviewed attendants perceived this intention and understood the strategy.

- 2) The attendants and the organizers interviewed coincided in the following topics:
 - a. the quality of the festival was essential¹⁷⁸
 - b. to create a city image through the music festival as a cultural tourist destination
 - c. the balance between the budget and the content of the artistic programme
 - d. the intention to spread the music
 - e. the effect of the music industry shift due to the streaming online services and social networks, and therefore, the struggling of the classical music industry in this adaptation.
- 3) The attendant perceived a positive element, the opportunity to learn about music, whereas the organizers intend to educate through the festival with specific music cycles. This relation appeared also in the perception of the cultural impact as enrichment by the author and the interviewed.

The intentionality perceived regarded the cultural impact on the cultural identification and the impact on the information. From the attendant, the first was identified and much related to the experience rather than perceived as was intended. However, from the perspective of the organizer, they related this impact to specific objectives such as engaging with local audiences, to create a city pride, and to have an intense musical experience with an intense cultural identification. The latter, the impact on the information about culture, was perceived as intentional by the interviewed, since they identified this impact in relation with the objective to spread the knowledge about music. In the same sense, the organizers demonstrated this interest to spread or to ease the access to classical music.

Lastly, the analysis of intentionality provided by the interviews to the festival organizers discovered the interest generates intense emotions related to elements of the cultural identity of the participants. As argued in section 8.4.2.4, they demonstrated an interest to foster a city pride in the city of San Sebastian, and a regional pride in the region of Gipuzkoa or even, in the Basque Country. Along, of course, with the interest to foster San Sebastian as a destination for cultural tourism. This was further contrasted through the participant observation, in which the author perceived a palpable intention to generate a city pride through a local focused artistic design programme of the festival. The use of specific adaptations of Basque music works was paired with more well-known pieces with well-known artists. Moreover, as mentioned before, a large presence of local

¹⁷⁸ Quality was understood as a high level of professionalization of the orchestras, soloists and instrumentalists. In some of the interviews it was perceived that quality was related to well-known artists.

interpreters, orchestras and choral associations gave to the festival an image of a supporter of the local talent, and the opportunity to gather more local audience. These different elements constitute a particular way to engage emotionally with the regional identity of the attendants. Therefore, the second hypothesis can be understood as validated because multiple cultural impacts were perceived as intentioned and confirmed to be objectives from the organizers perspective including the cultural impact on the cultural identification with the interest to generate intense emotions.

Chapter 9 Conclusions

Taking into consideration the whole precedent set of affirmations and the interpretative analysis of the data gathered through this research, the present section aims to summarize the most relevant concepts which may serve as conclusions. Arguably, the ones presented here should be considered as provisional, orientative, and opened to subsequent contrast research or alternative studies.

However, the precedent statements and data analysis allows to conclude several affirmations, observations and advice in: the evaluation of the cultural impacts related to emotions; the application and construction of the CIPE (Cultural Impact Perception through Emotions); the application and construction of the Emotional Impact of Cultural Events (EIE) and its specification for music festivals; the evaluation of the emotions of the attendants; and finally, the understanding of the intentionality of the festival organizers in the context of the music festivals. Nevertheless, the structure of CIPE and the EIE should be understood as a flexible tool with the chance to incorporate more elements or to be modified depending on the cultural event or the specifications of the research.

The chapter presents in its first two sections two essential results of this research: the models of analysis and the comprehension and redefinition of the unexplored impact of cultural identification. The third section answers the research questions as a result of the contrast of the hypothesis thanks to the quantitative and qualitative analysis. Then, the fourth section identifies some possible adjustments, advice and precautions in the application of the CIPE and the EIE. Finally, the last two sections are responsible to forecast or recognize further lines of research and the relevance of the present dissertation in this pandemic time.

9.1 The first result: the models of analysis

A general overview of this work exudes the intention to unify three perspectives: the sociological, which aims to understand social behaviours in the music festivals; the psychological, which comprehends the analysis of emotions of live music events; and finally, the event studies, which, in this case, targets the intentionality of the organizers and the evaluation of impacts of music festivals. This multifaceted approach produced an specific understanding of the experience of the attendees in the music festivals.

The aims of this research and its hypotheses required different perspectives to be evaluated since they included concepts from the psychology of music, the evaluation of

stakeholders of an event and the understanding of the experiences in cultural events. In order to analyse these multiple variables and different perspectives two joined models of analysis were proposed and designed: the Cultural Impact Perception through Emotions (CIPE) and the Emotional Impact of cultural Events (EIE).

These two models of analysis were based on existent models and conceptualizations that proved their applicability in different contexts and evaluations. On one side, the CIPE that evaluated specific cultural impacts through the perceptions of the participants in the context of events taking into account the intentionality of the organizers and the profiles of the participants. These main elements were inherited from Colombo (2016) model of analysis Cultural Impact Perception (CIP). Additionally, the CIPE includes the evaluation of the emotionality of the intensity of the impact, identified the existence of perceived emotions in the intensity of the impact; and incorporated the relation of the intensity of the impact with the intensity of the emotions within the experience of the event.. On the other side, the EIE, identifies and evaluates, the emotions, its origins, and the peak experiences of the event with artwork exposed in relation with the characteristics of the event. The emotional basis of the EIE is the evaluation through domain-specific emotion scales and the identification of peak experiences with the artwork exposed in the cultural event taking into account the factors constituting the experience of the event. The EIE can be characterized for the specificities of the event. In the case of music festival, named as the Emotional Impact in Music Festivals (EIMF), incorporates the evaluation of the music emotions through the GEMS scales¹⁷⁹ (Zentner *et al.* 2008), the origin of the emotions based on the factors constituting the experience (based on Packer and Ballantyne, 2011 and Geus *et al.* 2016) and the peak experiences through the Intense Emotions experiences¹⁸⁰ (Schäfer *et al.* 2013). These new models of analysis can be considered as specific tools generated for this analysis but applicable in other contexts. Therefore this new methodological approach in the evaluation of the experience of cultural events can be considered the first result of this thesis. These models of analysis assess and measure the cultural impacts of the attendants in music festivals including the emotional evaluation. It combines, on one hand, the definitions of the cultural impact -inherited from the CIP-of the participant, while, on the other hand, it generates a methodological proposal that will not

¹⁷⁹ The GEMS scales are a set of scales to identify and evaluate the music emotions through different lists of specific terms. There are three versions of the GEMS: GEMS-40, GEMS-33 and GEMS-9. In the present dissertation it is referred to the GEMS-9.

¹⁸⁰ Schäfer *et al.* (2013) p.529: "unforgettable experience with music that stands out from usual experiences because of its quality; it is characterized by changed perception, deep feelings, and an intense physical reaction"

only allow measuring the emotional outcome related to the artwork of the cultural event but also, analyse them taking into account the profiles of the informants.

9.2 Relevance of the cultural impact of the music festival experience and the case study

From the basis of the CIP, it selected the cultural impact on the construction of the cultural identity in the experience of music in the context of the festivals. In one side, it was argued in Chapter 5 (section 5.4) that this selection can be based on the strong link between cultural identification, emotions and the experience of music. On the other side, this special relation was reaffirmed in chapter 6 with the analysis of the ten previous interviews that confirmed the cultural impact on the cultural identification as the most experienced by the festival-goers. Finally, the test cases and the case study confirmed the relevance of this impact in the experience of the music festival.

Along with these reasons, the scope of the analysis of the cultural impacts intended on the basis of the CIP was discovered to be wide and extensive during the literature review. This incommensurability to assess all the impacts related to culture and the recommendations of previous analyses justified the reduction of the scope into one cultural impact. As argued in Chapter 5, section 5.4, this third impact was selected also because it remained to be studied and therefore, its analysis was an opportunity to develop knowledge on the relation between emotions and the cultural identification of the attendees. However, as argued, the term "construction" of the impact was discussed and it was proposed to rename as the cultural impact on cultural identification. The understanding of "identification" referred to the different processes in which the individual identification with categories and relational cultural elements of the personal identity. This change on the nomenclature of the impact was based on the terms constituting the original definition of the impact. Since they define processes linked to the culture and the individual identity, they refer to a mobile understanding of identity. Therefore, the term "identification" was found to define this sense of "becoming" or evolving. In sum, the term identification could suit the different understandings of identity and it was understood to include the emotional dynamics implied in the process of identification.

In addition, the selection of the case study was relevant for the application of the models of analysis. As mentioned before, the emotional impact in music festivals (EIMF) was based on the scale which devotes its analysis to music emotions or the aesthetic appreciation of music. Therefore, taking into account this precondition and the results of

the test analysis in the three previous festivals studied in Chapter 6, the selection of the music festival specified the application of the CIPE and the EIMF determined by two factors: the need to have a festival with a strong protagonism of music; secondly, the applicability of the gathering methodologies in the event. These two factors suggested that the music festival selected should present two main elements: focus on music and be celebrated as much as possible in closed venues. Because of that, and for the sake of the considerations related to the hypothesis testing, the music festival *Quincena Musical* in San Sebastian was selected. The festival meets the aforementioned criteria with concerts celebrated in closed venue festivals and a very specific focus on one genre of music and live music performances.

Once the case study was selected, it was considered to analyse the social, historical and cultural elements surrounding the festival in order to understand the symbolic value. This value was a relevant element to consider since it may have an influence in the constitution of the cultural impact that may experience the attendees as explained. As it was concluded in the analysis in Chapter 7, *Quincena Musical* was one key element of the festivalization of the city of San Sebastian and therefore, an important event to construct a city image with high cultural value throughout the history of the city. This festival jointly with the cinema festival (*Zinemaldia*), the jazz festival (*Jazzaldia*), and other events related to culture were part of a strategy of the city council and other gubernamental institutions in order to increase the cultural tourism in the city. Moreover, the different historic events of the city reaffirmed the importance of San Sebastian as a tourist-centered destination designed to attract certain types of culturally savvy visitors. Furthermore, the organization of the festival created a rich network with multiple partners and collaborators which gave to the festival the opportunity to attract different audiences and to have a large visibility in the Basque Country and Spain. *Quincena* was a result and a witness of the musical tradition that existed in the city within during the late nineteenth and early twentieth centuries until nowadays, that has increased their good relation among international orchestras, festivals and national partners reaffirming its position as an stable festival and the oldest classic festival in Spain. This long tradition of the festival organization generated a stable base of audience with remarkable long term relation and participation. Therefore, *Quincena Musical* constituted a paradigm of the settling of multiple cultural impacts that had a long term effect in the cultural lives of the citizens of San Sebastian. Grateful to have found this festival for many reasons, it was a remarkable case study for the analysis of the cultural impacts affecting the cultural identification of its attendees.

Finally, the different methodologies gathered information from the perspective of the festival-goer, the festival organizer, and the author through the participant observation. These different sources of data helped to identify the cultural impacts, and the emotions of the music festival experience; to identify their relation; to understand the relation between the organizer's objectives and the intentionality perceived; and to comprehend nuances and details of the experience not contemplated beforehand.

As a result of the application of the model of analysis through specific gathering methodologies allowed the author to find the answer to the research questions.

9.3 Answer to the research questions

As stated before, the interdisciplinary approach becomes necessary thanks to the rich and unique experience of the music festival. Moreover, the massive organization of music festivals in the last decade and the related participation in music festivals constitutes an important reason to understand the experience as an origin of multiple cultural identifications of the attendants. In this context, and as presented in chapter 4, the general research questions were:

- A. Do intense emotions trigger cultural impacts in the festival-goer during the experience in a music festival? If yes, how these intense emotions trigger cultural impacts in the festival-goer?
- B. Do the organizers intend to generate cultural impacts and intense emotions among their objectives? How do festival-goers perceive this intentionality? If so, how do the organizers intend to generate these cultural impacts and intense emotions?

These two research questions implied two hypotheses. The first referred to the relation between the cultural impact and the intense emotions within the festival experience; the second referred to the evaluation of the intentionality of the organizers in the objectives and the cultural impact. In the following sections are analysed on the basis of the data collected in the case study.

9.3.1 The first question: intense emotions and cultural impacts

This first research question requires a complex answer including the identification of the concepts, and secondly, the understanding of the relations established between these concepts. As introduced previously and argued in chapters 1 (section 1.1), and 5 (section 5.4), the complexity of the experience in the context of a cultural event required a

narrowing of the extension of the analysis. As argued before, the scope of the cultural impacts was reduced to the analysis of the cultural impact on the cultural identification. This was possible thanks to the models of analysis proposed which helped to structure, identify, and understand the experience from the perspective of the cultural impact evaluation and the psychological comprehension of emotions. Summarily, the CIPE jointly with the specification of the EIE for music festivals (EIMF) contributed to the following points: 1) to identify the cultural impact on the different processes constituting the cultural identification of individuals in the context of music festivals in relation with emotions and peak experiences; 2) to identify through the EIMF the emotions of the music festivals, the origin of emotions and peak experiences through the concepts of the IME; 3) to identify the music preferences interrelated with the socio-demographic information about the attendants of the music festivals. Consequently, the concepts constituting the research questions were identified through the different models of analysis. Finally, the evaluation and the relation of the concepts contained in the research questions can be assessed through the contrast of the hypotheses of research based on the data gathered in the case study.

9.3.1.1 Hypothesis 1: Intense emotions triggers a cultural impact perceived by the attendee within the music festival experience. Then, the more intense are the emotions the more intense are the cultural impacts.

The mixed methodologies helped to obtain a detailed and completed picture of the different characteristics of this relation between the intensity of the emotions and the cultural impact on the cultural identification. From the quantitative perspective, the survey extracted data from the festival-goers that demonstrate:

- The existence of the impact on the cultural identification, its positive consideration and a high intensity of the impact. Similarly, the variable emotionality revealed that the festival-goer perceived the intensity of the impact related with the intensity of emotions.
- The emotions perceived were positive emotions and the most of the surveyed manifested the existence of peak experiences. Then, the attendant perceived the existence of an intense cultural impact on the cultural identification along with positive emotions.
- This relation was verified through the study of the correlation between the variable of the intensity of the cultural impact and the mean of intensities of the

emotions. This correlation was positive in *Quincena* and, therefore, as more intense was the intensity of the emotions the more intense was the cultural impact.

Consequently, from the quantitative perspective it can be considered that emotions intensified or triggered the cultural impact on the cultural identification.

From the qualitative perspective, the data gathered added nuances from the considerations of a sample of festival-goers and also, from the direct observation of the author. These analyses showed:

- The existence of different cultural impacts is deeply rooted on the emotional responses of the attendees of the festival. Their experience described how the emotions constructed experiences which bonded their identity to the cultural expressions exposed during the festival. Furthermore, they helped on the social cohesion (cultural impact on the social cohesion) or to be exposed to different music proposals (cultural impact on the information).
- However, the existence of the cultural impact on the cultural identification was more remarkable due the results of the previous test cases. In fact, the interviews of the case study described different processes related to the cultural identification: the sense of community, the engagement to the regional culture, the reinforcement of musical tastes, the development of new cultural tastes, or the liking of specific interpreters. These processes within the music festivals experience were intertwined with the description of positive emotions. Therefore, the music festival experience contributed positively to the different processes of the cultural identification with positive emotions. The experience of these positive emotions joined with the other identitarian elements, constituted the festival as an opportunity to develop the impact on cultural identification. Similarly, from the analysis of the visual & digital ethnography, it complemented this perspective with the descriptions of the experience of the audience but also the individual experience of the author. In both descriptions it might be extracted the existence of intense emotions in relation to the adding of new cultural preferences or the increasing sense of community thanks to the experience of the festival, both describing processes of cultural identification.

It can be complemented with qualitative descriptions the data from the quantitative perspective summarized above. Thus, intense emotions helped to start, consolidate or

renew processes related to different cultural identifications of the attendees of the music festival through different intertwined processes. Consequently, the first research questions can be answered affirmatively: intense emotions trigger cultural impacts in the festival-goer during the experience in a music festival. Moreover, the emotions trigger cultural impacts starting, reinforcing or helping in the different processes of cultural identification of individuals through the intensification of the experience in the music festival. In the following subsections it is summarized the relevant data related to the two sub hypotheses related to this first research question. These two sub hypotheses helped to deepen in how this relation between intense emotions and cultural impact could be described setting the relation with the cultural content of the festival - music-, and an cultural identitarian element of the festival-goers related to music, the music preferences.

9.3.1.1.1 Sub-hypothesis 1: Music is the main source of emotions during the music festival experience more relevant than the social experience, the experiencing newness or the atmosphere of the festival

Similarly to the precedent section, the analysis of this hypothesis was done through the study of the different data gathered from the qualitative and quantitative perspectives. From the quantitative perspective, the majority of the polled considered music as the main source of emotions. From the qualitative perspective, several descriptions confirmed the prominence of music. The interviewed attendee considered music as the main motivation to attend the festival and certainly the origin of the emotions perceived during the concerts attended. Secondly, they considered music as an enriching experience within the festival, but also as an opportunity to develop their identity through their interest materialized in a hobby or in listening. In addition, from organizers perspective, they confirmed the importance of music in the design of the programme and the importance to engage to the audience through music and to reach pedagogic objectives through the programming of different music proposals. Furthermore, the participant observation also gave the opportunity to understand the protagonism of music. Then, music might be considered the main source of emotions and one of the relevant motives to attend this type of music festival.

In contrast, as discussed in Chapter 6, following the results of the test cases, the origin of emotions highly depended on the typology of the festival. Although the limitations of the test samples, the quantitative variables demonstrated the similar importance of the social experience or the atmosphere in the experience of the festival-goers in the cases of *Jazzaldia* and *BBK live*. Moreover, the intensities of music emotions were not correlated

with the intensity of the cultural impact, that might be interpreted as the not representative of the music emotions in those experiences. Finally, in the description of the visual-digital ethnographies of test cases were recognized different factors for the emotional responses of the attendants: multiple changing atmospheres and venues, the relevance of the social experience or high presence of drugs and alcohol. These different factors diluted the importance of music and therefore, this sub hypothesis should be restated in the experiences of these festivals or the construction of the EIMF should be revised depending on the typologies of music festivals that are going to be analysed.

9.3.1.1.2 Sub-hypothesis 2: The stronger is the preference of the attendees for the music performed at the festival, the stronger is the emotional impact and furthermore, the cultural impact.

As argued in Chapter 2, section 2.1.1, the music preferences were identified with different functions for the listeners and therefore might help to identify different features of the individual's cultural affinities. These music preferences, in the scope of this sub hypothesis, were understood as potential intensifiers of the emotions and therefore, to have an influence in the impact on cultural identification. In the case study, the correlation between the intensity of the cultural impact and the intensity of the emotional impact was stronger among the classical lovers compared to the general profile of attendants. Although this data might validate this sub-hypothesis, the qualitative perspective brought another complex solution to the hypothesis. As described in the visual & digital ethnography of *Quincena* the author felt or perceived different emotions connected with unknown pieces of music, unknown music styles and with unknown artistic performances. Therefore, the cultural processes described above were linked to emotional reactions during the concerts attended and incorporated a positive emotional intensity with not preferred music. This can be aligned with the inferences of the test interviews presented in Chapter 6, in which some of the interviewed showed the music festival as a developer of new music preferences. The experience of the festival was an opportunity to add new music styles and new songs to their preferences thanks to the positive and intense emotions related to the specific experiences lived in the festival. This new music was eliciting to feel intense emotions for the interviewed, and consequently have an intense emotional experience that introduced this new musical content. This phenomenon with new music described intense emotions related with cultural impacts with unknown music or not preferred music, then, as a consequence, this sub hypothesis may be complemented with these experiences with new music.

Conclusively, the sub-hypothesis can be considered to be validated with the results in the case study. However, it might be complemented with the consideration of the phenomenon "experiencing new music" occurring in the same music festival experience. Then, in particular cases the correlation might be stronger between the intensity of the cultural impact with the intensity of emotions, but also it can be related with the novelty of the music. As defined in chapter 2, section 2.1.1, the concept of "music preference" was related to short term experiences, therefore it can be considered this new music preference with specific moments in the festival experiences. In summary, it is valid to comprehend that the preference of the music helped to the intensity of the correlation but it can be as well intensified with unpreferred music styles for some festival-goers.

After these considerations of the diverse elements constituting the hypothesis and sub hypothesis it can be addressed a completed answer to the research questions. A general answer, can be stated in the following words:

- The cultural impact on the cultural identification exists from the perception of the festival-goers, as well as the existence of specific emotions and peak experiences which were related with processes of the cultural impact. In addition, the quantitative correlations were positive and the qualitative data described that the emotions may start, reinforce or in general, help in the different processes of cultural identification of individuals through the intensification of the experience in the music festival. Therefore, emotions can trigger cultural impacts, and these are more intense as intenser were the emotions for music festivals experiences in which the music plays a protagonist role; and when the analysis centers in the cultural impact on the cultural identification.

There are further conclusions related to this research questions that can be summarized:

- The analysis of the origin of emotions brought the different relevance of these origins depending on the type of music festival. Whereas in *Quincena* the protagonism of music was clear, in the cases of *BBK* or *Jazzaldia* -acknowledging the limitations of the representability of the study- this origin was blurred in multiple factors. As described in the qualitative data of the test cases, an important theme of differentiation between festivals were the themes related to the description of emotions and their origin. In the case of the *Estival*, emotions were mainly related to the music whereas in *Jazzaldia* and *BBK live* were with multiple topics related such as: the shared experience of love, the social contagion of euphoria, the overwhelming spectacle or the importance of the name of the

artist. Furthermore, these two festivals were described with changing atmosphere, changing audience, and changing venues and as a consequence the experience changed drastically during the time. Moreover, there are multiple factors to take into account in such massive music festivals (tourism, social networks influences or the alcohol and drugs) that should be analysed in order to understand the factors constituting the experience. Therefore, the typology of the music festival may construct a different and enriched set of factors constituting the experience of the festival that should be contemplated in the study of the emotions. This flexibility of the analysis can be assimilated with the flexible framework of the EIE presented in chapter 5, section 5.2.2.3.

- The analysis of the music preferences helped to understand the potential of music festivals to introduce new music preferences in the attendees but also to comprehend the importance of them for the enhancing the correlation between the cultural impact and the emotions.
- The music festivals were described as an occasion to experience intense emotions, and mainly considered positive. The main representative emotions were: wonder, transcendence, joy and peacefulness.

In short, the multiple sources of data enriched the response of the research questions taking into account different perspectives of analysis. This enriched answer can be also addressed to the second research question related to the intentionality of the festival organizers.

9.3.2 Second question: intentionality of the organizers and cultural impacts

In the same way as presented in the first research questions, this was analysed from different perspectives and gathered through different methodological approaches. In one side, the perceived intentionality of the attendant, and in the other, the objectives pursued by the organizers of the festival.

As previously explained in chapter 5, section 5.3.2, the perceived intentionality of the cultural impact on the cultural identification was measured through the variable intentionality of the model of analysis CIPE implemented in the survey. However, this variable required to be complemented with other evaluations in order to specify which might be the objectives of the festival organizers in relation with the cultural impact and the emotions. Thus, the qualitative perspective added the detailed descriptions of the

pursued objectives and the related strategies of the organizers as well as the perceived objectives and impacts of the festival-goers interviewed. These interrelations between the data from the survey and the data from the qualitative perspectives concluded with a detailed answer to the research question. The next section presents a summarized conclusive analysis of the hypothesis understood as a way to answer the research questions.

9.3.2.1 Hypothesis 2: The attendees perceive cultural impacts implying intense emotions as a consequence of the festival organizers intentionality or established objectives.

Three analyses were included to contrast this hypothesis: the perspective of the attendant on the perception of intentionality in the cultural impact and the emotions; the perspective of the festival organizer; and finally, to validate the relation between the objectives of the organizers with the perceived intentionality from the attendants. In order to attain the contrast of the hypothesis, these analyses were focused on the specific topics of the cultural impact and the emotions, however during the study appeared relevant data from different topics.

From the perspective of the festival-goers, in the case of *Quincena*, the survey resulted with a non conclusive value, the difference between the perceived and not perceived was not justifying a conclusive answer. From the qualitative analysis of the interviews to the festival organizers, the intentionality pursued regarded two cultural impacts: the cultural impact on the cultural identification and the impact on the information. They related the first to specific objectives such as engaging with local audiences, to create a city pride or to have an intense musical experience with an intense cultural identification. Whereas the latter impact, they demonstrated an interest to spread or to ease the access to classical music. From the qualitative perspective of the festival-goer, the impact on the cultural identification was identified and much related to different elements of the experience rather than perceived as intentional. Whereas the impact on the information was perceived as intentional by the interviewed, since they identified this impact in relation with the objective to spread the knowledge about music. Therefore, this divergence on the types of perceptions of the cultural impacts may explain the low relevance of the intentionality of the impact in the results from the survey.

In addition, the analysis of intentionality of the interviews to the festival organizers discovered the interest in generating intense emotions related to elements of the cultural

identity of the participants. They demonstrated an interest to foster a city pride in the city of San Sebastian, and a regional pride in the region of Gipuzkoa or even, in the Basque Country. This was further contrasted through the participant observation, in which the author perceived a palpable intention to generate a city pride, the proposed use of specific adaptations of Basque music works but also, a well-known piece with well-known artists. As mentioned before, a large presence of local interpreters, orchestras and choral associations gave to the festival an image of a supporter of the local talent, and the opportunity to gather more local audience. These different elements constitute a particular way to engage emotionally with the regional identity of the attendants. Therefore, the second hypothesis can be understood as validated because multiple cultural impacts were perceived as intentioned and confirmed to be objectives from the organizers perspective including the cultural impact on the cultural identification with the interest to generate intense emotions.

On the whole, the perceived intentionality by the attendant was specifically noted in the cultural impact, the emotions and other objectives pursued by the organizers. These elements and the above discussed can be resumed in an overall answer to the research questions of this sections. It can be summarized that: the organizers intend to generate cultural impacts and intense emotions among their objectives through specific strategies, for instance, related to: fostering the local community of artists that connects with the local audience, programming high qualified interpreters, the interplay between these high qualified interpreters with local music authors, the pedagogical objective of some music cycles, and trying to find the equilibrium between the design of the program with the budget requirements. The festival-goers perceived this intentionality in similar terms.

Finally, the evaluation of the objectives in the light of the attendant and the organizers showed important points to consider that can enrich the answer to the research question:

- a. The implication of the local community and local artists is a key strategy to fulfil two main objectives: construct a city pride within the local community and fill the venues with local audience.
- b. The festival organizers interviewed from *Quincena* referred on several occasions to the history of the festival and how it affected the nowadays understanding of the festival. This historical perspective led these organizers to offer enriched programming and to keep in their vision elements of the foundation of the festival: its international programming, the relevance of the festival to create a city image, and the long tradition of being a cultural tourist destination. This

observation was reaffirming the importance to understand the symbolic and historic value of the music festival in order to comprehend better the cultural value of it for the attendees or to understand the view of the organizers.

- c. The programming of the festival may be comprehended in a mainstream tendency due to the strong dependence on the ticketing that provokes that the festivals programme well-known artists and well-known pieces of music. This fact might be critical in the "conformation" of the communities through specific cultural identifications with an apparent basic music education. The festivals based on the "repetition" of what is being done, the tradition and a "pop" programming may convert the music environment in something predictable, limited and a mirror of a conservadurist view of music culture.
- d. Emotional centered festivals may be the opportunity to create new experiences and link the attendant to new music proposals. As shown, the existence of intense emotions in the interplay with local cultural values may provoke an interest in unknown pieces of music or artists. This fact, expresses perfectly the possible relation between the cultural impact on the cultural identification through unknown cultural expressions thanks to the intense emotions. Then, emotions can be understood as the "way in" of new cultural content to the personal cultural identity.
- e. The intentionality in the classical music festival is less invasive in the conception of the presence of the partners in the publicity in comparison to cases like *BBK live* or *Jazzaldia*. The effect of the presence of the stakeholders were present in two main themes: intentionality and intense emotions. In the first theme, the stakeholder interest was related to an intention of having relation to local partners, to "label" the festival with the trademark, to save expenses with a win-win situation. However, this possible balance of interests occasioned negative emotions in the audience with too much presence in the big camp festival or with high prices in the consumption of commodities (as described in the ethnographies of *Jazzaldia* and *BBK live* and expressed by the festival-goers if the test interviews). Of course, they create the link between the positive intense emotions generated within the experience of the festival with the presence of the trademark or specific products which is a key marketing strategy.

- f. The selection of the venue was a clear manifestation of the music festival organizers intentionality to generate an unique experience in all the festivals analysed.

Then, the present research whether on the application of the CIPE in *Quincena* or in the other festivals has demonstrated:

1. Music festivals are a source of cultural impacts on the cultural identification of the festival-goers identity and intense emotions.
2. When music is in the centre of the music festival, the intensities of the cultural impact and the emotional impact correlates positively.
3. The CIPE served to measure the cultural impact on the cultural identification and emotions in the context of music festivals along with the analysis of the festival organizers perspective.

Therefore, the application of the CIPE in the context of music festivals demonstrated its capacity to analyse the emotions implied in the music festival experience combined with the evaluation of cultural impacts and its intentionality. This model allowed the author to measure and analyse the cultural impact on the different cultural identifications of the individuals related to the emotions felt during different music festival experiences.

As mentioned in the introduction of this chapter, these conclusions should be considered as provisional, orientative and opened to subsequent contrast research or alternative studies. Thus, the next section will forecast and recommend some suggestions and precautions in the application of the models and the possible bias observed during the process of analysis.

9.4 Precautions and recommendations

This section aims to deal with the possible methodological limitations of this conclusive chapter and offer some suggestions for the optimization on future applications of the CIPE as aimed in the fourth stage of this dissertation. The elements presented in the actual dissertation should be understood in the context of the data analysed, from the festivals studied and taking into account possible precautions whether on the application of the gathering methodologies or the conceptual statements presented in the firsts chapters.

The limitations presented are, mainly, in relation with the application on the cases of the models of analysis EIE and CIPE. It should be admitted the possible biases of the

quantitative analysis since the sample had a limited extension of representativity. The emotional impact presented limitations from the conceptual basis because of its limitations on the identification of emotions since they were based on a scale of the aesthetic appreciation of music. Along with that, the emotional impact cannot compare results with different work art based events since the emotion scales are based only in the specific work art of the event. Therefore, the EIE is able to compare events with the same work art exposed but not with difference. In addition, the EIMF can present a limitation related with the STOMP list in which the attendant had to select from a closed list their preferences and consequently, in a limited consideration. These closed responses could provoke limited results on the identification of these elements.

However, the Emotional Impact of cultural Events (EIE) is a way of relating the experience of the cultural event with the emotions implied. Clearly, the EIE is not pretending to reduce the music festival experience to emotions but to help on the description of the emotions and their intensity during the experience. In the context of specific music festivals, these emotions are due to the music but in other typologies of festivals this importance may change the set of emotions to be evaluated, as demonstrated in the participant observation of the test cases. Moreover, the conceptualization of the EIE in this thesis was applied in music festivals, as mentioned in Chapter 5, for each cultural event it can be generated an emotional impact evaluation adapted for the cultural content of the event which can be related to each of the five cultural impacts of Colombo's model through the CIPE. Then, the EIE and the CIPE should be understood as a flexible conceptualization of how to measure the affective and cultural outcome of a cultural event.

Furthermore, the limitation of the EIE was also manifested in not considering the previous emotions: expectations or the effect of the mood. In other words, and in the light of Wood and Moss (2015), the specific emotions which might be implied in the previous stages of the music festival experience. As explained in Chapter 2, section 2.3.2, emotions implied in the experience are also as a result of the expectations set upon the experience or in how the life of individuals 'push' to escape from the monotonous. These considerations were not denied but should be implemented in further analysis. Similarly might be hypothesized with the structure of the variable "origin of emotions" that set the basis on the factors of the experience of the cultural event. The origin of emotions might be more diverse than the five stated in the model though it has to be understood, again, as a flexible variable that might include more elements to consider in the application in music festivals but also in other cultural events.

At the same time, some limitations need to be considered in the interplay between the cultural impact and the emotions. The applied model constrained the emotional impact due to music experience and consequently, this conception of the emotional impact can be only applied in live music events. Moreover, the definition of the process of the cultural identification might be clear in the present dissertation, however it might be a problematic term for the operativity of the model, and at the same time, the different items contained in the definition of the cultural impact might be also problematic for the comprehension by the potential interviewee since they are complex and numerous definitions to analyse.

The biases could be also present in the application of the analysis of the qualitative data, its gathering methodologies and its analysis, namely: the interviews, the visual & digital ethnography and the content analysis. Firstly, the analysis of the interviews and visual-digital ethnographies required the interpretation of the data through the eyes of the author who, obviously, intended to be as much as impartial as possible. Secondly, the description of the visual & digital ethnography implied several decisions which implied a way of looking to the reality of the festival. Then, certainly, the data compiled implied a personal perspective which, inevitably includes biases.

The link between intense peak moments with the cultural impact was strong, however it should be seen not as the only consequence of the intense emotion. Is linked bidirectionally, which means, the cultural construction of emotions has an effect on how the cultural impact is constructed. Furthermore, the intense peak moment is not only thanks to the music, it is thanks to a combination of different elements, namely: the social experience, the venue, the personal circumstances. However, music is one major trigger of these emotions in these circumstances.

The analysis of the stakeholders was limited. The interviews should have included more levels of stakeholders from: partnerships, supply companies, employees and competitors. A further application of the CIPE should include a wider range of stakeholders in order to be more representative.

In summary, the author is conscious of the limitations of the present research. Although, considers that a longitudinal analysis not only culturally but also temporally may clear some of the limitations of the present study. Moreover, the application of CIPE and its adaptation in different cultural events might be an opportunity to contrast the results of this dissertation and undisclosed new lines of research. Still and everything, this research presented a consistent analysis of the affective impact of the music festival attendance in relation with the cultural impact evaluation.

9.5 Further research

Thanks to the study of the different cases and the process of evaluation, the author proposes new questions or new starting points for further analyses. In the following points are presented these future lines that might be interesting to develop future research:

- To help in building loyal audiences. As introduced in chapter 3, section 3.3., the interest in the recognition of Intense Music Experience will help to understand how the loyalty of the festival-goers can be built. Since, Schäfer *et al.* (2014) related the existence of the IME with a long-term effect, then, if there is an IME it will have a long term effect, and these experiences may help in the construction of a loyal festival-goer. As Kawase and Obata(2016) analysed it is of vital importance for the festival stakeholders to find out how to generate a loyalty basis of festival-goers. Then, the identification of these special moments may help in this recognition for the festival stakeholders in finding the "new loyalis,"
- To understand how the emotions are intrinsic/extrinsic constructed in the event experience (by cultural means). Since the validation of the correlation between the two variables (Emotions intensity and cultural impact intensity) may be in the two directions, the more the intensity of the emotions, the more the intensity of the cultural impact, but also the other way around. Then, the cultural construction of emotions is relevant. The emotions are not only constructed by deep meanings or values of the personal identity, they are transcultural or universally perceived. These phenomena may use a modified version of the CIPE in order to measure how this relation is constructed but also a modified version of the EIE with the AESTEMOS scale of emotions. This modified versions may help to apply the the CIPE and EIEto different typologies of music festivals with extensive representability and temporality. There are a wide sample of music festivals and with extended audiences which may give representative results. In addition, a longitudinal study covering two elements: the multiculturality and the long term effect of the impact. This extensive analysis may enable to understand the long term effect of the experience thanks to intense emotions
- Understand and measure the intangibility of impact of the events in a conceptualization of the identity of a city. The analysis of the intentionality resulting from the CIPE might be helpful in order to understand the city cultural

programmers which is the intangible impact on a conceptualization of the identity of the city.

- Relate or understand the quality of life thanks to the experience of the festival with the evaluation of the cultural impacts. The CIPE brings information about the emotions and the intensity of impact that might be related to the concepts of well-being. The concept of Subjective Well Being (SWB) understood as the composition of several elements when measuring happiness (Dener, 2000) has an important focus on the positive emotions evaluation. As Yolal et al.(2016) reports the SWB improves thanks to the participation on the festivals citing Getz(2015) and in the music festivals (Ballantyne et al., 2014). Moreover, Crom(2015) on his analysis of music practice and participation, using PERMA from Seligman(2010), concludes that this activities contribute to live a flourishing life with a positive influence in the five essential elements which constitutes a happier life (Positive emotions, Engagement, Relationships, Meaning and Accomplishments; PERMA). Then having a better insight on the emotional outcome of the music festival experience will lead to a better comprehension of how emotions relate to SWB. The emotional impact evaluation can help to understand how emotions affect the subjective well being thanks to the music and consequently help to enhance the quality of life of the citizens of a city.
- As introduced in Chapter 2, section 2.1.1, the music preferences are attached to different functions of music or moreover, might be related to different personality traits. Therefore, it might be a new line of research to define the profile of the attendance through different personality dimensions or cultural affinities. In that way, the organizers or promoters may look for new audiences in similar profiles, not necessarily included in their actual audience.
- Understand the effect and the evaluation of the mood in the participation of the live music events may be an interesting incorporation to the CIPE. This can be aligned with another analysis, the effect of the expectations on the specific emotions and in the effect of the cultural impact.
- Incorporate the facial recognition of emotion based on Eckman emotions into the CIPE. Image analysis of emotions pretended an evaluation of the emotions through pictures taken by the participants or by independent cameras in the festival.

- It might be illustrative to incorporate more basis in the origin of emotions, for instance, in the effect of drugs and alcohol depending on the festival analysed. These elements may have an effect on the experience and should be taken into consideration but also other elements, for instance, related to the frequency of participation in a music festival, the mood or the expectations before the festival.
- Analyse the effect of tourism on the attendance of the festivals, mainly in the massive festivals. Since there is quantitative data which describes Spain as one of the first places in which tourists come to participate in music festivals.
- Analyse the peculiarities of the community within the music festival. As found in the interviews, the festival is an opportunity to create effective links with others though not perdurable. In the line of Bauman it may be inferred a new concept of "Liquid audience" and understand the characteristics of the audiences of music festivals.
- Understand the appraisal processes of emotions, described in Koelsch (2015), and in Scherer and Zentner (2001) jointly with the analysis of the cultural perspective. This can be complementing the comprehension of the effect of the source of emotions depending on the different music style preferred. This might be relevant, for instance, in order to understand the relation between the music style, the structure of the songs, the effect of the setlist of the concert in the responses of the audience or the use of alcohol and drugs.

Therefore, from this research, from the different aspects that have been exposed in this chapter, and the new lines of research that have arised, it would make it possible to contrast this thesis with future research projects and establish long term analysis in order to understand the effects of the music festivals in the processes of cultural identification of the individuals.

9.6 Closing note

These results proved the intrinsic value of cultural events in the elicitation of positive and intense experience for the participants. These positive experiences should be claimed and supported during pandemic or crisis times not only with relevant analysis demonstrating its value but also with the support of the local authorities in its safe implementation. As argued before, the strong emotional bonding with cultural identitarian elements of/with/between the individuals provoked by the experience of music festivals can be an opportunity to strengthen a wounded community with reduced chances to celebrate. Thus, this dissertation can be understood as a testamentary validated demonstration of the power of the live music experiences for the individuals.

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<https://www.youtube.com/watch?v=oON0mGinucQ>
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- Official website of the festival: www.jazzaldia.com

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 - <https://twitter.com/jubarrechena?lang=en>;
 - <https://twitter.com/JabierGS>;
 - <https://twitter.com/ainaralo/status/1022913020014546944>
- Facebook site of the festival: www.facebook.com/heinekenjazzaldia/
- Mikel makala youtube channel: [youtube/mikelmakala](https://youtube.com/mikelmakala)
- Official twitter: <https://twitter.com/search?src=typd&q=jazzaldia>
- Instagram Jazzaldia: <https://www.instagram.com/jazzaldiadonostia/>
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- Balance Jazzaldia in Diario Vasco:
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- General official balance of the 2018 edition:
<https://heinekenjazzaldia.eus/es/noticias/superlativa-calidad-artistica-y-muy-entusiasta-respuesta-del-publico-definen-el-resultado-del-53-heineken-jazzaldia/>
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<https://www.diariovasco.com/culturas/jazzaldia/jazzaldia-musicos-banan-concha-20180730075410-nt.html>
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<https://www.diariovasco.com/culturas/jazzaldia/jazzaldia-colofo-20180730065640-nt.html>
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 - <https://www.diariovasco.com/temas/generales/quincena-musical.html>
 - <https://www.diariovasco.com/culturas/quincena-musical-patrick-alfaya-2019-20180902000511-ntvo.html>
 - Agenda diario vasco: <https://agenda.diariovasco.com/evento/quincena-musical-2018-programa-608732.html>
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<https://twitter.com/QuincenaMusical/status/1024570148454322176>
- Statistics Basque country:
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- Summary of the historic value in a local newspaper:
<https://www.noticiasdegipuzkoa.eus/2019/07/11/ocio-y-cultura/la-quincena-musical-desde-los-tiempos-de-mussolini#Loleido>
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 - 2016:https://www.quincenamusical.eus/fileadmin/transparencia/quincena_presupuesto_2016.pdf
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 - Auditoria
2015:https://www.quincenamusical.eus/fileadmin/transparencia/quincena_auditoria_2015.pdf

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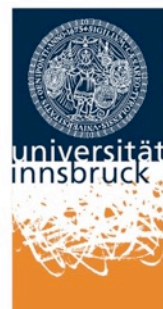
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- UNESCO: <http://uis.unesco.org/sites/default/files/documents/international-standard-classification-of-education-iscde-2011-en.pdf>
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https://www.eustat.eus/documentos/opt_0/tema_303/elem_11188/definicion.html

APPENDIXES

APPENDIX 1 GEMS agreement and authorization of use



GENEVA EMOTIONAL MUSIC SCALES (GEMS)

AGREEMENT OF USE FORM

Researchers using or administering the GEMS provided by the *Personality, Emotion and Music Laboratory* (free of charge) agree to the following terms of use:

- 1) The GEMS is used for research purposes only. Any commercial use is excluded.
- 2) No copies of the GEMS scale or its contents will be made or distributed.
- 3) Any of the GEMS scales must be cited in the following way in any publication using the collected data:

Zentner, M., Grandjean, D., & Scherer, K. (2008). Emotions evoked by the sound of music: Characterization, classification, and measurement. *Emotion, 8*, 494-521.

- 4) A short description of the project involving the GEMS (max 250 words) must be submitted together with this form.

I hereby accept the conditions of use:

NAME AND ACADEMIC DEGREE/TITLE: Jordi Oliva Codina, PhD Student. Master's in Arts and Cultural management and graduated in Industrial Engineering

AFFILIATION/UNIVERSITY: Open University of Catalonia

EMAIL ADDRESS: jolivacod@uoc.edu

SIGNATURE: 

SIGNATURE OF SUPERVISOR: _____
(FOR STUDENTS ONLY)

Please print, sign or scan the printed document and send it to with the short project description to marcel.zentner@uibk.ac.at

Geneva Emotional Music Scale (GEMS-9)

Instructions

When providing your ratings, please describe how the music you listen to makes you *feel* (e.g., this music makes me *feel* sad). Do not describe the music (e.g., this music is sad) or what the music may be expressive of (e.g. this music expresses sadness). Bear in mind that a piece of music can be sad or can sound sad without making you feel sad. Please rate the intensity with which you felt each of the following feelings on a scale ranging from 1 (*not at all*) to 5 (*very much*).

1 **2** **3** **4** **5**
 Not at all Somewhat Moderately Quite a lot Very Much

1.	Wonder Filled with wonder, Dazzled, Allured, Moved	1	2	3	4	5
2.	Transcendence Fascinated, Overwhelmed, Feelings of transcendence and spirituality	1	2	3	4	5
3.	Power Strong, Triumphant, Energetic, Fiery	1	2	3	4	5
4.	Tenderness Tender, Affectionate, In love, Mellowed	1	2	3	4	5
5.	Nostalgia Nostalgic, Dreamy, Sentimental, Melancholic	1	2	3	4	5
6.	Peacefulness Serene, Calm, Soothed, Relaxed	1	2	3	4	5
7.	Joyful Activation Joyful, Amused, Animated, Bouncy	1	2	3	4	5
8.	Sadness Sad, Sorrowful	1	2	3	4	5
9.	Tension Tense, Agitated, Nervous, Irritated	1	2	3	4	5

APPENDIX 2 Intense Music Experiences categories

Table 40. Supercategories, categories and subcategories Intense Music Experiences

SUPERCATEGORIES	CATEGORIES	SUBCATEGORIES	
IME	Altered state of consciousness	Oceanic experiences	
		Visionary restructuring	
		Anxiety - free dissolution of the I	
	Thoughts	Absence of thoughts	
		Mental reflection	
	Feelings	Ineffability	
		Deep inner experience	
		Affective dominance	
		Sensitization	
		Emotional learning	
	Harmony - disharmony	Harmony	Moment of relaxation
			Moment of perfection
			Inner Balance
Authenticity			
Deliverance from the ego			
Freedom			
Clarity			
Disharmony		Grounding	
		Accepting the change	
		Longing for repetition	
Resources		Treasure	
		Unforgettable	
		Mood elevation	
		Recharging the batteries	
		Distance from the daily routine	
		Confidence	
Harmony and motivation and way of life		Relationships	
		Values	Shift of values
	Communication of values		
	Meaning of life	Meaning culture	
		Vitality	

	Engagement and inspiration	Explode one's potential
		Inspiration
		Vocation
	Consciousness and development	New insights
		Maturation
		Knowledge

Source: Schäfer *et al.* (2013)

APPENDIX 3 Models of interview

1. Model of interview to festival-goers.

Socio-demographic data

Age	Sex
Education	Music Education
Born place	Preferred Music
Job	Hours of music listening
Economic Range	Number of attended festivals

Previous experiences and cultural background

- Which festivals do you usually attend? Why?
- Which are the best festivals for you? Why or why not of this consideration?
- What do you look for or expect when participating in a music festival?
- Do you think you favour your cultural variety?
- Do you think the festival you've been to is a festival with a lot of musical variety
- You felt like listening to that new music later? For what is this? Have you had any interesting musical experience that has resulted in consuming other types of music?

Effects and impacts: cultural impact, emotional impact and intentionality

- What cultural effects do you think may provoke the attendance of music festivals?
- Explanation of the structuration of Colombo and enables a little discussion of its existence: Which of these do you think exists the most and affects you the most? Which do you think are the most important?
- Do you think you are better informed about the culture thanks of your participation in the music festival?
- Do you feel like belonging to the cultural community of the festivals? Do you feel excluded or looked bad for going to festivals?
- Reason for celebrating the festival, why go to a festival and not to the cinema? Have you met new people?
- Do you think its people like you? What has the same musical tastes? Do you feel identified with those people?
- Does the festival contribute something culturally?
- Do you think it's a cultural tradition?
- Do you think it is worth keeping these festivals
- Do you think you are breaking the traditions of your parents or simply adding and contributing new fun elements?
- Do you think that your participation affect to your cultural identity? How?
- Do you think the organizers think about creating new culture or new cultural traditions?
- What intentions and objectives do you think festival organizers have?
- Unforgettable musical experience? Have you had a change in your perception of the situation, deep feelings, and a strong physical reaction? If there has been emotional intensity in a reaction, ask about an intense moment, how you remember it and if it has to do with their daily life.)
- How would you describe the emotions at the festival?
- Compared with other emotions, in what order would you put the emotions you felt at the festival? (Within an scale of 1 to 10)

- Positive emotions not related to music? Negative emotions related to music? Negative emotions not related to music?
- What effects do you think it has had in the long term this experience?
- What are you looking for in a festival? How do you feel before a festival? During? After?
- Unforeseen emotions due to unforeseen music or that have surprised you. Or are you always going to look for what you like? Have you felt any feelings unknown for you?
- How do you remember those moments of the festivals? Do you think you have better sensitivity for music?
- Would you recommend this experience?
- Has everything been positive at festivals? What better things and what worse things?

Relation between emotions and cultural impacts

- How do you think what you feel affects you with what you are culturally or in your cultural identity?
- Did the festival impact you emotionally; do you think that's why culturally too?
- Do you think that according to what you hear and feel at a festival it makes you change your cultural consumption, cultural preferences or changes?
- Do you think this relation is intentioned by the festival organizers?
- How would you define a festival-goer?
- Is it worth spending what a festival is worth for what it makes you feel?

2. Model of interview for festival organizers

Table 41. Structure of the festival organizer's interview.

Organization, vision and mission	What is your music festival? How would you define it?
	Have any specifies your festivals in comparison with others?
	Which is the role of your institution in the organization of the festival?
	What are your tasks and responsibilities before, during and after the music festival?
	What are the interests of the partners, stakeholders for the music festivals? Do they influence in the programme or organization of the event? Commercial, politic, cultural or social interests?
	As a private institution how is dealing the interest of the cultural with the business model?
	How is dealing your organization with the changes of the music industry?
	From your point of view, why this music festival is organized? Who are the beginners? Why did they do it?
	Is the same team of beginners in the organization? How is the team working?
Objectives and impacts	What are the objectives of the music festival? Are they related with any

	cultural intentionality? (Namely: cultural identity, tradition, promoting certain culture,)
	Which are the cultural objectives of <i>Quincena</i> ?
	Is there any touristic interest?
	How would you define the types of impact the festival is generating? Economic Impact? Environmental Impact? Social Impact? Cultural Impact?
	Do you care about the emotions that the participant is having? How?
	Did you intervene in the construction of the programme? Why do you select these types of music styles?
	What kind of objective is behind the programme? Is there any interest in offer variety but within specific styles of music?
	Do you think of any cultural impact thanks of your music festival? Do you think your music festival is enhancing the image of the cultures that participate in the music festival?
	How do you think the music festival is affecting in the individual cultural identity of each participant? Is it in purpose?
End of interview	Do you want to add something more?
	Personal information: age, education, job, position in the organization
	Brief professional description
	Interview information: date, place and duration.

Source: own elaboration

APPENDIX 4 Qualitative analysis of the interviews of the test study

As exposed in chapter 6, the qualitative analysis of the interviews had different objectives:

- A. Acknowledge whether the key concepts of the research were understood or not.
- B. First glance on the hypotheses
- C. Incorporate possible nuances
- D. Select the cultural impact among those proposed by Colombo (2016).
- E. Develop criteria for the selection of the music festival for the case study.

The first objective was reached observing the reactions and the recurrent questions on the concepts that each interviewee was asked. In the transcript interviews it might be found how some of the respondents asked questions, doubted or hesitated which in most of the cases was because they do not understand the concepts or the questions. This situation happened in several occasions and was presented in Chapter 6. The last objective was to develop criteria for the selection of the music festival. These criteria should show how the typology of the festival has an effect on the experience of the participant. This effect was analysed by the comparison of the experiences between the interviewed that mainly participated in opened camp festivals (electronic, rock, alternative) with those who participated in closed venue sophisticated festivals (jazz and classical music). This analysis will be showed at the end of this appendix. In order to comply objectives B, C and D, it was applied a qualitative content analysis with the following five steps:

1. Establish the rules of inference. These rules of inference were on the basis of the two sub hypotheses that allowed relating the data with the main research question. They can be stated shortly as follows:
 - a. The intense are the emotions, the intense are the cultural impacts
 - i. Music is the main source of intense emotions among other factors.
 - ii. The music preferences intensify the cultural impact and the emotions.
 - b. The objectives of the music festival organizers included specific objectives to generate cultural impacts. In the context of the interviews to the festivals goes, the focus was on the following: the attendants perceive the intentionality of the cultural impact of the music festival organizers.
2. The rules of inference generate the main supercategories containing the topics of the main themes of each rule under the names: "Cultural Impact", "Emotions", "Relation between Emotions and Cultural Impact", "Intentionality" and for all

other topics "Side Elements". The theme "Cultural Impact" it is showed within the conceptual definitions of Colombo (2016) and specified by the four main definitions. The rest of the were also defined:

Table 42. Definitions of the supercategories

Supercategories	Definition
Cultural Impact (CI) - Information	Impact on how he or she is exposed to a variety of cultural experiences through the festival
CI - Disinformation	Impact on a false information or a negative cultural exposure
CI - Preservation of traditions	Revitalization of traditions. Traditions preserved
CI - Loss of traditions	Lost of language Heritage loss Traditions altered or threatened
CI - Cultural Identification	Validation of community groups. Impacts on the region's cultural identity Building of community pride. Change in aesthetics Opportunity to develop new cultural skills and talents Celebration of community. Impacts on local character of the community Increased local interest in the region's culture and history.
CI - Negative cultural identification	Culture profanation Loss of cultural amenity
CI-Integration	Community pride and integration Cultural integration
CI - Ghetto creation	The experience to be culturally margined Community alienation
CI - Social Cohesion	Opportunity for intercultural contact. Community groups work together to achieve common goals through the festival. Variety of cultural experiences
CI - Social Exclusion	Cultural offence Community pride of divisiveness Social dislocation Potential of intercultural misunderstanding.
Emotions	Sense of feeling ¹⁸²
Peak experiences with music	A highly valued experience which is characterized by such intensity of perception, depth of feeling, or sense of profound significance as to cause it to stand out, in the subject's mind, in more or less permanent contrast to the experiences that surround it in time and space. ¹⁸³
Relation between emotions and cultural impacts	How the respondent related the emotions with any element of the cultural impacts described in the precedent definitions
Perceived Intentionality	Perception by the respondent of specific objectives deliberated or purposed from the organizers in the organization of the music festival
Side elements	All those elements not considered in the previous definitions and relevant for the research

Source: own elaboration based on Colombo (2016), Zentner *et al.* (2008) and Leach (1962).

3. The author coded the interviews in order to find recurring themes in the data¹⁸⁴. These topics came from the different discourses of the texts and generated the categories and subcategories. Thus the process was more inductive at this stage,

¹⁸² Zentner *et al.* (2008).

¹⁸³ Leach (1962)

¹⁸⁴ Coding is a process of segmenting and labelling texts in order to compare them (Arno van der Hoeven and Hitters 2019; Boeije, 2010).

following three main stages for the coding: firstly, anything considered important was coded; secondly, recurring codes were clustered together with the aim to capture meaning in the dataset; lastly, each cluster was named with a category or subcategory depending on the relation between the themes. Those codes not related to any category were grouped under the supercategory "Side Elements".

4. An interpretative analysis was conducted to relate the subcategories and categories with the supercategories, in this way it was joined the definitions from the hypotheses with the data. Moreover, a value was sized in two variables for those statements related to the cultural impact and relevant side elements, namely: number of statements, and number of interviewee which stated on each category. This quantitative relevance helped on the selection of the cultural impact (among the five possibilities) and those relevant side elements. As a consequence, the objectives C and D were reached.
5. The author came up with the relevant inferences on the basis of the different topics and developed the relations between the different concepts following the rules of inference. Then, the objective B could be complied

These five steps constituted the guideline of the analysis. The following sections describe the construction of the clusters of topics or categories (as mentioned in step 3), the interpretation of relations between these categories and the established supercategories(step 4) and how this can be represented in a graphic of relations. The relevant inferences were showed in chapter 6.

1. Description of the emergent themes across cases: categories and subcategories

As mentioned in the third step of the description of the content analysis was considered to be inductive following and it was decided to apply the classical structure of a thematic analysis. The thematic analysis is a robust methodology to understand the perceptions of the interviewed and it is can be used in the psychological analysis (Braun and Clarke, 2006; Guest, MacQueen, Namey, 2011). Summarily, this methodology can be applied for the data analysis as described in Braun and Clarke (2006, p.87):

1. Familiarizing with the data: transcribing, reading and re-reading, noting down initial ideas.
2. Generating initial codes: coding interesting features of the data in a systematic fashion across the entire data set, collating data relevant to each code.

3. Searching for themes: collating codes into potential themes, gathering all data relevant to each potential theme.
4. Reviewing themes: checking if the themes work in relation to the coded extracts (Level 1) and the entire data set (Level 2), generating a thematic "map" of the analysis".
5. Defining a naming themes: on-going analyses to refine the specifics of each theme and the overall story the analysis tells, generating clear definitions and names for each theme.
6. Producing the report. This final report is the interpretation of the relations. However, in this case it will be join with the inferences of the overall content analysis regarding the hypotheses of the research.

After the transcription of the notes and the recordings of each interview, the first step of the thematic analysis consisted in a first reading of each interview understanding the general perspective of the individual. The second reading identified the main topics and a third reading highlighted in different colours the original texts in relation with the main topics identified. These were the codes related to each topic and for each interview. These codes were copied in a table with the direct topic related and the process was repeated for each interview. These topics were reviewed across the different cases and checked the relation between them, in some cases were contrasted and redefined. The codes were read and re-read in order to cluster the different main themes upon these codes. After that, the codes were clustered and unified under the categories and subcategories which are going to be presented in the following paragraphs.

Summarily, the main subcategories and categories are presented in relation with the topics clustered from the ten interviews to the festival-goers. Some of the titles of the categories are taken from the theoretical background of the analysis of the cultural impacts since they consist in the same concepts essentially. Others encapsulated the meanings through original terms that the interviewed explained. Each section will present in the title the name of the category, the general description defining the them as a result of the clustered codes and if it was necessary a subcategory containing a topic related to the category.

A. Opportunity to develop cultural skills and talents (8/6, 6%)

The music festival was an occasion to develop cultural skills and talents for the following interviewed. Sometimes, this opportunity has only been indicated as existent, some other they consider the festival as way to develop their different cultural interests.

Table 43. Codes on "Opportunity to develop cultural skills and talents"

F0405	2838	O sea tu vas al festival a que te aporte algo, sólo al nivel experiencial o a nivel cultural? Sí sí claro, a nivel cultural también, de la música
	3016	Sí, a mi me aportado. Primero, porque la cultura la hace la gente. Ves lo que es la gente, te da para cruzarte con un abanico de gente, personas así. Yo creo que es un evento, que van personas de todo tipo.
R0503	948	La meva sí! Jo quan he anat a festivals que hi anava sol, inclús al Primavera que hi anava alguns dies. Moltes vegades em passava més rato caminant perquè els volia veure a tots. Saps? Estava 10 minuts amb aquests i clar, es el què pasa, no arribes a tots.
	1239	sí, ha ampliat els coneixements musicals i ampliat la meva llista de spotify. Molts cops també m'han decebut i els he deixat d'escoltar, perquè no m'han caigut bé. Pel directe
J0104	4017	Sí, si...Me refiero más a la música que hayas podido encontrar en ese festival, como que la investigas por así decirlo.
R1704	2609	Sí, sí, sí. Claro allá es más por la identidad, no sé si llamarle por la identidad, me identifico con. O sea sí, pues entonces pondría la primera la de la identidad. Porque incluso a este festival lo fui porque me sentía identificada con el tipo de música que se ejecuta.
M0503	1710	Suposo que m'afectava en el sentit de , bueno en el sentit de que tenia més tendència a escoltar música o a tenir més tendència tenir més criteri , no se, no sé com m'afectava amb la meva identitat o al meu bagatge.
A2804	2908	Pues un freaky de los festivales. Un trovador de la música, un adicto que va a festivales

Source: own elaboration

B. Building community pride (3/2)

The experience and existence of the music festival became an opportunity to build a community pride because of the relevance of the artists or the importance the event for the city.

Table 44. Codes on "Building community pride"

J0104	715	Sobretudo lo veo en el caso de Rulo, también es verdad que es de Cantabria, todo el mundo como que hace mucha piña , viene el tio, está en su tierra. Va diciendo cosas de Cantabria, toca las míticas de siempre, sabe que ahí está la gente. Es como un aprecio mutuo entre los dos
P0104	2440	Yo creo que esto puede afectar de cara que puedes usar el festival para promocionar tu ciudad y el resto de cosas del sitio donde estás celebrándolo. Normalmente, siempre suelen tener...en Santander al final estás patrocinando la ciudad. Que vayas allí de vacaciones, que a parte va haber más conciertos durante el año, teatro...o ópera u otros tipos de festivales. Suele haber un festival de piano también en Santander. Esas cosas puedes aprovechar para promocionarlas cuando tienes un festival o cualquier otro evento.
	2319	A nivel cultural, creo que aporta muchísimo. Tanto al sitio donde se está haciendo como a la gente que vive ahí, como a la gente que viene de fuera. Pensando por ejemplo en Palencia, lo de Palencia empezó siendo: un concierto trayendo un grupo indie, después ya traían dos o tres. Después ya empieza a llamarse festival. Ahora ya lo hacen por la ciudad también. Poco a poco ha ido creciendo, cada vez viene más gente. Ese fin de semana Palencia tiene muchísima vida, y Palencia es muy pequeña. Cuando hay un evento así, se nota muchísimo.

Source: own elaboration.

C. Identity development(28/10, 21,5%)

The music festival experience helped the festival-goers to have a cultural learning and produce essential changes in their life.

Table 45. Codes on "Identity development".

P0104	2547	Yo creo que sí, aporta.
J0104	2936	Entonces, yo he visto mucha gente que nunca va porque no les gusta la musica, pòrque la música que toquen en ese que hay en el festival, o porque es caro o no se que...y de repente van un día y casi nadie sale de allí diciendo que no le ha gustado. Es como una experiencia distinta y, en la que está mezclada por medio la música por un lado, la actuación, el directo. O sea no es música como en una discoteca y luego obviamente, es una música que no es la música que se escucha cuando sales a tomar algo o cuando sales de fiesta o cuando sales...no es la misma música...entonces, aporta. Aporta culturalmente porque yo creo que a la gente le abre un poco más miras en ese sentido
	4146	Como pues alguien que se ha preocupado más, le gusta la música, entonces, pues, yo diría que son personas más tranquilas, aunque no sé si lo diría así...tampoco...
	4230	Sí, diría curiosa y off, no lo sé, tu...qué complicado...
R1704	3728	Es una construcción y se educa, si hablamos de música clásica. En la actualidad no sé si hay mucha gente en la Argentina que escucha música clásica
	4509	Que tiene inquietudes, que le gusta disfrutar de la música y de la cercanía con otros, que más...capaz que va sólo y es un antisocial...hahaha, pero bueno
	5016	Pero para que uno llegue a escuchar música y determinado tipo de música, tiene que haber sido educado previamente para no estar escuchando el cuarteto, por ejemplo. A lo mejor acá, en Europa, no se ve mucho eso porque...
R0304	2500	La marca cultural que deja a la gente que va, creo que es bastante notable y bueno.
	3923	Sin duda alguna. Yo soy de la opinión que las experiencias que tenemos nos definen, y cuánto más fuerte es la experiencia, más fuerte te define. Entonces, un festival que es algo que te, es una experiencia bastante fuerte. Tu, al fin y al cabo, vamos no te vas a morir ahí,
F0405	3136	Y entonces, eso culturalmente te influye. Aunque sólo sea ir fijándote en las camisas hawaianas, tan diversas y todo eso. Ya es algo que aprendes. Luego, la música también. Yo creo que la música, si que diría, que por supuesto, te aporta. Te aporta, en la medida en que descubres algo nuevo. Si vas a lo que ya escuchabas, que lo disfrutas mucho pero culturalmente no te...bueno siempre hay en la actuación un plus... pero me parece más pobre si vas a descubrir cosas nuevas...y eso.
	3800	Pues, de lo bueno, hombre toda la experiencia. Pues sí,saber moverme en lugares donde hay mucha gente. Cara la vida, pues sí, espavilar. Todo te enseña. A ver déjame pensar... Saber estar con gente de cualquier edad, a no tener prejuicios. A eso sí, ya lo creo. Saber que el tio con la peor pinta, que si te lo encontraras en la calle, acabar pegándole un abrazo. Eso me ha quitado bastantes prejuicios
R0503	2406	Crec que vas més per la comunitat, no? També vas més a la identitat. Tens per una banda les tradicions i per altra també t'enriqueix el teu gust estètic, no? Has afegit molta música, m'has parlat també del estil. Creus que t'ha afectat a com ets ara culturalment? Sí, clar. M'ha afectat, si no hagués anat allò. Em sentiria a lo millor, falta... Sí, seria entremig de la identitat i la tradició. Et sents identificat amb les persones dels festivals M'hi havia sentit identificat. Ara em fa molta mandra anar en aquests festivals. Depèn de quin, un festival com el Primavera Sound no hi aniria. Però un festival tipo Vida,sí hi aniria.
	5500	Ja cambia molt culturalment de un país a un altre. Una persona de un festival tipo Vida, potser pare de familia que hi ha anat amb la seva filla i ho està disfrutant. I amb un tipus Primavera Sound, es un tiu, però segurament, crec que seria "moderno" que la música de vegades es secundaria, que hi van per la festa i van per dir que han anat a aquell festival.
M0503	709	Les coses que n'he extret tampoc han sigut molt importants per a mi. Però si que penso que t'enriqueixes d'alguna manera, ara una altra cosa es el valor que li vulguis donar, que es subjectiu.
	1857	¿Què diries que t'enriqueix o t'empobreix? M'enriqueix, sí.
A0409	1901	Sí, jo crec que sí aporta sempre quelcom a la cultura, perquè també al final, quan tu assiteixes aquests llocs aprens moltes coses, a viure en societat, a veure quins son els valors per viure com a persona i com podem començar parlar
A2804	414	No, cuándo es clásico no es puro placer, es más bien por enriquecimiento. Aprender también.
	505	Voy... a veces voy a conocer más repertorio que igual no conozco. Así, que aprender. Y si voy a un festival de otro tipo de música, entonces, sí. Voy a variar mi cultura, a abrir mi

		cultura más.
	1105	No sé si facilita, pero te lleva hacia un camino, hacia una identidad. Participar en los festivales o porque tienes esa identidad participas en los festivales.
	1140	A mi como persona me ha desarrollado más.
	1143	A mi me ha desarrollado como persona y también cómo músico.
	1208	Sí me ha enriquecido para tomar una dirección en mi vida. A mí el primer festival que me marcó la vida fue la temporada de ópera de la ABAO, si se puede llamar festival. A mí me cambió la vida por completo, fue un impacto tan fuerte para mí que eso hizo que en una sola representación a querer dedicarme a ello. ¿Más impacto que eso? He dedicado toda mi vida a ello. [risas]
	1208	Fue irme a ver Rigoletto en Bilbao y cambié el rumbo totalmente, tenía 17 años. Y decidí dedicarme al canto y cambiar de rumbo totalmente.
	1337	Me ha cambiado como persona y yo fui como mero público. Ahí sí que no fui a aprender, sino que fui a disfrutar de la ópera, la descubrí. Descubrí una cosa tan increíble que me cambió la vida.
	2719	¿Cómo crees que lo que has sentido como te ha configurado culturalmente?¿Crees que pasa eso?Completamente
	2736	Pues, lo que he dicho, a mí me impactó tanto la música en su momento, que cuando la descubrí que me cambió toda la vida. Te cambia a bien, porque es la mejor droga que puedas tomar, yo perdí todo interés por las cosas malas, eso está clarísimo. Yo lo veo, con gente que está metida en la música, que está apasionada por la música y no tiene interés por las mierdas. Yo llegaba el fin de semana y decía, mierda, ahora que hago. Es lunes y yo quiero hacer música, yo quiero vivir, por y para la música. Claro que culturalmente me enriqueció y como persona y como todo, para mejor. Y me educó también.
T2004	3532	O sigui tornes canviada? sí, perquè tu pots dir... o sigui per exemple, jo vaig anar a dos festivals a Madrid i vaig pillar un avió per anar a un festival no sé que no se cuantos...he fet tot això per anar ha veure aquest grup i tal...pots explicar-ho a la gent del poble i et diuen... ah vale! Però jo vaig anar a l'Anolia(què es un festival super petit de Igualda), doncs no...no ho entenen, no? (Riures...) O sigui es per tu com un moment d'agafar una mica de universalitat, de obrir-te al món i tal... Sí, de sortir un moment de la rutina i veure que hi ha gent molt bona fent coses molt bones. Hi ha gent que ees mou per ensenyar-les i saps, jo això ho trobo molt xul·lo i gent disposada a escoltar-les i compartir-les, ...es molt guay.
	4052	De ment molt oberta, disposat a què li passin coses, en un procés per treballar els seus prejudicis i eliminar-los, si es veritat, amb voluntat de que, de tenir influència positiva en les persones que coneixerà...amb...

Source: own elaboration.

D. Increased interest on music (13/6, 10%)

The festival-goers expanded their interest on different types of bands and different styles of music, reinforced the music they liked and developed their interest on new music styles and band performances.

Table 46. Codes on "Increased interest on music"

J0104	1500	Pero, si te gusta la música tienes recuerdos buenos, y puedes a ver descubierto cosas y puede que tengas ahí unos días en los que estás escuchando los que has visto, porque igual has descubierto una canción de algún grupo que te ha gustado y la quieres volver a escuchar, eh... o de repente retomas un grupo que tal sólo por haber escuchado las canciones y te lo ha recordado y vuelves a escucharlo... o sea estás más musical, yo creo... eso siempre se traduce en buen humor, yo creo.
	555	Pero sí, yo creo que son cosas que como que son muy tuyas. Igual a mí me pasa con una canción, pero igual a tí te pasa con otra canción, sabes?
	1109	... o sea lo que te cambia es lo que escuchas, porque tanto antes del festival escuchas los

		que van a ir al festival como después a alguno que no habías escuchado antes y lo escuchas ahí y te gusta. Eh, igual luego hay un concierto en invierno de esos arts+ista y vas ese día porque te gustó, o sea lo que te repercute a tí, luego vas a conciertos, por así decirlo. Buscas eso , durante el invierno
R1704	1628	Los nuevos talentos. Digamos que los aprueban para subir al escenario del Cosquin. Y bueno, eso si lo he disfrutado, y lo conozco. Eso me gusta, son canciones conocidas, me pongo a cantar, algunos se ponen a bailar. Es un momento de entretenimiento, no? No pienso que me marque culturalmente, pero pienso que en esos lugares la música será folklórica, a mi me gusta la música folklórica, y entonces disfruto ese momento. Pero lo disfruto como un momento, lindo y grato
	1805	A ése festival, voy porque es música de folklore, normalmente es una cuestión que hace la cultura de Argentina. Comes algo, te tomas un algo, lo compartes con el amigo, cantas, bailas, la pasás bien. Claro si me dices me voy a un encuentro de Cuarteto, el Cuarteto es la música popular argentina, a la que yo no voy...no voy porque, eso para mi no es música, eso es lo que está de moda ahora, bailar cuarteto
R0304	1646	Pero yo creo que no es tanto por esa música, sino que al escuchar esa música recuerdo el festival
	1728	O sea gracias al festival y a lo que sentiste en esos momentos has empezado a escuchar esa música? Sí
	2410	Entonces, yo creo que a las personas que van les aporta y al fin y al cabo, todo el mundo que va a un festival tarde o temprano repite, o quiere repetir . He hablado con mucha gente, y no conozco a nadie que salga de un festival diciendo nunca más voy a un festival
F0405	3303	He descubierto música muy distinta. A veces no notas el poso que te van dejando las cosas, pero está ahí. O sea, está ahí...y pues a ver, yo a un festival si voy por la cartelera, por las cabezas de cartel. Sí, a mi me llama mucho la atención. A mi Paul Kalkbrenner me encanta y había ido a dos conciertos, y al tercero repetiría de cabeza.
R0503	1710	Jo buscava música, i buscava....que vulguis o no una mica de postureig acabas fent. Pero en la mesura que he anat madurant...i et dius...no sé si aniré ara mateix penjant fotos de cada grup que vas a veure...algun any ho havia fet. Després penses i dius, aquest no soc jo. Vas trobant-he a tu mateix.
	1758	Et crea diversitat cultural, de diferent gent, pots conèixer a gent de tot el món, que et trobes en un punt per una cosa en concreta, per la música i també et crea molt tema de la roba
M0503	2741	Com creus que t'afecta el què sents a nivell cultural? A nivell de identitat cultural? Com creus que t'afecten aquestes emocions a nivell de identitat cultural? Com creus que les emocions afecten a la identitat cultural quan vas a un festival? Em predisposen a tornar-hi. Creus que l'emoció fixa nous continguts culturals? Creus que aquella emoció en el festival vida va fixar que t'agredes chk chk chk? Sí, clar

Source: own elaboration.

E. Loss of identity (8/6,6%)

The experience may produce, in the eyes of the festival-goer, a loss of cultural identity due to several reasons: the effect of the globalization, the festival as a place to pretend to be someone else and the conflict with the regional identity.

Table 47. Codes on "Loss of cultural identity".

R0503	3125	Crec que una persona que va a castellers anirà a festivals de tradició catalana, com Canet Rock...anirán a festivals més de grups catalans. Va molt arrelat amb la música catalana. Vec difícil, vec com dos bàndols. Son tribus urbanes. Els moderns, hippies i els catalanistes.
J0104	2341	Yo creo que en los festivales se ve a mucha gente, no? y entonces se ve gente que... le gusta de verdad el grupo que va han escuchar, gente que le gusta menos...y yo creo que también puedo estar en ese grupo perfectamente, porque a lo mejor no me gusta tanto...ehh...gente que se viste para la ocasión y se pone más hippies de lo normal y eso me parece una falta de autenticidad bastante interesante.
	2515	Yo he visto a conocidas mías que para nada son... o son lo más pijo del mundo y viven en

		el sitio más tal y visten a saco de pijas, y después te las encuentras con una cintita en el pelo para ese día y con margaritas en el cuello, vamos que ni de coña, eso como que ...eso a mi no me gusta nada. A ver más que no gustarme, a ver le da otro ambiente...ves que las chicas van de otra manera y que no es una manera mala , no me parece a mi que vaya mal pero me gusta ver que hay gente que es así realmente y se les ve los que son así. no? Pero, lo hipster ocasional para mi, sólo en cierta ocasión, no... yo no voy vestido de ninguna manera, en ese sentido. Yo voy con mis amigos, vas por la música y por la gente pero, como la mayor parte que no se disfrazan para ir a ver estas cosas.
R1704	1427	Bueno, yo en esta fiesta de la manzana, no sé si ampliaba mi abanico cultural, porque incluso creo que no, si me acordara de alguien que me marcó, me acordaría (hahahahahah) Pero bueno, es música moderna, de moda para mi esa música pasatista que hoy es famosa y te hartan en la radio, y esa música como que no me llega. La puedo escuchar decir que sí, que está bien, pero que no me marca, porque es la música del momento. No, las músicas que son famosas por la radio
	3915	Si es buena música, para mi no tiene negatividad. No tiene elementos negativos. Ahora suponte que yo escucho la música que pasan por la radio en Argentina y las letras que escucho, y realmente te dan ganas de llorar... Pero...
R0304	2004	Creo que no es un gusto tanto musical sino todo el background que tiene, lo que hay detrás. Yo no escucho esa música porque realmente me guste, entre comillas. Escucho esa música porque me recuerda a algo que me gustó mucho.
M0503	1331	Construcció de la identitat cultural. En tant en que la cultura actual es una cultura globalitzada, per tant, destrucció de la cultura...no es els festivals, es en general que tenim aquesta destrucció de la identitat petita i ens unifiquem en una cultura més global, aleshores, si que destrueix la cultura, però es una tendència global. No tant pels festivals, per tant, em quedaria més amb la identitat cultural.
T2004	1925	Però no et senties excluida...senties que formaves part del grup de la gent Sí, no sé, jo soc molt polifacètica i si estic en un entorn de "heavy metal" se que comparteixo, que a mi també m'agrada el "hardcore" per exemple, però quan estic a un festival latino de "cumbia" també em sento molt a gust. Perque també es una part molt meva, el latino. Creus que tens moltes identitats? Sí, moltes, em sento part de moltes coses diferents en el món.

Source: own elaboration.

F. Cohesion(27/9, 21%)

This category is based with the perception of the festival-goer in the sense of community, the cohesion thanks of their participation in the festival, or the contrary, the creation of ghetto due to the festival. In most of the cases, the answers were positive and considered the experience as a way to reinforce their sense of unity between each other.

Table 48. Codes on "Cohesion".

T2004	920	El fet de compartir, amb persones que no coneixes de res i que durant la vida cotidiana no t'hi entendries per res...saps que tens en comú alguna cosa, aquesta cosa en comú la trobes al festival. Llavors generes com vincles romàntics..
J0104	4454	Es un plan con amigos que a lo mejor no ves tanto...al festival tienes que ir.Vas un año, vuelves a ir, te vuelve a gustar, a tus amigos también. Y sabes que todos los años te vas a reunir y aunque un año falle uno u otros fallen otros, da igual. Entonces yo creo que vale la pena, porque depende de lo que te guste.
A2804	1055	Yo creo que me ayuda en mi cohesión social y en la identidad cultural. Pero sobre todo en esta última.
J0104	1613	yo creo que, o sea, no iría, bueno casi que lo he hecho a veces, que vas a un festival y igual sólo hay un grupo que te gusta. Vas a ver uno sólo, pero eso no significa que vayas a ver a uno sólo. De hecho, cuando vas allí, aunque no vayas a verlos y te quedas en la parte de atrás...hablando con alguien y están ellos tocando de fondo...igual pues te gusta
F0405	3410	Voy por mis amigos, para hacer piña. Si es un plan que me proponen y claro, no vas tu sólo. Quieres pasarlo bien con tus amigos, que sea un momento que se recuerde y eso. Entonces, sí

	3450	Pero en el festival todo el mundo pierde su condición, todos son iguales, eso está bien.
J0104	2637	Sí, sientes que te gusta la misma música que le gusta a esa gente. Entonces, sí te sientes parte de ese grupo, por ese sentido. Es como ir a ver el fútbol, si vas a ver un partido sabes que a esa gente les gusta ver el fútbol. Pues si tu vas a ver a cierto festival, te gusta a ti esa música igual que al resto, entonces, pues estás allí como en comunidad.
	2637	Sí, tal cual, pero no lo veo yo como que ...si formas parte de un grupo pero no pretendes formar parte de ese grupo, no es que no pretendas, es que no te importa. Pero yo creo, que dentro de un festival hay muchos tipos de grupos de gente. Tu eres de uno, y si que es verdad que otra gente pueda intentar meterse en otro grupo porque tal, pero vamos, no es el caso. Y ya está
	2637	De hecho lo que me gusta es que ves a gente de muchos tipos, pues ves a gente que son o visten de tal o ...sin mas. Gente que estaría trabajando el día anterior y con chaqueta y corbata y van allí con sudadera en plan normal a ver un festival y otros a veces que incluso están con sus hijos. Entonces, bueno, yo creo que eso que al final es gente muy distinta que le unen una sola cosa, no?
	3905	Yo creo que es por la gente que va. O sea la gente va a ser más, no es lo mismo, la gente que va a ver a un grupo como Sidonie que la gente que va a ver a Mumford&Sons, los que van a ver a Vetusta Morla de los que van a ver a Mumford o Coldplay en un BBK o van a ver. O sea vas a encontrarte a más gente de las que hemos hablado antes que les gusta la música.
R0304	3000	La mayoría de la gente lo que nos decía era: " qué alegría, qué alegre está el pueblo, porque hay gente por las calles". O sea me refiero
	2313	Pero el tema de los festivales, ya no sólo en España, sino a nivel mundial, está marcando a una generación, o sea, hay poca gente de nuestra edad en España que no haya oído hablar del Arenal, que no haya oído hablar del Viña Rock, que no haya oído...o sea del de Barcelona, del de Bilbao...o sea me refiero que es una cosa está marcando una generación.
	2320	Entonces, es un movimiento cultural que igual empezó como alimento para esa máquina capitalista, pero creo que ha ido más allá, o sea ahora, es una unión.
	3727	Da igual si eras multimillonario o si estabas muerto de hambre debajo de un puente, o sea ahí todo el mundo es lo mismo, o sea, con su propia identidad y todo eso...
	426	No sólo con ellos, sino con gente que está ahí, con todos los que están alrededor. Hoy en día aún seguimos hablando, me han invitado no se cuantas veces, nos hemos encontrado en las fallas en Valencia. Entonces yo creo eso...o sea lo más enriquecedor es eso, más que la música.
	2330	Mucha gente a mi me ha preguntado : ¿tu fuiste al Arenal? una persona que por ejemplo no conozco de nada, sí... y si esa persona también ha ido, aunque no haya ido el mismo año, suena un poco raro, pero se genera como una especie de vínculo
	2340	Porque, vale, ya hemos vivido algo parecido, que sí, lo único que coincide es el sitio, la organización y el nombre del festival, vale, pero genera un vínculo.
R0503	3125	Crec que una persona que va a castellers anirà a festivals de tradició catalana, com Canet Rock...anirán a festivals més de grups catalans. Va molt arrelat amb la música catalana. Vec difícil, vec com dos bàndols. Son tribus urbanes. Els moderns, hippies i els catalanistes.
	5905	I els grups seràn menys potents, i haurà menys gent. Hi haurà més gent com tu, gent que va a disfrutar dels concerts i no fer tant posturo.
	2354	Gairebé sempre anava amb els mateixos. Gairebé sempre em trobava amb la mateixa gent, en el meu cas.
	2645	He conegut gent allà en el festival, o a través de col·legues. He mantingut relació quan els vec, son coneguts. Gent random que he anat coneguen, s'ha quedat allà.
M0503	555	Si, per exemple amb tots els d'electrònica sempre vam compartir el mateix grup que hi anàvem, que els hi agradava molt més el rotllo electrònic. I, per exemple, clar el Primavera no perquè ja hi vaig anar amb la meua actual parella, i tal. T'he de dir que Primavera es el que menys em va agradar de tots
	1249	Amb el Primavera si que ho veia molt. Crec que amb els que vaig coincidir al Primavera ara mateix sí que m'identificaria., culturalment amb ells. Tot i no tenir una relació molt estreta, sí que podríem parlar dels mateixos referents, no només musicals.
	1228	Creus que culturalment sou semblants? Compartiu una identitat cultural? En aquell moment crec que sí.
A0409	1834	perquè al final es una proposta lúdica que intenta integrar cultura i una mica la consciència. Llavors qualsevol cosa que intenti amalgamar això, fa comunitat i és molt interessant.

Source: own elaboration.

G. Exclusion(2/2, 2%)

For two interviewed the music festival might be comprehended as an occasion to exclude and segregate:

Table 49. Codes on "Exclusion".

M0503	1919	Suposo que afecta negativament. De fet, si t'hi fixes , bueno ara això ja es un prejudici. La majoria de gent que participa en els grups folclòrics de les festes majors, son gent que ja tenen aquestes paràmetres. Participen en aquells actes, es mouen en aquells ambients i escolten un tipus de música.
A0409	1646	Allà al festival interactues bastant amb la gent. Però tothom va bastant amb el seu grup, no...

Source: own elaboration

Integration (7/6, 5%)

The music festival brought the opportunity for some interviewed to feel being a part of a community, to integrate them into the city community, and an integration through generations.

Table 50. Codes on "Integration"

P0104	2246	Te hace sentir como que formas parte de una comunidad.
	2547	Yo creo que añadiendo porque, por ejemplo, mis padres les gusta también la música en directo, y van a conciertos. A festivales sí que han ido, por ejemplo al Jazzaldia. Al Primavera Sound, pues no, jejejeje. Mi madre se moría de envidia cuando fui a ver el Dúo dinámico en el Sonorama.
J0104	2838	Sí, pero, pero no perdura...o sea no ...para el día o para los ddías que durase.
R1704	2510	Mira, hoy por ejemplo tengo un Stantich que va haber grupos de música Latino americana, yo no sé a lo que voy, me han dicho que va haber mucha música que van a tocar la guitarra. Esto lo organizó una chicha chilena que lo montó con varios grupos musicales. Claro, yo no tengo idea qué música voy a escuchar. O sea, yo no sé a lo que voy. Pero es una forma de integrarme al grupo de latinos en Leipzig. No sé, si voy a preservar la cultura
R0304	2808	Respecto a las costumbres del pueblo, supongo que habrán cambiado en verano.
	2856	Qué energía dais al pueblo en verano". O sea, yo no creo que influya, en las costumbres, en el sentido de que es una semana al año, Como mucho te quita una semana antes y una semana después
F0405	2400	Estar saltando en una multitud, te hace sentir parte de eso. Pero yo lo califico en momentos breves
	2534	Sí, sentirme de la comunidad festivalera fuera de los festivales pues, no, no mucho
M0503	1145	a trobar. Creus que aquesta comunitat es perpetúa en el temps? Bueno, potser sí que a Monegros et trobaves a gent de Igualada que sabíes que després et trobaries, i ja feia gràcia trobarte-ls.

Source: own elaboration.

H. Cultural enrichment (27/10, 20,7%)

The interviewed considered the music festival experiences as an opportunity which contributed to receive information about music, bands, general information regarding the music industry but also about individual styles and ways of behaviour.

Table 51. Codes on "cultural enrichment"

P0104	2827	Tu crees que estás favoreciendo tu variedad cultural, así, yendo a festivales o participando de estas actividades? Sí, totalmente.
	2842	Eh, bueno. Yo creo que depende de cada festival. Algunos que son demasiado indie, y otros que tienen más variedad. Por ejemplo, en el BBK, hay una zona que es sólo electrónica y se pasan allí y conozco a gente que se pasa todo el festival allí. Qué les da igual que vaya Arcade Fire.
J0104	3905	Sí. Por lo que he dicho ya varias veces. (Crees que afecta a tu variedad cultural?)
	3518	NO pienso yo creo que se esté destruyendo nada, o sea creo que es una buena aportación, es una buena alternativa a lo que está empezando a ser todo.
R0304	513	Se movió todo alrededor del camping...de la música... a ver, si había gente que era super fan de muchos grupos que tocaban allí, entonces allí sí que se notaba que ellos después del festival era, jope, qué guapo he estado en el concierto de estos, que les habría dado igual ir a un concierto solo y no a un festival.
	2729	El festival de los monegros si lo pensarán de otra manera, sí que aportaría. Al igual que el Arenal aporta a Burriana y el de Bilbao aporta a Bilbao, y el de Barcelona aporte a Barcelona aunque esas ciudades ya estén en el mapa. Pero algo aporta, es un mas a mas.
F0405	3410	Voy por mis amigos, para hacer piña. Si es un plan que me proponen y claro, no vas tu sólo. Quieres pasarlo bien con tus amigos, que sea un momento que se recuerde y eso. Entonces, sí
	1455	Y eso, ves a tus amigos, es super fácil hablar con cualquiera y eso está muy bien.
	2300	Yo no lo calificaría tanto como una amistad. Lo calificaría como un encuentro, puedes siempre conectar con una persona que lo ha vivido como tu y de repente estar, cogiéndote con alguien y bailando a full. Pero luego de allí, eso no va a más.
	2856	A nivel cultural pues no sé, pues mira en Estados Unidos a nivel emocional no me apor to nada, pero a nivel cultural , no sé igual ahora me está tomando más relevancia esto. Pues le doy más valor, unas cosas más distintas, música folk, ningún grupo era conocido, luego de repente, un carromato de campanas y tocaba unas cosas impresionantes
	2956	hacía una especie de blues con cosas autóctonas de Marruecos que estaba muy bien, que te sorprenda completamente! A veces me gusta ir, sin saber a lo que voy.
M0503	548	Per sobre de la música? Sí, perquè la música per tu sol la pots escoltar a casa. És la música en el context de la comunitat
	832	Per què portaven una tia que cantava, la típica tia negra que canta espectacularment, que es mou que guau i estàvem tots com bocabadats, mirant-la...dient Dios!!! No m'esperava aquest impacte.
A0409	2425	Jo crec que l'alteren cap a la globalització. Al final un festival així el pots trobar bastant a nivell europeu, el trobes bastant semblant. Es un proposta bastant europea, s'ha normalitzat. No crec que sigui una cosa diferent
	2611	Per tant no creus que l'estigui alterant? Jo crec que l'enriqueix, a veure, no ho sé...jo crec que l'enriqueix. Sempre estaria bé que hi hagués una proposta i completa. Però clar estàs parlant de una iniciativa privada, llavors, clar van al seu aire.
T2004	920	El fet de compartir, amb persones que no coneixes de res i que durant la vida cotidiana no t'hi entendries per res...saps que tens en comú alguna cosa, aquesta cosa en comú la trobes al festival. Llavors generes com vincles romàntics..
	558	Creus que afavoreix a la teva varietat, que s'enriqueix la teva varietat cultural, intel·lectual Total, sí,

	609	Perquè la música m'agrada molt , però es que la música es infinita i llavors segurament m'estic perdent coses que m'agraden molt, que al escoltar-les sento coses. I quan vaig a un festival també es una oportunitat per conèixer grups que ni idea de què existíen i llavors es com, vale, ja tinc deures. Vaig a casa i començo a investigar, a buscar. A través de Spotiy, linka coses, ostres i t'en dones compte que aquell grup que acabes de conèixer està sempre allà on vas...(Riure)
R0503	1148	Sí, perquè coneixes allà bandes. Algú et pot dir" anem a veure aquest concert que està molt bé i tal" o el què et fa fer un festival previament que és escoltar els grups de música que hi anaven
	1758	Maneres de vestir, veus, en manera general, potser m'hi fixo, tampoc es res trascendental, pero s'em queda.
	4808	I has profunditzat més en aquell grup de música, més? Gràcies a aquesta relació... Sí, t'amplia culturalment, sí.

Source: own elaboration

I. Disinformation (1/1, 0,7%)

One person answered the music festival was not necessarily bringing new cultural goods:

Table 52. Code on "Disinformation".

M0503	650	Creus que t'afavorit culturalment? T'ha aportat algo d'alguna manera? A part de l'experiència social... No necessàriament
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Source: own elaboration.

J. Preservation of cultural traditions (10/8, 8%)

The sense of tradition was comprehended as a repeated occasion to meet similar music each year, similar festival-goers and an opportunity to connect with the roots of the city of the venue.

Table 53. Codes on "Preservation of cultural traditions".

P0104	2105	Si porque muchas veces vas con tus amigos, pero va más gente que son amigos de amigos que al final también hay conexión, porque vas al cámping juntos, haces las comidas juntos. Incluso a veces, yo que sé, si te pierdes y encuentras a esa persona que acabas de conocer ya no estás perdido en el festival. Porque también sueles perder a la gente en los festivales, eso también suele pasar.
J0104	3112	Mmmm...yo creo que sí, no sé si es tradición o es moda.
	3132	El grupo dentro de la gente que va un festival que van porque les gusta la música, en general, no porque les gusta ese tipo de música, sino porque les gusta la música quieren ir a allí a ver si descubren algo o ver si...entonces creo que sí la gente repetiría. Que se va convertir en una tradición? bueno yo creo que es una moda...no se si dentro de muchos años seguirán existiendo o no a lo mejor lo transformarán en una cosa distinta.
R1704	1237	No sé si eran mis ídolos, pero era la música que escuchaba en mi casa y entonces, venía Jon Chicco e íbamos a ver a Jon Chicco; iba el cuarteto Supai e iba a ver el cuarteto Supai, o sea
R0304	449	Es la típica relación de campamento, o sea, que llevamos sin hablar dos años pero que si nos encontramos mañana en otro festival volverá a ser lo mismo de antes. No pasa el tiempo para este tipo de relaciones.
R0503	2319	En el meu cas crec que ha sigut més com una tradició cultural. Et marcaves en el calendari els dies del festival, feiem unes tradicions quan anavem a un festival. Anavem a dinar a tal lloc cada any.
	3034	Creus que val la pena mantenir aquesta tradició cultural per Barcelona, Catalunya o una zona en concret. Sí, crec que és bo. Vulguis o no, tot creix. Ja sigui musicalment
A0409	1305	Es depèn de com portis el festival. Jo continuaré...o sigui...penso que continuo amb la meva

		tradició per l'entorn on estem que és Sant Joan de les Abadesses, és muntanya, potser fer una mica...banyar-te en un riu, anar a fer una excursió a la muntanya, per això també m'agrada aquest festival, per què hi ha un entorn de naturalesa al voltant. Després tot el què té de música és molt més primavera del 68 que una altra cosa, saps
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Source: own elaboration.

K. Loss of traditions (1/1, 0,7%)

One interviewed answered that the music festivals break with the traditions of their ancestors.

Table 54. Code of "Loss of traditions".

T2004	2343	No va en contra, però sí que les trenca
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Source: own elaboration

L. Emotions

Within the category "emotions" it is covered all the description of emotions the interviewed named or commented, they will be specifically presented with the codes. The emotions were asked to centre in the experience of music, but as the reader will see, sometimes the answers elaborate on the experience or in elements not directly related to music. Specifically appeared the following emotions: joy, satisfaction, euphoria, tension, void, sad, anxious the valuation of expectations and goose bumps.

a. Joy

The joy or content during the festival was because several facts: their favourite band were playing, the experience of sharing or the intense experience they lived.

Table 55. Codes on "Joy".

P0104	521	Es un subidón. Estás feliz, alegre, porque estás viendo tu grupo favorito, con tu gente, con tus amigos. Es una mezcla de no me lo puede creer. Por ejemplo, el año pasado, cuando fui a ver a Radiohead. Yo sentía que era increíble estar en Barcelona viendo a tocar a Radiohead y es un subidón, como que flotas. Estás contento
	3617	Destrozado. Pero también, estás feliz, contento. Estás rebentado, porque normalmente duermes en camping, pues eso rebienta mucho, no descansas, te tienes que levantar pronto porque en la tienda de campaña te mueres de calor...no descansas bien, estás todo el rato a tope.
	3656	(Pero emocionalmente estás fenomenal, no?) Emocionalmente sí.
R0304	3206	Por ejemplo, en el Rototom, que han ido algunos amigos míos. Tu vas ahí, y es todo felicidad.
	3644	me lo voy a pasar genial, esto es impresionante, que bien me lo estoy pasando, estoy disfrutando muchísimo, no me gustaría estar en otro sitio excepto aquí, ahora mismo. Te lo vas a pasar igual de bien que yendo a Tomorrowland. Ahora, el problema es cuando la gente va un festival pequeño y te jode este festival es pequeño tendría que haberme ido a uno más grande...

Source: own elaboration.

b. Satisfaction

They felt satisfied due to the experience or because they felt they invested correctly the time and the money.

Table 56. Codes on "Satisfaction".

P0104	1138	Es eso, te sientes bien.
J0104	929	Yo creo que es una de las mejores cosas en las que invertir el dinero. O sea, prefiero ir a un festival que irme de viaje, sabes? Ehm
T2004	3445	Benestar

Source: own elaboration.

c. Euphoria

These emotions were related with specific times with the music, the drugs or the surprise to be able to have these intense emotions.

Table 57. Codes on "Euphoria"

M0503	2115	Euforia, sorpresa, alegría, también en algún momento impaciencia. Frustración también. Les emociones son muy intensas debido al contexto en el que estás.
	2531	Claro, sí que es verdad que la resistencia que tienes durante un festival, de estar muchas horas y bailar, sí que es algo que me había sorprendido. De la euforia aquella que te sostiene. No necesariamente vinculada a las drogas, la euforia en sí y sí que es algo que me sorprende.
T2004	2928	También es verdad que el estado de euforia, o seguir, la adrenalina es más fácil que te surti, estás más predisposta. Portes un ritmo...
R0503	3942	Sería felicidad,....claro yo soy también muy serio, pero tampoco soy de los que se ponen a cantar... o que plore. Pero sí que tengo pells de gallina, lo siento mucho dentro, bastante. Con "The National" o con "Bon Iver"

Source: own elaboration.

d. Tension

The tension or discontent with the band, the disturbing attendees or the tight timetables were the negative emotions.

Table 58. Codes on "Tension".

P0104	1314	Cosas que te hacen sentir mal en cuanto a la música, pues que tu grupo toque mal. Que vayas y no den un concierto bueno. Es que normalmente cuando vas a un festival sabes a lo que vas, entonces sabes lo que te puedes esperar. Quiero decir que, eliges tu al concierto al que vas a ver. Y eso, tiene que tocar muy mal tu grupo para que te quieras ir de ahí. Es que no sé qué decirte sobre...
	1358	Y también la gente que va hablar a los conciertos. Odio esa gente. Estás intentando escuchar tu canción y tienes un tío al lado hablando de su trabajo!
F0405	1500	Luego, también querer aprovechar cada minuto, pues el tiempo que no hay un concierto y que estás desplazando a un sitio.

Source: own elaboration.

e. Other negative emotions: emptiness, sadness or anxiety.

There were other negative emotions related to the interpretation at the end of the festival. The emotion felt of emptiness after the intense experience or the anxiety when something bad happens during the music festival. But also the sadness expressed by the music itself.

Table 59. Codes on "Other negative emotions".

P0104	1156	Bueno, los festivales lo malo que tiene es que no te das cuenta, buah se ha terminado concierto. Bueno si lo notas, buah se ha terminado el concierto y ya no los volveré a ver. Pero es que después tienes otro concierto, entonces esa sensación no te da tiempo.
F0405	1500	Luego, también negativamente, por esa angustia, esa frustración y por una cosa pequeña se hace un mundo
A2804	2131	cuándo el nivel es bajo. A mi me crea mucha ansiedad, me crea mucho rechazo. No lo soporto, se me ponen los pelos de punta, me enfado mucho, me crispa, no lo puedo soportar. Siento mucho rechazo
T2004	2946	Emocions negatives relacionades amb la música, n'has tingut en el festival... He sentit tristesa pel què em transmetia la música, si he plorat, pel què em recordava, perquè hi ha música que és molt chunga...

Source: own elaboration.

f. Expectations

The role of expectations was described by one case. Although, this element is in strong relation with the category "Motivations" because it was generated with the warm-up questions about the reasons of going to a music festival.

Table 60. Codes on "Expectations".

F0405	740	No sé, cuando las torres de altavoces empiezan a vibrar, la expectación ahí,...el sonido de la gente, tal tal...empiezan ahí..
	818	Las emociones también dependen de la emoción con la que tu vas. Si hay un grupo que te gusta especialmente, vas como muy predispuesto, entonces ya le ves, sientes que formas parte de eso, y entonces notas un subidón
	930	, pues sí, yo conocía 2 canciones que las esperaba pero cuándo las escuché ahí no me hicieron nada. Pero hubo una que siempre escuchaba muy por encima, que de repente ahí en vivo, estaba, pero vamos (cara de muy emocionado) por las nubes

Source: own elaboration

M. Peak experiences

Under this category it can be found those codes related with the intense music experiences of the interviewee in a music festival. They described this experiences with several common key concepts: related to music, harmony, goosebumps, sensory experience, happiness, a transcendental experience.

This experience as it might be read is, in most of the cases, related with the music and the surroundings. This experience is not only something sensitive but also related to the cultural elements of the circumstances: they preferences, their previous knowledge or experiences with specific songs, the social experience mixed with the musical experience or previous music festival experiences.

Table 61. Codes on "Peak experiences".

P0104	622	Si he tenido esa cosa. Siempre con grupos que conoces, con grupos que no conoces la sensación es distinta. Puedes decir eso me gusta, pero no lo conoces aún.
J0104	425	Era como que me las sabía todas y me recordaba mucho a mis tiempos mozos y íbamos allí como todos los amigos, y ese concierto yo me acuerdo que hubo alguna canción en la que hubo algún momento así culmen, sentía la piel de gallina y buah! super a tope, sabes?
	550	Era como estar en un mundo ahí aparte, era bastante guapo, eso
	555	pues tocaron una última canción que a mi me gusta mucho, y también fue super Uah!, o sea quiero decir, que se me pusieron los pelos de punta...no sé, igual no, pero si te quedas un poco ensimismado, como muy metido en lo que está pasando, eso sí
	755	Es estar metido en, como si la música cobra otra dimensión, sabes?
R1704	2129	Sí, sí, aquí en Leipzig me ha pasado, he llorado. Tampoco me acuerdo del nombre de la pieza, pero bueno. Cuando escucho esa música clásica, creo que es húngara la canción. Yo me emociono y me llega, incluso estando en el festival yo estaba atrás y bueno, y creo que fui con alguien y busqué irme sola, claro porque cuando vas con alguien te corta el rollo un poco. Claro cuando te habla yo me voy por ahí sola
	3432	Emocionarse no sé, es que se te llenan los ojos de lágrimas. ¿Con qué lo identifico? Pues no sé, me toca algo así, me toca mi fibra más sensible y me surgen las lágrimas...pero..
R0304	2100	Sí. Ahora mismo, un poco, es que cuando escucho esa música siento un poco el calor, el sol. O sea...
	2246	Esa armonía me refiero. Tener un volcán al lado de un glaciar y que de repente tengas, o sea un volcán al lado del glaciar. Habrá gente que te dirá que eso no es armonía, o sea es una disrupción completa pero en cierto modo, los opuestos que he dicho antes al unirse, si esa armonía
	4023	. Igual que te marcaría un campamento o cualquier otra cosa. Igual más, siempre digo, o sea, la música también te sirve, en estos casos, porque es un bombardeo a los sentidos, el hecho que siempre tengas música a tope por todos los lados, es un bombardeo a tus sentidos que hace que seas más vulnerable en el buen sentido de este tipo de cosas.
	4157	esos segundos de silencio es como, no sé, supongo que hay que estar allí para entenderlo, es estar en el ojo del huracán
	4200	Cuando todo ese bombardeo para se clarifica mucho las cosas y de verdad que te marca mucho
F0405	728	Pues de las emociones, diría que de las más fuertes de mi vida. No sé, no tanto por la adrenalina y tal...más por cuándo hay música y ambiente!...no sé, va a ir todo muy de la mano.
	758	sobretudo la música estaba a todo volumen, el suelo vibraba y todo el mundo moviéndose, eso es el desierto, te tienes que quitar la camiseta para respirar, o sea, es como muy bestia
	950	és como de placer que se te va... Pues como una bola en el pecho que de repente...buah...y liberas toda la emoción bailando, estando ahí
	950	Y...si, cómo algo que se va concentrando, notas como una bolita en el pecho. De estar pasándolo muy bien, y de repente, como que se disuelve y...no sé
	2045	Luego, cuando acaba, pues...pues o has buscado hacer algo más, que te sirva para el día de mañana...el carpe diem está muy bien, pero hay veces si estás a lo de ahora, de repente eso se acaba, y de repente tienes que planificar el futuro y lo puedes ver como una pérdida de tiempo.
	2038	Un poco de bajón, es como montar un mundo paralelo a estar disfrutando, descubriendo, conociendo, experimentando. Después acaba y te das cuenta que la vida tiene sus obligaciones, tiene su todo...entonces, esa es mi circunstancia
R0503	1425	Recordes, doncs, o ja ho recordes en el moment d'escoltar el disc. Saps? Com s'hi

		recordessis moments del festival.
	3942	Normalment, en un concert que hagi disfrutat, doncs...notes molta "felicitat", no? T'oblides bastant dels problemes, sona típic, però es bastant així. Desconectes i quedes centrat amb allò i si es un festival així alegre, o es un grup que t'ho fa passar bé. No t'en enteres i ja s'ha acabat el concert.
M0503	952	La recuerdo molt sensorial , no? No hi havia res de intelecte, molt sensorial
	1027	Si, com algo molt vibratori
	1033	Hi ha una cançó que s'em va quedar grabada que sempre la relaciono amb aquesta sensació i no es tant el estil musical com la cançó en sí.
A2804	1806	Me resultó absolutamente impresionante, lo que sentía allí. Era magia, era increíble, sobretodo los silencios. El nivel era tan cercano a la perfección que eso acercaba a Dios, era impactante de lo bien que estaba hecho y yo me sentía flotar, yo sentí...
T2004	2523	En recuerdo dues que una està lligada al consum i una altra que està lligada al tema musical.
	2654	26:54 En aquell moment què? Mmm no sé,...anava a dir-te una tonteria...doncs no sé com dir-t'ho. A veure, és molt flipat eh... però...si com una experiència religiosa. 27:21 Pell de gallina, desubicarte... Sí, oblidar-me de tot el què tenia al voltant i ja està, ballar, molt guai, sí.... això es veritat. Tens raó, Justament això, ha sigut el causant de què després anés a molts festivals més.

Source: own elaboration.

N. Relation between emotions and culture

This category emerged due to the specific question on the relation between the emotions and the cultural identity. First, they should answer if they observe any relation, after that, they should describe on how they find this relation.

They find this relation, in some cases as in the topics mentioned in the precedent category, in several topics: their passed experiences with the music, their identify the emotions with the cultural relevance of the event, they sense a belonging with those people in the festival, they also perceive a value in the music represented in the festival, they have experiences related to music which stuck in their memories.

In conclusion, they perceive an strong relation between what they felt in the festival and what they consider is worth culturally.

Table 62. Codes on the relation between emotions and cultural identity.

J0104	4028	Sí, un poco parecido que te recuerda ese momento, entonces también es verdad que la música te recuerda momentos, pues sí, si has tenido un festival en un buen sitio en el que has conocido a tal grupo siempre te recordará a ese festival. Entonces, es como, si puede formar parte la emoción de eso, sabes?
R1704	640	Ese hito que según tu, puedo haber tenido, yo por ejemplo, amo a Serrat, entonces, bueno, para mi verlo en vivo, que yo lo había visto en Argentina pero
	3304	Los identifico pero no los miro, si me fui por adelante y tocaron...y bueno, la orquesta ejecutó...y bueno yo me emociono...sí. No sé, si hay un antes y un después, es algo que disfruto y me emociono y más verlo así en directo, con la orquesta.
	4303	Por decirlo...a mi me emocionó porque es un tema que lo he escuchado muchas veces, entonces, verlo ahí con todas esas orquestas y el director que era muy guay y que se yo...y bueno, me emocionó, y no deja de ser sólo un momento, eso tan sólo era una vivencia

	4217	Crees que de alguna manera lo que has sentido con esta pieza del festival te ha marcado de tal manera que esa pieza ya forma parte de tu vida? ¿Y además, te identificas con este tipo de personas, con estas propuestas culturales? ¿O sea te configura culturalmente eso que sentiste? Totalmente
	4445	No, voy y si me lo paso bien voy a consumir más, bueno siempre, y por más que no lo pase bien. Siempre apuesto a que el próximo sea mejor, ya., o sea sí que me gusta el formato de festival, también.
R0304	254	Sí o sea, es un subidón. Esa música está muy bien pensada porque es música que está hecha para eso, para festivales.
F0405	2400	Esas sonrisas del concierto, ese comentario de una persona que se ha fijado en lo mismo que tu, lo comentas...sí que formas parte, notas que has vivido algo junto con la gente
F0503	1321	Veus com més proper el grup de cop. Es com no el coneixes de res, apareixes en aquest concert, t'obre els ulls, et crea unes sensacions noves, que no t'esperaves i se't queda. A mi, almenys s'em quedava al cap. Llavors, intentaves recuperar una altra vegada aquesta sensació. Escoltate'ls als discos.
R0503	3659	Hi han hagut concerts en festivals que els he disfrutat moltíssim, grups que no els he tornat a escoltar. Per exemple, un grup que es diu "Fugazzi", que es un grup de hardcore i vaig anar-hi amb el meu germà, em va dir: "va vine que serà brutal..." i va ser increïble. Però no els he tornat escoltar més. Va ser allà en aquell moment i ja està.
	4620	Quan de vegades escoltes la música que has descobert als festivals, d'alguna manera busques sentir les mateixes emocions? Aquelles que vas sentir en aquell moment? Tens com un record emocional? Sí, molts cops recordes allò. Si, si, tens..
	4650	Quan vas a un festival, per exemple vas a veure un grup que no coneixes...en el teu cas, es molt així...tens unes referències o n'has sentit a parlar. Has tingut emocions imprevistes? Buah això ha sigut brutal...això fa després que consumeixis aquesta música? Sí,
	4742	Escoltar, perdó... Sí, exacte escolto en Spotify, etc. Sí, jo crec que sí. He mantingut relació amb el grup, després del festival i que no el conegués, si això m'ha passat.
M0503	2500	Potser sí, perquè després del festival VIDA t'he comentat que em posava Chk chk chk!!! i era com reviure aquell entusiasme, doncs potser sí. Si que m'he posat de vegades aquella música per reviure l'emoció.
	2654	No, no es interessant, qualsevol experiència emocional és molt interessant, és enriquidora.
	2654	Penso, per tant, també has de trobar on t'adaptes millor tu.
	2850	Aleshores fas un aprenentatge emocional i la predisposició que tu puguis tenir després al anar al següent festival al escoltar aquell grup de música té a veure amb el impacte anterior. Suposo que a més impacte més predisposició.
A2804	1906	Me impactó mucho la interpretación, no tanto la música porque se que la música es colosal, intensa y espasa. Muy fuerte. Más que eso me impactó la interpretación y la manera de tratar los silencios
	2518	Tanto no, me esperaba la grandiosidad de la música, propia de la música, y me habían hablado muy bien de Chailly, como director, yo lo conocía personalmente. Sí que fue inesperado, porque como persona no le admiraba mucho y a mi me afecta eso. Aún y todo, me quitó el sombrero. Fue más de lo esperado.
	2639	Teniendo en cuenta que mucha música te lleva a muchas cosas, por culturalmente, por tradición o por lo que sea, al igual no. La clásica creo que sí, sólo te lleva al Bien, no está ligada a drogas ni a otras cosas, no hace falta. Al que le gusta la música clásica se droga con ella.
T2004	2004	Hi ha una música que et penetra i dius, guau,mmm...està passant algu aquí, no? Llavors sents que el cos se't mou sol i entens, saps què vindrà a continuació i que, existeix un "feeling" i llavors en certs festivals de música, si que em passa...de cop i volta dius, guau! Això, es brutal. Això si que ho he trobat algunes vegades
	3230	Jo crec que sí,mmm, jo tinc, prejudicis musicals. Soc...mmm.. a veure què t'agrada de música, ah vale, llavors ets així...Oh, tenir prejudicis d'algún grup que pensi que fan música de merda, que els meus amics em tenen que convèncer per anar-hi, hi vaig i després dic...joder m'he estat perdent una cosa guay...saps? I més tinc prejudicis pels noms del grups...qué es una chorrada, però per a mi es una barrera que m'impedeix...saps? Llavors si, es una cura de humilitat. Fomenta la meva obertura de mires....brutal

	3500	Temps aprofitat? Si...Em costa molt posar paraules...la sensació que has creat alguna cosa, jo sóc de un poble i tot funciona sempre igual, i quan torno a tous després d'haver anat a un festival noto que he crescut, he viscut coses...
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Source: own elaboration

O. Music preference

This topic covers different perspectives on how festival participation affects the musical preferences of the interviewees in two main directions. Firstly, the festival is an opportunity to discover new styles of music, new musical groups, and to help participants incorporate new musical preferences. Secondly, there is a tendency to attend concerts or festivals that have more to do with those styles that previously liked the participants.

This elements linked to the music preference influenced the emotional link to the experience. They showed that their music preference influenced their enjoyment, their wonder or they remembrance of the festival.

Table 63. Codes on "Music preference".

A2804	536	si algo me gusta mucho al escucharlo en directo voy a tener la tendencia a buscarlo, luego en discos.
P0104	622	Si he tenido esa cosa. Siempre con grupos que conoces, con grupos que no conoces la sensación es distinta. Puedes decir eso me gusta, pero no lo conoces aún.
	715	Sí, si quieres te pongo un ejemplo. Me paso con LA MODA, yo les fui a ver aun cuando no los conocía, no me sabía ninguna canción, pero me pasé super bien en el concierto. Al final cuando es un estribillo lo aprendes y lo cantas. Hay grupos que te incitan a bailar y pasártelo bien. Consiguen conectar contigo, y al conectar contigo es cuando te conquistan y luego les vuelves a escuchar y les vuelves a ir a ver.
	1520	Normalmente sí. Luego ya depende de, como vas con gente, muchas veces tienes que "ah, vamos a ver este concierto porque te gusta a tí" o " vamos a este porque también". Eso también hace que descubras a grupos nuevos, que a veces puede salirte mal, "vaya mierda, me estoy aburriendo" o te puede salir bien y te gustan y empiezas a conocer un grupo y les sigues.
	2926	Sí, igual pues eso, a las tantas de la noche ya te ponen un DJ y suele pinchar más electrónico, pues igual, eso yo no escucho tanto. Igual, estoy allí y me gusta lo que estoy oyendo, pero luego no lo consumo en casa.
J0104	1109	me ha cambiado el estilo de música que escucho, eso sí
R1704	1628	O incluso también en Argentina voy al festival de Cosquín que es muy gauchesco. He ido dos veces en mi vida. O el de Jesús María que es todo de gauchos, de caballos, hay puestos de artesanos, y entonces en el escenario mayor cantan. Es más allí se descubren las voces, digamos. Los nuevos talentos. Digamos que los aprueban para subir al escenario del Cosquin. Y bueno, eso si lo he disfrutado, y lo conozco. Eso me gusta, son canciones conocidas, me pongo a cantar, algunos se ponen a bailar. Es un momento de entretenimiento, no? No pienso que me marque culturalmente, pero pienso que en esos lugares la música será folklórica, a mi me gusta la música folklórica, y entonces disfruto ese momento. Pero lo disfruto como un momento, lindo y grato.
R0304	2004	Creo que no es un gusto tanto musical sino todo el background que tiene, lo que hay detrás. Yo no escucho esa música porque realmente me guste, entre comillas. Escucho esa música porque me recuerda a algo que me gustó mucho.
	3039	O sea la música me gusta, el rollo me gusta y creo que podría ser una experiencia más
	3039	Si no te gusta el ambiente, pues vas a los conciertos de la música que te guste , o sea es complicado que no te guste el ambiente, pero...vas a los conciertos de la música que te guste y después es como visitar Almería o visitar Barcelona
	3134	Pues el rollo que se trae la gente, o sea me refiero , no es lo mismo si vas a un festival de Rock, que también me gustaría ir, en el VinyaRock, por ejemplo

F0405	1035	todo está super bien, entonces te engancha muchísimo, y luego escuchas ese grupo que estuvo bien en el concierto , estuvo muy bien y quizás es de los mejores momentos que he guardado, pero luego la música,...
	1116	A ver las canciones me gustan, pero, no sé, me parecen muy repetitivas después del festival, siempre alguna te sonaba
M0503	435	I vaig anar també al Creamfields, a Almería, va durar tres anys , aquell hi vam anar perquè hi havia la Miss Kittin i punxava allà. Vam anar per l'electrònica, ens agradava l'electrònica bàsicament.

Source: own elaboration

P. Intentionality

The main objectives and intentions perceived by the interviewee were: the event was an occasion to generate a city image, there is also an economic interest behind the event, the size and organization of the musical festival are as a consequence of the music industry, there is an interest to create this massive events due to the music industry, there is also a cultural interest and there are social and political interests behind every event.

a. Social interest

The social interest expressed by two of the interviewee expressed that the festival is an opportunity to generate a consciousness among environmental topics, or the importance to the city in holding the event. Moreover, the event it is also an opportunity to develop the town or to demonstrate the capacity to organize this type of events.

Table 64. Codes on "Social interest"

P0104	2641	Yo creo que sí. A ver, siempre pienso en Palencia, porque acaba de empezar el festival, yo creo que seguramente pues les pasa que se matan a trabajar por algo que les apasiona, igual no les aporta tanto económicamente, pero igual sí la experiencia.
A0409	2051	Jo crec que es sà en la intenció del festival. La intenció del festival vol anar una mica més enllà, que després ho aconsegueixi o no, però vol anar a despertar una mica la consciència.
	2216	Hi ha molta cosa que es fa al poble, però sempre s'intenta integrar al poble. Però clar tu no integraràs un festival si tu no estàs segur que la gent hi va de bon rotllo
	2633	ja fa prou en intentar-ho integrar dintre del poble. Saps? Perquè intenta que no sigui nociu per la població, està organitzat de forma molt respectuosa pel festival

Source: own elaboration.

b. Massive industry

This category emerged from the comments related to the descriptions on the music industry based on the perceptions of the interviewee. Most of them perceive an massive programation of music festival linked to the needs of the artists. Moreover, some answers describe a dichotomy between those festival which are massive and the the little ones. The first, represent a massive and mainstream culture whereas the latter were part of a most interesting culture. They find the music festivals are an example of two things: music as an industry and music festival as a representative element of this industry.

Table 65. Codes on "Massive industry".

J0104	3132	Sí, creo que es un momento en el que, en el que los artistas ahora tiran de la música en vivo como reclamo, porque sino poca cosa. Al final es como promoción por parte de los artistas. Ahora mismo surgió esta necesidad y se han inventado, vamos que se inventaron hace mucho tiempo...pero como han encontrado una vía para promocionarse que es bastante...digo...que si la gente repetiría, en mi opinión sí...siempre hablando de los que le gusta, eh?
F0405	2733	Sí, de repente hay una cantidad de festivales impresionante. Están explotando, y con unas carteleras muy buenas. Pero, a mi no me llama la atención en especial.
	3207	Crees que se ha masificado un poco, no? Sí Lo que has hablado un poco antes de lo que hacen el Madcool, el Arenal...digamos que están un poco al servicio del capital Yo creo que sí, sinceramente creo que sí.
	3450	Y sobretodo me parece super bien que haya festivales, porque entiendo que los artistas hoy en día su música ya está accesible a todos y realmente, como ganan pasta es con eso (tocando en festivales), claro que lo apoyo. Te puedo decir esto ahora, pero a veces me dan pena. Estas cosas se puede recaudar tanta pasta y la gente sólo lo va a pasar bien, igual es mi interpretación.
R0503	2904	Llavors creus que els festivals petits son "més" creadors de cultura que potser els massius i que van més al negoci... Sí, sí...bueno ja veus que quan hi han marques que espontàniament creen escenaris. Escenari "H&M", escenari "Heineken"...llavors ja es perd l'essència. Veus això com una perversió? Sí,
	2929	Si, crec que al final perd del que s'estava buscant de ensenyar grups nous o portar grups de música que no venien aquí de cap altra forma, si nos fos per aquest festival...però venen sponsoritzats per multinacionals que l'únic que volen es que després vagis a consumir i presencia
M0503	2958	Sí, sí... i negativament suposo. Això passa molt en el Primavera, el fet de què hi vagi un grup que toqui en el escenari Adidas. Encara que tu no vulguis, ja vincles la marca Adidas amb allò cool. Aleshores, es com la vanguardia. Pues sí, afecta al consumir. No només culturalment sino també al consum de productes.
	3309	Dues últimes preguntes i ja marxem. ¿Tu creus que val la pena gastar-se els diners del què costa la entrada per la experiència que vius en el festival? No, jo crec que no. Jo penso que no, que està sobrevalorat a nivell econòmic. Per què? Perque et venen la historia de que tens molts grups que podràs escoltar, però clar al final seria important saber quin percentatge dels grups que actuen acabes aprofitant...realment. No es significatiu el percentatge de grups que tu pots arribar a abarcar, disfrutantlos. Una altre cosa es que et facis un "timetable" i vinga cinc minuts aquí, cinc minuts allà... (cara de estrès)
	3330	Es molt agobiant. Per tant, grups que puguis anar veure disfrutant-los, es ínfim. Penso que pagues un preu distorsionat amb el què realment tu pots abarcar. Es massa. Amb tanta publicitat que tenen no cal que tu paguis tant. Poden pagar els sponsors
A0409	1743	Hi ha festa per tothom
A2804	1408	¿Crees que los organizadores buscan estos impactos? ¿Buscan que la gente se enriquezca, culturalmente hablando, que la gente se identifique, la cohesión social, la integración? No, no lo suficiente. Y está mal, porque eso debería ser.
	1429	Porque creo eso? Pues porque la música se ha convertido en industria, por desgracia. La música y los festivales se han convertido en industria para hacer dinero y es una pena. Porque deberían buscar mucho más el impacto de que puede cambiar vidas, creo que se debería dirigir mucho más en esa dirección. Que deberían pensar mucho más en el impacto que pueda tener la música (en cualquier estilo), pero bueno, en mi ámbito es tan fuerte que puede cambiar vidas.
	1533	Buscan llenar el periodo de un mes, buscan llenar, hacer mucho mucho. A mi siempre me ha dado la sensación de que la Quincena es una locura en ese sentido porque es demasiado poco tiempo para todo lo que ponen, entonces, si eso lo repartieran durante el año, habría más gente. La gente tendría más oportunidad a todo lo que hacen.
T2004	2112	Però fent com aquest salt de projecció internacional, jo crec que quan es professionalitza potser sí que van més a generar més tot això. Potser en el seus orígens, no, però ara mateix sí. Sí, potser que sí

Source: own elaboration.

c. Cultural interest

The interviewed answered in two different argumentative directions the cultural interest of the organizers. In one side, there are the ones who considered the festival as a tool to bring new cultural content to the audience. But, in the other side, some of them considered this cultural interest only from a popular culture or mainstream content.

Table 66. Codes on "Cultural interest".

R1704	2933	Algunos lo harán, si vas a un festival de la Mona Jiménez, que es cuarteto puro, será, puedo asegurarte que nadie programa nada de esto. Pero por ejemplo, acá en el festival de Leipzig, yo creo que sí hay una preservación de la cultura. Se busca la integración, creo, o por lo menos, nos integramos los que vamos. Que bueno, que está para todos. Y en Argentina, creo que es una manera de que no se mueran las tradiciones, también depende si vas a escuchar el folklore.....ay...se me complica a mi al pensar en un sólo festival.
R0304	2313	Entonces, es un movimiento cultural que igual empezó como alimento para esa máquina capitalista, pero creo que ha ido más allá, o sea ahora, es una unión.
F0405	2602	Porque, por una parte cogen artistas que van a lo que le gusta a la gente, de una manera muy masiva. No sé, no he estado. Me parece que no ofrecen algo al lado, algo nuevo, diferente, por ejemplo la cartelera. Por ejemplo en Monegros había un campeonato de skate antes, luego te traen a los del Circo del Sol. Luego, el mero hecho de estar en el desierto, el formato...no sé me parece muy suyo. Luego en el Reading Festival tienes la carpa de jóvenes artistas, promesas donde hace años que tocaron grupos que ahora están muy altos, pues ver un poco, ver cosas, descubrir. A ver qué no sé, todo está enfocado al Main Stage y a lo grande, y poquito más
R0503	3546	Creus que els organitzadors dels festivals busquen enriquir-te culturalment, a tu, no dic de manera general? Busquen l'enriquiment cultural de la persona en sí? No, jo crec que no. Crec que intenten atraure el màxim de gent possible. S'hi t'hi fixes hi han molts festivals que ja tenen de tot, passant del Rock al Hip-hop, al Trap, a l'electrònica, etc. Intenten abarcar el màxim de gent possible. No intenten enriquir. A més, dintre de cada gènere intenten sempre portar els millors. O segurament els que tenen més reproduccions en plataformes de streaming. En tot, depèn del festival.
A0409	1550	Ja que han de fer pasta la fan, de una forma que està prou bé. Al final, si que ells intenten donar veu a aquestes entitats, i la veritat es que l'ambient es bastant sanot. La gent jove que va allà tenia molt bona pinta. Gent molt d'esplai, cau...gent molt maca que et saluda, que li diu quelcom al teu nen.
A2804	3047	Creo que sí vale la pena a ir a la Quincena como público, al final invierten en salud y en cultura y en educación, porque la Quincena lo que hace en general, es educar.
T2004	2257	Creus que potser en alguns estils això està més marcat? De dir jo vaig a la música i punto, no vaig a la experiència del festival, simplement vaig a veure aquell grup...(...)Llavors, com que la varietat es tant gran pots jugar més a ser organitzador, a generar això.

Source: own elaboration.

d. Economical interest

The economic interest is a name to express the perceived intentionality by the interviewed on the economical elements of the music festival. Most of the codes related to these topics considered the music festival as a tool to enrich the organizers of the music festival. It might be said that the massive or big music festivals, in the eyes of the interviewed, are much focused on the economic interest.

Table 67. Codes on "Economical interest".

P0104	2719	Yo creo que allí ya van más al ticket, a conseguir el mejor festival, las mejores cabezas de cartel y dinero. Creo que allí si hay algo de diferencia.
	2743	A ver siempre quieres que tu festival sea el mejor . Pero al final también es un poco apostar por tu festival. Inviertes en tu festival, a grupos mejores, si puedes , para que vaya más gente. El año pasado vino Izal a Palencia y llenó. El día de Izal estaba petado. Al día siguiente no estaba Izal y se notaba. Porque Izal son los que lo petan ahora.
J0104	3317	Hombre, obviamente, ellos querrán crear una tradición, sólo faltaba no? Intenciones, intenciones de los que lo montan... Obviamente, será la pasta
R0304	2613	Fuera del factor económico, algunos festivales pueden aportar cosas malas, eso sí que es verdad, pero bueno, mmm, es que depende mucho del festival. O sea al igual que el festival de los Monegros no aporta nada a los Monegros....
R0503	2735	Jo crec que tot es basa en els diners, en aquests festivals així grans. Em parles de un festival tipo "Lemon day" (festival petit de la Catalunya Central), es enriqueir a la gent. Per què els grups que van allà no els hi paguen res. Els grups que hi van, hi son perquè els mola anar en aquest festival. Ara m'estàn sortint més festivals dels que t'he dit abans, perquè he anat a festivals petits i canvia molt, l'essència del festival petit va a passar-s'ho bé, a disfrutar dels concerts petits. Es com un concert de sala però en un festival. Molt més familiar
A2804	3047	Creo que se ha convertido en un derroche de dinero justamente porque se hace en un periodo demasiado corto para todo lo que se gana y creo que ese dinero se podría aprovechar mejor, haciéndolo mejor, de tal manera que podrían apostar por más calidad y detalle

Source: own elaboration

e. Other intentions: City image, political interest and heritage

This topic contain three main themes: the music festival as a way to foster a city image, the political interests behind a music festival and the potential heritage that may leave a music festival. These three topics emerged from the answers of the interviewed but they were sustained by one interviewed, which might be interpreted as not very relevant. However, there point out usual topics of previous researches on the stakeholders analysis.

Table 68. Codes on "City image", "political interest" and "heritage".

City image	J0104	3357	Pero, es que yo creo que hay muchas cosas detrás. Por ejemplo, a todo el mundo le interesa que en su ciudad haya un festival. Porque va a traer gente de fuera, entonces es una manera de promover la ciudad. Un festival empieza a funcionar a partir de las 6 o 7 de la tarde, o más tarde incluso y entonces,son tres días. Entonces, durante las mañanas la gente está...bueno igual recuperándose, pero van a la playa,ven la ciudad, compran cosas en las tiendas. Yo creo que sí, que toda ciudad que se precie quiere tener un festival para como reclamo, por así decirlo. Eso es lo que veo yo... Qué los organizadores tengan que ver con la ciudad y tal....? bueno es que al final el que organiza es el ayuntamiento, es al final el que da el permiso y da...entonces...yo diría que sí, se busca como implantar eso....
Political interest	A0409	904	Per comprar no fas servir diners, sino que els has de canviar per Clowns, que bueno son unes monedes negres amb un llaç groc(signe de lluita per la llibertat política catalana), que hi ha una politització interessant
		940	Només de una classe. I després els llacets grocs si penses que es pels presos polítics o no.

		1210	Per això, sempre se'ls veu pro Catalunya. A més, fan el festival a Sant Joan de les Abadesses, ells son d'allà de tota la vida
Heritage	A0409	1901	Es veritat, que hi ha molta utopia en aquestes coses. Però, bueno, jo penso que certa edat s'hi sent molt còmode i se'ls hi ha...

Source: own elaboration.

The following subsection will describe the main topics emerged.

Q. Alcohol and drugs (20/7, 23%)

This topic was referred in different senses. Firstly, as an important part of the experience, that is, the abuse of substances was a part included to enjoy and have a complete set of all that the festival may give to the attendant. Secondly, some of the interviewee pointed out as a negative element which annoyed them during the experience of the festival and demonstrate a lower cultural level. Lastly, the use of substances as a part of those peak experiences described previously and linked to the type of music or the type of festival. The following table contains the codes related to these topics.

Table 69. Codes on "Alcohol and drugs".

J0104	2207	O sea la parte social de un festival yo la veo así. O sea que si quitases el alcohol...saabess...me da la sensación(dando como que no puede no haber alcohol) pues la gente...a no ser que sea a la luz del día o hiciese solecito...a gusto y tomándose un algo sin alcohol...la parte social es lo que mete el alcohol de por medio
R0304	930	Pero a mí me pone verdaderamente triste cuando la gente se pasa de fiesta. O sea tío, tu te lo estas pasando bien, todo el mundo bebe, hay gente que hace más a parte de beber, pero tío en el punto en el que ... o sea yo esto lo vi, gente que se la tenía que llevar la ambulancia y perdió todo el festival. Controla un poco tío.
	940	Eso me ponía triste, el hecho de decir que la gente se pasa. Y como en muchos lados, cuando se junta mucha gente con ganas de fiesta, y mucha tensión acumulada, alcohol y demás. Había mucha pelea. Yo creo que ese no era el rollo con el que teníamos que ir allí, y eso me molestaba.
	2729	Pues porque yo creo que es un festival con buena música pero mal entendido, o sea sería un poco lo contrario...o sea yo a los de los Monegros no iría. Porque hubo un año que lo cancelaron el segundo día porque creo que murieron dos personas el primer día por sobredosis. Eso no aporta nada, haha, o sea me refiero
F0405	34	Se han muerto dos ya, eh?...buah...es que la gente también va ahí..
	40	La gente va ahí a muerte. Me acuerdo que cuando llegamos, el coche de al lado abren el maletín y lleno de Coca
	1235	como ha sido...no sé, depende...también el alcohol en todo lo emocional influye mucho. Y más cosas, y las drogas también...No sé, en Monegros fue impresionante. Mira, también tomé drogas en Reading y no me acuerdo que fuera tan, pues supongo que porque no iba con mis amigos, con el que vas y te desfogas.
	1446	Por querer disfrutar ese momento "hi", pues entonces se puede volver un poco agresiva por el alcohol y todo eso.
	3641	Tu crees que lo que has sentido, lo que has vivido en un festival te ha afectado a largo plazo? Te ha mejorado? Te ha enriquecido? (silencio) Se en lo que me ha empeorado

		<p>En qué te ha empeorado? Pues en que vives cosas que luego, se pueden repetir las circunstancias en otras situaciones... Por ejemplo? Tomar drogas O sea eso se puede repetir en otras circunstancias? Eso es. Te dices que por una vez que es especial, que no se, no se cuántos. Pero luego te das cuenta, que eso que pensabas que era una vez, se repite y se puede llevar a otros sitios. No es que tome yo mucho a menudo. Pero se que si no hubiese tomado en Monegros después no hubiese tomado en ninguna otra circunstancia. Lo mismo creo que puedo decir de muchos amigos míos.</p>
M0503	356	Al Arenal la gent estava molt feta merda, clar, ara ho entenc perquè son 6 dies.
R0503	1640	Aquest macro concerts de festivals son entre que la gent va drogada i els hi pot sudar i anar borratxos
	1700	Creus que en un festival la gent va més passada de voltes? Va més a emborratxar-se i a desinhibir-se, tot i que ara és molt més postureig.
	3659	Al festival Vida, amb la Mireia (la seva xicota), vam disfrutar molt de Chk! Chk! Chk!. També perquè ens havíem pres una mica de LSD i no sé si va ser això, va ser l'únic cop que ho he provat però,...
	4335	Bastants cops més per l'ambient, la gent parla, se't foten ratlles al teu voltant. Es crea un ambient fosc al teu voltant.
A2804	2639	Teniendo en cuenta que mucha música te lleva a muchas cosas, por culturalmente, por tradición o por lo que sea, al igual no. La clásica creo que sí, sólo te lleva al Bien, no está ligada a drogas ni a otras cosas, no hace falta. Al que le gusta la música clásica se droga con ella.
	2908	Luego hay gente que utiliza la música y los festivales para otras cosas, para sentir, y sienten que no es suficiente la música que se tienen que drogar, yo no lo concibo así. Pero también hay eso, depende del tipo de música
T2004	1025	A què vas al Sónar? A desfasar-me...
	1103	Creus que la gent va a qualsevol festival a desinhibir-se a través de les substàncies? Jo crec que sí, però també conec a mega frikies de la música electrònica que estàn desitjant veure el dj no se què, però es que a més van a consumir. Llavors, s'ajunten les dues coses
	2523	En recuerdo dues que una està lligada al consum i una altra que està lligada al tema musical.

Source: own elaboration.

R. Social experience (18/7, 20%)

This topic contains those observations or statements on how the festival helped to join with their friends or new acquaintances, on the experience of being surrounded by people, the feeling of being united by the music and all those topics related with the fact that the festival is an event to socialize or connect with others. There is also the negative facet of this topic, as Roger pointed out, some of the attendants seems to participate to show off on the digital social networks and converted the experience in something banal.

This category is relevant, as in the previous topic, because enhanced the emotional element of the experience (the half of the answers related this social experience with the feelings or emotions). Moreover, as Ray commented, the social experience helped to be united with the others and helped to culturally identify one to another. Then it is important on the construction of the cultural identity related with the emotions on the music festival experience.

Table 70. Codes on "Social experience".

P0104	1717	Si, desde que comencé a ir festivales. Mis amigos no les gusta la misma música que yo. Pero les digo vamos a un festival! Ellos prefieren ir una semana a Ibiza que ir a un festival. Ahora, están empezando a ir a festivales. O sea sí, siempre lo recomiendo.
	1825	Siempre he ido con alguien, nunca he ido a un festival sólo.
	710	de todo, no sé, porque luego encima está la gente que tienes a tu alrededor, le gusta también lo mismo que tu, como que estás muy unido a la gente que está a tu alrededor y además, como que te gusta saber que el artista que está ahí se sienta, como para así decirlo, querido
	1838	Sí, sí que ayuda. Al final, también me pasa en muchos festivales que me reúno con amigos que hace mucho que no veo. Y es en ese momento cuando nos vemos. Eso ayuda, vale que estás oyendo música, pero también estás con esos amigos que hace mucho que no ves. Estás disfrutando con ellos del concierto.
J0104	3905	Yo creo que es por la gente que va. O sea la gente va a ser más, no es lo mismo, la gente que va a ver a un grupo como Sidonie que la gente que va a ver a Mumford&Sons, los que van a ver a Vetusta Morla de los que van a ver a Mumford o Coldplay en un BBK o van a ver. O sea vas a encontrarte a más gente de las que hemos hablado antes que les gusta la música.
	2637	De hecho lo que me gusta es que ves a gente de muchos tipos, pues ves a gente que son o visten de tal o ...sin mas. Gente que estaría trabajando el día anterior y con chaqueta y corbata y van allí con sudadera en plan normal a ver un festival y otros a veces que incluso están con sus hijos. Entonces, bueno, yo creo que eso que al final es gente muy distinta que le unen una sola cosa, no?
R1704	3304	Los identifico pero no los miro, si me fui por adelante y tocaron...y bueno, la orquesta ejecutó...y bueno yo me emociono...sí. No sé, si hay un antes y un después, es algo que disfruto y me emociono y más verlo así en directo, con la orquesta.
T2004	952	Sí, es molt romantic. Però jo realment no els conec de res aquesta gent, pero es com...buah! Generes relacions humanes, que saps que...per exemple la setmana que ve és el Cruïlla, jo se que la setmana que ve pasaran coses entre nosaltres i ho espero. Em ve molt de gust que passi això, es molt guai.
R0304	126	Y en parte gracias a eso hicimos mucha piña. A pesar de que no fuimos sobretodo por la música. O sea a mi esa música me gusta para conciertos y tal, pero no es una música que yo escucharía a diario. Yo lo saqué como una experiencia muy interesante porque, os ea todo lo que te da. Es como un campamento de mucha gente distinta que no conoces de nada que te aporta muchísimo y además hay conciertos
	640	Es complicado, yo no digo que es de las mejores veces que me lo he pasado en mi vida...eh...pero, es que es libertad...en el sentido...lo que he dicho: mil personas en un camping al lado de una playa, con música todo el día, buen rollo todo el día...buff...es una forma de cargar pilas. No sé si me explico, lo que he dicho, sino te gusta la música hay que ir a un festival, aunque sea por la gente
	3727	Da igual si eras multimillonario o si estabas muerto de hambre debajo de un puente, o sea ahí todo el mundo es lo mismo, o sea, con su propia identidad y todo eso...
	3206	Pero al fin al cabo la diferencia entre un concierto y escuchar la música tú en tu cuarto solo no es los que están en el en la tarima si no los que están abajo. Entonces, o sea en función de la actitud que tengas a gente con respecto a los demás es muy distinta
	3306	O sea es un poco lo que la música saca de las personas y eso es lo que hay que aprovechar, creo
F0405	3410	Voy por mis amigos, para hacer piña. Si es un plan que me proponen y claro, no vas tu sólo. Quieres pasarlo bien con tus amigos, que sea un momento que se recuerde y eso. Entonces, sí
	3450	Pero en el festival todo el mundo pierde su condición, todos son iguales, eso está bien.
	1930	A mi todo lo que sea estar con gente me parece recomendable y sano, pero entiendo que pueda haber gente que le pueda poner nervioso.
	3800	Pues, de lo bueno, hombre toda la experiencia. Pues sí,saber moverme en lugares donde hay mucha gente. Cara la vida, pues sí, espavilar. Todo te enseña. A ver déjame pensar... Saber estar con gente de cualquier edad, a no tener prejuicios. A eso sí, ya lo creo. Saber que el tío con la peor pinta, que si te lo encontraras en la calle, acabar pegándole un abrazo. Eso me ha quitado bastantes prejuicios
R0503	800	Si, potser seria el Primavera sound. No sempre és el millor. Cada moment té les seves coses. Els de Coachella, els festivals que he anat a EEUU son molt diferents als que he estat aquí. Pero cada cop s'estan igualant més . Allà era tot molt "postureo", tot i que hi havien grupazos, però la gent anava molt a ensenyar-se i ara vec que tot això està arribant molt aquí. Es a dir, Primavera desde el primer any que hi vaig anar al últim cop que fa potser un parell d'anys, ja era molt "postureo". El problema ha arribat amb les reds socials, instagramers. La gent va a ensenyar-se. La música passa a un segon terme en aquests festivals.

Source: own elaboration

S. Motivations(14/7, 16%)

This topic comes up within the warm-up questions in the previous stage of the interview. The purpose of the interviews was not to understand the motivations of the participants, though the topic has aroused and it is interesting to show the general topics.

Two general motivations can be concluded: music and the social context. On the one hand, many answers concerned the music proposal(which were the bands, or the style of music) or music in general as a reason to go to the festival. On the other hand, many responses also considered the social aspect as an important reason for participating in the festival.

Table 71. Codes on "Motivations".

J0104	3132	El grupo dentro de la gente que va un festival que van porque les gusta la música, en general, no porque les gusta ese tipo de música, sino porque les gusta la música quieren ir a allí a ver si descubren algo o ver si...entonces creo que sí la gente repetiría. Que se va convertir en una tradición? bueno yo creo que es una moda...no se si dentro de muchos años seguirán existiendo o no a lo mejor lo transformarán en una cosa distinta.
	3758	Pero si ahora tuviese que elegir, me iría a un BBK porque los artistas que van pues son la leche. Pero, me gusta más los pequeños que los grandes. Yo creo.
R1704	127	yo voy porque ya me gusta la música clásica, porque tengo 57 años y porque no, entonces he construido a lo largo de mi vida una relación con la música
	1025	Claro, es como tener a tu ídolo, y ponerle es tenerlo ahí, y claro...
	4143	Bueno, primero por el tipo de música. Segundo, porque es un encuentro en el que también se reúnen familias con los hijos, los amigos, o sea, que más allá del espectáculo musical hay un encuentro con los otros.
R0304	41	Pues fui porque los amigos querían ir al festival, era barato, nos venía bien las fechas y eso, nos lanzamos.
R0503	728	O sigui que hi vaig per la proposta musical. També hi vaig per l'ambient, pel grup de gent que coneixes i que no et veus habitualment, de colegues. Sí, pero basicament pel ventall de grups que pots arribar a veure .
	10007	La gent busca autenticitat, la gent no busca...
	1508	Creus que el fet d'anar a un festival en concret t'ha animat anar a més festivals? Si, però també ha anar d'altres. Després d'haver anat tantes vegades al Primavera, arriba un punt que ja m'he cansat, que tinc amics que hi continuen anant i es al final, els grups es repeteixen. ¿Quants cops veus a grups nous? Hi ha cops que hi aniries només pels highlights però clar els preus també son...guau! Intento anara s'hi puc anar-los a veure en sala que en festival... Per què? Canvia molt. És molt més íntim, ho disfruto més. Aquest macro concerts de festivals son entre que la gent va drogada i els hi pot sudar i anar borratxos. Normalment això no pasa quan vas a sales, en sala vas a veure un concert concret. La gent ha pagat per veure el concert i canvia molt.
	5703	Cada cop ho vec més clar, petit festival ho respire diferent.
M0503	435	I vaig anar també al Creamfields, a Almería, va durar tres anys , aquell hi vam anar perquè hi havia la Miss Kittin i punxava allà. Vam anar per l'electrónica, ens agradava l'electrónica básicamente.
	533	Per sobre de la música? Sí, perquè la música per tu sol la pots escoltar a casa. És la música en el context de la comunitat
A0409	335	Per què hi havia un cantant que li interesava més a la meva parella. No m'en enrecordo ni de qui era.
	532	Home, sempre es molt interessant veure la part social que intenta tenir un festival com aquest.
T2004	439	Que m'ajunto amb gent que m'ajunto amb ells exclusivament per anar al Cruïlla, que es un

		punt de trobada i ens ho passem bé. Després també sempre cau algun grup que dius, ostres, l'haig d'anar a veure.
507		Puc anar als festivals per dues coses. Perquè hi ha un grup i m'es igual hi puc anar sola i vaig a veure aquest grup. O pel context més social i de pas vaig a veure un grup guai.

Source: own elaboration

T. Atmosphere(10/7, 11%)

This theme encompasses everything that goes into the festival's accessory elements: the moment it is celebrated, the place, the circumstances, and everything that helps to create a festival atmosphere. Within this category there are positive and negative elements. The positive aspects of the festival include: the placement of the venue, the cultural background of the groups that will play, the possibility of camping or the simply immersion in an unfamiliar atmosphere. Among the aspects that generate a negative atmosphere: the queues, the logistical difficulties, the prices of the food and the drink.

Table 72. Codes on "Atmosphere".

J0104	903	Eso es, sí sí sí, como que no es sólo la música, sino el conjunto, el recinto del festival es algo que te metes ahí y te has metido en otro planeta, sabes? Y eso, aquí(Santander) por ejemplo, cuando paso por la Madalena, buah aquí es dónde son los festivales en verano...buah...
T2004	439	Perquè s'ajunten molts factors que no son estrictament musicals tampoc, com es...que son vacances, que es estiu.
P0104	1358	el Primavera Sound, no me gustó nada que fuera tan masivo. Yo casi todos los conciertos los vi desde lejos y eso también afecta mucho. A mira...si estás muy atrás estás menos metido en el concierto. No es lo mismo.
	1916	La lluvia, je je. Aglomeración de gente, las esperas, las colas, por ejemplo el BBK ir hasta el camping es lo peor porque tienes que coger un autobús, y siempre hay...buff..si las colas. Y a veces también los precios. Se pasan con los precios, tanto de la comida como de la bebida.
R0304	738	Sin duda, todo el pack, música y camping
R0503	2553	Perquè es un festival super agradable, l'entorn fa molt. Es a Vilanova i la Geltrú, una mica més amunt de la platja. Està entre boscos, et trobes un escenari enmig dels arbres. Hi han dos escenaris molt grans. L'ambient és molt català, tot i que, els grups de música son de tota mena. L'aforament és més limitat, vam anar-hi amb la Mireia i ens va encantar.
	4823	Sí, es una experiencia. Jo crec que tothom ho ha de viure. Si no has viscut mai un Sónar, jo hi he anat un cop, i em va flipar, tot i que jo no soc molt de música electrònica
A0409	1717	...jo diria que crec que li interessa l'ambient i crec que també l'interessa que hi hagi algun grup
A2804	536	Hombre, escuchar en directo siempre te aporta algo diferente. Te llega más

Source: own elaboration.

U. Negative elements(10/6, 11%)

This category contains statements which described the negative aspects of a music festival experience. There have been some related topics that have already been mentioned.

Highlights include: the downside of massive events, the drug abuse, the fact that people talk at concerts, the music group playing badly, the invasive presence of sponsors, and being left alone for a while, the fact that the festival is very expensive, the excessive number of concerts at the same time which creates tension between the group of friends.

As it might be observed , there is a fairly heterogeneous list of topics that negatively affect the participant.

Table 73. Codes on "Negative elements".

J0104	1800	Pues, hombre a veces la gente. En alguno, pues igual, en el que notas, pues eso, me recuerda cuando vino Crystal fighters aquí(en Santander), como que estuvimos todo el festival muy tranquilos, en plan de que venían los grupos, la gente está más o menos tranquila, eh pues y luego...bum...llegó una muchedumbre para verlos, en plan que...sabes, que se rompió un poco el ambiente festivalero tranquilo...en el que puedes estar escuchando o irte para atrás tranquilo a hablar...entonces, todo se convirtió en plan concierto, menos festival y más concierto de alguien en particular.... y sí, mucha gente, apretados, gente así, en plan. Siempre hay alguien en este tipo de cosas que va decir algo que no te gusta, y no pasa nada. Los tontos, puede ser un poco, jejeje
	1800	Efecto negativo de la masificación de los eventos culturales.
R0503	4335	Bastants cops més per l'ambient, la gent parla, se't foten ratlles al teu voltant. Es crea un ambient fosc al teu voltant.
	4246	Sí, a vegades el grup no m'ha caigut bé. Potser el grup no ha tocat gaire bé. En general els grups en festival no toquen gaire bé, mai. Però de decepció
	4359	Exacte, un ambient poc agradable. No busques això tu, tu busques un estar saltant i l'altre està mig borratxo, i es contradiuen molt aquestes coses. I quan estàs en un lloc on hi ha gent que no està al mateix nivell, doncs costa trobar el punt
	10007	Busca estar amb els seus col·legues i passar-ho bé. Però què passa, en aquests festivals tant grans, un col·lega teu vol veure allò, vol veure això...et separen, després no et trobes, camines mil hores...t'emprenyes al final, veus mig concert...no ho disfrutes.
M0503	3330	Es molt agobiant. Per tant, grups que puguis anar veure disfrutant-los, es ínfim. Penso que pagues un preu distorsionat amb el què realment tu pots abarcar. Es massa. Amb tanta publicitat que tenen no cal que tu paguis tant. Poden pagar els spònsors
A0409	2824	Jo crec que ja ve creat d'abans... Ah sí? Sí, perquè son gent...no dic que tothom qui hi participi siguin així, però els tipus de família que hi participen, son gent molt d'escola lliure, de pedagogia lliure, saps? Es gent amb aquesta manera de pensar.
A2804	2215	Qué esté mal organizado en un momento dado, también me produce mucho rechazo.
T2004	3010	Doncs puc seguir i també que és horrorós, es les cues, la pasta que costa, el perdre's, el voltar sola... es una merda. No m'agrada gens...

Source: own elaboration.

V. Long term(9/5, 10%)

This category comprehends those affirmations on the long term effect of the experience of the festival in day to day cultural habits of the interviewee. They considered the experience as a memorable fact which triggered to listen more to an unknown music band, to participate in more festivals, at the same time, there were others which claimed that the experience did not have a long term effect on day to day life.

Table 74. Codes on "Long Term".

P0104	650	Sí, sí y luego lo busco. Los intento buscar e ir a verlos, me engancho
	936	Pues sí, cada vez estoy más interesado en descubrir nueva música. Estoy cada escuchando la radio para ver si hay grupos nuevos de música. Por ejemplo, ahora estoy aquí y estoy buscando aquí(Dinamarca) qué festivales, que conciertos puede haber.
	1011	De hecho el otro día, se lo comentaba a un amigo "Hace tiempo que no gritaba a grito pelado en la ducha"(como diciendo después de un festival). Al final, es tal como te encuentres ese día, escuchas un tipo de música u otro. Porque estas de ese humor o de otro. De repente si te aparece una canción que hace mucho que no oías de tu grupo favorito, también te ayuda a

		cambiar ese día tu estado de ánimo.
	1100	Sí, te mantiene el humor. Porque recuerdas que estuviste allí, yo por lo menos no recuerdo todo el concierto o todas las canciones que tocaron, pero recuerdas las sensaciones, con quien fuiste.
R0503	4437	Bueno, doncs em fa no anar-hi a festivals així, porque, vulguis o no, que la gent està més pendent del mòvil de vegades que no pas el concert. Tot això fa perdre una mica el interès i llavors busques altres coses. Busques festivals més íntims més concerts en sala, petits formats. Vas a buscar quelcom més diferent
M0503	2255	No crec que hagin tingut gaire efecte a llarg termini, en quant a la meva quotaneïtat, no ho crec, almenys a mi crec que es el context del festival de música
	2431	Clar, si escolto la música sí, clar l'emoció en sí, no. Però la música associada a aquella emoció, sí.
A2804	2248	Tengo la sensación de que no me ha afectado mucho. Han sido sobretudo como participante y como cantante han sido varios conciertos a lo largo de estos años, pero bueno, uno me marcó dentro de la Quincena
T2004	3206	Sí, però llavors ja es com la cerca posterior de guau, m'ha passat això amb aquest grup, m'haig de informar de qui son, d'on son, quans discos tenen...

Source: own elaboration

W. Other elements

This term contains all those codes that are made up of few statements and do not contain repeated information by more than three people. These elements can be subdivided into two broad themes: novelty and separation from normal life

The novelty reflects the desire of people to discover musical proposals unknown to the participants. Instead, the theme of "separation from normal life" looks at the music festival's remarks as an opportunity to experience a daily routine separation or a way of escaping from everyday reality.

Table 75. Codes on "Novelty", "Separation of normal life".

Novelty	F0405	2956	Hacia una especie de blues con cosas autóctonas de Marruecos que estaba muy bien, que te sorprenda completamente! A veces me gusta ir, sin saber a lo que voy.
	T2004	732	Home, ha sigut de rebot. Perquè et passi això tens que anar amb la ment oberta, tens que anar predisposat que pot passar que...saps.? Puc dir que es de rebot però també et dic que hi vaig perquè em passi això. Jo tinc ganes de què em passi això
Separation of normal life	M0503	2255	I saps que en el context aquella no es la vida normal
	A2804	2908	A ver, yo creo que la gente también busca evadirse, salir de la rutina, sentir, lo que igual muchos...
	T2004	1103	Creus que la gent va a qualsevol festival a deshinibir-se a través de les substàncies? Jo crec que sí, però també conec a mega frikies de la música electrònica que estàn desitjant veure el dj no se què, però es que a més van a consumir. Llavors, s'ajunten les dues coses

Source: own elaboration.

In the next section, it will be presented the final structure of the categories and subcategories.

2. Structure of categories and subcategories

Here it is presented the final structure of categories established in relation with the subcategories emerged from the interviews. As mentioned before, the themes emerged from the cases and clustered to these main structure.

Table 76 Structure of categories and subcategories of the ten previous interviews

Categories	Subcategories
Opportunity to develop cultural skills o talents	
Building a community pride	
Identity development	
Interest on music	
Integration	
Social Cohesion	
Exclusion	
Enrichment	
Disinformation	
Preservation of cultural traditions	
Loss of traditions	
Emotions	Joy
	Satisfaction
	Euphoria
	Tension
	Other negative emotions
	Expectations
Peak experiences	
Relation between culture and emotions	
Music preferences	
Perceived Intentionality of the organizers	Social interest
	Massive industry
	Cultural interest
	Economical interest
	Other intentions: City image, political interest and heritage.
Alcohol and drugs	
Social Experience	
Atmosphere	
Motivations	
Long term	
Negative Elements	
Others: novelty and separation of normal life.	

Source: own elaboration

This set of categories and subcategories describe the main topics of the interviews of an heterogeneous sample of festival-goers. However, those categories emerged in relation with the questions of the cultural impact can be classified according to the definitions of the specific five cultural impacts. These categories are: opportunity to develop cultural skills o talents, building a community pride, identity development, increased interest on music, integration, social cohesion, exclusion, enrichment, disinformation, preservation of cultural traditions and loss of traditions.

The first four (opportunity to develop cultural skills or talents, building community pride, identity development and increasing interest in music) refer to processes of the individual with the culture or the cultural expressions of the festival. Then, it can be clustered under the concept of Identity since are playing an important role in the process of the

development of some cultural elements of the identity like: music liking, development of skills, building a sense of community and in general, a process of identity development. Moreover, this process can be understood as negative because of the effect of the globalization, the loss of authenticity or the separation from the regional identity.

Another set of categories that might be clustered in a cultural impact definition were: integration, social cohesion and exclusion. As summarized in each category, these categories refers to the effect or sense of the festival-goer of the different experiences in the festivals regarding the community, the considerations of how the festival might help a social integration or to feel united. This set of categories can be clustered under the name "Social cohesion and integration".

Finally, there two set of categories that can be joined because they have the same main topic but with a positive or negative valuation. These are: "cultural enrichment" - "disinformation" and "preservation of cultural traditions" - "loss of cultural traditions". The first can be understood as the Information/Disinformation cultural impact whereas the second can be suited in the Preservation/loss of cultural traditions presented in the definitions of the second step of the content analysis.

Then, those categories referring to different cultural effects or processes emerged from the texts might be clustered into new categories. Consequently, the previous set of terms were converted to subcategories. As it is showed in Table 77, the cultural impacts can be recognized through the subcategories emerged from the interviews.

Table 77. Categories regarding cultural impacts with their subcategories.

Identity	Opportunity to develop cultural skills o talents
	Building a community pride
	Identity development
	Interest on music
Cultural integration and social cohesion	Integration
	Social Cohesion
	Exclusion
Information and disinformation	
Preservation of cultural traditions or loss of traditions	

Source: own elaboration

This structure of categories and subcategories were added to the first, therefore resulted the final structure of categories and subcategories which constructed the final interpretation of the interviews. The interpretation followed the rules of inference and

focused on the relation between the key concepts, this interpretation with the description of the relations are presented in the next section and the summarized version in chapter 6.

3. Interpretation of the data

The interpretation of the data gathered by the interviews is meant to help the construction of the relations between the main established concepts of the hypotheses with the categories and subcategories that emerged. As previously presented, the definitions of the key concepts helped to develop this interpretation based on the conceptual framework of the present dissertation. In the following sections, it will be described the interpretation of the data on its relation with the definitions of the supercategories.

A. Cultural impacts

The first five definitions presented in the first section of this appendix were referred to as the cultural impact. Based on Colombo (2106), these five referred to specific items describing how each impact might be recognized. Each impact contained a double definition, one for the positive consideration of the impact and another for the negative. This means ten definitions regarding the different cultural impacts. These definitions were confronted with descriptions that emerged from the data and appeared to be similar except for one missing concepts. This void was in the "Cultural Impact on Ghetto Creation" which referred to the negative consideration of the impact on social integration. As explained previously, the interviewee was able to elaborate on the impact he or she considered to be important. Consequently, the no appearance of any category related to this effect might be a sign of the nonexistence of this impact.

As presented in the conceptual framework, the definitions of identity regarding culture might be comprehended as processes. So, it was argued in chapter 2 that was more suitable for this research to talk about cultural identification rather than the construction of the cultural identity. Then, the category "Identity" can be renamed as "Cultural identification" not only because of the basis of the theoretical framework but also because of the interviewed described processes about culture during the experience of the festival.

The category of social cohesion and integration was also reduced to one because of the theoretical framework of Colombo (2016). She recommended to join the cultural impacts of the social cohesion and social integration employing the similarities of the concepts and to ease the process of identification of concepts. As described in each subcategory, most of the codes were able to suit these definitions without distinction. Consequently, were presented under the same category.

In summary, the categories and subcategories related to the general concept of the "Cultural Impacts" contained the four definitions of the couple concepts: Information - Disinformation, cultural identification-negative cultural identification, preservation - loss of cultural traditions, social cohesion/integration - exclusion. Then it can be established - based on the conceptual framework and meeting the descriptions of the codes extracted from the interviews - the supercategory of "Cultural Impact" which embraces the four main specifications of the effect regarding culture perceived by the interviewed festival-goer.

B. Emotions

This supercategory was constructed on the definition of Zentner (2008) which was summarily presented above as "the sense of a feeling" but it is also related to the model of the analysis presented in Chapter 5. The questions of the interview contained three main topics: which were the specific emotions in the music festival experience, the intensity of these emotions (and the existence of peak experiences), and the relation between their cultural background or identity.

The subcategories that emerged from the interviews describe specific emotions that can be comprehended in the definition of the supercategory. Moreover, the existence of intense emotions expressed by the interviewed confirms the relevance of this topic and add some new emotions to be considered. These emotions are also considered to have a relation with the cultural identity and the cultural interest of the interviewed as it might be read in the category "Relation between emotions and cultural identity". This relation is better explained in chapter 6 (section 6.3.1) and the next supercategory and within the application of the rules of inference.

C. Peak Experiences with music in the context of the festival

The definition of this supercategory was based on the literal and original definition of peak experiences which is also the base of the IME definition from Schäfer *et al.* (2013):

"A highly valued experience which is characterized by such intensity of perception, depth of feeling, or sense of profound significance as to cause it to stand out, in the subject's mind, in more or less permanent contrast to the experiences that surround it in time and space." Leach (1962, p. 11)

This supercategory should be put in relation with the emerged theme from the questions which required information about those special moments with music during the festival experience. The codes described these moments with several common key concepts related to music: harmony, goosebumps, sensory experience, happiness, or transcendence. At a first glance, these categories describe special moments concerning the music in the live event. These special experiences were related to music, to the band, to the social experience but there were described as an "explosion" or a peak moment in which the perception and profound feelings arose. Moreover, the descriptions of the interviewed contained elements of the Intense Music Experiences (Schäfer et al. 2013) model of peak experiences with music: harmony and transcendence. These elements might be related also to those constituting the model of Gabrielsson (2002) on the SME (Strong Music Experiences). This relation between concepts that emerged from the interviews and those from the literature can be read as a confirmation of the existence of the peak experiences in the context of the music festival.

What is more, the existence of the peak experiences is concerning the cultural value of the festival or cultural expressions. This cultural value can be represented with cultural elements described in the interviews: the music bands, the feeling of being part of a community, the influence of previous music liking, and the live experience or the impulse to build a tradition of going to more festivals. Therefore, it might be said that the emotional intensity that brings a peak moment enhance the cultural value of the event for the individual who is experiencing it because the individual relates the intensity of the moment with the different cultural elements of the experience.

This experience is not only something sensitive but also provoked by the cultural elements of each individual: music preferences, previous knowledge or experiences with the music, specific memories related to a song, and the social experience. In short, the peak experience in the live music event is related intensively to cultural elements of the individual's identity.

D. Relation between emotions and the different cultural impacts

Since the main hypothesis of the research is on this essential relation it became crucial to understand what data came from the interviewed. A set of specific questions were meant to extract information on this relation.

As described previously in the category "Relation emotions and culture", the relations established from the interviewed were in the following terms: emotional experiences with

the live experience of music, they identified the emotions with the cultural relevance of the event, the sense a belonging with the people in the festival, the perception of a value in the music represented in the festival, they have memorable experiences related to music which stuck in their memories. Therefore, they perceive a strong relationship between what they felt in the festival and what they consider is worth culturally. This relation is established concerning: live music experience, the relevance of the event, the sense of belonging, and the long-term effect in the memory.

However, the description of this relation is also contained in the categories of cultural impact. There can be found statements which established a relation between the cultural impact, which are: to the cultural impact on the cultural identification with several elements, the community pride during the festival influenced the emotions (F0405, 07:28, P0104, 05:21); the emotions helped to increase interest on the music represented (M0503, 25:00, A2804, 25:18; T2004, 32:30; R0503, 42:01; R0503, 47:42); and finally, the emotions helped on the identity development (learning: M0503, 26:54; essential changes: R0503, 17:05 and R0503, 46:20).

Consequently, it appears that the relation between the cultural impacts and the emotions are on the terms: live music experience, the sense of community, the identity development, the relevance of the event, and the long term memories. These relations will be described in the graphic at the end of this section.

E. Perceived intentionality

This supercategory was defined as "perception by the respondent of specific objectives deliberated or purposed from the organizers in the organization of the music festival". The emerged categories on this theme were as a consequence of the answers to the following questions: "Do you think the organizers think about creating new culture or new cultural traditions?" and "What intentions do you think festival organizers have?". The categories described the following terms: social interest, massive industry, cultural interest, economical interest, the foster of city image, political interest, and heritage preservation.

The intentions or objectives under this category were those perceived by the attendants which mean interpretation through individual paradigms concerning power, organization views, professional experience, links with other organizations, or multiple different options of judging the perspective of an organizational entity. The interpretation pursued in this section is only on the identification of the perceived impacts and not the interpretation from personal paradigms though it would be an enriching analysis. The

identification of these perceived objectives might include also specific ways of interpretation which are the matter of interest of the following paragraphs.

Firstly, it was described (in the description of the themes) that some interviewed perceived interest to promote positive social values expressed by the following ideas: the festival is an opportunity to generate consciousness among environmental topics, the importance to the city is holding the event, the event it is also an opportunity to develop the town or to demonstrate the capacity to organize this type of events. These are intangible elements that match the definitions of the social impacts described in Delamere (2001) or some other authors described in chapter 1. Then, it might be understood that the positive social value of the festival is perceived as intentional but also intertwined with the perspective of construct a sense of city pride or a demonstration to be able to organize relevant cultural events.

Secondly, seven of the interviewed described the effect of the nowadays music industry circumstances. Among these seven interviewed, most of them referred to the big camp festivals. The circumstances are the massive music festivals planning due to the drop of recorded music and the need of the bands to tour to have more income. Consequently, they find that music festivals had also a need to be massive to be sustainable. So, they perceive music as an industry and music festival as a representative element of this industry. This element of identification can be also connected with the other category of the economical interest in which are contained those observations referring to the interest of pursuing profitability in being massive events. Therefore, it might be said that they perceived to be within the music industry as an element of its surveillance, and also they understood the need to support this industry.

However, there were other codes which supported the dichotomy between the crowded festivals with the exclusive-tiny festivals in which the audience and the musicians were better connected and within a special atmosphere. This dichotomy was expressed on those individuals who participated in a lot of massive festivals and tried to find the authenticity of the music expression in other types of festivals. Then, it might be also observed that there is a part of the experienced audience which is quitting these type of festivals and looking for original and unique experiences rather than the massive or industrial experiences. This dichotomy is describing a tension between those music festivals in which program a long list of artists where the festival-goer perceive to participate in a massive industry promoting industrial cultural products from those who perceive that the authenticity is within the exclusive cultural proposals. This tension

describes a relation between the perceived type of culture the event is promoting with the intentionality behind the event, namely an economical interest or cultural interest.

Thirdly, the category "Cultural interest" described two argumentative directions perceived from the cultural interest of the organizers on the event. On one side, there are the ones who considered the festival as a tool to bring new cultural content to the audience whereas others considered this cultural interest only as a way to promote the popular culture or mainstream content. These two considerations established a relation between the perceived intentionality and the cultural effect on the festival-goer.

Finally, the categories "City image, political interest, and heritage" can be interpreted as another further relation between the intentionality perceived and the cultural effects of the experience of the festival. The first considered that the music festival was a way to promote a specific city image including a sense of city pride whereas the second described a political interest in the promotion of regional or nationalistic values. These concepts described an interest to promote a city and regional values which are related to those elements describing the cultural impact on the cultural identification described in chapter 5. Therefore, these categories described another relation between the intentionality and the cultural effect.

F. Side elements

This supercategory contains all the relevant topics developed by the interviewee but not considered in the previous hypotheses under the definition "All those elements not considered in the previous definitions and relevant for the research". Then, it might be observed, that they are inductively inferred from the thematic analysis. The main topics that emerged were: alcohol and drugs, the social experience, the music preference, the motivations, the atmosphere of the festival, the negative elements of the music festival experience, the long term effect of the experience of the festival, and other topics related with the experience. These topics enriched and complemented the perspective of the hypotheses.

The side elements were classified quantitatively by the number of statements, the different interviewees, and the percentage within the supercategory. This quantitative value helped to select those remarkable topics which are presented in chapter 6. Table 78 shows the results of each category with the quantitative value within the total of 91 statements.

Table 78. Quantitative classification of the "Side Elements"

Categories of "Side Elements"	Total statements / N° of interviewees; Percentage
Alcohol and drugs	20/7; 22%
Social experience	18/7; 20%
Motivations	14/7; 15,4%
Atmosphere	10/7; 11%
Negative elements	10/6; 11%
Long term	9/5; 10%
Separation of Normal Life	3/3; 3,3%
Novelty	2/2; 2,2%

Source: own elaboration

As it shows the table, the themes: alcohol and drugs, social experience and motivations appeared to be important for the description of the music festival experience among the interviewed which represents the 75% of the side elements. This weight of importance might be interpreted as relevant elements to be considered and included in further analyses.

4. Application of the rules of inference

The rules of inference relate directly the main concepts of the hypotheses in order to have more information to answer the research question. These rules of inference established a relation between cultural impacts and emotions and the evaluation of the perceived intentionality in these impacts or other factors. As presented above, the rules of inference were:

- A. The more intense are the emotions, the more intense are the cultural impacts.
 - i. Music is the main source of intense emotions among other factors.
 - ii. The music preferences intensify the cultural impact and the emotions.
- B. The objectives of the music festival organizers included specific objectives to generate cultural impacts. In the context of the interviews to the festivals goers,

the focus was on the following: the attendants perceive the intentionality of the cultural impact from the music festival organizers.

The first rule of inference refers to the relation between the cultural impacts and the emotions. As described in the supercategory "Relation between emotions and Cultural impacts" there is a strong relation between emotions and those cultural effects of the music festival experience. This relation was described with the following elements: the live music experience, the relevance of the event, the sense of belonging and the long term effect in the memory. The first element referred to the fact to experience a live music performance from the artists the interviewed loved, then one important fact of the relation between cultural impacts and emotions is the music. So, it is valid to infer that music was an important element for the intensity of the emotions and the intensity of the cultural impact (which refers to first sub hypothesis or the second rule of inference). The second element, contained the information of how relevant was the event for the interviewed. This relevance was based on the qualitative description of the different elements of the event: the intensity of different emotions in relation with the atmosphere of the festival and the sensation of being in "another world. This relevance might be related with the liminality definitions of chapter 1 in which the festival is conceived as a way to scape from ruled reality to a free and different world. The third element, the sense of belonging referred to the fact of being or feeling connected with others during the experience but also the fact of share similar cultural background or the contrary, being united though the differences between the different individuals. The feeling of being united by the experience, by the music was a meaningful fact for most of the interviewed. Finally, the intense emotions felt during the festival created a bond that had a long term effect of the life of the festival-goers. This long term effect bonded specific songs, specific circumstances or the willing to repeat similar experiences in more festivals.

The third rule of inference referred to the second subhypothesis (ii) requires a discussion. From the side of the supercategory "Relation between emotions and cultural impacts", the live music experience was not necessarily attached to the music they preferred. Some of these intense experiences happened with unknown music bands though it generated a new liking of a new music style. However, in the description of the peak experiences was not only something sensitive but also provoked by the cultural elements of the each individual: the music liking, the previous knowledge or experiences with specific music or songs, the specific memories related to a song and the social experience. So, the peak experience in the live music event is related intensively with cultural elements of the individual's identity. Then, it might be said that the music preference had a positive effect

on the relation of the emotions and the cultural impact but it is not a necessary condition. Furthermore, the category "Music preferences" showed that the festival is an opportunity to discover new styles of music, new musical groups, and therefore an opportunity to help participants to incorporate new musical preferences but also showed the tendency of individuals to attend concerts or festivals that have more to do with those styles that previously liked. Conclusively, the music preferences affect on the primary selection of the concert to attend and therefore more intense experiences may be linked to the preferred music. However, intense experiences might occur with unknown music or not preferred music from the individuals participating in the music festival.

The fourth rule of inference referred to the perceived intentionality of the festival organizer's by the festival-goers. This intentionality was described with the following specific categories: social interest, massive industry, cultural interest, economical interest, city image, political interest and heritage. However, after the interpretation of the last section those elements referring to a cultural effect might be reduced to these perceived intentions: to promote a massive industry vs. exclusive culture, to promote new cultural/music proposals, to promote mainstream culture and to promote city and regional identity. The first element showed the tension described from several interviewed on the participation of massive music festivals where they perceived this interest of the organizers to be profitable and how they tried to attend other festivals more exclusive. The second element, referred to the perceived intention on promote new musical and cultural proposals in the context of the music festivals in order to enrich. However, this interest is intertwined with the perceived circumstances of the music industry which depends on the income from the live experiences. Therefore, it might said that they perceived to be within the music industry as an element of its surveillance and also they understood the need of support this industry. Then, the promotion of a mainstream music but at the same time in relation with new proposals is perceived as an strategy to gain more audience and to grow as a festival. Finally, the festival is perceived as a tool to promote a city pride and a specific regional identity. This identity is not necessarily linked to a specific identitarian elements of a nation it might be more related to a strategy to attract more festival-goers or cultural tourism.

5. Selection of the cultural impact

The basis of the supercategory cultural impact was the structure of Colombo (2012) on the specific considerations of the cultural impacts. This structure composed by 5 cultural impacts might be reduced to four impacts(considered positive and negative), namely:

information/disinformation, preservation/loss of cultural traditions, construction of the identity/loss of cultural identity, social cohesion/exclusion, cultural integration/creation of ghettos. The impact of the construction of the cultural identity was renamed in this dissertation under the name of cultural identification signifying the importance of the cultural processes implied during the experience of the festival.

The total of codes compiled under this supercategory were 130 different statements. The distribution among the different subcategories which generated the different questions and answer were as presented in the second section of this appendix. The cultural impact on the process of cultural identification contained the high score followed by the impact referred to the social cohesion. There 14 statements(105) considered to be ambivalent for different impacts.

Table 79 described the quantitative relevance of each of the categories composing the supercategory "Cultural impact". As it has been done with the "side elements" the table presents the number of codes and the number of the different interviewee which stated on this topics.

Table 79. Number of statements per interviewee and percentage of the total of statements

Impact	Total statements / Number of interviewees, Percentage
Cultural Identification / Negative	64/10, 49%
Cohesion/ Exclusion	40/10, 31%
Information/ Disinformation	28/10; 21,5%
Preservation/ loss of traditions	10/8, 8%

Source: Own elaboration

Then, the impact on the cultural identification had the most important quantitative relevance. This impact was also set in relation with the elements concerning emotions and the peak experiences as it was described in the respective sections. Consequently, it is considerable to centre the attention of the research in this type of cultural impact.

6. Development of criteria for the selection of the music festival case: comparison of experiences

As presented previously, the criteria for the selection of the music festival case was developed with the comparison of experiences between the interviewed. This comparison was in the contrast of two main elements: the relevance of music in contrast with the relevance of other factors constituting the experience. These factors can be described by

Packer and Ballantyne (2011): the atmosphere of the festival, the social experience or the separation of the ordinary life.

In order to compare the different experiences the ten interviewed were analysed in two groups. The first group contained those festival-goers which participated in alternative/electronic open camp music festival in which it is supposed to have more influence the social experience and the atmosphere of the festival. The second group contained those respondents which participated in sophisticated music festivals: classical or exclusive closed venues. The comparison was made within the statements of three main categories: emotions, social experience and the atmosphere of the festival. The emotions category was analysed in order to identify which were the main origin of the intense emotions described by the interviewee. The social experience category was selected to identify which were the type of festivals in which the festival-goers participated in order to understand the importance of the social experience in those type of festivals. Finally, the atmosphere of the festival was evaluated to understand which type of festivals had an major influence on the perception of this atmosphere by the interviewed. Table 80 describes the composition of the two groups of interviewed

Table 80. Distribution of groups of comparison

Type of music festival	Pseudonyms
Alternative/Electronic	Paul, Jay, Ray, Fabian, Marta, Roger, Audrey and Tina
Classical and closed venues	Adele and Rose

Source: own elaboration

From the side of emotions there were no essential distinction of the origin of emotions in those interviewed with more participation in alternative/electronic camp festivals. Table 81 describes the number of statements from the festival-goers of which directly refers to the music and to the social experience as the origin of emotions. As it might be seen, there were a difference of one statement referring to music as more important rather than the social experience. However, those festival-goers who participated in classical or closed venue festivals referred always to music as the origin of emotions.

Table 81 Comparison of experiences on the origin of emotions

Alternative/electronic	Total of statements: 67
Referred to music as origin of emotions	10
Referred to the social experience	9
Classical and closed venue festivals	Total of statements: 16
Referred to music	16
Referred to the social experience	0

Source: own elaboration

From the side of the social experience the behaviour of the data it is the contrary. No statements appeared for those explaining experiences within closed venues and classical music festivals. In the contrary, the festival-goers who described the experience on alternative/electronic music festivals referred and generated the topic of "Social experience". This phenomenon might be explained due to the importance of the social experience in those festivals where the venue facilitates the interrelation between the festival-goers but also because they seek this social experience.

From the side of the atmosphere of the festival the data shows a total of 6 statements. All of them are coming from those who participated in alternative/electronic opened music festivals.

Summarily, data shows different considerations on the composition of the elements of the music festival experience. This difference can be described by the following elements: the prominence of the music protagonist in classical and closed venue festivals as the origin of the emotions and, the primary importance of the social experience for those participating in alternative/electronic camp festivals. Similarly, data shows the importance of the atmosphere for these type of festivals. However, further analysis should be implemented to try to discover if these differences are considerable in the live experience and it is recommended to apply the analysis to compare in extension the types of experiences depending on the music festival. Then, the criteria to select the music festival should be able to compare experiences in closed venues with opened venues, and sophisticated music with alternative music.

APPENDIX 5 Criteria for the selection of the indicators

The criteria for the selection of the independent variables ("age", "level of studies" and "mother tongue") has been selected through the data proposed by the local and national organisms. In that sense it has been consulted data from the IDESCAT, INE, EUSTAT, and EUROSTAT. The consideration to observe different organizations is in order to have comparable data in different levels of European, national and local organizations.

In the case of "Music preferences" the selection responds to the academic literature on that topic and expanded in section four.

1. Age

IDESCAT¹⁸⁵ groups population ages, according to statistics on population structure, as follows. They first propose a population description based on age and gender, where it can be seen that the age groups range from 0 to 95 years and older, and that they are divided between groups through an interval of 4 years. As for the analysis of other variables related to age within the graphs of population analysis, we find that they raise what they call "Large age groups". These are three age groups with a much longer interval (0-14 years, 15-64 years and 65 years and older). But the standardized age groups to use in the rest of the charts are five age groups that set different intervals, 0-15 years, 16-24 years, 25-44 years, 45-64 years and 65 years and month.

On the other hand, in its approach to analysing salaries and the active population, the same body proposes a contingency table between gender and age groups. These divide them into five groups over an interval of 9 years, the first being less than 25 years old and the last 55 years and older. Whereas with regard to statistics on cultural consumption, specifically attendance at the cinema by age group, four groups are proposed; 15-29 years, 30-44 years, 45-64 years and 65 years and over.

EUSTAT¹⁸⁶ is important on this dissertation since three of the music festivals analysed are within the Basque Country. Eustat uses also the large age groups in a different

¹⁸⁵ The Statistical Institute of Catalonia (Idescat) is the statistical body of the Generalitat de Catalunya. Created in 1989 (Decret 341/1989, of December 11), it is an autonomous administrative body, with its own legal personality, administrative and financial autonomy, and with full capacity to act to fulfill its aims, in accordance with Law 23/1998 (External link: a new window will be opened), of December 30, on statistics of Catalonia. At the moment it is assigned to the Department of the Vice-Presidency and of Economy and Property. More information can be find in: <https://www.idescat.cat/institut/idescat/>

¹⁸⁶ It was created on November 25, 1986. It is an autonomous body of the Basque Government attached to the Department of Economy and Finance. Its function is to collect, analyze and disseminate the official statistical information on those aspects of society and the Basque economy

composition: 0-19, 20-64 and more than 65 years old. This institution separate also in groups (a total of 15) of 4 years between them (10 a 14; 15-19; 20-24; 25-29; 30-34; 35-39; 40-44; 45-49; 50-54; 55-59; 60-64; 70-75; and more of 75) for the analysis of the level of studies.

EUROSTAT in its statistical data on the population by age also creates six age groups as follows; 0-14, 15-29, 30-49, 50-64, 65-84, and 85 years and older. In this division it is interesting to note that age groups formed after 65 years are more important than in other organisms, as in most organisms the last age group is from 65 years and here creates even more group, the 65-84 and the 85 and over.

After observing that the age dimension is an aspect that each organism or institution interprets according to its needs, it is proposed to make a delimitation based on the proposed age groups and in relation to the correlation table that is most related to the object of study of this thesis. That is, in relation to the correlation table proposed by IDESCAT and EUSTAT. In summary, the selected age groups will be seven groups: 15-19, 20-24, 25-34, 35-44, 45-54, 55-64, 65-74 and more than 75. The first group between 0-14 was discarded since most of music festivals attendants are adults or young adults.

2. Level of studies

IDESCAT identifies the following group of level of studies in the year 2019 which is inspired in the last update of UNESCO (which will be later presented):

Table 82. Classification of levels of studies by IDESCAT

Number	Level
0	Early childhood education
1	Primary education
2	Lower secondary education
3	Upper secondary education
4	Post secondary education non tertiary
5	(Spanish)Bachelor or equivalent
6	University degrees until 240 credits
7	University degrees over 240 credits
8	Doctor

entrusted to it. It carries out research and development, training and methodological support activities and collaborates with universities, state institutions and Eurostat.

9	No formal education
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Source: IDESCAT, 2019

EUSTAT identifies the following:

Table 83. Level of studies by EUSTAT

Level	Description
No education	People who do not know how to read or write, people who know how to read and write but have not completed any type of studies, minors
Primary education	Certificate of Schooling, Primary Studies, School Graduate
Professionals	Professional training programmes
Secondary education	Elementary and equivalent Spanish Bachelor's degrees, Graduated in ESO, Spanish Bachelor's Degree or BUP, LOGSE or LOE Bachillerate and similar. Official language titles
Middle superiors	Diplomas, Degrees of Technical Engineers and Experts, Teaching, Nursing and others of the same level
University	University Degree, Bachelor, Higher Engineers and similar degrees, as well as graduates in third cycle, postgraduate, masters, doctorate and specialization

Source: EUSTAT, 2019

In 2011, UNESCO upgraded the International Standard Classification of Education - ISCED97 and converted to the ISCED-2011. Their classification proposed nine levels of education:

Table 84. Level of studies by UNESCO

Level	Description
Early childhood	This level refers to early childhood programmes that have an intentional education component. These programmes aim to develop socio-emotional skills necessary for participation in school and society. They also develop some of the skills needed for academic readiness and prepare children for entry into primary education.
Primary education	Typically designed to provide students with fundamental skills in reading, writing and mathematics (i.e. literacy and numeracy) and establish a solid foundation for learning and understanding core areas of knowledge, personal and social development, in preparation for lower secondary education. It focuses on learning at a basic level of complexity with little, if any, specialisation.
Lower secondary education	Designed to build on the learning outcomes from ISCED level 1. Usually, the aim is to lay the foundation for lifelong learning and human development upon which education systems may then expand further educational opportunities. Some education systems may already offer vocational education programmes at ISCED level 2 to provide individuals with skills relevant to

	employment.
Upper secondary education	Designed to complete secondary education in preparation for tertiary education or provide skills relevant to employment, or both.
Post-secondary non-tertiary education	Provides learning experiences building on secondary education, preparing for labour market entry as well as tertiary education. It aims at the individual acquisition of knowledge, skills and competencies lower than the level of complexity characteristic of tertiary education. Programmes at ISCED level 4, or post-secondary non-tertiary education, are typically designed to provide individuals who completed ISCED level 3 with non-tertiary qualifications required for progression to tertiary education or for employment when their ISCED level 3 qualification does not grant such access.
Tertiary education	Builds on secondary education, providing learning activities in specialised fields of education. It aims at learning at a high level of complexity and specialisation. Tertiary education includes what is commonly understood as academic education but also includes advanced vocational or professional education.
Short-cycle tertiary education	Designed to provide participants with professional knowledge, skills and competencies. Typically, they are practically-based, occupationally-specific and prepare students to enter the labour market. However, these programmes may also provide a pathway to other tertiary education programmes. Academic tertiary education programmes below the level of a Bachelor's programme or equivalent are also classified as ISCED level 5.
Bachelor	Often designed to provide participants with intermediate academic and/or professional knowledge, skills and competencies, leading to a first degree or equivalent qualification. Programmes at this level are typically theoretically-based but may include practical components and are informed by state of the art research and/or best professional practice. They are traditionally offered by universities and equivalent tertiary educational institutions.
Master	Designed to provide participants with advanced academic and/or professional knowledge, skills and competencies, leading to a second degree or equivalent qualification. Programmes at this level may have a substantial research component but do not yet lead to the award of a doctoral qualification. Typically, programmes at this level are theoretically-based but may include practical components and are informed by state of the art research and/or best professional practice. They are traditionally offered by universities and other tertiary educational institutions.
Doctoral or equivalent	Designed primarily to lead to an advanced research qualification. Programmes at this ISCED level are devoted to advanced study and original research and are typically offered only by research-oriented tertiary educational institutions such as universities. Doctoral programmes exist in both academic and professional fields.

Source: ISCED-2011

As the classification of the level of study can be quite different between the countries of origin of the informants, it has been considered that the proposal made by UNESCO is the one that should be applied to this research. Due to the fact that the origin of the informants can be very diverse, the need arose to propose indicators that can be used internationally, for different educational programs from the different countries that can be represented in the survey.

As it is considered that the nine-level proposal may cause some confusion among the informants, the UNESCO proposal has been adapted and some levels have been grouped. This aggrupation will also help to fill the survey faster. The table below proposes the different levels for this study in relation to the categories and indicators of the levels of studies.

Table 85. Level of studies

Level	Description
Primary education	Elementary education for the development of basic skills
Secondary education	On the basis of the primary education provides skills for employment or to access the university.
Post secondary education or professional education	Specialized education for specific professional career.
University education	University degrees, master or doctorate.

Source: own elaboration

However, it must be borne in mind that since the survey will be conducted in English, Spanish and French, the translation of terminology will be very important as it can lead to misunderstandings.

3. Mother tongue

The variable "mother tongue" had different specifications depending on the festival in where the research collected data. Basically, when the festival took place in Catalonia the options where: Catalan and Spanish with an opened space if any other language where desired to indicate. However, when the festival took place in the Basque Country the options where: Euskera and Spanish with another opened space.

However, for the English version of the survey the mother tongue variable was an opened variable, and the respondents were able to express their personal mother tongue.

APPENDIX 6 Quota Sampling for the test examples

As recommended by Alvira and Martin(2004) the more variables used for the creation of quotas, the more similar the selected sample will be and, therefore, we will have greater generalization capacity. The general consideration is to select two variables in order to be as much as representative of the real population.

These quotas will be determined for the cases of Estival de Jazz, Jazzaldia and BBk live following different rules of quotas since there is no available data analysis of possible quotas of the respective music festival. The following sections will determine these quotas and the criteria for each case, they are presented chronologically since these was also a process of learning for the researcher.

1. Estival de Jazz

The first case was a local jazz festival in Igualada. In 2018, the festival was on its fifth edition, the organization has never done any analysis of audiences. In words of its organizer, Roger Tarragó, the festival had an approximate 3.000 spectators¹⁸⁷. Then, in order to have a starting point to make the quota sampling it was decided to analyse the demographic data of the city of Igualada. As it has been observed in chapter 6, section 6.3.1.2, the festival aims to reach a local audience, so it is reasonable to construct the quotas on the basis of the demographic data of the city.

A total of 48 completed questionnaires were collected in one event in a closed venue¹⁸⁸. The selection of this type of event had two objectives: test the gathering of surveys through paper questionnaires and understand the experience in a closed venue. In the next festivals the venues were opened so it was decided to centre the attention in a closed venue in order to capture possible effects of the type of venue.

As recommended by Alvira and Martin(2004) the selection of two variables such as the age and the gender would be a correct way to construct the quotas. Table 86 exposes the summarized data of IDESCAT concerning the city of Igualada.

¹⁸⁷ It can be found in his interview O-R1604 (19:53) in ANNEX XX, pag XX.

¹⁸⁸ The raw data can be consulted in:

https://docs.google.com/spreadsheets/d/11_9Dx0jKRLq6902UBYdsZyIaHtYFQ_UD9GXPvondz3E/edit#gid=1498546267

Table 86. Percentages of gender and age in the city of Igualada.

Gender	
Man	49%
Woman	51%
Age	
15 a 19	5%
20 a 24	5%
25 a 34	11%
35 a 44	16%
45 a 54	15%
55 a 64	12%
65 a 74	10%
More of 74	10%

Source: own elaboration based on IDESCAT(2018)¹⁸⁹

It might be grouped the ages in two main groups: youngsters(between 15 and 34 years old) and older people (between 35 and more than 65). This will result in a 38% of youngsters and a 62% of adults. The sample of quotas of the research were similar by ages.

Table 87. Comparison of percentages of large group of ages.

Group of age	Igualada	Sample
15 to 34 years old	38%	21%
35 years and more	62%	79%

Source: adaptation from IDESCAT(2018).

However, in the case of the gender it was not possible to reach the same quota as the city as it might be seen in Table 88, which not correspond with the quota. Therefore, it might be concluded that the this test analysis would not be representative of the city of Igualada but this can be refuted by one main reason. As demonstrated in Buckman(2017), Jazz music is preferred mostly by males. Naturally, this it should not be considered as an static argumentation and should considerate that might change in the following decades.

¹⁸⁹ The last information was consulted at the 23th of January of 2020 in: <https://www.idescat.cat/emex/?id=081022&lang=es>

Table 88. Percentages of gender in the sample

Gender of the sample	Percentage
Men	60%
Women	35%

Source: own elaboration

Nevertheless it might be argued that jazz music or jazz festivals has a more masculine representation, the research considerate to add different variables in the next quota samplings in order to avoid possible biases of previous analysis or ideological considerations. Moreover, this should be understood under the umbrella of test analysis, as mentioned in chapter 6, these previous cases will help to decide which variables should be selected for the case study.

The next case selected different variables with different criteria in order to acknowledge which source of data might become more useful for the analysis.

2. BBK live

This music festival is celebrated in the city of Bilbao. In 2017, 112. 114 people¹⁹⁰ attended the festival. As commented in chapter 6, section 6.3.1.2 it was not possible to access to the information of the festival due to their decision to not collaborate with the research. For that, the information was took from several sources and lead to select the quota on a better data basis in comparison with the precedent case.

The gathering of surveys was in the 12th of July of 2018. The available data before the celebration was from the previous edition in year 2017, this data was available thanks of the press conference after the festival of this previous edition¹⁹¹. The main essential elements of the audience extracted from the news were in relation with their nationality. Table 89 shows the data extracted from the festival in the edition of 2017 and the quota selected from the edition of 2018. As it might be observed, the proportions of nationalities are correlative of previous editions.

¹⁹⁰ <https://www.europapress.es/euskadi/noticia-bilbao-bbk-live-cierra-xii-edicion-impacto-economico-mas-21-millones-euros-20170712145915.html> (last time visited, on 27/01/2020).

¹⁹¹ This was the available data: <https://www.europapress.es/euskadi/noticia-bilbao-bbk-live-cierra-xii-edicion-impacto-economico-mas-21-millones-euros-20170712145915.html> (last time visited, on 27/01/2020).

Table 89. Composition of nationalities in BBK live 2017

Nationality	Festival	Quota selected
Foreigners	29,8%	32%
Spanish	70,2%	68%
Composition of foreigners		
United Kindom and Ireland	14,9%	18%
France	8,4%	4%
Composition of Spanish		
Basque Country	29,1%	20%
Catalonia	11,6%	14%
Madrid	8,8%	14%

Source: adapted from EUROPA PRESS(12/07/2017) "Bilbao BBK Live suma un impacto económico de más de 21 millones"*Europa press*. From: www.europapress.es/euskadi

The second variable selected for the quota sampling was the age. The only data available was the sentence, in the same newspaper, " the average age of the festival is 27 years old" which might be understood as a young audience. It was also considered the separation of large group of ages of the city of Bilbao, showed in Table 90 . The composition of the groups of ages are similar and with a more representation of youngsters. It should be mentioned that the elder group of the sample did not include people between 65 and 74 years old.

Table 90. Comparison of proportions of the variable "Age".

Age groups	Bilbao	Sample
Youngsters(between 15 and 34 years old)	19%	40%
Elder(between 35 and 74 years old)	56%	60%

Source: own elaboration based on Bilbao city data and the collected from the surveys.

This data compilation shows how hard is to respect the quotas when no data is available from the festival. Nevertheless the data respects the quota of the nationality of the festival and the separation of ages of the city it should be considerate that the sources of information are from different points, and the conclusions obtained from the analysis of this data should be understood as provisional and representative.

As a consequence of the lack of information for the selection of quota, and to avoid mixture of sources of data it was decided to focus on one origin and with two variables.

3. Jazzaldia

This festival is celebrated in San Sebastian. In 2018 the festival celebrated its 53 editions with an approximate and total number of 156.500¹⁹² spectators during the seven days of festival. As in the previous cases, there was not data available for the research. Because of that, it was decided to generate the quota sampling from the data of the city.

Table 91 represents the total percentages of the population of San Sebastian following the variables of age and gender. The variable of gender corresponds proportionally to the demographic data of the city. Although, as it might be observed, the quota of the age disregarded the proportions of the city. This might be as a consequence of two possible factors. Firstly, Donostia-San Sebastian is in the top ten of the elder cities of Spain (in 2018 had a 176 of the indicator of ageing¹⁹³) and secondly, because the music festival might become an occasion of more young people coming to the city. Moreover, it might argued (on the basis of the first festival presented above) that as Jazz festival the proportion of men should be more than the women. However, this case of festival should be considered as a pop-jazz festival since in the last edition they invited non-pure jazz musicians¹⁹⁴ and with an opened programme to other music style bands and music aggrupation's.

Table 91. Comparative proportions in the variables of "Gender" and "Age".

Gender	Donostia	Quota of the sample
Men	47%	48%
Women	53%	52%
Age		
Youngsters	32%	52%
Elder	68%	48%

Source: own elaboration based on the data of the municipality¹⁹⁵.

As observed in the previous case, the lack of information might become a problem for the construction of the quotas. However, the selection of the sample according to two

¹⁹² <https://heinekenjazzaldia.eus/en/52-edition-2017/>

¹⁹³ It is the percentage that represents the population over 64 years of age over the population under 16, as of January 1 of a given year. An aging index greater than 100, indicates an aging population; that is to say there is more population with 65 years or more than population under 16 years.

¹⁹⁴ Every year the organization tried to become more popular, in order to attract more visitors: in 2018 (Glary Clak Jr, Mikel Erentxun, Izaro, Salvador Sobral, Morgan), in 2017 (The Pretenders) in 2016 (Rural Zombies), in 2015 (Jamie Cullum and KAKKMADAFAKKA), in 2014 (Delorean, James Vincent McMorrow), in 2013 (Elvis Costello, Jamie Cullum, Belle&Sebastian), for example.

¹⁹⁵ This data can be downloaded in the website of the City Hall: <https://www.donostia.eus/ataria/es/web/donostia-data/demografia>

variables is helpful for having an approximate image of the total audience and this criteria should be maintained. Moreover, this previous analysis of the quota sampling construction of the three cases helped the researcher to acknowledge how to base the quotas in a previous existing analysis of the festival which should include the description of each variable. As it has been mentioned, different sources of information may provoke incoherencies in the results.

APPENDIX 7 Notes about the surveys of the music festivals:

1. Notes Estival de Jazz. 22th June [NEJ22]

1. Les persones al trobar-se amb les enquestes al començament les comencen emplenar. Encara no s'ha indicat res al respecte. Al començament s'ha parlat amb els organitzadors i s'ha donat la indicació de que les enquestes s'omplin al final del concert.
2. Al començament del concert es dóna un avís en el què es diu que es procura emplenar l'enquesta després del concert per afavorir la justa valoració del públic.
3. Al acabar el concert es genera un silenci i tothom es posa a omplir les enquestes. Hi ha molta concentració en l'ambient.
4. Es perceben comentaris sobre les emocions i els estils de música.
5. Les persones tarden entre uns 5 i 10 minuts en omplir les enquestes. Es pot dir que el 100% ho ha fet com s'havia de fer, després del concert.
6. No hi hagut preguntes sobre el contingut de l'enquesta, es pot entendre tant com que s'ha entès tot com no s'ha entès res.
7. La organització del festival va demanar que omplissin també amb el seu email, fet que no es va considerar amb antel·lació i que es considerava pejoratiu per la investigació

2. Notes BBK live. 12th July [NBBK12]

1. El acceso a las personas es difícil, normalmente se hace un poco violento.
2. Casi todo el mundo accede a ser encuestado a primera hora de la tarde, a medida que va pasando el tiempo son más las negativas que se reciben.
3. Las encuestas se hacen en castellano y en inglés.
4. Los conceptos de las emociones necesitan muchas veces de sinónimos para ser explicados. Se usa la lista de sinónimos que Zentner adjuntó en su lista.
5. La actitud de las personas es de colaboración, se nota y se percibe un ambiente festivo.
6. El concepto de identidad cultural necesita de muchas explicaciones y muchas veces es confundido con la identidad nacional. Se intenta estructurar y definir de manera más llana.
7. Los encuestados, en muchos casos, encuentran un poco pesada la parte final de la descripción del IME.
8. Casi todos los encuestados están bebiendo o fumando algo.
9. Al contar que estoy haciendo una tesis las personas muestran interés
10. Las encuestas se realizan siempre después de un concierto dentro del festival y se anota que concierto se ha hecho después. Las actitudes se ven afectadas según el tipo de concierto que ha habido.
11. Intento no exponerme o mostrar que estoy haciendo encuestas delante de personal de staff y seguridad dado que no está permitido hacer encuestas sin autorización.

3. Notes Jazzaldia 25th July [NJA25]

1. El acceso a las personas cuesta un poco más que en el BBK, creo que es debido en gran parte a que el ambiente de festival es más verde. Quiero decir, las personas van y vienen al festival con más facilidad. La concentración para el festival es menor, los asistentes pueden ir a casa y volver. Es menos intensivo y por tanto, las personas no están tan deshinibidas.
2. Siguen requiriendo muchas explicaciones los conceptos de las emociones. Se sigue la misma estrategia de explicar con sinónimos elegidos de la lista de Zentner para poder dar una explicación aclaratoria.

3. El concepto de impacto cultural en la identidad requiere de explicaciones más profundas y a la vez sencillas para poder hacer entender los conceptos.
4. Las encuestas se hacen en castellano, inglés y francés. Este último es incorporado de forma natural dado que nos encontramos con más turistas franceses.
5. Se hace más difícil la recolección de datos porque la masificación es menor y cuando se produce es tan sólo para el concierto. Se puede decir que el festival se mueve más por picos de audiencia, y por tanto, las encuestas se registran también por picos.
6. durante uno de los descansos que se hacen se puede palpar el ambiente y tomar más notas para la etnografía.

APPENDIX 8 Model of survey for the test cases

1. Catalan version

Edat:		Nivell d'estudis:		Llengua materna:	
Home	Dona	- Primària		Català/ Castellà/ _____	
Lloc de Naixement:		- Secundària		Ets nou al festival?	
Nacionalitat:		- FP		Sí. No. Quantes?	
Lloc de residència:		- Universitària			

Pots escollir-ne més de una. El 1 no t'agrada, el 5 es la que més t'agrada.

Quina música t'agrada?

Religiosa	1 2 3 4 5	Blues	1 2 3 4 5	Heavy metal	1 2 3 4 5
Rock	1 2 3 4 5	Clàssica	1 2 3 4 5	Hip-hop	1 2 3 4 5
Soul/Funk	1 2 3 4 5	Country	1 2 3 4 5	Jazz	1 2 3 4 5
BSO	1 2 3 4 5	Electrònica	1 2 3 4 5	Pop	1 2 3 4 5
Alternativa	1 2 3 4 5	Folk	1 2 3 4 5		

Quines emocions has sentit al concert?

Tristesa	1 2 3 4 5	Força	1 2 3 4 5	Admiració	1 2 3 4 5
Tendresa	1 2 3 4 5	Alegria	1 2 3 4 5	Transcendència	1 2 3 4 5
Nostalgia	1 2 3 4 5	Nerviosisme	1 2 3 4 5	ALTRES:	
Serenor	1 2 3 4 5				

Quin creus és l'origen de les emocions durant el concert:

La música	1 2 3 4 5	L'atmosfera festival	1 2 3 4 5
La novetat	1 2 3 4 5	Experiència social	1 2 3 4 5
Alcohol	1 2 3 4 5	ALTRES:	
Drogues	1 2 3 4 5		

Has tingut una experiència musical molt intensa, inoblidable? Sí No

En cas afirmatiu, escull les que creguis:

Sensació interna profunda	Reestructuració interna
Dominació dels afectes	Angoixa per la intensitat
Conscienciació	No pensar en res
Aprenentatge emocional	Estat de reflexió total
Fusionar-se amb l'univers	Inefabilitat

Impacte Cultural

El impacte cultural es pot reconèixer des del punt de vista positiu pel fet de sentir-se en comunitat dins del festival, enriquir el gust estètic personal o el reconeixement de valors culturals regionals. En negatiu, la creació de ghetto, la pèrdua del gust estètic o la destrucció de valors regionals.

1. Creus que existeix aquest impacte?

Sí No

2. Creus que és intencionat?

Sí No

3. Indica la intensitat del impacte?

1 2 3 4 5

4. Creus que les emocions han afectat a la intensitat del impacte?

Sí No

5. Creus que es positiu o negatiu?

Positiu Negatiu

2. English version

Age:	Level of studies:	Is the first time in this festival?
Sex: Male	Native Language:	Y. N. How many
Female	Nationality:	times?
Place of Birth:	Place of residence:	
	Participation.	

Which music you like the most? You can choose more than one. 1 the less and 9 the most

Alternative:	1 2 3 4 5	Folk	1 2 3 4 5	Religious	1 2 3 4 5
Blues:	1 2 3 4 5	Heavy metal	1 2 3 4 5	Rock	1 2 3 4 5
Classical:	1 2 3 4 5	Rap/hip- hop	1 2 3 4 5	Soul/funk	1 2 3 4 5
Country:	1 2 3 4 5	Jazz	1 2 3 4 5	Sound tracks	1 2 3 4 5
Electronica	1 2 3 4 5	Pop	1 2 3 4 5		

You can choose more than one. 1 the less and 9 the most

Define the origin of your emotions during the music festival:

Music:	1 2 3 4 5	Drugs:	1 2 3 4 5
Atmosphere:	1 2 3 4 5	Social experience:	1 2 3 4 5
Alcohol:	1 2 3 4 5	Novelty:	1 2 3 4
Other:	_____		

Which Emotions represent the most the experience of these event?

Wonder:	1 2 3 4 5	Peacefulness	1 2 3 4 5	Tension	1 2 3 4 5
Transcendence	1 2 3 4 5	Power	1 2 3 4 5	Sadness	1 2 3 4 5
Tenderness	1 2 3 4 5	Joyful Activation	1 2 3 4 5		
Nostalgia	1 2 3 4 5				

Did you have an unforgettable experience with music that stands out from usual experiences because of its quality; it is characterized by changed perception, deep feelings, and an intense physical reaction.? YES NO

If YES: Choose everything you think that it would represent that moment:

Oceanic experiences	Ineffability
Visionary restructuring	Deep inner experience
Free dissolution of the I	Affective dominance
Absence of thoughts	Sensitization
Mental reflection	Emotional learning

Cultural Impact

The cultural impact can be identified by an effect on your sense of community within the festival, your aesthetics assumptions/changes thanks of that participation and your recognition of regional cultural values .

1. Do you think there is this impact exist during the music festival? YES NO
2. Do you think it was intentional? YES NO
3. Indicate the intensity of this impact 1 2 3 4 5
4. Do you think what you felt in the music festival affected the intensity of it's impact? Y / N
5. Do you think it is positive or negative? Positive Negative

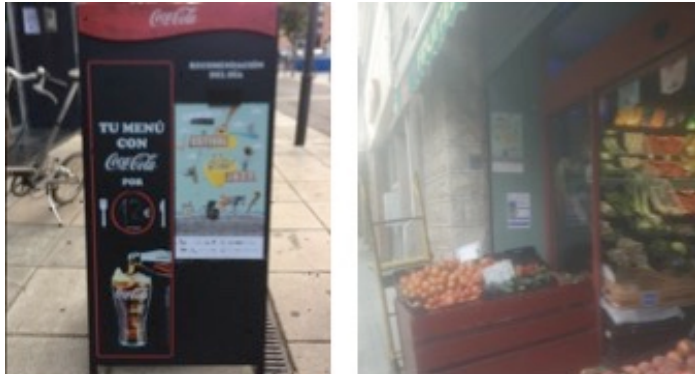
APPENDIX 9

Visual ethnographies of the test cases

1. Estival de Jazz

[1] The promotion of the festival was made clearly only locally and in some specific places in Barcelona. The intention showed in some conversations with the organizers was to be a intimate festival in little city for that the promotion was not massive but in a selected places.

Collage 1. Promotion of *Estival de Jazz* in the city



Source: own elaboration

With previous looks on the promotion in the city I find out that the poster was posted in every cultural sites of the city (theatres, cinema, jazz clubs) but also in some shops and restaurants

Image 1. Programm of *Estival de Jazz*



Source: estivaldejazz.cat. Last consulted: 10/08/2019

[1.5] The flyers were distributed in almost everywhere in the same place as the poster. The content of the poster and the flyer has clear orientation to enjoy the summer with the music. Almost every concert announced were presented in outdoor venues. One interesting thing of this content is the variety of events. There were not only outdoor concerts. There were organised documentary projection, recording concert, concerts and one concert with food. So, this festival tried to offer a variety of activities in different venues all over the city.

The venues were active places of cultural life of the city. There were from theatres to old textile industry spaces. The selection of the venues offered the opportunity of different atmosphere for the festival. In a first glance all of the concerts were free and in a exclusive atmosphere. The dragonfly is the general logo of almost every edition of the festival.

a. 14 of June. First event of the festival. Feel like Going Home Documentary

[2] The first event of the festival was the cinema in the outdoors of a theatre. This is a common activity in the city during the summer not only for the music festival but also as a leisure activity known for the citizens made by other cultural institutions. They offered the projection of Scorsese's film about the origins of the blues (Feel like Going Home). They collaborated with the cinema club of Igualada. This a tradition of the Estival the jazz finding synergies with other institutions of the city in order to add value to the activities.

Image 2 Surroundings of the venue



Source: own elaboration

[3] Approximately there were almost 80 people between 30 and 50s. The venue was well selected and I would describe chill. However the temperature was a bit low. The atmosphere was relaxed. The film of 1h50min was the first activity of a festival. This should be indicative of what is pretending the festival. They are trying to build a sense of a sophisticated festival but this is not meaning expensive. Almost every activity of the festival is for free. Sophisticated in the sense of being a festival with selected content, some times for cultured and educated people.

[2.5] At a first glance organising a projection of music documentary on Thursday at 10:30 p.m. can be considered a failure on the organization. As a participant the feeling of going after diner to see a documentary was hard for a person like me which I am not a big fan of the blues.. In summer, Mediterranean people used to get to bed later and as we can see the event was packed.

b. 15th June- Fernando Brox Quartet

[3.5] The venue was an old textile industry which nowadays is museum dedicated to show the old textile machineries and the divulgation of the strong relation of Igualada to this kind of industry. This venue is important for the citizens. Almost every cultural/commercial event is placed here. The free spaces both outdoors or indoors helped the museum to have more income. So this activities are of interest for the livelihood of the museum.

Image 3 Audience in Fernando Brox Quartet



Source: own elaboration

years old. The people coming to the concert seems familiar from other cultural activities in the town and some of them are relatives of the musicians. So, in general, the public is exclusive and jazz lovers.

[5] This is also relevant on the fact of the response to the solos of the musicians, they respond perfectly when a solo is finished. Almost every people is local or are coming to the concert because they personal relation with the musicians.

[6] The atmosphere is relaxed and sometimes cold because there is not very much audience. However, as

[4] The concert is placed in the outdoors of the museum. A little stage is set in front of the back of the museum. This area of Igualada is also a place of other alternative activities. Is a place of recuperation of the old spaces for the cultural life of the city.

[4.5] The concert is not packed. The most of the people are below 30

Image 4. Interpreters of Fernando Brox Quartet



Source: own elaboration

Image 5. Interpreters of the concert



Source: facebook.com/estivaldejazz

the concert advances the atmosphere is going much connected with the musicians and the flow of the music.

[6.5] The venue is fitting perfectly in its relation as something crafted as the jazz music that is something resulted from a high level of effort. The added value of the festival or the pretended added value of the festival reached the objective offering this special place with the special music of the

Fernando Brox Quartet.

Is also incredible the fact of the connection that is between the musicians that official camara men represented brilliantly.

c. 16th of June - Edna Sey- Bar “L’ou com balla”

[7] This is thought as the most festive and popular concert during the festival. It took place in the city centre and in the nearby of a popular bar. This event, as it is known by all the attendants, usually is the most “easy” concert to hear and it is also some more danceable.

Image 6. Audience of the concert.



Source: facebook.com/estivaldejazz

musicians too.

Image 7. Edna Sey and her band



Source: facebook.com/estivaldejazz

[7.5] The musicians are placed in a tiny square near the bar. The organization placed, with the collaboration of the bar, the tables and chairs closed to the band. Before the concert there are few people in the tables taking some drinks and having fun. All the people that is participating on the concert are known in the city for their

passion for music. Some of them are

[8] When the concert begins attracted more people and created a more charming atmosphere. The music of Edna Sey is a festive and with an interesting swing that brings some of the people to dance but too much. The general attitude of the people is relaxing and not to dance which in some cases is a little bit too much. Most of the people is centred in the music

d. 17th of June. Vermut with Boogalizer

[8.5] The vermut is something popular in Catalonia. Consists to take a set of appetizers with some drinks before lunch. In some places is very popular. The idea of making music with food is not new though in Igualada is not the most popular event. So, in this case brings an element of novelty.

Image 8. Interpreters Boogalizer



Source: facebook.com/estivaldejazz

The Vermut took place in “La Bastida”. This venue is very popular among the music lovers because they organize contests, music parties and have large plan of cultural activities. Then, as in the other venues the audience is similar with the music lovers of the city and with a band full of energy for the party.

Image 9. Audience concert



Source: facebook.com/estivaldejazz

[9] The venue is prepared in an alternative way with purple banderoles, yellow barrels that are used as tables. The background of the main stage is an old textile factory which adds a flavour of gentrification times. The audience is a combination of music lovers, with families, is not very packed but seems that all people are having a great time.

The organization prepared a “paella” for a cheap price. This event is a singular way to combine the Mediterrean food with the most experimental music.

e. 22th of june. Carta Blanca amb Marc Cuevas

[10] The venue is the same as the previous event on the Monday 18th. So, is the first time that the venue repeated. Before the concert during the festival I contacted the directors of the festival and we decided to make a general comment for the surveys that I want to gather after the event. The

Image 10. Hall of Teatre Aurora



Source: own elaboration.

room was not open until 10 minutes before the show. That signified in some way the “familiar atmosphere of the festival”. That is an intimate and little festival. Focused on the music and the experimentation. Some members of the audience are the same of previous events during the festival. But, I have to say that almost every member of the audience was new to me. This is important since I know the city and it is tiny as to have in almost every one who is going to this type of events.

[10.5] Before entering the venue one little hall rom was prepared for selling CDs in the entrance. The concert is going to be recorded and afterwards put on sale. They did the same in past editions during the music festival.

[11] The festival allowed the investigation to leave a survey on the sits of every attendant. These affected on the predisposal during the concert. Reactions like “these seems like an exam”, “we will have fun” were heard. An advice for the fulfilling of the survey was said before the show. The atmosphere of the previous moments was very silent. This in some way showed the interest on music that the attendants have.

[11.5] The concert started 15min late. During the delay I talked with some of the attendants and were enthusiastic about the concert and I calculated between 10 or 15 familiars. The total attendance estimated were 50 persons in a venue of 110.

Image 11. Organizers of "Estival"



Source: facebook.com/estivaldejazz

[12] The show started with a little talk of the organizers which gathered an introduced more the factor of being intimate and familiar. The concert is lead by a jazz band with a bassist star. The concert was recorded live. The first words of the bassist. The crowd responded with whistles on the improvisations of the jazz band, in some way I understood that on the behalf of the jazz context, like an official approbation of other musicians. These also showed that the public was more educated in this type of music.

Image 12. Marcos Cuevas and his band.



Source: facebook.com/estivaldejazz

[12.5] During the concert people were silent not drinking, only concentrated on the music. The concert was one hour long. The type of music was jazz, something before the total free jazz, very experimental but with some structure.

The organizers were enthusiastic with the fact that these band were playing at their festival. The bassist played in almost every jazz bands that the festival(in its 4 editions) had in the past editions.

These was the final concert of the festival.

The organizers estimate the participation on 500 attendants. The festival took place between the 14th of June until the 22th. Here the programme of the festival: <http://www.estivaldejazz.cat/programa/>

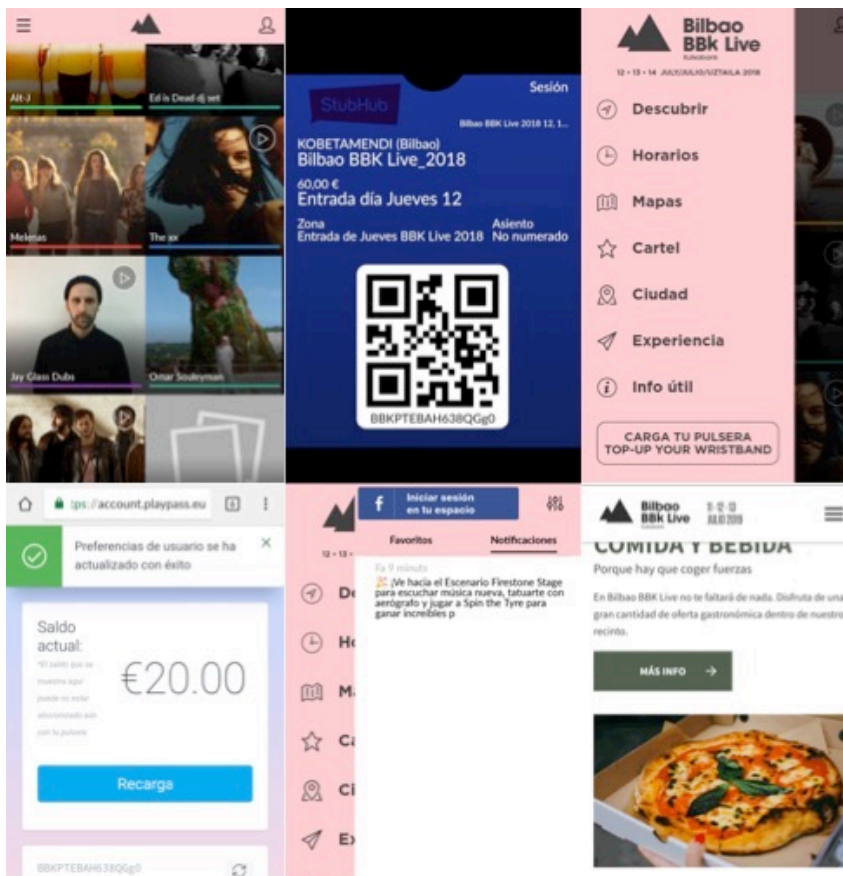
As the pictures shows, the concentration of the musicians was also with a responsive attention to the music by the audience. The silence, the applauses after the improvisations and the whistles demonstrated a complete attention to music.

2. Etnografía BBK 2018

11 de julio

[1] Al comprar la entrada en la web me indica que el sistema Cashless va a ser la única manera de comprar consumiciones durante el festival. La aplicación me lo indica en numerosas ocasiones. La aplicación funciona muy bien me da opción a reproducir desde ella las canciones de los grupos. Me genera expectativas muy positivas sobre algunos grupos que me gustaría ver y me ofrece avisos importantes.

Collage 2. Mobile application layouts



Source: own elaboration from the app of BBK live

La entrada es en formato digital, aunque también se puede imprimir. Una rápida ojeada de refleja la cantidad de patrocinadores y colaboradores del festival que indican la cantidad de interés que genera un evento como este. Comentando con diferentes compañeros que hemos ido al festival, tienen muchas ganas de ir y de pasarlo bien.

[1.25] Para participar en el festival mi naturaleza me ha pedido ir con otras personas e intentado ir con otros amigos. Sin embargo en esta ocasión no ha habido ocasión para convencer a nadie para ir al evento. Este hecho ha sido de alguna manera liberador aún así. De alguna manera me libero de las “cadenas” del influjo de mi próxima experiencia social y soy capaz de entrar más en la experiencia de personas que no son como yo.

Como buen festivalero, o como así he podido comprobar en las entrevistas en profundidad, me tengo que hacer un horario para los conciertos que tengo que ir.

Image 13. Horario Jueves 12 Julio.

BILBAO	HEINEKEN	GORAI (TENT)	THUNDER BITCH	FIRESTONE	BASOA	LASAI
17:45 MORGAN		17:30 LUKIEK		18:00 MELENAS	17:00 CORA NOVOA	YOUNG TURKS PRESENTA
	18:40 MARIA ARNAL MARCEL BAGES	18:40 RURAL ZOMBIES	19:15 LET'S EAT GRANDMA			
19:35 TEMPLES		20:45 CIGARETTES AFTER SEX	20:40 GAZ COOMBES	20:30 QUENTIN GAS & LOS ZINGAROS	19:30 SKATEBOARD	19:00 YOUNG TURKS DJs
21:55 CHILDISH GAMBINO			21:00 ED IS DEAD (LIVE BAND)	22:30 BAD SOUNDS		21:00 ROMY
	23:05 ALT-J	23:15 PARQUET COURTS	23:00 BAD GYAL		22:00 OPTMO (ESPACIO)	23:00 JAY GLASS DUBS
00:30 FLORENCE + THE MACHINE					00:45 PROSLIMER	01:00 RAMZI
	02:30 BOMBA ESTEREO	02:00 MOUNT KIMBIE	02:00 ISEO & DODOSOUND			
		03:00 EDU ANMU				03:00 DJ LILOCOX
		04:30 INNMR			03:30 MODESELEKTOR DJ SET	

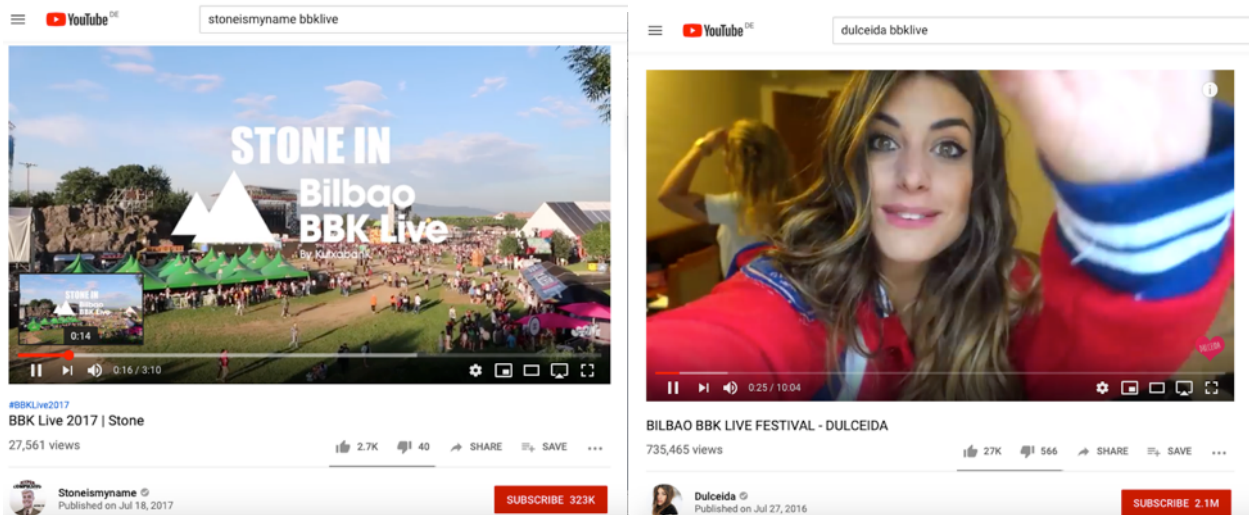
Source: <https://www.bilbaobbklive.com/>

Me he visto el aftermovie del festival para entrar en el ambiente que estuve el año pasado. Me gusta recordar las emociones que sentí con The Killers y con la fuerza que sentí en el concierto de Royal Blood. La verdad es que mientras lo escribo reconozco que no es la primera vez que al escuchar esa música me transporto al festival del 2017.

[1.5] Este hecho me hace recordar con quien estuve y reiterar el intento de que se lo plantee otra vez. Insisto, pero mi insistencia no tiene resultados. Sin embargo, quiero repetir la experiencia. A la vez me defrauda un poco el hecho de que no hayan muchos videos oficiales del festival. Sin embargo, veo que han hecho videos ciertos youtubers que desconocía. Está claro que no soy público objetivo de este tipo de videos. Por un lado he visto el de Dulceida y el de Stoneismyname. Son para un rango creo que más bajo de edad que 30 años. Además, de un comportamiento menos intelectual que el

que pueda tener yo. En mi caso, enfocado mucho más a conocer nuevos tipos de música y conocer también nuevas propuestas musicales.

Collage 3. Collage captura pantalla canales Dulceida y Soneismyname.



Fuente: Youtube

[2] Durante el viaje de ida de Barcelona al BBK live es para un participante un momento de preparación psicológica. Como participante activo noto antes de subir al bus personas que pueden ser también festivaleros como yo. Se nota que son festivaleros por las pintas que me lleva, por las tiendas de campaña y por las conversaciones.

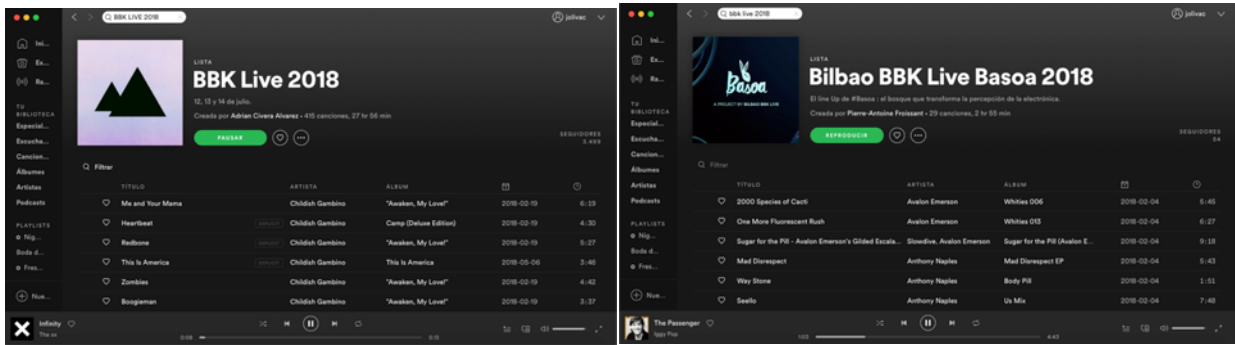
Las conversaciones en el tren versan sobre temas relacionados con el Camping o el Glamping, sobre como será el momento de dormir allí y disfrutar. Hay una pareja de lesbianas muy estilas que no paran de ver series. Puedo ver a vote pronto que eligen películas de calado, por un lado una elige Spotlight y otras eligen Frozen. Están emocionadas por su participación en el festival. Son algunas de ellas usuarias de Netflix.

[2.25] Estoy escuchando a las chicas que van al festival, durante el trayecto han decidido como va a ser la logística de la llegada. La acampada complica las cosas para dejar el coche en el parking. Me doy cuenta que la experiencia del camping es mucho más intensa que la que voy a vivir yo. Por un lado, me genera la ansiedad/envidia de poder participar de esta forma más intensa y a la vez un cierto descanso por el desgaste que puede suponer una experiencia tan intensa como esta. Aquí me noto claramente identificado con una actitud a la defensiva ante posibles experiencias negativas.

He visto a otro par de chicas que están escuchando por primera vez a los cabeza de cartel, entre ellos Childish Gambino. El autobús tiene wifi y permite consultar información sobre la estancia y

sobre las concreciones técnicas del festival(cómo cargar el móvil, como transportarse,etc...). Durante el trayecto también aprovecho la ocasión que nos brinda el Spotify para reproducir la lista que nos prepara el programa o que ha preparado la organización para el evento.

Collage 4. Listas spotify BBK 2018.



Fuente:Spotify

[2.5] Después de conocer a estas chicas me ha entrado otra vez ganas de recuperar alguna tradición con festivalero. Por ejemplo escuchar la lista de Spotify que un aficionado a preparado. He ido seleccionando las canciones que me apetecían más. Entre ellas Alt-j, Childish Gambino y Rural Zombies.

Image 14. Night + Day Bilbao



Fuente: www.bbklive.com

Al llegar a Bilbao ha habido un desembarco de muchas personas que también he reconocido como festivaleras. Esto ha sido una gran oportunidad para respirar el ambiente previo. Mientras voy andando a mi destino veo que anuncian conciertos previos para esta noche.

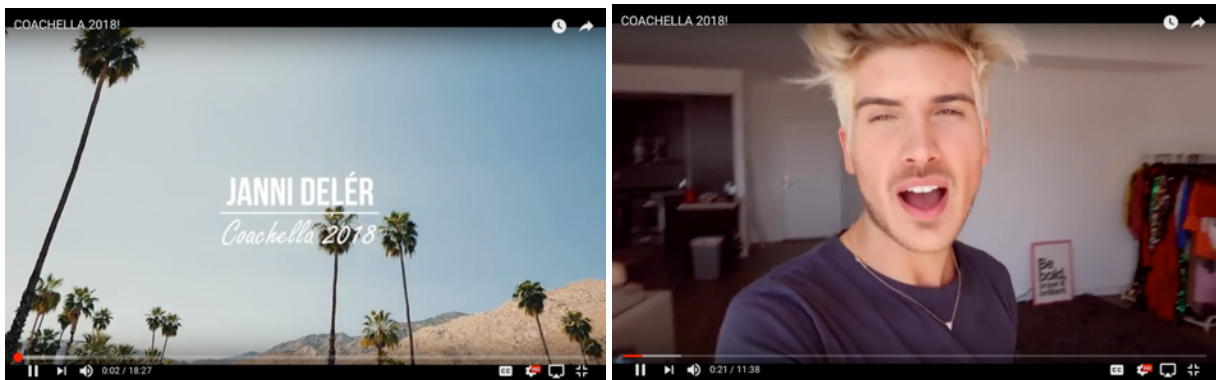
Esta noche no la puedo pasar en el camping por una cuestión de presupuesto. El festival no ha aclarado conmigo la posibilidad de colaborar por lo que me he tenido que buscar la vida en otras circunstancias. Esta noche la paso al abrigo de casa de un amigo. Esto hace que rompa un poco el ambiente del festival que

había adquirido durante el viaje de ida. Sin embargo, es una oportunidad para ver el ambiente que hay en los alrededores de la ciudad. En el metro hay muchos jóvenes entre 20 y 30 años con tiendas de campaña y con pintas festivaleras.

[2.75] Voy hacer un breve inciso sobre lo que para mi supone una pinta festivalera. En el caso de los hombres suele tener varias vertientes pero la más generalizada es: camisa ajustada de estampados curiosos, camiseta de grupo o camiseta de tirantes. En la parte de abajo pantalones cortos y zapatillas cómodas, a veces unas Converse o una zapatilla con suela blanca. Algunos llevan pendientes y muchos llevan algún tipo de tatuaje no muy vistoso. Aunque los hay con tatuajes enormes. En el caso de las mujeres suele ser más complejo. Suelen tener algún elemento decorativo en la cabeza. Puede ser unas flores, un tatuaje en la cara, motivos mágicos, mariposas o elementos florales que a suelen recordar con cierta nostalgia épocas como el Mayo del 68 o todo el movimiento Hippie. También hay mucho vestido veraniego y camiseta festivalera.

[3] Este estilo marcado y hecho para la ocasión surge en gran parte de un movimiento que proviene de los festivales americanos. En gran parte debido al efecto del festival Coachella, festival de música Indie - pop en Indio, California. En este festival participan personalidades famosas y normalmente hacen gala de nuevas prendas. Algunas cantantes y actores también hacen de ese festival una ocasión para disfrutar de un festival.

Collage 5. Youtubers Jani Olsson Delér and Joey Graceffa.



Fuente: youtube.

[3.25] En definitiva, el festival también es una ocasión para mostrarse. Para hacer además de un estilo y de una cultura efímera que tiene ciertos sabores pasados. A la vez, se identifica con la cultura actual de cierto narcisismo haciendo uso de las selfies, los blogs ensimismados y los canales de youtube autoreferenciales. En este sentido, es de las partes del festival que, comentándolo con algún entrevistado, se les hace menos auténtico. Porque lo sienten como un interés de puro estilo de marketing y a la vez, que olvida el valor cultural y musical del festival de música.

Una breve nota sobre los youtubers. Muchos de los youtubers que estoy adjuntando están pagados por el propio festival para que acudan. Así, les dan publicidad y les dan visibilidad entre un público objetivo que les interesa especialmente. Normalmente, estos youtubers viven de estas crónicas tanto por los patrocinios que consiguen como también, interpreto, con cierta afición por lo que hacen.

[3.5] El precio de la entrada crece escalonadamente. Los primeros abonos que salen nada más acabar la edición anterior suelen salir por 80-100€. Pero antes de dos meses del festival, el precio sube 75€. Casi dobla el precio por el crecimiento de la demanda a la que se acerca la fecha. El precio del festival por día, a un mes del festival, es de 60 euros. Hablar de los precios del festival es realmente una experiencia empresarial. Por tanto, se puede decir que ir a un festival es una experiencia también capitalista y ligada totalmente al consumo. Contrasta curiosamente con la idea de liberación que pretende vender ligada incluso, en algunos casos, a movimientos antisistema como pudieron ser los años 60.

Después de esta reflexiones sobre el precio de las entradas, sigo mi trayecto para dirigirme a casa de mi amigo para dormir. Todos los bares están repletos de gente que viene al festival. En la zona de San Mamés, donde se recogen las pulseras de acceso y donde salen la mayoría de autobuses hay mucha gente que se está preparando para subir al camping. Hoy es el primer día que se puede dormir, aunque aún no hay eventos en el espacio del festival. En el día de hoy sólo se hacen unos conciertos de tarde en la plaza del Guggenheim.

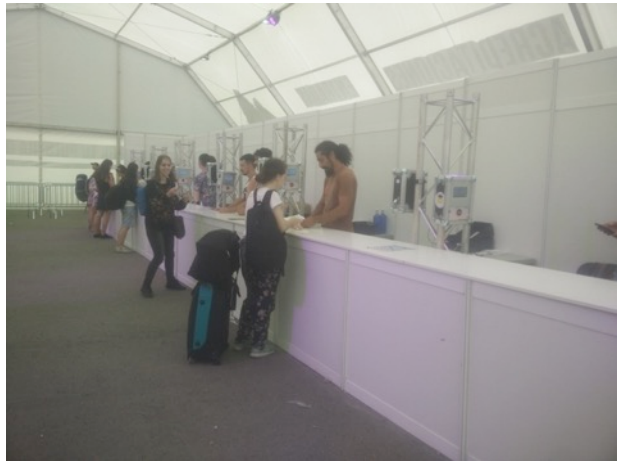
[3.75] Lo que mas me sorprende y me afecta en este primer contacto con el festival es la presencia de marcas comerciales. El espacio Volkswagen que hay en el centro y la presencia de Heineken en todas las ballas, es constante. Así mismo, en el propio nombre del festival y en la primera notificación que recibo en el móvil sobre la recarga de las pulseras para poder consumir dentro del propio festival. Esta presencia de tanta marca y tanto interés comercial me hacen un efecto negativo. Tengo sensación de que soy un sujeto de las marcas, que gracias a ellas este festival es posible y que por tanto, en cierta manera estoy contentando esa relación con mi consumo entre los partners del festival y el propio festival.

12 de julio

[4] He tenido la oportunidad de acercarme desde el lateral que toca a la autopista de San Mamés. Llego a las 15:30 de la tarde al espacio de recogida de los tickets. El ambiente aún no es masivo pero está preparado para que en la recogida puedan acceder muchas personas. Hay dos carpas grandes al lado derecho de San Mamés. Todos los bares de alrededores están repletos de jóvenes que están tomando algo antes del festival. El ambiente es de incipiente efervescencia.

En los laterales del estadio hay participantes del festival apoyados que parece que estén haciendo tiempo para subir al festival. Está nublado y se oyen personas gritando de emoción o de alcoholización. Se percibe como un anticipo de lo que podrá ser el festival. Al entrar en el sitio donde me dan la pulsera con la entrada me entra cierta euforia, por participar en un evento que aglomera a tanta gente y que es capaz de concentrar a tantos artistas. Al sentir la pulsera en mi muñeca me fijo en otras personas a ver si la llevan. Es curioso ver como la gente lleva pulseras de otros festivales de tal manera que marca sus “galones” dentro del festival. Supongo que se consideran más dentro de la comunidad de los festivaleros si llevan más pulseras.

Collage 6. San Mamés



Fuente: own elaboration.

[4.25] Tengo otra vez la misma sensación que el día anterior al llegar al espacio de San Mamés. Siento el ambiente de consumo, tanto por todas las personas que están en los bares bebiendo como por la presencia de las marcas. Como por la constatación a través de la primera recarga que hago a la tarjeta de 10 euros. Este hecho sigue haciendo crecer en mí la sensación de estar entre personas de clase alta que se quieren hacer por unos días los hippies. Esto se acrecienta por el hecho de que todos los supermercados y comercios pequeños están abarrotados de gente comprando bebidas alcohólicas y comida.

Collage 7. Subida a Kobetamendi.



Fuente: elcorreo.com, davidmars.es

Me sorprende la presencia de personal extranjero y de la dificultad por encontrar a personas que hablen castellano, catalán o euskera. En la cola del autobús me he dado cuenta de que casi todos han bajado del camping para comprar provisiones, muchas de estas personas ya llevan en el festival una noche. Hay mucha cerveza y mucha bebida refrescante. También cantidades ingentes de agua.

Las personas comentan cosas varias, algunos tararean temas conocidos de algunas bandas. Otros aprovechan para hacer llamadas telefónicas y en general hay un ambiente de fiesta. Hay bromas entre los participantes. Estoy rodeado de británicos.

[4.5] Hacemos casi una hora de cola para subir el bus. Aún no son ni las 16:30 de la tarde, pero mi intención es llegar antes de la primera actuación y hacer un primer recorrido. Aprovecho para hacer un pequeño análisis de la ropa y de las actitudes. Entre el grupo de británicos descubro algunas cosas. En algunos casos noto cierto cansancio ya, por un lado, se nota la noche de los que se han quedado a dormir. Por otro lado, hay euforia para escuchar algunos grupos (Florence and the machine y Childish Gambino en especial). Noto que se acaban de conocer por las conversaciones un pelín superficiales y ciertas actitudes reservadas.

Collage 8. Subida Kobetamendi 2



Fuente: propia.

Cuando conseguimos subir al autobús me consigo sentar y comprobar que es un evento masivo otra vez. Los autobuses que se usan son de la misma compañía de autobuses de Bilbao o de compañías de alrededores. Hay que contar que casi 40.000 personas tienen que subir a diario. Por tanto, la

sensación de estar viviendo algo masivo acrecienta con este razonamiento. Estoy rodeado de personas muy variopintas. Calculo que estamos unas 70 u 80 personas. Nos encontramos personas entre 20 y 50 años aproximadamente. Me sorprende ver una madre con su hijo de 15 años. Curioseando y entablando una primera conversación con ellos descubro que la madre está acompañando al hijo para ver el concierto de Florence and the Machine. Me resulta curioso que vengan tan temprano pero se ve que la madre quería enseñar al hijo el ambiente del festival. Por lo que pudimos hablar me dió la sensación de que la madre hacía un gran esfuerzo para que su hijo no tuviera ningún percance grave.

[4.75] Cuando el autobús ya ha subido más o menos hasta la mitad de Kobetamendi se para y nos indican por donde tenemos que seguir andando. Este hecho hace que las personas se quejan con razón. Hay muchas personas que suben hoy al campo. Comentandolo con alguna se quejan de lo que han pagado y que encima se tenga que caminar para llegar hasta el sitio. Por lo que se puede observar, creo que es una cuestión de gestión de colas. Al bajar el personal más lejos se forma una cola más distribuida y se evita el riesgo de aglomeración. Sin embargo, a medida que vamos subiendo algunas quejas se solapan con comentarios de admiración de las vistas que hay desde Kobetamendi. El paraje es un sitio curioso: está cerca de la ciudad pero podría ser un monte de pastoreo de vacas y ovejas. Está rodeado de campos verdes y de espacios de labranza.

Collage 9. Vendedores Kobetamendi.



Fuente: propia

[5] En el trayecto que nos queda voy observando a los que estamos subiendo. Somos personas entre 25 y 40 años. Las conversaciones son entrecortadas tanto por la subida como por la expectativa. Hay muchas ganas de saltar y ver a los músicos. Entre los que suben hay mayoría femenina. Hay mucho cargamento de alcohol. Se ven muchas personas con bolsas, maletas y tiendas de campaña. No hace mucho sol, pero si calor. Si tuviera que decir algo de las personas que veo es que son personas con poder adquisitivo. Por un lado, el sólo hecho de poder estar en el festival ya lo indica. Pero, lo observo también por la cantidad de ropa de marca, zapatillas y prendas que deslumbran por su novedad. Es realmente una pasarela el festival. Antes de llegar al cruce que separa el camino de los que van al camping, hay una gran cola de personas esperando para entrar al festival. Se ve que la entrada al festival es escalonada. Mientras hago cola me encuentro a muchas personas sentadas antes de entrar que están haciendo tiempo. Casi todos los que veo están bebiendo cerveza o alguna bebida alcohólica. Hay personas que se paran en el camino para vender cervezas baratas y parar sacar un dinero antes de entrar o a lo mejor para sacarse dinero.

Collage 10. Collage entrada Kobetamendi 1



Fuente: propia.

[5.25] Mientras nos vamos acercando hay más aglomeración. El flujo de personal es suave y no hay dificultad para pasar. En comparación con el año pasado es mucho más rápido. Esto es debido a que han cambiado el sistema de entrega de las pulseras. Este año está en San Mamés, como he contado antes, esto hace mucho más agradable la historia para poder entrar. A la

vez que entramos hay una persona con una cámara en un altillo. Se nota que es de la organización y nos hace saludarle y pegarle gritos. Me da la sensación de que todos se responden para salir en la foto. Esto incita en mi cierta preocupación y me lo relaciona con los “after movie” que normalmente ponen en youtube. En cierta manera, la organización también provoca que el ambiente sea el deseado.

Collage 11. Entrada y pulsera BBK live.



Fuente: propia.

Antes de entrar y pasar todas las vallas hay que verificar la identidad con las pulseras en unos lectores que hay al lado de las vallas. Hay una persona encargada de ayudarte y de revisar las mochilas. Dentro del recinto no se puede entrar ni con comida ni con bebida. Esto me recuerda otra vez, el gran negocio que puede ser. A la vez, me pone en situación de que estás entrando en un sitio selecto donde muchos no pueden entrar. La sensación de exclusividad me gusta y me ayuda a recordarme que tengo que aprovechar mucho el tiempo para tener una experiencia única. Bien, en mi caso, rápidamente se desvanece por el hecho evidente de que estoy haciendo investigación.

DURANTE

Primera vuelta

[5.5] Una vez pasado la entrada de control me encuentro con una estructura de madera en forma de triángulo. Me recuerda directamente el logo del festival y a la vez la sensación de estar en un festival “campero”. La entrada está mucho más desahogada de gente y hace que la sensación primera sea de tranquilidad. Aunque tengo que reconocer que esto es así porque he venido a primera hora del festival. Sin embargo, me hace comparar con otras experiencias de festivales que me recuerdan mucha más masificación en la entrada y mucho más contacto cercano entre la audiencia.

Collage 12. Presencia patrocinadores BBK.

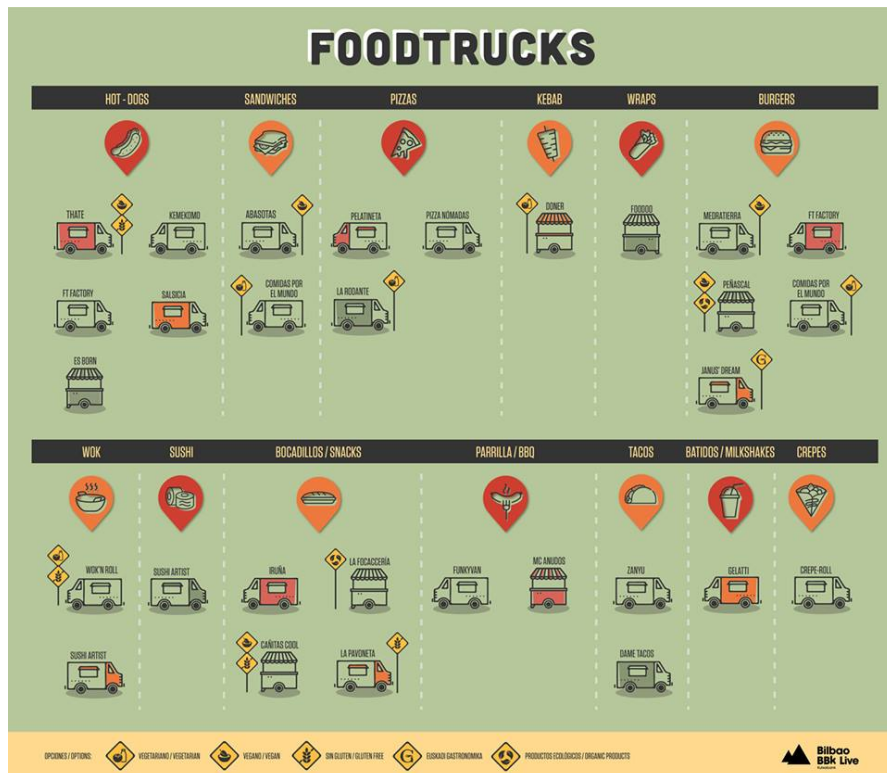


Fuente: propia.

El tiempo es ideal y acompaña al buen humor. En cuanto paso la estructura triangular de madera me encuentro con el espacio Firestone que está a la izquierda. Se trata de un mini escenario en el que se ofrecen pequeños conciertos y por supuesto, publicidad de la marca. De repente, veo que hay unos gritos y veo un grupo de gente saltando y bailando alrededor de una botella inmensa, y al fondo está uno de los escenarios grandes. Resulta que los chicos y chicas que están bailando son unos cuantos contratados por Jägermaster para favorecer que vayan al stand que tienen más abajo. Tengo la sensación de que me encuentro en una feria de productos porque a medida que me desplazo me encuentro con dos personas que me ofrecen dos preservativos de la marca Durex. A la derecha tengo un espacio muy bonito de Vueling y más abajo tengo un ciervo inflable impresionante de Jägermaster. Estoy por decir “viva el consumo!”.

[5.75] A la derecha hay una pequeña colina en la que están todos los *food trucks* que venden comida. Hay un espacio ajardinado con árboles y bancos para sentarse. Es una especie de sección apartada que hace como de Lounge entre escenarios. Hay gente desperdigada, algunos ya están haciendo las primeras cervezas y otros están descansando. A continuación hago una “vuelta” de reconocimiento para ver e identificar los distintos ambientes que busca el festival.

Image 15. Foodtrucks disponibles.



Fuente: www.bbklive.com

Después de la zona ajardinada están los baños a la derecha y a la izquierda está la parte trasera del escenario. Hay un estrechamiento del paso entre los baños y el escenario. Hago una parada en los baños y me sorprende gratamente, tanto por la distribución como porque resultan más agradables que los “polyclin” que se usan habitualmente en los eventos masivos. Son estructuras de algo parecido a la madera. Sin embargo, supongo que afecta el hecho de que es al principio del festival. Ya veremos qué tal durante y a última hora del evento. No hay una división clara entre baños de hombres y de mujeres.

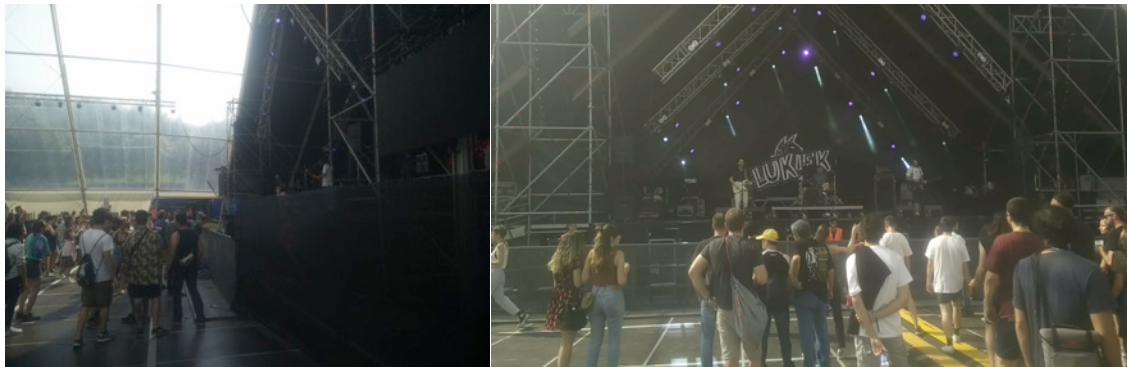
Image 16. Mapa del festival.



Fuente: www.bbklive.com

[6] A continuación me dirijo al espacio central. Hay un escenario de unos 30 metros de altura, enfrente el control de sonido y una zona VIP. Debajo de esta zona central está la barra para vender cerveza y bebidas alcohólicas. Paso por el interior de Gora!(Tent), es una tienda muy grande donde hay un pequeño escenario. Está tocando “Lukiek”, grupo del País Vasco, que hace una especie de punk en euskera. El ambiente me recuerda a otras experiencias de conciertos de música punk en los que he estado, la diferencia es que son las 17:40 y hace un calor impresionante.

Collage 13. Concierto Lukiek.



Fuente: propia.

[6.25] Después me dirijo al pequeño bosque donde están dos de los espacios más escondidos y especiales del festival: Basoa(Bosque en euskera) y Lasai(Tranquilo). Son los dos espacios de música electrónica el primero mucho más animado y el segundo para descansar y contemplar. Basoa está situado en un mini valle envuelto entre arboles-. Lasai está en lo alto de una loma donde se puede ver unas buenas vistas de Bilbao. Reconozco que estos dos espacios están muy bien conseguidos y le dan un toque especial al festival.

Después de visitar estos dos espacios me dirijo hacia el camino que conduce al camping y subo otra loma que me facilita una visión panorámica de todo el festival. Sigo subiendo y veo una carpa alejada donde se puede comprar bebidas. Al bajar, a la izquierda me queda la entrada principal al camping y a la derecha el otro escenario

Collage 14. Espacio principal a las 17h.





Fuente: propia.

Segunda vuelta

[6.5] Me dispongo a hablar con algunos de los que se encuentran sentados. Me encuentro con una persona que está sola bebiendo. Es de Inglaterra y ha venido sólo para ver alguno de los grupos que hay en el cartel del festival (the XX y Florence). Se ve que es la primera vez que viene, pero se considera un muy aficionado de la música y de los festivales, pero también del buen tiempo de España. Me cuenta que también viene a escuchar a Florence para hacer un poco de nostalgia por las cosas que vivió en su día con su pareja escuchando a estos grupos. He decidido “destaparme” y dar a conocer que estoy haciendo investigación y aprovecho para hacer las encuestas.

Después de hablar con él, me detengo con un grupo de mujeres que vienen de Jaén. Están totalmente apasionadas para ver a Childish Gambino. Vienen de Jaén y se han tomado dos días de vacaciones para hacer toda la experiencia del festival. Están acampadas y se les ve con ganas de experimentar. Se han hecho unas camisetas para la ocasión. Son 4 y las cuatro van tatuadas, algunas con piercings. Consideran que me pueden aportar poco al considerar que tienen una FP de educación. Intento borrar esas barreras y poco a poco entramos más. Son unas enamoradas de la música tres de ellas, la cuarta más joven es menos aficionada, simplemente ha venido para acompañar a sus amigas y vivir una buena experiencia.

[6.75] Después me dirijo otra vez al escenario principal donde ya está tocando Morgan. Es un grupo español que canta un soul que podría ser del todo americano. Hay unos cuantos “grupies” en la entrada pero no ocuparán ni la mitad del espacio para el público. Más alejados se encuentran algunos que ven el concierto desde lejos. Me dirijo a estos que están más rezagados, en concreto, a una madre y a un joven de 15 años. Me explican que están haciendo tiempo porque quieren ver a

Florence and the Machine. La madre me indica que viene sólo para acompañar a su hijo. Al encontrarme con esta situación me he fijado que hay algunas familias. A estas horas de la tarde se pueden ver algunos niños jugando. Muchos de ellos van sin protección auditiva, cosa que me sorprende.

Collage 15. Familias BBK y vista desde el escenario principal.



Fuente: propia.

[7] Me pido un agua en la barra que hay enfrente del escenario. El sistema *cashless* es muy práctico. Me cobran 3 euros por una agua, me siento estafado. Pero, la sensación desaparece rápido al escuchar una de las canciones que se conocen más de Morgan. Me dirijo hacia la derecha del escenario. Entablo conversación con una pareja que proviene de Irlanda. Vienen desde hace un tiempo. Su experiencia es vivir un poco el clima español, sol, buena comida y disfrutar de buena música (por lo que veo, de habla inglesa). Justo detrás de ellos hay otra pareja más joven de ingleses que vienen en especial para Florence.

El ambiente en Gora! (Tent) está totalmente muerto. Se nota que quieren cuidar que no haya superposición en los horarios. Sin embargo, más adelante en algunas horas sucede que hay tres grupos tocando a la vez. Esto crea oposición en las redes en algunas ocasiones y algunos comentarios en general de poca aprobación. En este espacio me encuentro con bastantes personas fumando marihuana.

[7.25] Antes de adentrarme en el espacio de Basoa me paro hablar con dos chicas que están sentadas en el suelo tomándose algo. Tendrán alrededor de cuarenta años. Una de ellas toca la batería como yo y la otra regenta un bar de copas de Barcelona. Me comentan que llevan desde las 12 de la mañana tomando cervezas. Por lo que me comentan llevan en su espalda bastantes festivales y les gusta mucho el ambiente. Van más por la experiencia de vivir un momento único

más que por la música. Están durmiendo en el camping, me comentan que cada vez a mejorado más la organización. También están consumiendo marihuana. Se les nota eufóricas, pero a la vez relajadas. Me quieren invitar a consumir, les digo que estoy trabajando para mi tesis doctoral. Les interesa el tema y empezamos a hablar de cómo afecta culturalmente un evento como este. Ellas remarcan el hecho de que el negocio tiene mucha presencia, tanto por las marcas como por el mismo título del festival. Sin embargo, consideran que es necesario para hacer un “showcase” de la música actual, y que en cierta manera son necesarios este tipo de eventos.

Collage 16. Basoa y tiendas a las 17h.



Fuente: propia

Me levanto y me despido de las dos chicas y decido dar una vuelta en la barra que hay justo antes de Basoa. Esa barra está al lado de una cabina en el que se puede recargar el sistema cashless para facilitar el consumo. En la barra habrá unas 10 personas pidiendo, se trata de una barra cuadrada unos 20 metros cuadrados para que la gente pueda disponer de bebidas. Como se puede ver en el mapa en todos los escenarios está bien situado los espacios para bebidas. Hay todas las facilidades para poder consumir y para poder comprar comida.

Collage 17. Collage de los espacios por la tarde.



Fuente: propia.

[7.5] Después de esta pequeña vuelta interrumpo a un joven que proviene del camping. Es un chico de Andorra que le encantan los festivales. Tiene una cerveza grande en la mano. Me quiere invitar a tomar un poco, se ve que le he caído simpático. Me comenta que le parece una experiencia de amor la participación en los festivales. Que estas actividades favorecen la unión de la gente porque ayuda a encontrarse y a conocer a la gente. Le pregunto si después del festival considera que tendrá contacto con las personas que ha conocido en el festival. Me dice que lo duda mucho. Se crea un silencio un poco incómodo y le pregunto sobre qué le parece la atmósfera del festival. Me dice que es fantástica y que se ve mejor cuando se va un poco pasadito dentro de unas horas.



Fuente: propia.

Me despido del andorrano y me dirijo a Basoa. Este espacio es especial: está rodeado de árboles y tiene una delimitación circular y los altavoces y el dj están en una especie de cabina abierta. Las luces tienen tonos morados y azules, y verdes fosforescentes. Mientras me acerco me viene mucho olor a marihuana. El ambiente creo que se puede calificar de psicodélico. Aunque a estas horas hay poca gente, se nota que es un espacio que busca sensaciones distintas de las que puede buscar un concierto de un grupo personificado. En este caso es mucho más propio de la música electrónica, más impersonal y de total evasión. En este ambiente es difícil mantener una conversación, lo intentaré en la tercera vuelta. Gran parte de ellos llevan una bebida en la mano y están a su aire

Subo a la zona de Lasai y el ambiente está mucho mejor que antes. Hay más gente, pero la música sigue siendo del mismo estilo. Se reproduce una música electrónica más tranquila. Allí, puedo entrevistar a una pareja. Han venido a ver a Maria Arnal y están un poco frustrados porque han llegado tarde. La mujer sobretodo estaba lamentándose porque ha tenido que dejar a sus hijos en casa, con los abuelos. Vienen de Alicante y les ha costado mucho venir. He notado que su pareja le intentaba tranquilizar y aliviar, pero era bastante reiterativa. Tendrían unos cuarenta y cinco años, por lo que he podido deducir venían más para hacer un plan de pareja y de disfrute de su grupo favorito. Después de hablar con ellos, hago una ojeada a todas las personas que se encuentran allí. Por lo que me parece ver, hay muchas personas provenientes del extranjero. En un rincón, veo a unos españoles, que se están preparando una varias rayas de cocaína. Tendrán unos 50 años, son tres hombres y dos mujeres. Se van pasando entre ellos el cartoncito para ir esnifando. Hablo con dos chicas extranjeras que están cerca de mí. Son nórdicas, a lo mejor no tienen muy claras mis intenciones porque se ven muy retraídas a contestar mis preguntas. Les digo que estoy haciendo la

tesis doctoral en el impacto cultural y les cambia la actitud. Están mucho más receptivas y a la vez, noto un cambio en su mirada. Me comentan que vienen en busca de una experiencia única, con buen tiempo y a escuchar a Childish Gambino. Llevan en las muñecas varias pulseras de otros festivales.

[7.75] Bajo de Lasai y paso otra vez por Basoa, el ambiente cada vez se anima más. Antes de ir a ver la vista panorámica me encuentro con una persona apoyada en un árbol. Picado por la curiosidad le pregunto que que está haciendo. Me comenta que trabaja en la cabina de cashless, está haciendo una parada para fumar un poco. Le comento que estoy haciendo una encuesta e interpreta que estoy trabajando para la organización. Se lo desmiento y rápidamente me dice que le gustaría que le pagarán más. Resulta que las condiciones laborales para el personal son nefastas. Trabajan mucho, en unas horas difíciles, con unos clientes a veces inaguantables y encima les pagan poco.

Collage 19. Basoa y ambiente.



Fuente: @dj.DAVMA y davidmars

Me dirijo a la zona donde están las letras de BBK live. Allí hay muchas personas sentadas que pueden ver el festival con una perspectiva privilegiada. Consigo hablar con un portugués que ha venido a pasar el festival. La verdad que no me comenta mucho y por lo que veo o entiendo ha venido sólo. Después de hablar con él y despedirme, me dirijo a otra persona que está sola. Es un hombre de unos cincuenta años. Viene de EEUU, él tiene muy claro que viene por la música. Pero la organización de los festivales es un gran complot para favorecer el capitalismo. Le noto un poco desencantado por la presencia demasiado excesiva de los stands de las marcas y de todo el sistema para sacarte dinero y consumir.

Al terminar esta segunda vuelta me doy cuenta de dos cosas, el cansancio está a niveles altos y además no tengo batería en el móvil. Me dirijo hacia la barra que está más cerca de la entrada del camping con la intención de que me dejen cargar el móvil. Curiosamente la barra está vacía, sólo está la encargada de servir las cervezas. Le consulto la posibilidad de cargar los móviles, pero lo niega rotundamente. Lo intento negociar y no hay manera. Me doy cuenta de que tienen órdenes

estrictas de no hacer ninguna concesión. Sin embargo, no me resuelve el problema. Me planteo resolver el segundo problema, el cansancio. Pretendo solucionarlo con una breve pausa cenando un poco, pero antes aprovecho para hacer una vista panorámica.

Collage 20. LASAI y ambiente.



Fuente: @pacot y propia

En el escenario Heineken están tocando los *Cigarretes after sex*. La afluencia es moderada, es claramente un concierto de calentamiento. En el espacio principal, el Bilbao, están preparando el escenario para el espectáculo de Childish Gambino y en las pantallas se puede seguir el concierto de *Cigarretes*. Después de echar una ojeada, aún me encuentro en la zona de las letras BBK, me dirijo a tres chicas que están cenando un poco. Comento con ellas me gustaría entrevistarlas para la tesis doctoral. Se sorprenden y a la vez se alegran, después de tener un poco de conversación para olvidar el factor. Empiezan hablar entre ellas de que la comida es muy cara, me invitan a comer un poco de comida mexicana. Consideran que la experiencia vale mucho más que el dinero que pagan, pero aún así se quejan de los precios. Creen que forman parte de una cultura pop pero que se hace llamar alternativa. Son gallegas y vienen sobre todo para ver *Florence and the machine*.

[8] Ha bajado un poco la temperatura y se percibe más humedad en el ambiente. Sigo en la zona alta y se palpa más ambiente en el escenario Bilbao, la gente se va acercando para ver a Childish. Sigo buscando a gente para encuestar. Serán alrededor de las nueve y media. Me dirijo a una pareja que no tendrán más de 20 años. Después de hacerles las encuestas me confiesan que se lo toman con mucha calma, hoy, al ser el primer día irán poco a poco. Queda mucha noche y quedan muchos días.

Collage 21. Ambiente general.



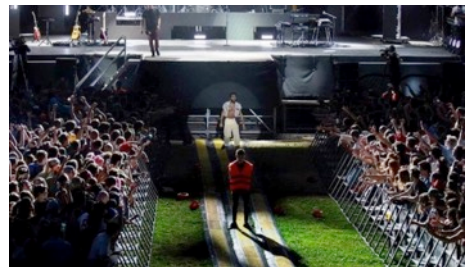
Fuente: davidmars.com

Finalmente, decido irme a cenar. Echo una ojeada en los espacios de alrededor de la zona central, están muy llenos y creo que tardaré demasiado. En el espacio más cercano, cerca del escenario Heineken, sin embargo, a medida que observo me doy cuenta que será muy difícil pasar al otro lado y además tengo muy poca batería. Alarmado por este hecho, cambio de planes y decido ir a cargar el móvil. El concierto de Childish está a punto de empezar y no tengo ni idea de como resolveré el problema. Pregunto en diversos stands y no me dejan. Hasta que finalmente me encuentro en el espacio Pepsi Cola y veo que hay cargadores. Además hay unas butacas instaladas en una especie de altillo que hacen que pueda ver el escenario mejor. Me siento y noto realmente el cansancio y el hambre. Empieza el concierto de Childish, me instalo para disfrutar del concierto en la distancia. Es un espectáculo de luz y a la vez, un derroche de energía de Donald Glover.

Tengo por lo menos una hora de espera hasta que esté suficientemente cargado el móvil. Por tanto, intentaré ver todo el concierto y después intentar sumergirme en la multitud para palpar mejor el ambiente. A mi lado hay varias personas como yo. Algunas parejas y un extranjero que no para de compartir sus experiencias en el móvil. Soy un poco indiscreto y descubro que es británico que está

hablando con un amiga suya sobre Childish. Realmente, el espectáculo es impresionante. Tiene una banda increíble y un montón de voces. Para intentar sobrevivir la noche me pido una pepsi, me cuesta tres euros. Me siento como vencido, han logrado que consumiera, sin casi quererlo. El espacio, la facilidad para cargar el móvil, me ha facilitado pedirme un refresco y por supuesto me viene muy bien para matar el hambre.

Collage 22. Childish Gambino.



Fuente: elcorreo.es, <https://www.facebook.com/bilbaobbkliveoficial/>, @florideann

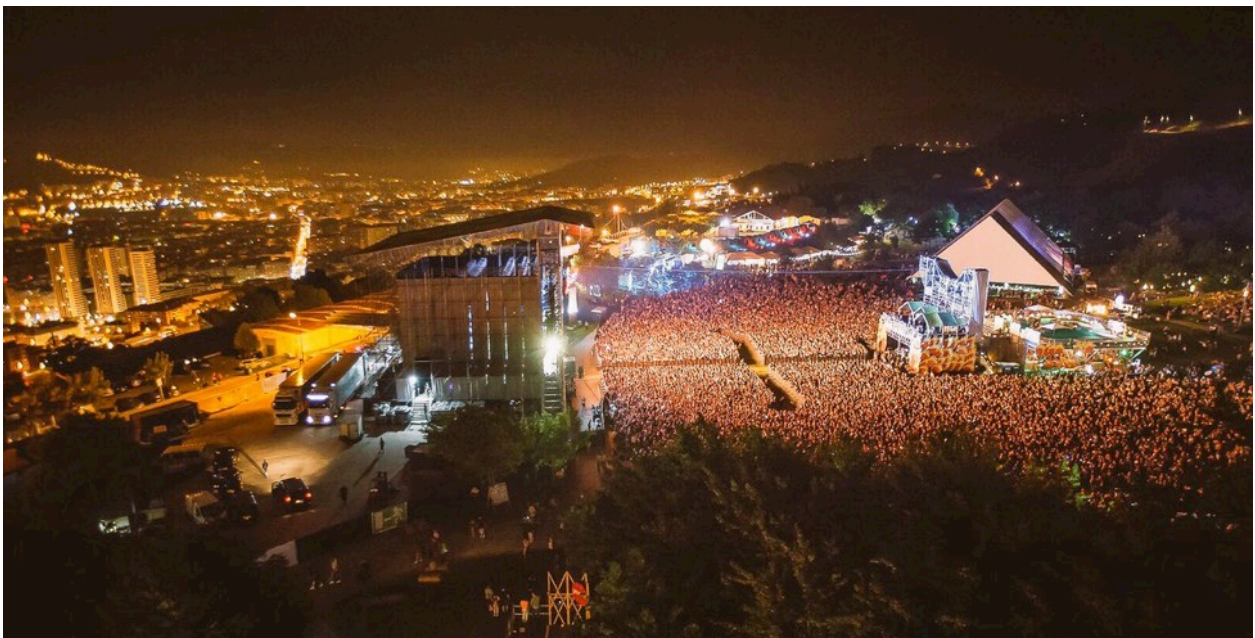
[8.25] El espectáculo de Childish es realmente interesante. Tiene una capacidad vocal increíble, tiene un espectáculo visual muy bien pensado y además combina con coreografías muy bien trabajadas. El espacio pensado para este espacio está abarrotado. No cabe un alfiler. La gente que está dentro del espectáculo está entregada al momento. Corean las canciones, bailan y gritan. Las personas que están más cerca de mi, todas están bailando o algunos dando voces. Realmente, es increíble. Después vienen unas cuantas baladas, es verdad, que durante el transcurso del concierto también hay muchas personas que sólo están paseando o simplemente hablando entre ellas. En esta zona más alejada, es más un disfrutar del concierto en la distancia. Pasa lo mismo con las personas que se encuentran en la loma más alta. Están sentadas más relajadas y disfrutando de otra manera el concierto.

Al terminar el refresco compruebo el estado de la batería del móvil. Tengo que quedarme un rato más. Observo que hay bastantes personas que están parecidas a mi, que simplemente están esperando para cargar el móvil. El stand también ha puesto un futbolín para que las personas puedan pasar el rato. El concierto de Childish sigue su transcurso, tiene algunas palabras en

castellano a veces y la gente está disfrutando. Echo otro vistazo a mi alrededor y estamos casi los mismos. Es verdad que el tráfico de personas durante el concierto ha bajado y están todos más en el concierto. Suena el gran hit de “This is America” y me decido a salir. La gente está votando y cantando a coro, todo el mundo se sabe la canción. Realmente, me doy cuenta que el festival programa o se hace llamar festival alternativo, pero realmente va a lo más pop de lo que se considera alternativo. Por tanto, en cierta manera, siento un poco que las personas que están aquí se están contradiciendo. De hecho, me recuerda la conversación con las gallegas de antes que se consideraban de una cultura transgresora y renovadora. Sin embargo, me doy cuenta que es lo que vende el festival, y sin embargo, se contradice al programar cultura y música pop.

Mientras estoy dentro del concierto me fijo en varios detalles. Primero, a mi alrededor todos tienen un grupo de amigos, pareja o amigos con los que compartir. Veo pocas personas solas o que pueda ver que no estén haciendo señales a otros. Segundo, casi todos están consumiendo algún tipo de bebida. Tercero, el olor a marihuana es constante. Además, hay una especie de sincronismo con la música. No puedes estar hablando tanto por el volumen de la música como por el propio comportamiento de las personas que se encuentran allí. Por último, creo que casi todos los de mi alrededor están bailando o expresándose de cualquier manera. Por tanto, considero que la desinhibición es total y entregada a la música.

Image 17. Vista general nocturna BBK live.



Fuente:@yagodevega

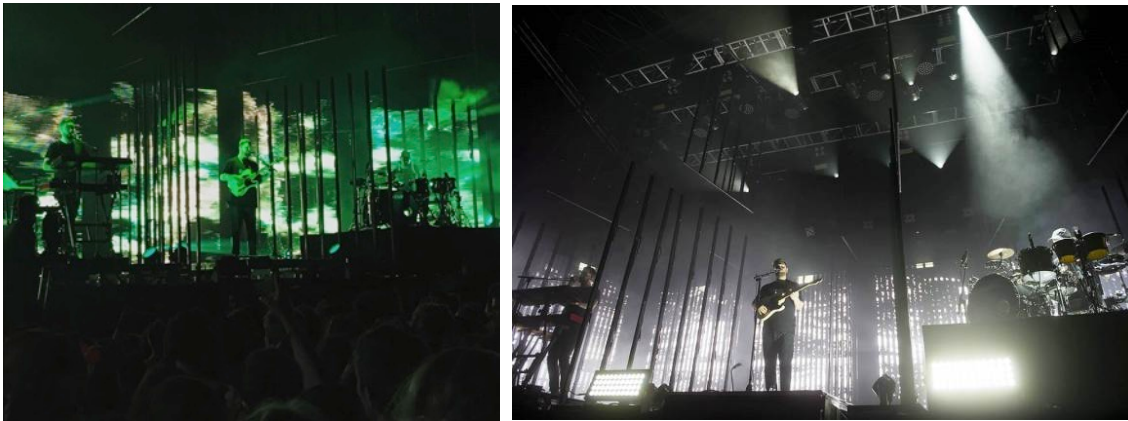
[8.5] Acabado el concierto y satisfecho de la experiencia, ahora sí, me dispongo a buscar algo para cenar. Me doy prisa porque ahora mucha gente saldrá de Childish con la misma intención. Como tenía intención antes me dirijo a la zona de la entrada, cerca del espacio ThunderBitch. Antes de cenar me doy una vuelta para ver el ambiente en este último y en el mini escenario de Firestone. Justo ha terminado el concierto en Firestone donde tocaban Bad Sounds, me sorprende el número de gente que no estaba en el concierto de Childish. El espacio ThunderBitch ya está sonando BadGyal, son las once de la noche. Es sorprendente como toda la maquinaria funciona sincronizadamente. Aún me sorprende más el estilo de Badgyal, es totalmente música pop del momento, es un reggaeton con una buena dosis de autotune. Entro en el concierto. El ambiente es otro al que en cualquier momento me hubiese planteado del BBK. Las personas son, en su gran mayoría, nacionales de España. Cantan a coro y creo que no estarían colocados en el marco de hipsterismo. Sin embargo, tiene un público mayoritariamente femenino.

Al acabar la breve observación en este espacio hago un breve paseo por todos los *foods truck* i puestos de venta de comida de la zona. Hay una buena cantidad de puestos disponibles. Se puede elegir comida mexicana, pizzas, kebab e incluso pintxos típicos del País Vasco. Me decido por una pizza, que no baja de diez euros por persona. Me pongo en la cola y me decido a aprovechar el tiempo entrevistando a personas que se encuentran en la cola. Delante de mí hay dos chicas de unos treinta años. Me informan de que acaban de llegar del hotel. Vienen sobretodo a ver a Florence and the Machine (lo que me recuerda que en ese concierto debo estar, presenciándolo, ya que será una explosión para el festival de hoy). A medida que se desarrolla la conversación noto que están algo inquietas. Resulta que sus novios las están esperando y que les parece un poco violento hablar conmigo. Descubro el hecho de que soy doctorando y la conversación se normaliza. Les explico el objeto de investigación y cierto alivio en el tono de la conversación.

Me han servido la pizza con bastante rapidez y observo en los otros puestos que hay cierta fluidez. Son las 11:30 y ceno la pizza apoyado en un árbol. Hago una pequeña observación a mi alrededor. Lo que antes en la entrada era un espacio verde y sin apenas gente, ahora están todas las mesas llenas de gente sentada. Debajo de los árboles la gente se sienta en círculos y hay mucho más ruido de gente. Se oye el ruido de las freidoras, el humo y las luces de los foodtrucks. Realmente no está muy iluminada esta zona. Tan sólo la propia de los foodtrucks y de los espacios de promoción de las marcas. El volumen de las personas al hablar ha aumentado, hay más gritos y más euforia. En los stands de las marcas sigue pasando gente, pero algunos están empezando a cerrar.

[8.5] Al terminar de cenar son casi las 12 de la noche. Antes de empezar otra vuelta me acerco a un hombre de unos sesenta años, calculo. No tiene muchas ganas de hablar conmigo y procuro no ser pesado. Está un poco alegre por el alcohol, ha venido con varias familias amigas. De hecho tiene prisa porque le están esperando. Me cuenta que antes de nada viene por la fiesta y por pasarlo bien. Le pregunto la edad, tiene 64 años. Me sorprende de verdad y se queda un poco entre tímido y con cara de pillo. No me esperaba una persona de esa edad con tantas ganas de fiesta y menos en un estado “alegre”. Esto me hace recordar a algunas personas, hombres y mujeres, que me han recordado su edad en el transcurso del festival.

Collage 23. Actuación de Alt-J.



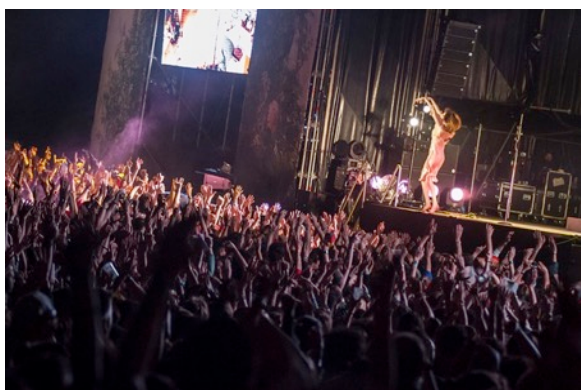
Fuente: <https://www.facebook.com/bilbaobbkliveoficial/>, gramha.com

Me decido a dar la última vuelta antes de que empiece el concierto de Florence. Me queda menos de una hora. El ambiente es masivo. El baño ya no está tan limpio y está en continuo movimiento de gente entrando y saliendo. Además acaba de terminar el concierto de *Alt-j*. Después de cada concierto se suelen colapsar los baños. En el espacio del escenario “Bilbao” hay mucha gente esperando ya el concierto más esperado de la noche. Me encuentro con una pareja de Brasil que han venido al festival y hacer un poco de turismo por España de pasada. Les encanta el ambiente del festival, pero el disfrute que expresan es más intelectual. No lo describiría como euforia, sino más bien un reafirmar su identidad y su pertenencia a este tipo de personas que frecuentan festivales de música. Están tatuados los dos y han venido al festival sólo dos días. El chico lleva camisa de manga corta con las típicas flores. Este modelo de camisa o parecido son muy comunes entre los chicos. Hay una especie de imagen marcada para las personas que frecuentan los festivales, como ya he indicado previamente.

[8.75] En el lateral del escenario hay una zona donde se puede ver mejor el espectáculo. Me dirijo a esa zona. Me pongo hablar con una pareja de homosexuales. Constató que lo son por sus

expresiones afectivas. Después de hablar con ellos descubro que uno es de Uruguay y el otro de Bilbao. Están esperando a ver a *Florence* (de hecho quedan menos de 10 minutos para que empiece). Han venido sólo para el evento de Florence. Son asiduos a este tipo de festivales y lo consideran como una gran oportunidad para disfrutar de un evento con estilo y que les ofrece lo que quieren. Consideran que lo que pagan está justificado. Ellos, consideran que la experiencia del festival es más un evento social. Un compartir con muchas personas un afán común que les satisface y les reafirma su propia identidad. Creen que es muy positivo fomentar este tipo de eventos. La conversación se corta cuando empieza el concierto de *Florence*.

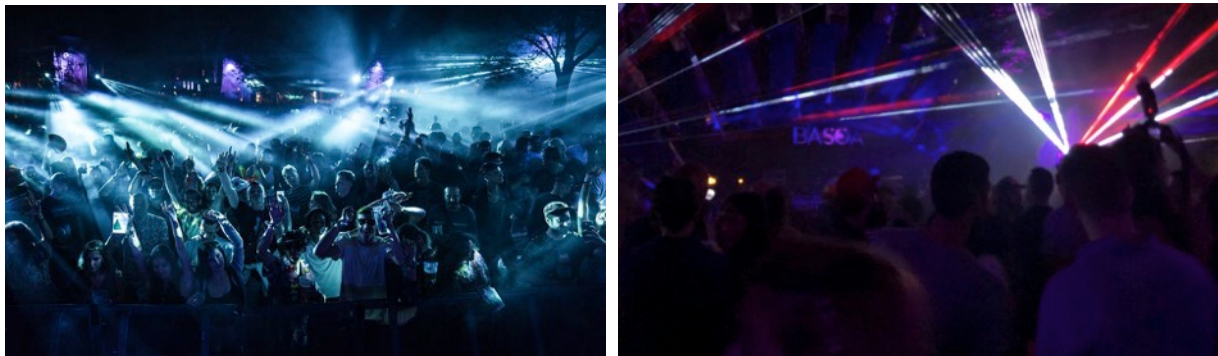
Collage 24. Florence and the Machine.



Fuente: Miguel tuña en 20 minutos , davidmars.com

Esta vez decido ir a los espacios que supuestamente no está la gran masa de gente. Me dirijo al espacio Gora! Tent. Intento hablar con un hombre de unos cuarenta años. Es casi el doble que yo y está medio ebrio. Pero, creo que necesito también indagar en la experiencia del ebrio. Le pregunto el nombre, es incapaz de decírmelo. Intento hacerle una encuesta y consigue contestar casi todas las preguntas, aunque casi tardo una media hora. La “conversación” se interrumpe cuando vienen unos amigos suyos gritando. Creo que están en un estado parecido al de mi compañero. Empiezan a enfadarse con él porque le estaban esperando y me escabullo pensando que es mejor no jugársela. Hay algunas personas desperdigadas en los *food trucks* y en la tienda donde se realizan conciertos. Me encuentro con algunos borrachos y con gente haciendo sus necesidades donde no se debe hacer supuestamente, al lado del escenario. Me adentro al bosquecillo en dirección a Basoa. Me sorprende de la cantidad de gente que no está participando del concierto que supuestamente encabeza el día de hoy. En Basoa hay música techno de lo más animada. Es sorprendente como el ambiente ha cambiado del espacio Bilbao a este, y a la vez, como ha cambiado el espacio mismo. Hay una atmósfera totalmente distinta. Si antes era un espacio de chill ahora es un espacio de rave al aire libre. Luces muy rápidas, flashes y un dj cañero. El ambiente en este espacio es más propio de un festival de música electrónica que de un festival de música alternativa-pop. Realmente para “saber estar” en este espacio se debe bailar con energía. Me paso un ratillo de bailoteo y después prosigo mi camino hacia el espacio más alejado.

Collage 25. BASOA por la noche.



Fuente: monisLP y Sonorta

[9] En Lasai me encuentro otra vez en otro mundo. Realmente para mi, en el estado actual, es el mejor. Un ambiente relajado y con música de fondo. Me sorprende otra vez el contraste que se genera entre Basoa y este (y están a escasos metros). También me sorprende que la propia situación geográfica ayuda al aislamiento del sonido o a una mezcla mínima. Es un buen sitio para tomarse un *break*. Sin embargo, me fuerzo tan sólo a tomar un agua. En este espacio hay muy poca

gente. Intento mantener conversación con alguna persona pero es difícil. Consigo mantener una conversación después de hacer las encuestas a dos personas que han venido de Francia. Están cansadas también y creo que hay un conflicto entre ellos de si quieren seguir o si quieren irse. Se

nota que llevan toda la tarde dando vueltas y están en

Image 18. Espacio LASAI noche.



Fuente: @monislp

el momento de cansancio.

[9.25] Creo que la gestión del cansancio en estos momentos es crucial para poder seguir realizando el trabajo. Otra vez estoy sin batería en el móvil y decido tomarme un respiro en el mismo sitio que antes. Además, así puedo ver el ambiente del concierto estrella de la noche. Me dirijo hacia la explanada principal en busca de los cargadores, son cerca de la una de la mañana. Creo que al concierto le queda un poco menos de la mitad. Tengo que reconocer que a mi también me gusta el estilo musical de *Florence* y me gustaría que no me haya

perdido los grandes hits. De momento, me fijo un poco en el ambiente. En las pantallas se ve todo el espacio abarrotado. Lo puedo comprobar porque es parecido a lo que había de gente con Childish. Estoy comprobando las notas y tomando más sobre los momentos que estoy viviendo. A la vez veo que me quedan muy pocas encuestas para hacer y para cumplir las cuotas que me había planteado.

En el espacio de pepsi hay menos gente, casi todo el personal está pendiente del concierto. Se puede palpar que hay más euforia, pero creo que diría más desgarrada, más entregada en vivir el momento y la experiencia del concierto. Puedo disfrutar también personalmente de la ocasión de ver a *Florence and The Machine*. Es un espectáculo ver como la artista se entrega y se mueve por el escenario. Es un derroche de energía total. Se da muchas pasadas para cantar con el público y aprovecha también todos los momentos para hacer arengas ecologistas y de igualdad. Puedo decir que entre ella y Childish se transmite contenido que va más allá de la música y que constituye parte de lo que la gente espera. Un anhelo, un sueño que compartir y a la vez, me parece, la sensación de estar luchando por una causa juntos. También compartir una expresión común de lo que significa la comunidad, el amor o la paz. En el caso de *Florence* va mucho en la línea de paz y a la vez de alarma por la invasión de lo digital. En un momento dado del concierto, la líder del grupo se para varios

minutos para animar a no grabar, no usar el móvil y simplemente vivir el instante para que se quede en la memoria vital, la experiencia del concierto. En el fondo, tanto su música, cómo el ejemplo que da en directo y sus arengas son toda una declaración de vivir el momento. Un *carpe diem* materializado en el concierto pero además de rechazo hacia lo digital como distracción de lo real. Sin embargo, después al rato, una buena mayoría de personas vuelve a tener el móvil en las manos.

[9.5] Mi nivel de cansancio está llegando a cotas insospechadas y más cuando acaba el concierto. Haciendo de tripas corazón me acerco a un grupo de tres personas. Dos chicos y una chica que vienen del espacio Bilbao y han estado viviendo el concierto. Noto en ellos también mucho cansancio, huelen a alcohol y tabaco. No quieren hablar conmigo en profundidad. Les hace cierta gracia que esté haciendo un doctorado en el impacto de los festivales de música. Sin embargo, el tono de burla y el nivel de cansancio mutuo entorpece bastante la comunicación, en grupo además. Consigo hablar más con uno de los chicos. Es de Canarias, ha venido para los tres días. Lleva rastas y hubiera dicho que es un rastafari, sin embargo sus gustos musicales son sobre todo de música rock alternativa. Le gusta *Florence*, *Alt-j*, *The XX* y vamos comentando un poco a nivel musical todas las propuestas que tiene el festival. Mientras hablamos se lía un porro de hachís. Pero para de repente y me pregunta si soy alguien del festival o de la policía. Le vuelvo a explicar que soy totalmente “inofensivo”, estoy para la tesis. Sigue desconfiando de mi y me sigue preguntando. Consigo tranquilizarlo un poco y finalmente le convengo, aunque la sombra de desconfianza se sigue notando. Me despido de él intentado convencerle de que todo quedará en la confidencialidad. No se lo cree.

[9.75] Son las dos de la madrugada y el espacio central está desperdigado. Se nota menos gente, aunque sigue habiendo bastante. Después de *Florence* en el espacio Heineken tocarán “Bomba estéreo”. Un grupo Colombiano que también puede haber ganado bastantes Grammys. Es una mezcla de electrónica y música latina combinada con letras reivindicativas de ser uno mismo. Me vuelvo a quedar un poco perplejo al pensar que el programa del festival no es tan alternativo como se dice. Se trata más de una etiqueta y no tanto de una realidad. El presupuesto en contratación imagino que será alto. Con estas consideraciones en la cabeza me dirijo a la parte alta más cercana al camping. Ahí he visto mucha gente sentada que está descansando o que acaba de ver el concierto del escenario Bilbao (*Florence*).

Me paro donde se encuentran dos hombres hablando tranquilamente. Les interrumpo diciéndoles que me gustaría hablar con ellos con motivo de mi tesis doctoral en impactos intangibles. Se quedan sorprendidos por la “originalidad” de la temática. Los dos son de Zaragoza estarán los tres días de

festivales en el camping. Se les ve muy tranquilos, sobrios. Con ellos descubro otra manera de plantearse el festival, como un pasar un fin de semana de descanso, con música de acampada. Me comentan que el mañana seguramente se emborrachan hasta perder el sentido, pero que hoy al ser la primera noche, aún están “calentando motores”. Han disfrutado un montón con *Florence*, pero me comentan que están muy descontentos con que se incluya música como *Childish Gambino* o Bomba estéreo. Les parece que es como “pervertir” el estilo de un festival de música alternativa. Para ellos cada vez se está volviendo más “pop” el festival. Consideran que está todo dirigido a cubrir los costes como pueda. Entienden que puede ser posible intentar seguir siendo un festival alternativo y con propuestas musicales interesantes. Critican, pensando que estoy haciendo un estudio para el festival, los precios y el estado de los baños. Les aclaro que es un estudio con independencia de la organización, pero tampoco se fian. No sé si es el cansancio, la ironía que llevan encima o las ganas

Image 19. Actuación Bomba Estéreo.



Fuente: canal youtube oscar azanza.

de meterse conmigo pero poco a poco me voy despidiendo de ellos.

[10] Sin embargo, considero que esta última entrevista me ha animado a seguir un poco más. Está a punto de empezar el concierto de Bomba estéreo. Bajo a la zona cercana al espacio Heineken y decido empezar hablar con dos chicas que están sentadas hablando animadamente. Una lleva teñido el pelo azul eléctrico. Me dicen con euforia que están a punto de ver su grupo favorito que es Bomba estéreo. Les comento que estoy haciendo la tesis y se extrañan que a estas horas alguien esté trabajando. Están en el camping y consideran que la experiencia del festival es una expresión de amor, que aquí realmente las personas están a una y que vale la pena pagar por una experiencia así. Empieza el concierto de Bomba estéreo y se despiden con cierta mala educación. Me quedo tomando notas sentado y me doy cuenta que cerca de mi, apoyado en un árbol, hay un hombre durmiendo en manga corta y con el sombrero delante de la cara. Me acerco, y realmente está dormido. Son las 2:15 de la mañana, y empieza hacer frío.

Image 20. Madrugada en BBk live



Fuente: propia

conocimiento y experiencia. Por otra parte, los que me rodean siguen bebiendo. El ambiente en el concierto es mucho más caótico. Hay personas bailando lejos de los espacios donde hay gente.

[10,5] Después de casi 8 horas creo que ya es hora de ir retirándose. Pero antes, me doy una vuelta para ver los ambientes. En el espacio central, el escenario Bilbao, no queda un alma. Sólo están los técnicos deshaciendo el escenario y preparándolo para el día siguiente. En el escenario Heineken siguen con Bomba estéreo un buen número de personas. Sin embargo, después del concierto de Florence and the machine se nota mucho más vacío. En el espacio de la carpa hay un concierto entre electrónica y post-rock. El ambiente es festivo y huele mucho a marihuana. Hay gente meando en los contenedores y hay bastante cola en los baños. Los puestos de venta de ropa están casi vacíos. Todos están consumiendo alguna bebida. Después me dirijo al ambiente de Basoa, dónde hay música electrónica muy cañera, muy fuerte. El ambiente es muy curioso. Es una mezcla de rave en medio del bosque con un toque Tomorrowland.

[11] Vuelvo a pasar por los baños. Huele a cerveza una barbaridad, hay gente tambaleándose y en el espacio Basoa sigue el ritmo. Está previsto que haya djs hasta las 5 de la mañana. Al día siguiente hay conciertos previstos a partir de las 13. El ritmo es muy intenso.

DESPUÉS

[11.25] Son las tres de la madrugada y me decido despedir de la experiencia dentro del propio festival. Cuando ya salgo del recinto por la puerta de salida me encuentro otras muchas hacen lo mismo que yo. Veo los camiones de detrás del escenario principal y el parking de artistas. Los comentarios de las personas son bastante positivos, hay también quejas de lo lejos que está dónde

[10.25] Lo que me acaba de suceder es la puerta a lo que creo que es una nueva fase del festival. El comportamiento de las personas es diría que más imprevisible. Por una parte, los asistentes están más cansados y se dejan llevar más por las sensaciones, y creo, que también por la necesidad. Creo que estamos a un nivel más básico de

se coge el bus. Hay alguna pareja de enamorados y también me sorprende ver una pareja de alrededor de los 70 años, por lo que parecen extranjeros que a esa hora van de retirada.

[11.5] La vuelta es muy distinta a la ida. Las caras son de cansancio y en general olemos todos bastante mal. Algunas mujeres están comentando asuntos de su vida ordinaria. Al día siguiente corroboro la sospecha de que la ropa huele fatal y me llega un nuevo mensaje de la organización animándome a ir al concierto de las 13h. Me agobia un poco el pensar.

3. Jazzaldia

Día 24 de julio

[1] Las sensaciones previas a este festival son distintas comparadas con los festivales que acostumbro ir. Creo que se tratará de una experiencia menos sumergida en comparación con festivales de acampada y con festivales que empiezan más temprano. Hay mucho menos ambiente de festival en el transporte. Se ven turistas llegando a Donostia pero no se nota una vibración de gente que participa.

[1.5] Sin embargo, tengo cierta expectativa de ir a un evento selecto. La llegada a San Sebastián ya te prepara para el festival y de una forma cuidada. Todas las farolas de la entrada principal tienen cartelones del festival de Música. Los bares aprovechan para hacer publicidad relacionada con el festival de Jazz. La ciudad está copada por turistas, la ciudad de San Sebastián lleva muchos años de subida de visitantes turísticos e internacionales.

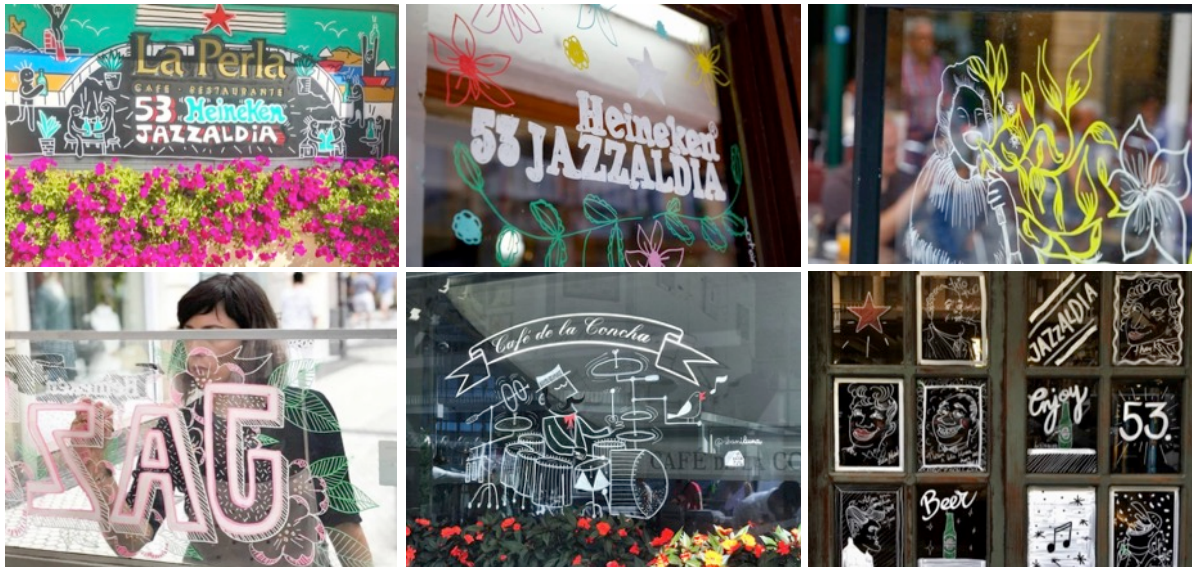
Collage 26. calles de San Sebastián antes del Jazzaldia



Fuente: Propia.

[2] En el paseo que empiezo desde la Concha se encuentra uno de los espacios dedicados al festival, es el restaurante la Perla. En el programa del festival se incluye como un espacio del festival tanto en el mapa como para algunas acciones especiales. Se trata claramente de una estrategia comercial en un espacio muy especial ya que el restaurante está situado en el centro de la Concha. Después me entero que el propio festival a puesto a disposición de los bares los ilustradores para hacer las pequeñas obras de arte para dar ambiente de festival.

Collage 27. Arte gráfico realizado en los bares



Fuente: sisterandthecity.com

[2.5] Hago una breve descripción de los espacios que constituyen el festival. Son un total de 15 espacios entre los que se encuentran bares, un centro comercial, escenarios y otros sitios especiales. Me será imposible asistir en un sólo día a todos los espacios. Sin embargo, intentaré ir a los que se respire más ambiente de festival.

Image 21. Mapa de la distribución de espacios Jazzaldia.



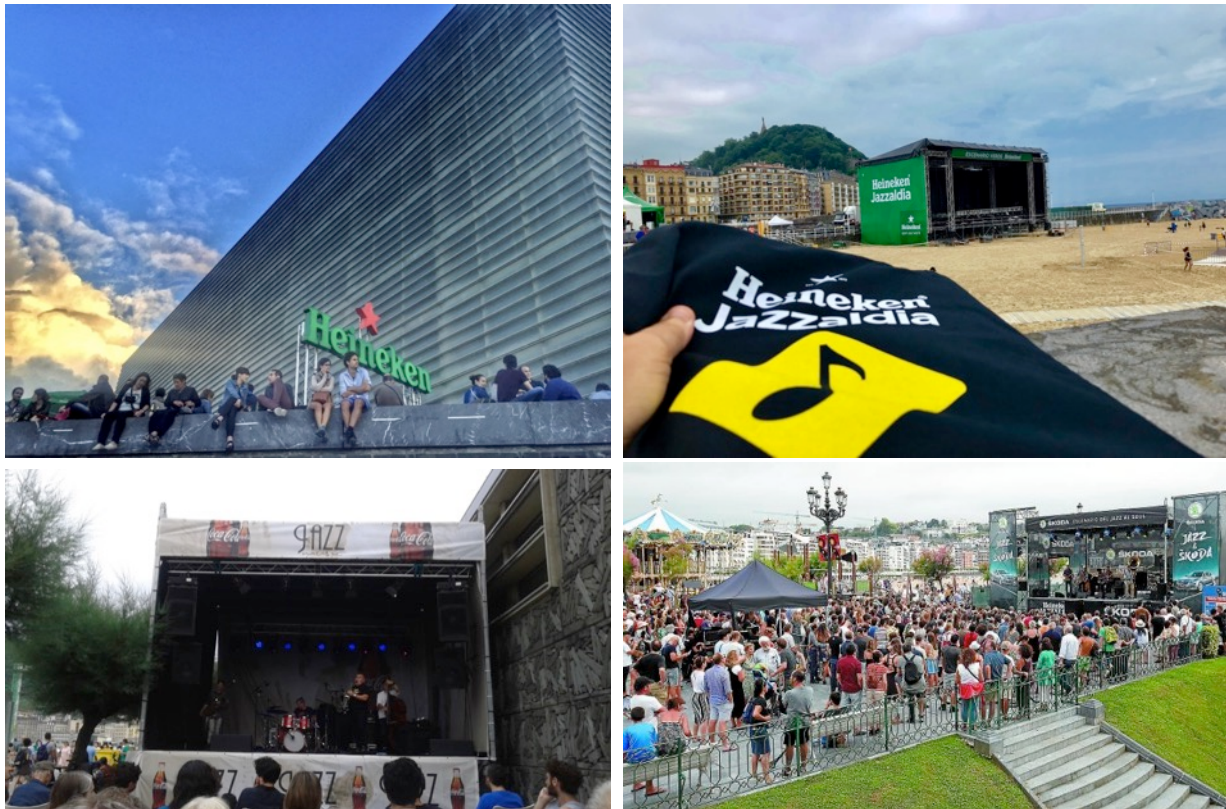
Fuente: jazzaldia.com

[3] Los espacios de pago son tres: el auditorio del Kursaal, el Teatro Victoria Eugenia y la Plaza de la Trinidad. En estos tres espacios actuarán grandes nombres del jazz y en general de la música. Por destacar algunos: Gregory Porter con orquesta, Yann Tiersen, Salvador Sobral, Chick Corea, Tano Veloso entre otros. Las entradas en abonos hasta un máximo de 110€, las individuales entre 20 y 60€. Por tanto, desde el punto de vista económico participar en un festival de este tipo tiene que venir desde una posición desahogada o de claro interés.

[3.25] Los trece espacios restantes se pueden dividir entre bares, escenarios y espacio multidisciplinarios. Como se puede ver en el mapa anterior el festival está centrado, por tener la mayoría de los espacios allí, entre la plaza del Alderdi Eder y el espacio de la Zurriola.

[3.5] El festival se nota integrado en la ciudad. Los escenarios están en lugares específicos y diría que especiales. En la plaza del Alderdi Eder (la plaza del ayuntamiento) hay publicidad de Skoda, que es patrocinador del festival. De hecho, el escenario va a su nombre y en escenario está previsto que actúen grupos amateurs o de poco nombre.

Collage 28. Espacios del jazzaldia



Fuente: jazzaldia.com, @mikelezquiaga

[3.75] Antes de entrar en la descripción de la experiencia durante el festival he considerado priorizar los espacios gratuitos de los espacios de pago. Lo he considerado así por una cuestión de volumen de personas. Hay que tener en cuenta que un 90% de los espectadores de este festival participa en los conciertos gratuitos, el resto lo hace en los de pago.

DURANTE

Día 25

[4] A la hora de levantarse por la mañana ya oigo las pruebas de sonido del festival. Al ser un festival dentro de la ciudad el ambiente se palpa desde el primer instante. Tengo que reconocer que tendré que hacer un esfuerzo para adentrarme en un terreno musical desconocido.

Image 22. Horario Jazzaldia.

	25 UZTAILA / JULIO / JULY / JUILLET ASTEAZKENA / MIERCOLES / WEDNESDAY / MERCREDI	26 UZTAILA / JULIO / JULY / JUILLET OSTEGUNA / JUEVES / THURSDAY / JEUDI	27 UZTAILA / JULIO / JULY / JUILLET OSTIRALA / VIERNES / FRIDAY / VENDREDI	28 UZTAILA / JULIO / JULY / JUILLET LARUNBATA / SÁBADO / SATURDAY / SAMEDI	29 UZTAILA / JULIO / JULY / JUILLET IGANDA / DOMINGO / SUNDAY / DIMANCHE
TRINITAT PLAZA / PLAZA DE LA TRINIDAD / TRINITY SQUARE / PLACE DE LA TRINITE		21:00 24€ Jacob Collier Quartet Christian Scott, Terrace Martin, Taylor McFerrin, Robert Glasper, Derrick Hodge & Justin Tyson: <i>R + R = NOW</i>	21:00 24€ Holland/Hussain/Potter Trio (ft. Dave Holland, Zakir Hussain and Chris Potter) Cécile McLorin Salvant	21:00 30€ Benny Green Trio Salvador Sobral	20:00 40€ Chick Corea Akoustic Band Curtis Stigers
KURSAAL AUDITORIOA / AUDITORIO KURSAAL / KURSAAL AUDITORIUM / AUDITORIUM KURSAAL		18:00 45€ <i>Ofertório</i> : Caetano, Moreno, Zeca, Tom Veloso	18:00 25€ Brad Mehldau Trio	18:00 25€ Kenny Barron Quintet	17:00 45€ Gregory Porter: <i>Symphonic Tribute to Nat King Cole</i> 23:00 20€ (Abonamendutik kanpo/ fuera de abononot in season ticket/nors abonament) An Evening With Yann Tiersen Solo In Concert
VICTORIA EUGENIA ANTZOKIA / TEATRO VICTORIA EUGENIA / VICTORIA EUGENIA THEATRE / THÉÂTRE VICTORIA EUGENIA		12:30 15€ Iñaki Salvador: <i>Mikel Laboa oroimenez</i> 24:00 15€ Marco Mezquida: <i>Los sueños de Ravel</i>	12:30 20€ Mary Stallings 24:00 15€ Rabih Abou-Khalil	12:30 20€ Cécile McLorin Salvant 24:00 15€ Naïssam Jalal & Rhythms of Resistance ft. Médéric Collignon	12:30 20€ Michel Portal, Vincent Peirani, Emile Parisien 23:00 15€ Emile Parisien Quintet: <i>Sfumato</i> , ft. Michel Portal & Vincent Peirani
SAN TELMO MUSEOA / MUSEO SAN TELMO / SAN TELMO MUSEUM / MUSÉE SAN TELMO SARBERA OAN / ENTRADA LIBRE / FREE ADMISSION / ENTREE GRATUITE	11:30 Museo San Telmo - Espacio Fundación SGAE Conferencia de Patri Goialde sobre Duke Ellington (gaztelaniaz/en castellano/in Spanish/en español) Conrad Herwig-Carlos Martin Quintet	11:30 Museo San Telmo - Espacio Fundación SGAE Conferencia de Patri Goialde sobre Billie Holiday (gaztelaniaz/en castellano/in Spanish/en español) Skytrain	11:30 Museo San Telmo - Espacio Fundación SGAE Conferencia de Patri Goialde sobre Charlie Parker (gaztelaniaz/en castellano/in Spanish/en español) Chris Kase Quartet	11:30 Museo San Telmo - Espacio Fundación SGAE Conferencia de Patri Goialde sobre Charles Mingus (gaztelaniaz/en castellano/in Spanish/en español) Andrzej Olejniczak Quartet: <i>Interpreting Chopin</i>	
HEINEKEN AGERTOKI BERDEA / ESCENARIO VERDE HEINEKEN / HEINEKEN GREEN STAGE / SCÈNE VERTE HEINEKEN SARBERA OAN / ENTRADA LIBRE / FREE ADMISSION / ENTREE GRATUITE	JAZZ BAND BALL 21:00 Rubén Blades 24:00 Too Many Zooz	21:00 Izaro 24:00 Gary Clark Jr.	21:00 Amateur 24:00 Mikel Erentxun	21:00 Morgan 24:00 Anna Calvi	
FRIGO GINEA / ESPACIO FRIGO / FRIGO SPACE / ESPACE FRIGO SARBERA OAN / ENTRADA LIBRE / FREE ADMISSION / ENTREE GRATUITE	JAZZ BAND BALL 19:30 Bruce Barth Trio: <i>The Grateful Dead Project</i> 22:30 GoGo Penguin	18:30 Double Drums Quartet 22:30 Kike Mora Evolución Natural	18:30 The Machetazo 22:30 Reunion Big Band	18:30 Big Band Donostiako Udaltaren Musika eta Dantza Eskola 22:30 David Cid Trio	18:00 Ana Bejerano Concept 23:00 ZigJazzUnit
HEINEKEN TERRAZA / TERRAZA HEINEKEN / HEINEKEN TERRACE / TERRASSE HEINEKEN SARBERA OAN / ENTRADA LIBRE / FREE ADMISSION / ENTREE GRATUITE	JAZZ BAND BALL 19:30 Tom Ibarra 22:30 Julian Lage Trio	18:30 Éric Séva 22:30 Tom Ibarra	18:30 Derek Brown: Beatbox Sax 22:30 Ulrich Calvo Jazz Quartet	18:30 K3 22:30 Hervé Sellin Trio	18:30 Oso Fan 22:30 Nerabe
COCA-COLA GINEA / ESPACIO COCA-COLA / COCA-COLA SPACE / ESPACE COCA-COLA SARBERA OAN / ENTRADA LIBRE / FREE ADMISSION / ENTREE GRATUITE	JAZZ BAND BALL 19:30 Triak 22:30 Endangered Blood (Black/Speed/Noriega/Dunn)	18:30 Endangered Blood (Black/Speed/Noriega/Dunn) 22:30 Dick Oatts & Victor de Diego Quintet	18:30 Dick Oatts & Victor de Diego Quintet 22:30 Endangered Blood (Black/Speed/Noriega/Dunn)	18:30 Traffik Quartet 22:30 Bañat eta Julen Achilary & Joseba Irazoki: <i>Bas(t)joan</i>	18:00 Furia Txistulari 22:00 Noname Band
ALDERDI EDER - SKODA GINEA / ALDERDI EDER - ESPACIO SKODA / ALDERDI EDER - SKODA SPACE / ALDERDI EDER - ESPACE SKODA SARBERA OAN / ENTRADA LIBRE / FREE ADMISSION / ENTREE GRATUITE	JAZZ BAND BALL 19:30 Old School Funky Family 22:00 Dick Oatts & Victor de Diego Quintet	19:30 Derek Brown: Beatbox Sax 22:00 Julian Lage Trio	19:30-23:30 Trojan Sound System ft. Dennis Alcapone & Dawn Penn	19:30 The Disappointments 22:00 Albericola	18:30 Voltaia 21:00 Sara Mansilla

Fuente: jazzaldia.com

[4.25] Hablando con algún conocido de la ciudad me doy cuenta que para el ciudadano medio la participación en el festival es relativamente importante para su vida. Reconocen que es de importancia por el aporte económico y de turistas. Sin embargo, con las personas que he hablado, lo ven como un robo el precio de las cervezas y consideran que sólo es una manera de atraer más turismo. Esto contrasta con alguna visión de otros amigos míos que viven aquí y lo ven como un gran evento de entretenimiento y festivo.

[4.5] El acercamiento al festival ha sido desde la bahía de la Concha. En el paseo ya se escucha la música que se usa para “calentar” el ambiente musical. Son aún las ocho de la tarde y el paseo está lleno de personas caminando. Hay el ambiente habitual a una ciudad de veraneo como puede ser San Sebastián. Puestos en el paseo con helados, turistas sudando y la playa repleta de bañistas. Se puede divisar la parte más alta del escenario del Alderdi Eder (Espacio Skoda). Al lado del Hotel Londres se encuentra un coche Skoda expuesto y presentando el patrocinio oficial de la marca al festival. Esto me hace pensar por un lado lo importante que puede ser para las marcas un evento así, tanto por relacionar su marca con la marca del festival, como por el coste que les puede

suponer. Sin embargo, la reacción que tengo es agrídulce por un lado veo que al hacer este tipo de acciones se pone de manifiesto que se trata de un evento grande y por tanto, relacionado con la cultura pop. Por otro, la presencia del capitalismo y toda la cultura del consumo en evento que es de tipo cultural. Supongo que me contrasta el idealismo del arte o la gratuidad que manifiesta con el interés comercial y totalmente interesado de las marcas.

[4.75] Se oyen comentarios de personas consultándose sobre el festival y sobre la conveniencia de ir o no ir. Creo que se puede decir que hay ambiente de festival a medias. La ciudad está repleta de turistas y es difícil decir que sólo estén en Donosti por el festival. Creo que todo lo contrario, el festival está ahí pero antes está San Sebastián. En las redes salen algunas fotos de como están preparando el festival:

Collage 29. Twits previos a mi llegada.



Fuente: @jubarrechena, @jabiergs

Considero que haré dos vueltas al festival durante para ver el ambiente en distintos momentos del festival. Estaré dos días para poder tener, en horas, una cantidad de información comparable a la etnografía hecha en el BBK.

Primera vuelta:

Espacio "NAUTICOOOL"

[5] En el puerto también hay un espacio dedicado al festival con una carpa. El evento, por lo que he podido ver en los programas es una sesión continua de djs que pinchan una especie de jazz electrónico. Si desde ese sitio se anda hacia el Kursaal te encuentras un montón de puestos feriales

donde se venden productos relacionados con el jazz. Se pueden encontrar camisetas, libros, gadgets. Se nota en el número de personas y en la actitud que hay ganas de que empiece el festival. Se puede decir que el festival invade la parte más céntrica y neurálgica de la ciudad.

Collage 30. Espacio Nauticool.



Fuente: [facebook.com/heinekenjazzaldia/](https://www.facebook.com/heinekenjazzaldia/), [youtube/mikelmakala](https://www.youtube.com/user/mikelmakala).

[5.25] Es un buen sitio para estar relajado y tomando algo. El ambiente es distendido, la gente habla alegremente y además el mar está en calma. Hay personas sentadas en el suelo con los pies al aire, otros sentados en una especie de bloques de madera hablando y con cerveza en la mano.

Hablo y comento con varias personas el evento y están encantadas con el festival. La atmósfera es muy positiva. Además los djs saben escoger muy bien los temas que pinchan. Al empezar la tarde hacia las 20:30 el jazz que pinchan es más liviano, es menos electrónico y menos rítmico. Pero a medida que pasan las horas se pasa por todo tipo de jazz y cada vez más electrónico y también más fácil de entender. Hay guiños a la música latina y otras composiciones más conocidas.

[5.5] Es un espacio para todas las edades. Hay bastante turista internacional y parejas jóvenes. También hay parejas más entradas en edad. Sin embargo, a medida que pasan las horas se abarrota más el espacio de personas más jóvenes y con más ganas de fiesta y de bailar.

[5.75] Antes de empezar el paseo por la plaza Trinidad. Paso por el espacio Skoda. Justo en el momento están en la mitad del concierto de "The Old School Funky Family". Este es un escenario reducido que tiene alguna sillas. Después del paseo por el Boulevard me adentro a la parte vieja donde se encuentra el espacio de la Plaza de la Trinidad ("la Trini") que acogerà conciertos de pago. El ambiente en esta zona es el habitual: bullicioso y lleno de turistas durante esta época del año. Se puede palpar en cierta manera las personas que están de veraneo y que aprovecharán el festival para pasarlo bien.

Plaza de la Trinidad

Image 23. Plaza de la Trinidad.



Fuente: jazzaldia.com

[6] Este es uno de los espacios más emblemáticos del festival. También por eso, uno de los espacios más caros. Creo que se puede titular como uno de los espacios selectos del festival. Tiene una capacidad limitada de espectadores y además en un rincón único de la ciudad.

Està situado detrás de la Iglesia del monasterio de San Telmo, al pie de la montaña Urgull. El espacio lo

constituye la suma de un frontón grande y un frontón pequeño dispuestos perpendicularmente. Este espacio ha sido el motivo del cartel de la edición anterior del festival. Por tanto, ir a este espacio es entender que es un espacio fundamental del festival. Además, une la cultura del festival a la cultura popular del País Vasco que muchos de sus deportes populares se practican dentro de un frontón (Pelota vasca, frontenis, cesta punta, pala e incluso los deportes rurales).

[6.25] Cuando uno entra en ese espacio se siente parte de la cultura del pueblo y a la vez muy insertado en la cultura del jazz. Tanto por la exquisitez del concierto que se suele ofrecer allí como por lo que cuesta. Por tanto, asistir a un concierto de este tipo es implicarse en la cultura del jazz. Estas afirmaciones no son sólo fruto de la propia experiencia sino también de conversaciones con asistentes en el festival. “Muchos aseguran que esto es un ‘must’ para el festival, yo no tengo ninguna duda, este es el mejor espacio”, comenta un participante de ese espacio.

[6.5] El espacio al ser encajonado hace que las voces reboten y generen más reverberación. Debido a esto la sensación de ser un evento masivo crece. El ambiente es fantástico y no cabe un alfiler. El concierto (Jacob Collier Quartet) se desarrolla entre aplausos y la gente disfruta. La calidad del sonido es fantástica.

La experiencia en un ambiente como este es lo que me espero de un festival así. Un ambiente singular enraizado en la cultura local y a la vez con artistas de altura. La “Trini” como le llaman los asiduos al festival es junto al Kursaal y el Victoria Eugenia los emplazamientos de los conciertos de pago. Sin embargo, este espacio es mucho más “festivalero”. Aunque a veces tiene casi la seriedad de un auditorio. El ambiente en este espacio le da un toque de autenticidad al Jazzaldia.

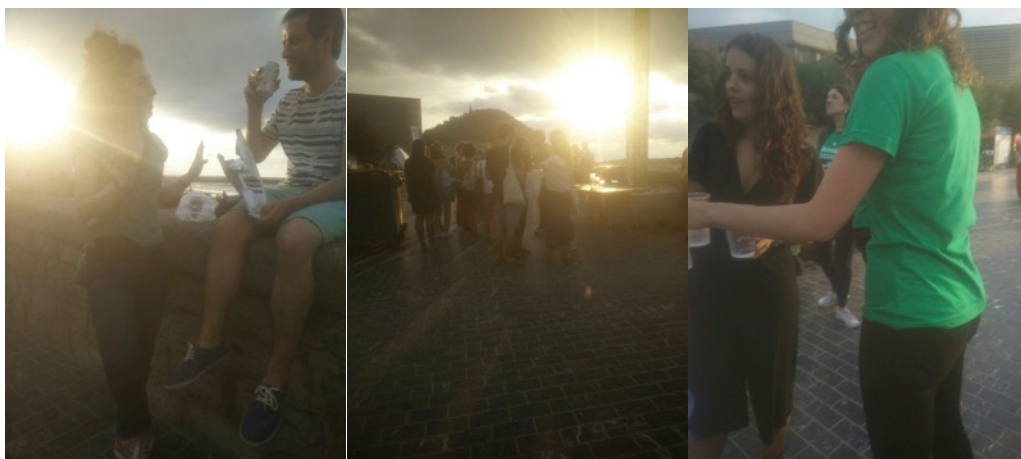
Victoria Eugenia y Kursaal

[6.75] En estos espacios no he podido experimentar en persona lo que sucede. Sin embargo, los conozco y me puedo imaginar de que se trata en cuánto al ambiente del espacio. Sin embargo la limitación de tiempo para ir a otros espacios ha hecho que elija no ir a los de pago. Además, el festival no ha accedido a mis peticiones para hacer investigación.

Espacio Frigo, Escenario Verde, Terraza Heineken y zona del Kursaal

Este es el espacio genuino del festival. Es el recinto más emblemático y donde se reúne el volumen más grande de gente. El espacio está determinado básicamente por la parte final de la playa de Zurriola, el espigón y la plaza trasera del Kursaal. El Kursaal está iluminado con luces anunciando los grandes nombres del festival. Da sensación de estar en un gran festival por la iluminación y por la gran aglomeración que se concentra en las “puertas” de entrada. Las puertas están regentadas por, creo que son voluntarios que niegan la entrada a personas con bebidas y comidas. Este hecho enfada algunos espectadores ya que se puede leer como una manera de favorecer el consumo de bebidas en el interior del recinto. El acceso es gratuito y a primera hora de la noche no hay mucha gente. Me vuelve el pensamiento de que esto es una buena forma de hacer dinero.

Collage 31. Control de bebidas en Jazzaldia.



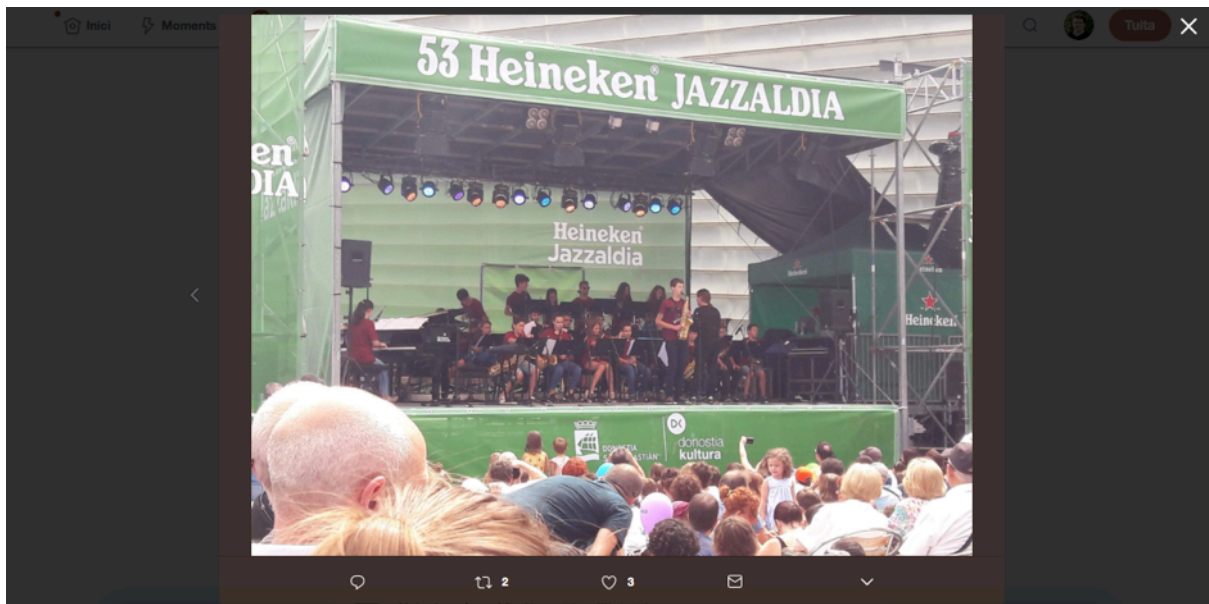
Fuente: propia

[7] Hay personas sentadas en el bordillo que da a la playa. Es un buen momento para tomarse algo. Los conciertos que están empezando ahora no son muy populares y son bastante experimentales en algunos casos.

[7.25] Llego antes de que empiecen los conciertos, me siento en una de las sillas preparadas para el concierto del espacio Frigo y me encuentro con un chico de mi edad. Entablamos conversación y me comenta que es su segunda vez en el festival. Está encantado con la última experiencia y ha venido a buscar lo mismo. Hablamos de músicos y de la experiencia que supone el festival. Para él, la música es lo más importante. Ilusionado por ver a Gary Clark Jr está haciendo tiempo para ir preparándose. En las butacas en las que estamos sentados hay otros aficionados que se encuentran sentados. Están esperando para ver al primer grupo de música de la tarde. Me despido de mi primer contacto en este espacio y me siento unas filas más atrás. Entablo conversación con dos chicas de veinte años. Son médicas y han tenido guardia toda la semana. Aprovechan el descanso para “desconectar de todo y olvidarse del trabajo”. Son donostiarra y han estudiado en Madrid. Están un poco a la expectativa. Una de ellas es la primera vez que viene al festival y la otra no. Están esperando a más amigos y amigas que han quedado para tomar algo dentro del recinto. Se quejan un poco de los precios. Al descubrir que estoy haciendo la tesis doctoral sobre el impacto cultural de los festivales de música se solidarizan conmigo. Les cambia la mirada y parece que estamos entre colegas universitarios. Me preguntan sobre las experiencias que he vivido y hablamos un poco de todo lo relacionado con el proceso de sacar adelante una tesis doctoral. No es la primera vez que me encuentro con personas que se solidarizan con la causa de mi tesis.

[7.5] Antes de que empiecen los conciertos echo un vistazo al espacio de la playa que está relativamente vacío. Hay algunas personas que ya esperan el concierto de Izaro. Sin embargo, no me adentro aún en la playa y voy a otra plaza que queda detrás del cubo pequeño del Kursaal. Es el espacio bautizado como “Terraza Heineken”. Es una plaza detrás del Kursaal que está resguardada del sol. En este espacio por la mañana se ha realizado el concierto del Txikijazz(<https://twitter.com/search?src=typd&q=jazzaldia>) una iniciativa para acercar el jazz a los más jóvenes. Se trata de un concierto por iniciativa del festival de implicar al conservatorio de música y a la Escuela Superior de Música del País Vasco(Musikene).

Image 24. Celebración del "Txikijazz" 2018



Fuente:twitter.com/jazzaldia

[7.75] Tanto en este como en el anterior espacio hay barra y mesas con sillas para poder sentarse y tomar algo. Las consumiciones salen por un ojo de la cara. De hecho en las redes sociales algunos se han quejado de unos precios prohibitivos.

(<https://twitter.com/ainaralo/status/1022913020014546944>)

[8] Después de pasarme por el espacio Frigo he ido a una de las carpas laterales que tiene el festival, en la plaza trasera del Kursaal, en el que estaban haciendo un concierto de una banda de jazz pequeña. Se trataba de una promoción del propio festival para favorecer la venta de recuerdos y camisetas. Me doy cuenta, y me recuerda la sensación que he tenido en el BBK live. Estamos como en bandeja para las marcas y para el negocio del festival. Entre la publicidad tan explícita de los distintos escenarios, el precio de las consumiciones y las actividades especiales para marcas me doy cuenta que este festival también se preocupa por la rentabilidad aún a costa de que a veces pierda el ambiente cultural y se convierta en una especie de feria para favorecer el consumismo.

Collage 32. Espacios alrededor de las 19h de la tarde



Fuente: propia.

[8.25] Doy un vistazo a la vista de la playa en el escenario Verde (Verde en relación a la marca que patrocina oficialmente el festival, Heineken). Hay ciertas personas esperando a Izaro. Este grupo es bastante local y sobre todo, por lo que veo está atrayendo a jóvenes de la zona. Se oye más euskera y la indumentaria de las personas es la habitual entre los habitantes de Donostia y alrededores. Antes de que empiece el concierto, hablo con dos personas más de 30 años. Están de paso, y sólo han pasado para tomarse una cerveza. Llegan del trabajo para “oxigenarse” del cúmulo de trabajo que han tenido. Sólo quieren ver un poco el ambiente. Les pregunto si les apetece que les acompañe. La conversación ha quedado cortada con las primeras notas del concierto de Izaro. Nos dirigimos al centro de la playa, en el trayecto me encuentro con personas sentadas en el suelo fumando y bebiendo. Como antes, el perfil es de chicos o chicas entre 20 y 35 años. Hablan euskera y se saben las canciones. Izaro canta mayoritariamente en euskera. Hace un pop selecto, que de buenas a primeras, me desentona un poco con el título “Jazz” del festival.

Collage 33. Ambiente playa de la Zurriola previa al concierto de "Izaro".



Fuente: propia.

[8.5] Estamos unos 15 minutos en el concierto y deciden irse. Les sigo para ver qué quieren hacer. Vamos saliendo del recinto del Kursaal. Vamos claramente a contracorriente, mucha gente entra en el recinto. Al cruzar el puente que conecta el Kursaal con el Boulevard constato que se está haciendo de noche. Por lo que vamos hablando uno de ellos es apasionado de la música y claramente es al que ha convencido a su otro amigo para ir a dar una vuelta. El paseo del Boulevard está lleno de gente que va y viene. Damos una vuelta hasta llegar a la mitad del Boulevard, pero ellos ya se despiden. Mis compañeros se retiran a su casa porque al día siguiente tienen que trabajar. Decido ir otra vez al punto de inicio para ver como ha evolucionado la atmósfera del festival en los distintos ambientes.

Segunda Vuelta

[8.75] Me he dado cuenta que el festival también puede ser lo que han hecho estos dos chicos. Puede ser un lugar de paso para desconectar y para disfrutar de una cerveza con buen ambiente. De hecho a medida que se acerca la noche se percibe más aglomeración de gente y la media de edad baja considerablemente. Aunque sigue la presencia de personas por encima de la cuarentena, la media de edad se ha reducido en general.

[9] El paseo que hice a la ida ahora está mucho más transitado. Mucho antes de encontrarme las casas feriales está todo copado de personas que van y vienen. Las calles que se dirigen a “la Trini” y callejuelas que hay en la parte vieja están llenas de gente. Esto genera una atmósfera muy festivalera, pero a la vez considero que se ha masificado considerablemente y a lo mejor pierde ese sabor que tiene de selecto el jazz.

[9.25] Todos los restaurantes y bares que hay en esa zona están repletos de personas consumiendo. Consigo hablar con un camarero de un bar muy céntrico y me comenta que estos días hay muchísimo movimiento en el bar. Afirma rotundamente que en verano es cuando se hace más dinero, y a la vez, es mucho mejor este tipo de cliente que el cliente que acude en semana grande. También he observado que en mis trayectos hay muchas personas (la mayoría jóvenes) que aprovechan los supermercados pequeños para acceder a un producto más asequible. Estos comercios además realizan acciones especiales para vender productos que son de más necesidad básica: por ejemplo exponen más la fruta y el agua. También se encuentran vendedores ambulantes, aunque mucho menos que en otras ocasiones, al ser en medio de la ciudad la venta de esta manera es más difícil.

[9.5] A medida que me acerco más al Nauticool me doy cuenta de lo distinto que es el ambiente respecto a la primera vuelta. Primero, el volumen ha aumentado considerablemente. Segundo, el ambiente es distinto. En cuanto divisó el espacio, se ve a la gente bailar y gozar de distinta manera. Las personas que están allí, la mayoría, no están sentadas como antes. Ahora están de pie, bailan y casi todos tienen una copa en la mano. Me adentro un poco más y lo compruebo otra vez. El tipo de música es mucho más acelerada que a primera hora de empezar. Ahora mismo los djs están pinchando un electro-funk que anima mucho a bailar con todo el cuerpo.

Antes de trasladarme al otro espacio quiero pasar por el WC. Ahí palpo otro cambio importante, hay un WC unisex para esta zona que se ha colocado para facilitar el acceso muy cerca de donde está el Nauticool. Las personas que se acercan están bastante animadas y alguna otra diría que ebria

también. Intento entablar conversación tanto en el propio espacio del Nauticool como en la cola del WC. Es bastante difícil hacerlo tanto por el volumen que se maneja como por las condiciones festivas que no facilitan una comunicación muy profunda. Sin embargo, esto también me alumbra en que hay mucho interés en crear ambientes así, tanto por la capacidad de hacer atractivo y divertido el festival como por su capacidad de favorecer el consumo.

En este espacio me encuentro que la mayoría son extranjeros. Ellos creo que buscan un ambiente así, seguramente será un prejuicio, pero es un ambiente totalmente de veraneo. El mar, buen tiempo, buena música y ambiente festivo hacen de este espacio del festival una parada turística.

[9.75] Después voy al escenario Skoda y está un trío tocando un jazz bastante experimental, las personas están totalmente concentradas en la música, el guitarrista es muy virtuoso. El ambiente, es totalmente distinto, la gente está sentada, es un ambiente mucho más íntimo y a la vez culto o sofisticado. El perfil de este ambiente es un mix entre personas de la zona e internacionales. Contrasta de forma radical con el ambiente en el Nauticool. Son poco más de las once cuando acaba el concierto, la gente se dispersa bastante rápidamente. Las personas más afines han contactado directamente con el guitarrista.

Collage 34. Espacios del Nauticool, Skoda y Kursaal hacia las 22h





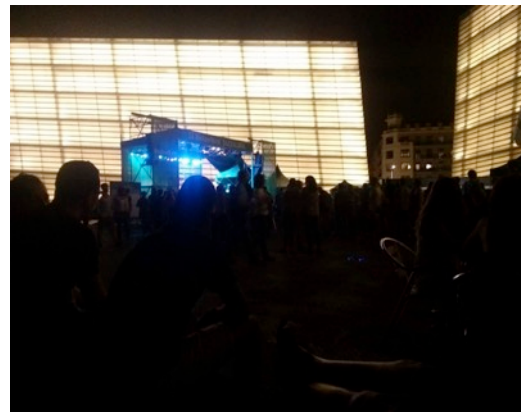
Fuente: propia

[10] Antes de que se disperse un poco todo el público me acerco para contactar con alguna persona que ha participado del concierto. En general, son gente de 40 años para arriba. Han disfrutado mucho del concierto. Con los que he conseguido hablar la mitad le conocían la otra mitad no. El trio que tocaba es Julian Lage Trio, una banda liderada por un guitarrista americano. Se dedica al jazz más experimental. Este último año está realizando una gira por todo el mundo presentando su nuevo disco.

Al despedirme de los asistentes que he conocido después del concierto constato, al dirigirme otra vez de vuelta a la zona del Kursaal, que el ambiente es mucho más eufórico. El volumen de las personas al hablar ha aumentado, el nivel de risas y festividad se palpa mucho más animado. Considero que estamos ya en otra fase del festival. Creo que puedo calificar como de más efervescencia el momento en el que estamos ahora.

[10.25] Me dirijo otra vez a la zona del Kursaal esta vez no por el interior de la zona vieja sino a través del Boulevard. Como era de esperar hay bastante gente. En general hay más gente que tira hacia la zona del Kursaal. Interpreto que quieren ver un poco el ambiente ante uno de los cabeza de cartel de este año. Al cruzar el puente que dirige al Kursaal, el paso se hace casi imposible. Hay mucho más volumen de personas que hace un par de horas. Una vez cruzado el puente, la zona está

Collage 35. Espacio de la Zurriola hacia la 1 de la mañana



Fuente: propia

mucho más densa que hace una hora. Las barras están rodeadas de gente, sin aglomeraciones. Hay gente en todos los bordillos grandes que miran hacia el escenario. Las terrazas con sillas están todas con personas tomando algo. En el escenario Frigo y la Terraza Heineken no hay mucha gente. Sólo cuatro rezagados que están esperando o pasando de todo el mundo. En el espacio coca-cola tampoco hay nadie, pero en todo el bordillo que separa la playa de la Zurriola con la zona del Kursaal está lleno de personas hablando y tomando una cerveza tranquilamente.

[10.5] Gary Clark está ofreciendo su rock, en un festival de jazz. Es un ambiente muy distinto al que supuestamente puede uno aspirar dentro de un festival. El sonido es muy bueno, pero el estilo podría ser más propio de un festival de blues o incluso un festival de rock. Me parece que esta

elección dentro del programa entra más en la línea de atraer a más gente y a la vez de ofrecer una parte más cañera. El público es joven y huele a marihuana. En la playa hay mucha cerveza. Me encuentro con varias personas con las que comento un poco el concierto. Una de ellas está bastante afectada por el alcohol. Noto que este ambiente contrasta por completo con el que he visto en la Trini o en el espacio Skoda. Casi puedo llegar a decir que se trata de otro festival. Hay personas haciendo head banging, con la energía de un concierto de rock. Esta faceta es mucho más de festival de consumo y de total evasión.

[10.75] También intento entablar conversación (mínima) con las personas que se encuentran en los bordes de separación con la playa. Con uno de ellos tengo un pequeño encontronazo, rechaza todo intento mío de entablar conversación. Me dice que quiere estar a su aire completamente, me retiro tranquilamente. Vuelvo a subir hacia la zona de la Terraza Heineken y me meto para ver el ambiente, el concierto de Gary Clark está acabando. Me quedo hasta el final, pero noto que estoy agotado.

[11] Al terminar el concierto la gente que estaba en la playa se va dispersando. Quedan algunos círculos de personas que están charlando. Se oye el mar de fondo, y de vez en cuando alguna risa. En general, se ven caras cansadas. Según el horario aún queda un poco de tiempo para escuchar djs en el Nauticool, sin embargo, tanto por el poco tiempo que podré estar como por el cansancio en general me retiro.

La salida la hago por el acceso trasero del espacio del Kursaal. Nada mas salir me encuentro con los Ertzaintzas muy bien equipados. Me doy cuenta por un momento de lo vulnerable que puede ser un festival de este tipo en una ciudad como Donostia. Me vienen recuerdos de los sucesos de Paris y Cannes.

APPENDIX 10 Analysis of the visual-digital ethnographies of the test cases

As introduced in chapter 6, the visual & digital ethnography was selected to collect data in order to contrast the main topics (intentionality, cultural impact and intense emotions) of the hypotheses and the data collected from the other methodologies. Because of that, the following subsections will show the different main categories related with other topics in which appeared in the visual-digital ethnographies. Each category will follow the description presented in the previous section as a little guideline of how was interpreted, and the different themes linked to it. Each theme will appear with the related code of the document in order to be found the specific code generated during the participant observation.¹⁹⁶

The process of the content analysis followed the same rules presented in the analysis of the interviews presented in appendix 4. However, it was considered to be superfluous the descriptive part on the ethnographies since the analysis is done by the same perspective of the participant. Then, in the next subsections it is presented directly the interpretation of the data with the direct cites of the written texts.

1. Estival de jazz

As mentioned before, Estival de Jazz is a local music jazz festival in the city of Igualada. The participant observation took place between the 14th and 22th of June.

Field notes were taken before, during and after the events of the festival, but mostly after each day all observations were written down. These field notes include descriptions, the set of the concert, the emotions felt, as well as informal impressions on the music or the people met in the different events. These notes helped to construct the final document presented in the appendix 9. Along with the notes, the researcher took photos before, during and after the events.

Additionally, visual and textual information from the Estival de Jazz Facebook website, participant pages were also collected. These data were examined and helped to contextualize the festival from different points of view. As part of the festival discourses, these data were important to understand the different layers of discourse that constructs the festival experience. The transcribed visual & digital ethnographies were stored and analysed using Excel sheets.

¹⁹⁶ It is important to note that the researcher should prepare beforehand the forms of the survey in the venue in order to collect the quantitative data.

A. Description of the themes appeared

As described in Appendix 4, 11 and 12 the first step of the contents analysis consisted in a first reading of each interview understanding the general perspective of the individual. The second reading identified the main topics and a third reading highlighted in different colours the original texts in relation with the main topics identified. These were the codes related to each topic and for each interview. These codes were copied in different tables with the direct topic in the excel sheets. These topics were reviewed across the different cases and checked the relation between them, in some cases were contrasted and redefined. The codes were read and re-read in order to define the different main categories upon these codes. After that, the codes were clustered and unified under the categories and subcategories which are going to be presented in the following paragraphs.

The following sections will describe the different categories in accordance with the observations of the visual-digital ethnography generated by the researcher. The content of the text has been codified, depending on the event and the paragraph of the text. The letters "VE" refers to Visual Ethnography in *Estival*, then it is followed by a number which range is between 1 to 12 which refers to the hours of the festival.

A. Atmosphere

Different elements surrounding the concerts constituted specific types of atmospheres during the festival: the preparation of the venues, the poster and the flyers and the specific behaviours of the festival-goers.

Table 92. Codes on "Atmosphere"

E-VE-1.5	The content of the poster and the flyer has clear orientation to enjoy the summer with the music.
E-VE-1.5	The selection of the venues offered the opportunity of different atmosphere for the festival. In a first glance all of the concerts were free and in a exclusive atmosphere
E-VE-3	The atmosphere was relaxed
E-VE-9	The venue is prepared in an alternative way with purple banderoles, yellow barrels that are used as tables

Source: own elaboration

B. Venue

The venue played a central role for its historic and symbolic meaning attached to the citizens or the festival-goers.

Table 93. Codes on "venue".

E-VE-1	The intention showed in some conversations with the organizers was to be a intimate festival in little city for that the promotion was not massive but in a selected places
E-VE-1.5	So, this festival tried to offer a variety of activities in different venues all over the city.
E-VE-1.5	The venues were active places of cultural life of the city. There were from theaters to old textil industry spaces.
E-VE-3.5	This venue is important for the citizens

Source: own elaboration

C. Content of the festival

The music, the audience and the selection of the venues constructed an specific content related to high culture or high specialization in jazz.

Table 94 Codes on "Content of the festival"

E-VE-3	They are trying to build a sense of a sophisticated festival but this is not meaning expensive. Almost every activity of the festival is for free. Sophisticated in the sense of being a festival with selected content, some times for cultured and educated people.
E-VE-7	This is thought as the most festive and popular concert during the festival. It took place in the city center and in the nearby of a popular bar

Source: own elaboration

D. Sinergies

The festival look for synergies within the city institutions.

E-VE-2 This a tradition of the Estival the jazz finding synergies with other institutions of the city in order to add value to the activities

E. Intense emotions

The festival-goers expressed intense emotions related to music or to the performance of the artists.

Table 95. Codes on "Intense emotions"

E-VE-8	The music of Edna Sey is a festive and with an interesting swing that brings some of the people to dance but too much.
E-VE-12	The crowd responded with whistles on the improvisations of the jazz band, in some way I understood that on the behalf of the jazz context, like an official aprovation of other musicians.
E-VE-12.5	During the concert people were silent not drinking, only concentrated on the music.

Source: own elaboration.

F. Impressions of the audience

The researcher revealed some general impressions of the members of the audience: jazz lovers, music lovers, energy of the people, their reactions (silences and the applauses).

Table 96 Codes on "Impressions of the audience"

E-VE-4.5	the public is exclusive and jazz lovers.
E-VE-8	Most of the people is centered in the music
E-VE-8.5	Then, as in the other venues the audience is similar with the music lovers of the city and with a band full of energy for the party.
E-VE-9	. The audience is a combination of music lovers, with families, is not very packed but seems that all people are having a great time
E-VE-10	That is an intimate and little festival. Focused on the music and the experimentation. Some members of the audience are the same of previous events during the festival.
E-VE-12.5	As the pictures shows, the concentration of the musicians was also with a responsive attention to the music by the audience. The silence, the applauses after the improvisations and the whistles demonstrated a complete attention to music.

Source: own elaboration

B. Interpretation of the data

Intentionality: This category was contrasted with those themes that might be interpreted as externalities from the participants. Those elements which are implemented directly by the organization of the festival or interpreted as signs of an intentionality during the description of the experience. The observation of the researcher captured two main elements in relation with this topic: the venue and the synergies between the local partners.

- **Venue:** the venue helps the organizer to generate a special atmosphere. Each concert was placed in special venue related to the traditions of the city or it is special for the citizen (E-

VE-1, E-VE-1.5, E-VE-3.5). This selection reinforced the creation of a unique atmosphere (E-VE-1.5, E-VE-3, E-VE-9). As it might be understood, these different venues were selected consciously for the generation of the specific atmosphere, and therefore helped to enhance the experience

- **Synergies with local partners:** the owners of the venues collaborate with the festival allowing its use freely or also letting to set the concert in the terrace of a bar (E-VE-3, E-VE-7).

Intense emotions: in some of the concerts the perception of the audience was focused in music. The silence was thick (E-VE-8). But also, in another concert, the audience responded with ovation and whistles when an improvisation ends (E-VE-12, E-VE-12.5). These circumstances showed the protagonist role of music.

Side elements: the topic "Audience" understood as the special behaviour they had. They were focused on music (E-VE-4.5, E-VE-8) with no presence of drugs and very little presence of alcohol. They were not excessively old and centred on music (E-VE-10). Although the venue invited to have an intense social experience, the prominence of music was palpable (E-VE-12.5).

This participant observation was the first attempt of the researcher on the application of this type of methodology. As it might be observed, the topics were shortly developed and they might require more details in order to allow any solid interpretations. However, this learning process on the application of the methodology was also included in the test process presented in the beginning of this chapter. Furthermore, the data collected from this festival introduced the topics of venue, the influence of the partners in the construction of the category "Intentionality" which will be important in the next subsections. The following visual-digital ethnographies will show more detailed descriptions of the experience during the festivals.

2. BBK live

This festival is an international mainstream music festival in the city of Bilbao. This was the second time that the researcher participated in the music festival (the last in 2017). The participant observation took place between the 11th and 12th of July (the festival took place between 12th and 14th of July).

As in the previous case, field notes were taken during the concerts of the festival, but mostly after each day all observations were written down. These field notes include descriptions, the set of the concert, the emotions felt, as well as informal impressions on the music or the people met in the different events. These notes helped to construct the final document presented in the appendix 9 (p.191). Along with the notes, the researcher took photos before, during and after the events. The researcher had the opportunity to start conversations with several participants and they shared their experience and points of view, which have enriched the participant observation.

Additionally, visual and textual information from the BBKlive app, the youtubers which made special videos for the occasion, the BBK official website, the Facebook website, some online journals and blogs, Twitter and Instagram. Moreover, the Spotify list was presented and added as additional data enhancing the experience of the participant. These data were examined and helped to contextualize the festival from different points of view. As mentioned before, these data was part of the festival discourses, and helped to construct the festival experience. The transcribed visual-digital ethnographies were stored and analysed using Excel sheets.

As introduced previously, the visual-digital ethnography methodology was selected to collect data in order to contrast the main topics (intentionality, cultural impact and intense emotions) of the hypotheses and the data collected from the other methodologies¹⁹⁷. As it might be observed the length of the document of this visual-digital ethnography was notably longer than the previous which might be as consequence of the experience gained by the researcher.

A. Description of the themes appeared

Similarly to the precedent case, the direct codes are presented in tables with a short description summarizing the content.

¹⁹⁷ The author at the same time collected the forms personally with his mobile phone. This allowed to have conversations between the other attendants and was a source of more information.

A. Music bands

The design of the programme was perceived with specific intentions or perceived aims from the organizers: the emotional arouse, the process of "warming" the atmosphere or the sense of having a common dream.

Table 97. Codes on "Music bands".

BBK-VE-6.5	Están totalmente apasionadas para ver a Childish Gambino
BBK-VE-7.75	La afluencia es moderada, es claramente un concierto de calentamiento.
BBK-VE-9.25	Puedo decir que entre ella y Childish se transmite contenido que va más allá de la música y que constituye parte de lo que la gente espera. Un anhelo, un sueño que compartir y a la vez, me parece, la sensación de estar luchando por una causa juntos

Source: own elaboration

B. Atmosphere

The festival was composed with multiple and changing atmospheres.

Table 98. Codes on "Atmosphere"

BBK-VE-7.75	Bajo de Lasai y paso otra vez por Basoa, el ambiente cada vez se anima más
BBK-VE-2.5	Al llegar a Bilbao ha habido un desembarco de muchas personas que también he reconocido como festivaleras.
BBK-VE-4.25	general hay un ambiente de fiesta
BBK-VE-6	El ambiente me recuerda a otras experiencias de conciertos de música punk en los que he estado
BBK-VE-8.75	En Basoa hay música techno de lo más animada. Es sorprendente como el ambiente ha cambiado del espacio Bilbao a este, y a la vez, como ha cambiado el espacio mismo. Hay una atmósfera totalmente distinta.
BBK-VE-9	En Lasai me encuentro otra vez en otro mundo. Realmente para mi, en el estado actual, es el mejor. Un ambiente relajado y con música de relax de fondo
BBK-VE-10.5	En el espacio de la carpa hay un concierto entre electrónica y post-rock. El ambiente es festivo y huele mucho a marihuana.

Source: own elaboration

C. Perceived intentionality

Due several factors it was noticed some elements of the intentionality of the festival organizers: some prejudices, the high prices

Table 99. Codes on "Perceived intentionality"

BBK-VE-7.75	organización de los festivales es un gran complot para favorecer el capitalismo. Le noto un poco desencantado por la presencia demasiado excesiva de los stands de las marcas y de todo el sistema para sacarte dinero y consumir.
BBK-VE-7.75	Consideran que la experiencia vale mucho más que el dinero que pagan, pero aún así se quejan de los precios

Source: own elaboration

D. Workers

During the festival it was possible to find some time to talk to staff members and they described some dislikes of the organizations

BBK-VE-7.75 me dice que le gustaría que le pagarán más. Resulta que las condiciones laborales para el personal son nefastas. Trabajan mucho, en unas horas difíciles, con unos clientes a veces inaguantables y encima les pagan poco.

E. Identity

Some elements of the members of the audience or related content of the bands were interpreted as signs of their own cultural identity: the clothing, some opinions, the content of the speeches of the bands

Table 100. Codes "Identity"

BBK-VE-4	Es curioso ver como la gente lleva pulseras de otros festivales de tal manera que marca sus "galones" dentro del festival. Supongo que se consideran más dentro de la comunidad de los festivaleros si llevas más pulseras
BBK-VE-8.5	Ellos, consideran que la experiencia del festival es más un evento social. Un compartir con muchas personas un afán común que les satisface y les reafirma su propia identidad.
BBK-VE.9.25	En el fondo, tanto su música, cómo el ejemplo que da en directo y sus arengas son toda una declaración de vivir el momento. Un carpe diem materializado en el concierto pero además de rechazo hacia lo digital como distracción de lo real.

Source: own elaboration

F. Tradition

The continuous participation in music festivals was understood as a certain cultural tradition.

Table 101 Codes on "Tradition"

BBK-VE-2.5	Después de conocer a estas chicas me ha entrado otra vez ganas de recuperar alguna tradición con festivalero
BBK-VE-7.25	Por lo que me comentan llevan en su espalda bastantes festivales y les gusta mucho el ambiente
BBK-VE-8.75	Son asiduos a este tipo de festivales y lo consideran como una gran oportunidad para disfrutar de un evento con estilo y que les ofrece lo que quieren

Source: own elaboration

G. Origin of emotions

During some of the conversations with the attendants during the festival there were recognized some elements related to the origin of emotions: music, looking for specific experiences or the shared experience

Table 102 Codes on "Origin of emotions"

BBK-VE-6.5	Son unas enamoradas de la música tres de ellas, la cuarta más joven es menos aficionada
BBK-VE-6.5	simplemente ha venido para acompañar a sus amigas y a tener una experiencia chula.
BBK-VE-7	Su experiencia es vivir un poco el clima español, disfrutar de buena música
BBK-VE-7.75	Viene de EEUU, él tiene muy claro que viene por la música
BBK-VE-8.25	Primero, a mi alrededor todos tienen un grupo de amigos, pareja o amigos con los que compartir. Veo pocas personas solas o que pueda ver que no estén haciendo señales a otros

Source: own elaboration

H. Intense emotions

The reactions of the audience were perceived with specific intense emotions: euphoria, love, sharing the experience and enthusiasm.

Table 103 Codes on "Intense emotions"

BBK-VE-7.25	Se les nota eufóricas, pero a la vez relajadas.
BBK-VE-7.5	Me comenta que le parece una experiencia de amor la participación en los festivales.
BBK-VE-7.5	Que estas actividades favorecen la unión de la gente porque ayuda a encontrarse y a conocer a la gente.
BBK-VE-8	Es un espectáculo de luz y a la vez, un derroche de energía de Donald Glover.

BBK-VE-8	Realmente, el espectáculo es impresionante. Tiene una banda increíble y un montón de voces
BBK-VE-8	El espacio pensado para este espacio está abarrotado. No cabe un alfiler. La gente que está dentro del espectáculo está entregada al momento. Corean las canciones, bailan y gritan. Las personas que están más cerca de mí, todas están bailando o algunos dando voces. Realmente, es increíble.
BBK-VE-8.25	La gente está votando y cantando a coro, todo el mundo se sabe la canción
BBK-VE-8.25	Por último, creo que casi todos los de mi alrededor están bailando o expresándose de cualquier manera. Por tanto, considero que la desinhibición es total y entregada a la música.
BBK-VE-8.5	Les encanta el ambiente del festival, pero el disfrute que expresan es más intelectual.
BBK-VE-10	y consideran que la experiencia del festival es una expresión de amor, que aquí realmente las personas están a una y que vale la pena pagar por una experiencia así

Source: own elaboration.

I. Expectations

It was perceived in numerous occasions that different members of the audience expressed their expectations on listening certain music bands or perceived with an incipient effervescence.

Table 104 Codes on "Expectations"

BBK-VE-1	Comentando con diferentes compañeros que hemos ido al festival, tienen muchas ganas de ir y de pasarlo bien
BBK-VE-2	Como participante activo noto antes de subir al bus personas que pueden ser también festivaleros como yo. Se nota que son festivaleros por las pintas que me lleva, por las tiendas de campaña y por las conversaciones
BBK-VE-2	Están emocionadas por su participación en el festival
BBK-VE-4	El ambiente es de incipiente efervescencia.
BBK-VE-4	En los laterales del estadio hay participantes del festival apoyados que parece que estén haciendo tiempo para subir al festival. Está nublado y se oyen personas gritando de emoción o de alcoholización. Se percibe como un anticipo de lo que podrá ser el festival
BBK-VE-4.5	Por otro lado, hay euforia para escuchar algunos grupos (Florence and the machine y Childish Gambino en especial
BBK-VE-6.5	Están totalmente apasionadas para ver a Childish Gambino
BBK-VE-1.25	Como buen festivalero, o como así he podido comprobar en las entrevistas en profundidad, me tengo que hacer un horario para los conciertos que tengo que ir.
BBK-VE-1.25	Me he visto el aftermovie del festival para entrar en el ambiente que estuve el año pasado
BBK-VE-2.25	Durante el trayecto también aprovecho la ocasión que nos brinda el Spotify para

	reproducir la lista que nos prepara el programa o que ha preparado la organización para el evento.
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Source: own elaboration

J. Negative emotions

The researcher felt negative emotions related to the experience but also perceived negative emotions from the behaviour of other members of the audience.

Table 105 Codes on "Negative emotions"

BBK-VE-3.75	Lo que mas me sorprende y me afecta en este primer contacto con el festival es la presencia de marcas comerciales
BBK-VE-3.75	Esta presencia de tanta marca y tanto interés comercial me hacen un efecto negativo.
BBK-VE-4.25	Siento el ambiente de consumo, tanto por todas las personas que están en los bares bebiendo como por la presencia de las marcas
BBK-VE-4.75	Comentandolo con alguna se quejan de lo que han pagado y que encima se tenga que caminar para llegar hasta el sitio
BBK-VE-5.25	A la vez que entramos hay una persona con una cámara en un altillo. Se nota que es de la organización y nos hace saludarle y pegarle gritos. Me da la sensación de que todos se responden para salir en la foto. Esto incita en mi cierta preocupación y me lo relaciona con los "after movie" que normalmente ponen en youtube. En cierta manera, la organización también provoca que el ambiente sea el deseado.
BBK-VE-7	Me cobran 3 euros por una agua, me siento estafado
BBK-VE-7.5	Han venido a ver a Maria Arnal y están un poco frustrados porque han llegado tarde
BBK-VE-8.25	Realmente, me doy cuenta que el festival programa o se hace llamar festival alternativo, pero realmente va a lo más pop de lo que se considera alternativo. Por tanto, en cierta manera, siento un poco que las personas que están aquí se están contradiciendo.
BBK-VE-8.75	Empiezan a enfadarse con él porque le estaban esperando y me escabullo pensando que es mejor no jugársela.
BBK-VE-9.75	Han disfrutado un montón con Florence, pero me comentan que están muy descontentos con que se incluya música como Childish Gambino o Bomba estéreo. Les parece que es como "pervertir" el estilo de un festival de música alternativa. Para ellos cada vez se está volviendo más "pop" el festival. Consideran que está todo dirigido a cubrir los costes como pueda. Entienden que puede ser posible intentar seguir siendo un festival alternativo y con propuestas musicales interesantes.

Source: own elaboration

K. Venue

The venue added significance to the experience with the combination of the space in which the festival was celebrated and the combination of intentioned elements: the lights or the decoration.

Table 106 Codes on "Venue"

BBK-VE-4.75	El paraje es un sitio curioso: está cerca de la ciudad pero podría ser un monte de pastoreo de vacas y ovejas.
BBK-VE-7.5	El ambiente creo que se puede calificar de psicodélico. Aunque a estas horas hay poca gente, se nota que es un espacio que busca sensaciones distintas de las que puede buscar un concierto de un grupo personificado. En este caso es mucho más propio de la música electrónica, más impersonal y de total evasión.

Source: own elaboration

L. Tourism

In this festival it was more palpable the presence of touristic purposes from the attendance. There were a high number of international attendees willing to enjoy the Spanish climate and culture.

Table 107 Codes on "Tourism"

BBK-VE-4.25	Me sorprende la presencia de personal extranjero y de la dificultad por encontrar a personas que hablen castellano, catalán o euskera
BBK-VE-6.5	pero también del buen tiempo de España
BBK-VE-7	Su experiencia es vivir un poco el clima español, disfrutar de buena música
BBK-VE-8.5	Me encuentro con una pareja de Brasil que han venido al festival y hacer un poco de turismo por España de pasada

Source: own elaboration

M. Social networks effect

The social networks affected the experience of the festival in multiple ways: they affected to the expectations in the participation, the presence of them during the concerts, the direct reference of the music performers on the convenience or inconvenience of its use or the importance for the festival to be present in the social networks through professional camera mans.

Table 108 Codes on "Social networks effect"

BBK-VE-1.5	Está claro que no soy público objetivo de este tipo de videos. Por un lado he visto el de Dulceida y el de Stoneismynname. Son para un rango creo que más bajo de edad que 30 años. Además, de un comportamiento menos intelectual que el que pueda tener yo. En mi caso, enfocado mucho más a conocer nuevos tipos de música y conocer también nuevas propuestas musicales.
BBK-VE-3	Algunas cantantes y actores también hacen de ese festival una ocasión para disfrutar de un festival
BBK-VE-3.25	se identifica con la cultura actual de cierto narcisismo haciendo uso de las selfies, los

	blogs ensimismados y los canales de youtube autoreferenciales.
BBK-VE-3.25	Muchos de los youtubers que estoy adjuntando están pagados por el propio festival para que acudan. Así, les dan publicidad y les dan visibilidad entre un público objetivo que les interesa especialmente.
BBK-VE-5.25	A la vez que entramos hay una persona con una cámara en un altillo. Se nota que es de la organización y nos hace saludarle y pegarle gritos. Me da la sensación de que todos se responden para salir en la foto. Esto incita en mí cierta preocupación y me lo relaciona con los “after movie” que normalmente ponen en youtube.

Source: own elaboration

N. Organization

During the experience of the festival it was noticed the relevant structure required to produce an event of that dimensions, but also the high cost for the audience in their participation.

Table 109 Codes on "Organization"

BBK-VE-8.25	Es sorprendente como toda la maquinaria funciona sincronizadamente.
BBK-VE-4.25	Como por la constatación a través de la primera recarga que hago a la tarjeta de 10 euros. Este hecho sigue haciendo crecer en mí la sensación de estar entre personas de clase alta que se quieren hacer por unos días los hippies

Source: own elaboration

O. Overcrowding

This type of music festival was constituted with a massive participation of attendants affecting the different common services like the bathrooms.

Table 110 Codes on "Overcrowding"

BBK-VE-4.5	Por tanto, la sensación de estar viviendo algo masivo acrecienta con este razonamiento
BBK-VE-8.5	El ambiente es masivo. El baño ya no está tan limpio y está en continuo movimiento de gente entrando y saliendo. Además acaba de terminar el concierto de Alt-j. Después de cada concierto se suelen colapsar los baños.

Source: own elaboration

P. Drugs and alcohol

The presence of the consumption of these types of substances was omnipresent in the development of the festival. In some occasions originated negative experiences with other festival-goers and negative emotions.

Table 111 Codes on "Drugs and alcohol"

BBK-VE-4.25	Esto se acrecienta por el hecho de que todos los supermercados y comercios pequeños están abarrotados de gente comprando bebidas alcohólicas y comida.
BBK-VE-5	Hay mucho cargamento de alcohol
BBK-VE-5	Casi todos los que veo están bebiendo cerveza o alguna bebida alcohólica
BBK-VE-7	En este espacio me encuentro con bastantes personas fumando marihuana.
BBK-VE-7.25	También están consumiendo marihuana.
BBK-VE-7.5	Me dice que es fantástica y que se ve mejor cuando se va un poco pasadito dentro de unas horas.
BBK-VE-7.5	Mientras me acerco me viene mucho olor a marihuana.
BBK-VE-7.5	En un rincón, veo a unos españoles, que se están preparando una varias rayas de cocaína. Tendrán unos 50 años, son tres hombres y dos mujeres. Se van pasando entre ellos el cartoncito para ir esnifando.
BBK-VE-8.25	Segundo, casi todos están consumiendo algún tipo de bebida. Tercero, el olor a marihuana es constante
BBK-VE-8.5	Está un poco alegre por el alcohol
BBK-VE-8.75	está medio ebrio

Source: own elaboration

Q. Audience

The participation in the festival was an opportunity to acknowledge some descriptive elements of the festival-goers: the diversity of the audience, the wearing, the pride to be a festival-goer or the way they interrelate between each other.

Table 112 Codes on "Audience"

BBK-VE-2	Hay una pareja de lesbianas muy estilizadas que no paran de ver series. Puedo ver a vote pronto que eligen películas de calado, por un lado una elige Spotlight y otras eligen Frozen
BBK-VE-5	Si tuviera que decir algo de las personas que veo es que son personas con poder adquisitivo. Por un lado, el sólo hecho de poder estar en el festival ya lo indica. Pero, lo observo también por la cantidad de ropa de marca, zapatillas y prendas que deslumbran por su novedad. Es realmente una pasarela el festival.
BBK-VE-6.5	Se ve que es la primera vez que viene, pero se considera un muy aficionado de la música y de los festivales,
BBK-VE-8.25	Debajo de los árboles la gente se sienta en círculos y hay mucho más ruido de gente. Se oye el ruido de las freidoras, el humo y las luces de los foodtrucks. Realmente no está

	muy iluminada esta zona. Tan sólo la propia de los foodtrucks y de los espacios de promoción de las marcas. El volumen de las personas al hablar ha aumentado, hay más gritos y más euforia
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Source: own elaboration

B. Intepretation of the themes

Intentionality: This category contains in this case much more topics related. The size of the festival required a much more structured organization and consequently, it is much palpable for the participant to sense their effect. The main topics which appeared during the participant observation were related to how the participants noted the presence of the partners, or the organization of the festival. But also, it was noted the effect of an specific idiosincry related to the marketing campaigns of the festival. And of course, the intentionality might be perceived in the selection of the music bands during the festival, how they planned the sequence of the concerts.

- **Attendant perception:** some of the participants commented that the presence of trademarks was too much (BBK-VE-7.25), they saw as capitalist strategy of some trademarks(BBK-VE-7.75). Although, some of them comply about the prices they feel that the experience costs as much as what they pay (BBK-VE-7.75).
- **Stakeholders interest:** the presence of the stakeholders was strong(BBK-VE-1). The name of the festival came from a Bank (BBK comes from Bilbao Bizkaia Kutxa). The first glance at the entrance are the companies sponsoring the event, what is more, a team of sales assitants "assaulted" the new participant as they arrived (BBK-VE-3.75, BBK-VE-5.5). The participant had all the possibilities to consume food and beverages with high prices, and of course, the participants had no permission to enter their own beverages (BBK-VE-5.25).
- **Hippie remembrance or the new hippie movement:** the appearance of the "after-movie" trailers of the festival(Collage 5)the appearance that they selling, the work of the youtubers subcontracted (Collage 3)they are in some cases within the scope of the "new hippies" or the a mix between european "yuppies" and the old "hippies" (BBK-VE-1.25, BBK-VE-3, BBK-VE-3.25, BBK-VE-9.25, BBK-VE-6, Collage 21).
- **Music bands programmed and venue:** about the venue, within the camp of the festival there are specific venues which are thought to content different music styles, atmospheres with the aim to congregate as much as possible different participants (BBK-VE-5.25, BBK-VE-6.25). About the programme: as well as the venue the range of music styles is as wide as possible (BBK-VE-7.75, BBK-VE-9.25), which might be interpreted as an strategy to gather as much audience as possible.

Cultural impact:

- **Tradition:** most of the people met were frequent music festival goers (BBK-VE-2.5, BBK-VE-7.25). Furthermore, a extensive range of participants wore old wristbands from other festival or from festivals of past years (BBK-VE-8.75).
- **Identity:** thanks to many conversations with the participants, the common opinion is that during the festival they share experience that reinforces their identity as festival-goers (BBk-VE-8.5). In addition, some of the singer's speeches talked or motivated about specific elements of personals identity definition (BBK-VE-9.25).

Intense Emotions:

- **Expectations:** as a consequence of the previous travel to the festival, the size and the process of entrance have grown the level of expectations (BBK-VE-1, BBK-VE-2, BBK-VE-4). Furthermore, these expectations increased due to the big names of the programme of the festival (BBK-VE-4.5, BBK-VE-6.5)
- **Positive:** the music festival is for many an experience of shared love (BBK-VE-7.5, BBK-VE-10). As experienced, strong emotions rase up due to the great spectacle (BBK-VE-8). In addition, some of the positive and intense emotions came from social contagion of being together (BBK-VE-7.5, BBK-VE-8.25).
- **Negative:** most of the perceived negative emotions came from the high pricing of the commodities(BBK-VE-4.25, BBK-VE-4.75, BBK-VE-7). The presence of professional media and the effect of the social media has also negative effects (BBK-VE-5.25). Some negative emotions came also from: the consumption of alcohol (BBK-VE-8.75) and not fitting in the festival(BBK-VE-9.75).
- **Origin of emotions:** some attendants came mainly because of the artists or the music(BBK-VE6.5, BBK-VE-7, BBK-VE-7.75) but also for having an intense social experience(BBK-VE-6.5, BBK-VE-8.25).

Side Elements

- **Social network effect:** the festival has an interest in cope the interest in the digital world(BBk-VE-3.25, BBK-VE-5.25). There are interests of the individuals in doing these videos in order to cope more visitors or gain in popularity (BBK-VE-1.5, BBK-VE-3, **IMAGE**).
- **Changing atmosphere, audience and venues:** as the festival develops the atmosphere, the audience and the venue were changing due to various circumstances. In the case of the

atmosphere and venues, provoked when the night came but also thanks of the music and the because new participants came (BBK-VE-6, BBK-VE-7.5, BBK-7.75, BBK-VE-8.25, BBK-VE-8.5).

- **Tourism:** there a consistent presence of tourists (BBK-VE-4.25), some of the participants showed their will to enjoy the Spanish sun and make tourism after the festival (BBK-VE-6.5, BBK-VE-7).
- **Alcohol and drugs:** the presence and consumption of this substances were noticed in several times (BBK-VE-5, BBK-VE-7, BBK-VE-7.25, BBK-7.5). As the festival goes by several persons showed an intense effect of drugs and alcohol (BBK-VE-8.25, BBK-VE-8.5, BBK-VE-8.75).

3. Jazzaldia

This festival is an international pop-jazz music festival in the city of San Sebastian. This was the second time that the researcher participated in the music festival (the last in 2017). The participant observation took place between the 24th and 25th of July (the festival took place between 24th and 29th of July).

As in the previous case, field notes were taken during the concerts of the festival, but mostly after each day all observations were written down. These field notes include descriptions, the set of the concert, the emotions felt, as well as informal impressions on the music or the people met in the different events. These notes helped to construct the final document presented in the appendix 9 (p.191). Along with the notes, the researcher took photos before, during and after the events. The researcher had the opportunity to start conversations with several participants and they shared their experience and points of view, which have enriched the participant observation.

Additionally, visual and textual information from the Jazzaldia website, the Facebook website, their Twitter account, Twitter and Facebook accounts of artists performing, and accounts of participants some online journals and blogs, and Instagram. In this case, there was no Spotify list was presented. These data were examined and helped to contextualize the festival from different points of view. As mentioned before, these data was part of the festival discourses, and helped to construct the festival experience. The transcribed visual-digital ethnographies were stored and analysed using Excel sheets.

As introduced previously, the visual & digital ethnography methodology was selected to collect data in order to contrast the main topics (intentionality, cultural impact and intense emotions) of the hypotheses and the data collected from the other methodologies¹⁹⁸.

A. Description of the themes appeared

Similarly to the precedent case, the direct codes are presented in tables with a short description summarizing the content.

¹⁹⁸ The researcher at the same time collected the forms personally with his mobile phone. This allowed to have conversations between the other attendants and was a source of more information.

A. Atmosphere

The atmosphere of the festival has been prepared from the very beginning: tabloids in the entrance of the city, the printed programs and of course, the self generated atmosphere from the people participating in the festival.

Table 113 Code on "Atmosphere"

J-VE-1.5	La llegada a San Sebastián ya te prepara para el festival y de una forma cuidada
J-VE-4	Al ser un festival dentro de la ciudad el ambiente se palpa desde el primer instante
J-VE-5	El evento, por lo que he podido ver en los programas es una sesión continua de djs que pinchan una especie de jazz electrónico. Si desde ese sitio se anda hacia el Kursaal te encuentras un montón de puestos feriales donde se venden productos relacionados con el jazz. Se pueden encontrar camisetas, libros, gadgets.

Source: own elaboration

B. Programme

The program of the festival is composed with multiple jazz bands but also with a good number of well-known bands and artists not related with jazz.

Table 114 Codes on "Programme"

J-VE-10.5	Me parece que esta elección dentro del programa entra más en la línea de atraer a más gente y a la vez de ofrecer una parte más cañera.
J-VE-10.5	Casi puedo llegar a decir que se trata de otro festival. Hay personas haciendo head banging, con la energía de un concierto de rock. Esta faceta es mucho más de festival de consumo y de total evasión.

Source: own elaboration

C. Prices

The high prices was a comply from a numerous participants.

J-VE-4.25 Reconocen que es de importancia por el aporte económico y de turistas. Sin embargo, con las personas que he hablado, lo ven como un robo el precio de las cervezas y consideran que sólo es una manera de atraer más turismo.

D. Stakeholders interest

The overwhelming presence of the partners manifested the importance for the economic surveillance of the festival. But also it demonstrated the economic impact that they generate in the surrounding little business related to hospitality and gastronomy.

Table 115 Codes on "Stakeholders interest"

J-VE-8	Me doy cuenta, y me recuerda la sensación que he tenido en el BBK live. Estamos como en bandeja para las marcas y para el negocio del festival. Entre la publicidad tan explícita de los distintos escenarios, el precio de las consumiciones y las actividades especiales para marcas me doy
J-VE-8	cuenta que este festival también se preocupa por la rentabilidad aún a costa de que a veces pierda el ambiente cultural y se convierta en una especie de feria para favorecer el consumismo.
J-VE-3.5	En la plaza del Alderdi Eder (la plaza del ayuntamiento) hay publicidad de Skoda, que es patrocinador del festival. De hecho, el escenario va a su nombre y en escenario está previsto que actúen grupos amateurs o de poco nombre.
J-VE-9.25	Todos los restaurantes y bares que hay en esa zona están repletos de personas consumiendo. Consigo hablar con un camarero de un bar muy céntrico y me comenta que estos días hay muchísimo movimiento en el bar
J-VE-9.25	También he observado que en mis trayectos hay muchas personas (la mayoría jóvenes) que aprovechan los supermercados pequeños para acceder a un producto más asequible. Estos comercios además realizan acciones especiales para vender productos que son de más necesidad básica: por ejemplo exponen más la fruta y el agua
J-VE-9.25	También se encuentran vendedores ambulantes, aunque mucho menos que en otras ocasiones, al ser en medio de la ciudad la venta de esta manera es más difícil.

Source: own elaboration

E. Venue

The selection of the venues was very consciously made by the festival organizers. They selected emblematic or historic sites.

Table 116 Codes on "Venue"

J-VE-2	En el programa del festival se incluye como un espacio del festival tanto en el mapa como para algunas acciones especiales. Se trata claramente de una estrategia comercial en un espacio muy especial ya que el restaurante está situado en el centro de la Concha
J-VE-6	como uno de los espacios selectos del festival. Tiene una capacidad limitada de espectadores y además en un rincón único de la ciudad.

J-VE-9.75	El ambiente, es totalmente distinto, la gente está sentada, es un ambiente mucho más íntimo y a la vez culto o sofisticado.
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F. Music

The music was in the centre of the music festival.

Table 117 Codes on "Music"

J-VE-6.25	asistir a un concierto de este tipo es implicarse en la cultura del jazz
J-VE-7.25	Para él, la música es lo más importante.
J-VE-9.75	Después voy al escenario Skoda y está un trío tocando un jazz bastante experimental, las personas están totalmente concentradas en la música, el guitarrista es muy virtuoso
J-VE-10.5	Casi puedo llegar a decir que se trata de otro festival. Hay personas haciendo head banging, con la energía de un concierto de rock. Esta faceta es mucho más de festival de consumo y de total evasión.

Source: own elaboration

G. Sense of community

Related to the venue, the sense of the historic value and the sense of being part of a community of jazz lovers was perceived in multiple occasions.

Table 118 Codes on "Sense of community"

J-VE-6.25	Cuando uno entra en ese espacio se siente parte de la cultura del pueblo y a la vez muy insertado en la cultura del jazz
J-VE-6.5	Un ambiente singular enraizado en la cultura local y a la vez con artistas de altura
J-VE-6	Por tanto, ir a este espacio es entender que es un espacio fundamental del festival. Además, une la cultura del festival a la cultura popular del País Vasco que muchos de sus deportes populares se practican dentro de un frontón

Source: own elaboration

H. Elitism

As a not usual jazz listener, the festival was sometimes perceived as a cultural elitist activity.

J-VE-7 Los conciertos que están empezando ahora no son muy populares y son bastante experimentales en algunos casos.

I. Origin of emotions

The multiple factors of the experience were constituting different origins of the emotions felt during the festival. The atmosphere changing, the different music styles, the number of attendants or the sense of being part of something big.

Table 119 Codes "Origin of emotions"

J-VE-1	Creo que se tratará de una experiencia menos sumergida en comparación con festivales de acampada y con festivales que empiezan más temprano. Hay mucho menos ambiente de festival en el transporte. Se ven turistas llegando a Donostia pero no se nota una vibración de gente que participa.
J-VE-4.75	Creo que se puede decir que hay ambiente de festival a medias. La ciudad está repleta de turistas y es difícil decir que sólo estén en Donosti por el festival. Creo que todo lo contrario, el festival está ahí pero antes está San Sebastián. En
J-VE-5.25	La atmósfera es muy positiva
J-VE-5.25	Además los djs saben escoger muy bien los temas que pinchan.
J-VE-5.25	Al empezar la tarde hacia las 20:30 el jazz que pinchan es más liviano, es menos electrónico y menos rítmico. Pero a medida que pasan las horas se pasa por todo tipo de jazz y cada vez más electrónico y también más fácil de entender. Hay guiños a la música latina y otras composiciones más conocidas.
J-VE-6.5	El ambiente en este espacio le da un toque de autenticidad al Jazzaldia
J-VE-6.75	Da sensación de estar en un gran festival por la iluminación y por la gran aglomeración que se concentra en las "puertas" de entrada.
J-VE-8.5	Les sigo para ver qué quieren hacer. Vamos saliendo del recinto del Kursaal. Vamos claramente a contracorriente, mucha gente entra en el recinto.
J-VE-8.5	El paseo del Boulevard está lleno de gente que va y viene.
J-VE-9	El paseo que hice a la ida ahora está mucho más transitado. Mucho antes de encontrarme las casas feriales está todo copado de personas que van y vienen. Las calles que se dirigen a "la Trini" y callejuelas que hay en la parte vieja están llenas de gente.
J-VE-9	. Esto genera una atmósfera muy festivalera, pero a la vez considero que se ha masificado considerablemente y a lo mejor pierde ese sabor que tiene de selecto el jazz.
J-VE-10.25	Hay mucho más volumen de personas que hace un par de horas. Una vez cruzado el puente, la zona está mucho más densa que hace una hora. Las barras están rodeadas de gente, sin aglomeraciones. Hay gente en todos los bordillos grandes que miran hacia el escenario

J. Emotions

Positive emotions were perceived in the audience in most of the time during the festival related to the music and the atmosphere of the festival. However, some negative emotions were considered due to the high prices.

Table 120 Codes on "Emotions"

J-VE-5.25	El ambiente es distendido, la gente habla alegremente y además el mar está en calma.
J-VE-5.25	Hablo y comento con varias personas el evento y están encantadas con el festival
J-VE-6.75	Este hecho enfada algunos espectadores ya que se puede leer como una manera de favorecer el consumo de bebidas en el interior del recinto.
J-VE-7.25	Está encantado con la última experiencia y ha venido a buscar lo mismo
J-VE-10	el nivel de risas y festividad se palpa mucho más animado.
J-VE-5	Se nota en el número de personas y en la actitud que hay ganas de que empiece el festival
J-VE-4.5	la reacción que tengo es agridulce por un lado veo que al hacer este tipo de acciones se pone de manifiesto que se trata de un evento grande y por tanto, relacionado con la cultura pop. Por otro, la presencia del capitalismo y toda la cultura del consumo en evento que es de tipo cultural. Supongo que me contrasta el idealismo del arte o la gratuidad que manifiesta con el interés comercial y totalmente interesado de las marcas.

Source: own elaboration

K. Atmosphere change

The atmosphere of the festival changed during time because the programme varied, the venues changed but also the audience was different and with more attendants.

Table 121 Codes on "atmosphere change"

J-VE-9.5	Primero, el volumen ha aumentado considerablemente. Segundo, el ambiente es distinto. En cuanto diviso el espacio, se ve a la gente bailar y gozar de distinta manera
J-VE-10	El ambiente, es totalmente distinto, la gente está sentada, es un ambiente mucho más íntimo y a la vez culto o sofisticado.
J-VE-10.5	Es un ambiente muy distinto al que supuestamente puede uno aspirar dentro de un festival

L. Tourism

It was perceived the internationality of the attendees and their role of tourists.

Table 122 Codes on "Tourism"

J-VE-1.5	La ciudad está copada por turistas, la ciudad de San Sebastián lleva muchos años de subida de visitantes turísticos e internacionales.
J-VE-1	Se ven turistas llegando a Donostia

Source: own elaboration

M. Audience description

It were perceived some characteristics of the festival-goers: the willing to pay the amount of money that cost the festival, their international and national procedence, the age, the preferences of the venue, and the changing of the ages due to the time of the festival.

Table 123 Codes on "audience description"

J-VE-3	Por tanto, desde el punto de vista económico participar en un festival de este tipo tiene que venir desde una posición desahogada o de claro interés.
J-VE-5.5	Es un espacio para todas las edades. Hay bastante turista internacional y parejas jóvenes. También hay parejas más entradas en edad. Sin embargo, a medida que pasan las horas se abarrota más el espacio de personas más jóvenes y con más ganas de fiesta y de bailar.
J-VE-6.25	"Muchos aseguran que esto es un 'must' para el festival, yo no tengo ninguna duda, este es el mejor espacio",
J-VE-8.75	Aunque sigue la presencia de personas por encima de la cuarentena, la media de edad se ha reducido en general.

Source: own elaboration

N. Soft experience

The festival was considered a "soft experience" because some of the attendants were perceived as 'passing through', or not really involved in the festival like other types of music festivals.

Table 124 Codes on "Soft experience"

J-VE-8.25	Antes de que empiece el concierto, hablo con dos personas más de 30 años. Están de paso, y sólo han pasado para tomarse una cerveza
J-VE-8.25	Llegan del trabajo para "oxigenarse" del cúmulo de trabajo que han tenido. Sólo

	quieren ver un poco el ambiente.
J-VE-8.75	Puede ser un lugar de paso para desconectar y para disfrutar de una cerveza con buen ambiente. De hecho a medida que se acerca la noche se percibe más aglomeración de gente y la media de edad baja considerablemente.

Source: own elaboration

O. Drugs and alcohol

The presence of these substances were palpable in numerous occasions.

Table 125 Codes on "Drugs and Alcohol"

J-VE-8.25	Nos dirigimos al centro de la playa, en el trayecto me encuentro con personas sentadas en el suelo fumando y bebiendo.
J-VE-9.5	Las personas que se acercan están bastante animadas y alguna otra diría que ebria también.
J-VE-10.5	El público es joven y huele a marihuana
J-VE-10.5	En la playa hay mucha cerveza

Source: own elaboration

P. Social networks effects

The social networks gave information that established some opinions over the festival.

J-VE-7.75 De hecho en las redes sociales algunos se han quejado de unos precios prohibitivos

Q. Separation of the ordinary life

The music festival was an opportunity to be relieved from the ordinary life.

J-VE-7.25 Aprovechan el descanso para "desconectar de todo y olvidarse del trabajo"

B. Interpretation of the themes

The following sections interpret the different descriptions gathered through the visual-digital ethnography in order to understand their relation with the deductive categories to contrast the main topics of the hypotheses.

(1) Intentionality

Different elements were perceived and helped to contrast with some specific common elements of the perceived intentionality in Jazzaldia. As it might be understood for the descriptions of the visual-digital ethnography, the festival organizers add symbolic, cultural and social value to the festival designing the festival taking into account specially the venue as a strategy to determine the atmosphere of the festival and another aesthetic elements. This importance of the venue was linked to specific public spaces or added meanings to the conformation of the venue. This confirms the perception identified in the festival-goer interview on the intentionality to have a cultural or social influence in the attendees as part of political or a city strategy. Therefore, it is confirmed the existence of a perceived intentionality in the intangibles of the experience of the festival. As mentioned before, it was also perceived a high presence of the partners or sponsors financing the music festivals. This presence was attached to the economic viability of the festival and therefore, related to the content of the festival-goers interviews on their descriptions of the different business strategies of the music festivals. In addition, there were some bad reactions to this presence that in some cases was disturbing the experience during the music festival. Nevertheless, it confirmed the relevance of the perceived objective on the economic profitability targeted by the music festivals organizers and the use of multiple strategies to accomplish it. The following descriptions argued this general interpretation

- **Venue:** the selection of the concert venue shows different interests: to create local partners(J-VE-2), to create the sense of exclusivity(J-VE-6) and to create contrast between venues(J-VE-9.75). The latter generates these changes thanks to the selection of the music for the venue. That means, one reduced placed with more electronic music; one big space for the pop concert or a exclusive theatre for the consecrated jazz star.
- **Atmosphere:** the atmosphere is created from the very beginning when entering the city and mainly because the festival take place within it, so when you live in the city you have always the presence of the festival (J-VE-1.5, J-VE-4,). There are elements that helps to create the atmosphere of the festival: the fair markets related to music (J-VE-5) and the decoration of the restaurants and bars (Collage 27).
- **Stakeholders interest:** the trademarks sponsoring the festival is quasi-omnipresent (J-VE-3.5, J-VE-4.5, J-VE-8). There are also "side-stakeholders" which take advantage from the festival, they are supermarkets (J-VE-9.25), itinerant beer traders (J-VE-9.25) and almost every single shop in the city centre. But also, the restaurants and bars take the advantage and they feel as a positive influence (J-VE-9.25).

- **Content selection:** the selection of the artist is willing to concentrate as much as different people as possible (J-VE-10.5) these means that they are in some cases more pop than a jazz festival(J-VE-10.5).
- **Prices:** the prices of the consumptions inside the festival were very high (J-VE-4.25). It was not allowed entering to the venues with your own food or drinks (J-VE-6.75). There are participants that received this with negative reactions.

(2) Cultural Impact

The main intangibles topics related to culture were referred to music and the sense of community which describe processes of cultural identification of the individuals.

- **Music:** the opinion of some participants is that music is the essential element of the festival(J-VE-6.25, J-VE-7.25, J-VE-9.75)
- **Sense of community:** thanks to the combination of the exclusivity of the venue, the rooting in the regional culture with the jazz music and the persons who participate generates a sense of community during the festival (J-VE-6, J-VE-6.5).

(3) Intense Emotions

Multiple emotions were present in the experience during the festival. There were expectations in some concerts and, in some cases, there were nerves (J-VE-5). Seems like exists a joyful celebration(J-VE-5.25), laughs(J-VE-10) and in some cases these emotions are more intense as the festival advances(J-VE-10). Some of the participants are trying to repeat precedent intense experiences in previous editions of this festival(J-VE-7.25).

(4) Side Elements

The following topics were selected from the descriptions due to its weight in the descriptions and the relevance for the composition of the experience:

- **Social networks effect:** some complaints about the prices of the drinks came from the social networks and effects my perception of this topic (J-VE-7.75). The posts of the festivals about the preparation of the stages generates expectations (Collage 29).
- **Soft experience:** these term means the audience lives in the city, is not camping, is not spending all day within the festival then the experience is softer than other types of music festivals (J-VE-8.25). In fact, there are some participants who shows they willing to take one beer and go home (J-VE-8.25).

- **Tourism:** the city of San Sebastian is a place of tourism (J-VE-1) and during the music festival there exist a palpable presence (J-VE-1.5).
- **Atmosphere and audience change:** the audience during the time on different venues changes. In most of the cases they became more young and the atmosphere becomes more festive and joyful (J-VE-5.5, J-VE-8.75, J-VE-9.5, J-VE-10, J-VE-10.5).
- **Alcohol and drugs:** as the festival goes by the perception of consumption of drugs and alcohol increases. The presence of alcohol and drugs was highly present (J-VE-8.25, J-VE-9.5, J-VE-10.5).

The relevant side elements considered were the cultural attraction that supposed the festival for attract cultural tourism. This element was deduced not only because of the constitution of the audience with international individuals but also because of the city of San Sebastian that can be considered touristic destinations. Then, and as argued in chapter 1, in section 1.1.3, this festival can be understood as a product for the fostering of a cultural tourism.

Another side element remarkable in the experience of the festival was the disruption of the social networks in the life experience of the festival. This disruptive role of the "need" to share was also perceived from the complaints made by some festival participants.

Regarding the negative element most of the perceived negative elements came -as well- from the high pricing of the food and beverages, the not allowance of entering to the venues with your own food or drinks. Moreover, the tension between the consumers and not consumers of drugs and alcohol was perceived from the researcher attendees or the insecurity felt in some stages Then, the existence of these elements contributed to add negative emotions like tension or anxiety during short periods of time.

APPENDIX 11 Analysis of the interviews to festival-goers of *Quincena Musical*

As described in chapter 8, the interviews were analysed through a qualitative content analysis. The rules of inference applied in this section stay unaltered from appendix 4 since the hypotheses stayed unaltered. Then, it is only important to remark that the question regarding the cultural impact was focused in the impact on the cultural identification because the analysis conducted in chapter 6 resulted with the relevance of this impact among the other five proposed by Colombo(2016). Consequently, the established supercategories and the linked definitions would be the same as in appendix 4: cultural impact on the cultural identification, emotions, peak experiences, relation between emotions and the cultural impact and side elements.

The definitions of the supercategories are similar to the appendix 4:

Table 126. Definitions of the supercategories

Supercategories	Definition
CI - Cultural Identification	Validation of community groups. Impacts on the region's cultural identity Building of community pride. Change in aesthetics Opportunity to develop new cultural skills and talents Celebration of community. Impacts on local character of the community Increased local interest in the region's culture and history.
Emotions	Sense of feeling ¹⁹⁹
Peak experiences with music	A highly valued experience which is characterized by such intensity of perception, depth of feeling, or sense of profound significance as to cause it to stand out, in the subject's mind, in more or less permanent contrast to the experiences that surround it in time and space. ²⁰⁰
Relation between emotions and cultural impacts	How the respondent related the emotions with any element of the cultural impacts described in the precedent definitions
Perceived Intentionality	Perception by the respondent of specific objectives deliberated or purposed from the organizers in the organization of the music festival
Side elements	All those elements not considered in the previous definitions and relevant for the research

¹⁹⁹ Zentner *et al.* (2008).

²⁰⁰ Leach (1962)

Source: own elaboration

Therefore this appendix will show the process of the thematic analysis contained in steps 3 and 4 presented in chapter 8, section 8.2²⁰¹. The following sections describes the guideline of the interview; the topics emerged from the codes; then, it specifies the different supercategories, categories and subcategories emerged from the topics. After that, the interpretation developed the relations between the categories and supercategories and further constructed the rules of inference in the context of the data gathered. The sentences were not translated in order to maintain all the sense as possible as it is when it is separated from all the text.

1. Model of the interview for *Quincena*

Table 127 shows the complete questions adapted from the questions in Appendix 3 for the interviews held to the ten attendants, as said in Chapter 8, only the ideal questions are presented, since in several times these questions were reformulated or modified in the behalf of understanding or to gather in a better way the information asked.

Table 127. Complete questions of the interview of the festival goer.

Structure of the interview to the festival goer	
Personal information	Age, place of residence, gender, education, job, musical education, preference in music, hours of music, number of festivals
Motivations	Which festivals are you going?
	What are your favourite festivals? Why?
	Why are you going to <i>Quincena Musical</i> ?
	What are your intentions in going to <i>Quincena</i> ?
Cultural Impact	Do you think that with your participation enriches your culture?
	After the festival, did you wanted to listen more to that music? Why?
	Which effects on your cultural identity has your participation in the <i>Quincena</i> ?

²⁰¹ As presented in appendix 4, the thematic analysis can be applied for the data analysis as described in Braun and Clarke (2006, p.87):

1. Familiarizing with the data: transcribing, reading and re-reading, noting down initial ideas.
2. Generating initial codes: coding interesting features of the data in a systematic fashion across the entire data set, collating data relevant to each code.
3. Searching for themes: collating codes into potential themes, gathering all data relevant to each potential theme.
4. Reviewing themes: checking if the themes work in relation to the coded extracts (Level 1) and the entire data set (Level 2), generating a thematic "map" of the analysis".
5. Defining a naming themes: ongoing analysis to refine the specifics of each theme and the overall story the analysis tells, generating clear definitions and names for each theme.
6. Producing the report. This final report is the interpretation of the relations. However, in this case it will be join with the inferences of the overall content analysis regarding the hypotheses of the research.

	Do you think these effects are intentional by the organizers?
	Have you learned something? Did improve your sensitivity to music thanks to these experiences?
	Do you think the festival has a cultural variety?
Emotions	Did you have during the festival an intense music experience?
	Can you describe an intense music experience during the festival ?
	How would you describe your emotions during the festival?
	Describe the positive emotions
	Describe the negative emotions
	Compared with other emotions in your life, the music emotions(in a scale 0 to 10) in what place will be?
	How do you remember the moments of the festival?
	Would you recommend the experience?
Relation Emotion and Cultural Impact	How do you think effect what you feel in your cultural identity during a music festival?
	Do you think depending on what you feel and listen during the festival provoke a change in your cultural consumption?
	Do you think that the cultural impact and the emotional effect are having a long-term effect?
	Do you think what you felt in a music festival, culturally determined you?
	Is it worth spending what a festival costs for what it makes you feel?
	How would you define a participant of the <i>Quincena musical</i> ?

Source: own elaboration

2. Description of the emergent themes across cases: categories and subcategories

As described in Appendix 4, the first step of the thematic analysis consisted in a first reading of each interview understanding the general perspective of the individual. The second reading identified the main topics and a third reading highlighted in different colours the original texts in relation with the main topics identified. These were the codes related to each topic and for each interview. These codes were copied in a table with the direct topic related and the process was repeated for each interview. These topics were reviewed across the different cases and checked the relation between them, in some cases were contrasted and redefined. The codes were read and re-read in order to cluster the different main themes upon these codes. After that, the codes were clustered and unified under the categories and subcategories which are going to be presented in the following paragraphs.

Summarily, the main subcategories and categories are presented in relation with the topics clustered from the ten interviews to the festival-goers. Some of the titles of the categories are taken from the conceptual background of the analysis of the cultural impact on the cultural identification. Others encapsulated the meanings through original terms that the interviewed explained. Each

section will present in the title the name of the category, the general description defining the them as a result of the clustered codes and if it was necessary a subcategory containing a topic related to the category.

The following sections will describe the different categories and subcategories in accordance with the statements of the attendants.

A. Identity development

The identity development may be defined as what the experience helped to bring new elements to the cultural identity of the participant. This, within other multiple ways, may occur thanks a cultural development through the music experience. Several interviewed expressed literally this development which may be originated by several factors:

1. The experience helped to develop their **musical hobby**, as Jonas states:

(J-1904-16:01): "Creo que la Quincena favorece mucho mi riqueza cultural y mis aficiones culturales. Gracias a la experiencia del festival me dan ganas de escuchar esta música más tarde."

2. **Understanding** of the **self** through the music expression, in words of Jonas:

J-1904(21:40): "Primero diría a mi propio conocimiento, en mi propia existencia. Me ayuda a entrar en mi mismo en muchas ocasiones durante el concierto y saber qué pasa en mi interior. Por tanto, creo que en primer lugar me ayuda a desarrollarme como persona, como hombre cultural"

3. **Community** in the identity perspective. As Jonas (in J-1904,23:19, 20:23) stated the participation affected on his sense of community, this effect is present again in the affirmations of Ofelia:

Generally speaking: O-2802(47:45): "Pues individualmente te hace una persona más culta, más curiosa, más abierta, más sensible"

Basque identity: O-2802(45:56): " Esa canción conecta mucho con como nos comprendemos nosotros. Tiene esa especie de elemento melancólico y a la vez grandilocuente, es como muy pomposa y triste como canción. Pero sin embargo, a los gipuzcoanos profundos nos gusta un montón"

4. **Building community pride**, specially the city pride. The experience of high quality concerts gave to the participant a sense of community pride.

J-1904(21:40): Después también me siento orgulloso de donde vivo, me siento orgulloso que en la ciudad que trabajo y estudio haya este nivel cultural. Creo que como donostiarra también considero un orgullo y algo que comparto con muchos de mis amigos.

A-0904(17:01): Pues creo que la Quincena es muy necesaria dentro de la ciudad cultural de Donostia. Aporta muchísima calidad anual, y disfrutar de orquestas y directores y artistas internacionales.

O-2802(17:03): Pues sí, te genera y está ligado al orgullo de que soy donostiarra.

T-0903(09:11): Pues, sí, o sea, aquí en esta ciudad para mí es un lujo. Hay variedad cultural para ser la ciudad que es.

B. Identity enrichment

This theme encloses the elements which enrich constituting elements of the cultural intensity such as: new music incorporation in the preferences, listening to new interpretations which add new perspectives, experiences which engaged the participant with a specific musical piece or the single affirmation in which the interviewed expressed that enrichment.

1. **Enrichment** of the personal identity or personal experience through new live experiences with music, as Abril said:

A-0904(20:19): "Sí, al final yo creo que siempre cuando vas a un concierto nuevo, o algo nuevo es un poso que va añadiéndose a uno mismo. Cada vez que escuchas, lo vas añadiendo, más que menos, a tu experiencia vital."

Jonas similarly states:

J-1904(22:30): "Puedo participar en muchos ciclos distintos dentro de la Quincena y puedo escuchar infinidad de interpretaciones que me transportan y a la vez que me aportan nuevas maneras de vivirlo."

2. **Engagement** with **new** musical **proposals** or interpretations, these is consolidated by the exposure of Guillaum, Abril, Peter, Luna and Jonas:

G-1903(06:47): "Yo creo que si no hubiese sido, este festival no hubiese escuchado cierto tipo de música, si, normalmente si que me ha dado oportunidad de escuchar otras cosas que no me hubiese acercado. "

A-0904(13:19): "la Flauta Mágica porque es algo que para una persona que nunca ha visto ópera es algo impactante, y para alguien que no ha visto la ópera es impactante, el aria de, la Reina de la noche, por ejemplo. Luego Rigoletto me impactó por la historia, por la violencia de la historia y el dramatismo. "

P-1904(12:20): "(en el festival) las he escuchado de una manera un poquito mejor. Si que, hace 2 o 3 años vino hacer la Pasión según San Mateo, joder, pues estuvo muy bien. Fue bastante...en ese sentido si que pueden tener un punto, no sólo técnico, tienen un pasito más."

L-1704(13:29): "Por ejemplo el ciclo de música contemporánea, pues sí que me ha o me sienta un poco las bases, ya sabes por donde va y bueno y después me gusta escuchar más de éste tipo."

J-1904(17:10): "Sí, muchas veces. después me digo...esto estará dentro de la lista de los habituales.. y de hecho si hago un repaso mental de todas aquellas canciones que tengo en mi lista de favoritos, se cumple bastante que todas me han vinculado a una emoción especial"

3. **Adding cultural variety:** Penelope, Aura and Peter confirmed the experience in *Quincena* enriched their identity and personal cultural variety (P-2104, 06:41; Au-2104, 07:01; P-1904, 12:20).

C. Cultural learning

This theme aims to englobe all the possible learnings related to cultural elements present in a music festival. This concept, in this perspective, affects the cultural identity since helps to incorporate new layers of knowledge to the participant.

1. General **learning** thanks to the participation as Ofelia expressed in 47:45, and again:

O-2802(45:56): "Es como un aprendizaje"

2. Sense of being **educated** thanks of the experience during the festival:

P-2102(07:42): "Pero creo que también influye en educarnos el que exista un festival así, también nos educa"

3. **Interest of learning**, as Tim exposed:

T-0903(26:38): "Sí, pero siempre te quedas con ganas de saber más, yo por lo menos. Te abre un abanico cultural. El mundo de la música es un mundo."

D. Expectations

This topic contains those statements related to what the festival-goers expected. These expectations were positive and negative due to different factors: the quality of the interpreters, the opportunity to enjoy a pleasant experience, the opportunity to feel unexpected feelings, the thrill of not finding tickets or the opportunity to spend good time with the friends.

Table 128. Codes on "Expectations".

Positive	P-1904(22:37)	Es verdad que los conciertos de Quincena, al ser intérpretes de primera línea, pues siempre sientes cierta expectativa e ilusión para ir al concierto, además tienes que coger las entradas con cierta antelación.
	O-2802(46:40)	Sí, ya piensas qué vamos a escuchar este año? Cuándo vamos oír esta obra? Cuándo fue la última vez que la escuchamos? Es como abrir un espacio y hablar de cosas diferentes
	G-1903(24:13)	Es algo, primero, que planificas dentro de tu vida, priorizas a otras cosas como son viajes. Es un evento que le tienes que dar, mi pareja trabaja en educación, tienes que conjugar asistir ahí, con las salidas, en viajes. Una vez que lo planificas, ya es una decisión que has tomado meses antes. Después de la decisión es un evento que le das, lo vives y le das importancia y, pero ya no es una cuestión social pero sí que, luego normalmente vamos juntos, a ella también le gusta y participa. Es algo que está, como pareja, que lo compartimos y durante un tiempo...es algo que está como muy presente.
	P-2102(32:17)	Los conciertos de Arantzazu por ejemplo. Allí voy con mi madre y con mi hermana, allí aprovechamos para hacer un día de excursión por nuestra cuenta, comer bien en un sitio, dormir en Arantzazu.
	Au-2104(26:53)	porque es que voy muy abierta a lo que toquen, entonces, muchas veces e que es lo que voy a oír y muchas veces sé lo que voy a sentir y lo otros conciertos, pues digo, hoy aquí, pues es nuevo lo que he sentido al oír este concierto. Pero otros no, y no me he quedado con ello

Source: own elaboration based on the information from the interviews to festival goers.

E. Mood

This theme encloses those previous emotional states when beginning the event contained in the festival.

J-1904(26:13) He tenido momentos de llorar, momentos que a lo mejor estaban afectados por cosas de mi vida o situaciones en las que me encontraba que no era del todo consciente

Au-2104(19:22) Luego depende mucho de cómo vayas , con qué estado de ánimo vas. Muchas veces, tu no estás bien y no entras en el concierto. Otras veces, sin embargo sí, y hay conciertos que a lo mejor son preciosos pero que a tí no te han gustado porque tu estado de ánimo no está allí, para mí influye mucho el estado de ánimo con el que estés tu. En el momento en que estás.

P-2102(05:55) Ese disfrute puede ser a veces que me salte una lágrima porque estoy en un momento triste, puede ser alegre, puede ser romántico. Depende de como me encuentre yo, me varía mucho las emociones con la música

F. Live emotions

The description of the emotions during the events of the festival were grouped under this name "Live Emotions", they can be considered as positive: wonder, joy, hope, euphoria, withdrawal, transcendence, enthusiasm, power, romanticism, willing to live and others. But also, the festival-goers described as negative, in a fewer number of cases: sorrow, disconcert, tragedy or solemnity.

Table 129. Codes on "Positive Emotions".

J-1904(27:15)	Podría decirte primero de todo conocimiento propio, introspección, admiración, alegría, desconcierto, un poco de todo
J-1904(27:15)	En general las definiría todas como positivas. Ayudan a conocerse a dar un vuelco al corazón a saber dónde te encuentras, como te encuentras. Creo que en general te mejora el participar en un festival
A-0904(13:57)	Pues depende de lo que vaya ver, suele ser una emoción buena, de ilusión, de participar en algo que me gusta, de disfrutar de música que me gusta y rodearme de gente que disfruta de lo mismo que yo.
L-1704(07:45)	La emoción del sonido de la orquesta o cuando escuchas un cantante o una contralto, si que hay parte.
L-1704(25:18)	Depende, si la emoción te produce tristeza, podría ser...en este caso, fue algo como euforia, bienestar, incluso victorioso, pero puede ser una emoción de tristeza o de pena, de algo que conecta, algo que te ha sucedido, algo que te pone super triste y que te da ganas de llorar
O-2802(43:02)	Alegría, entusiasmo, ensoñación, romanticismo, ganas de vivir, energía, a veces hasta la tristeza me parece positiva. Es verdad que la música siempre es más nostálgica, en la música siempre hay algo positivo
P-2102(26:22)	Sí, alegría y a veces, también pena.

P-2102(26:22)	Normalmente es positivo
P-2102(33:42)	Está muy bien de vez en cuando quitar esa cosa de tragedia y solemnidad. Entonces, cosas así sí que me han sorprendido, o solistas de estos super virtuosos de violín(...) Siempre salgo en extásis
G-1903(22:10)	Pues, positivas, que he escuchado diferentes.
G-1903(17:35)	El gregoriano te crea un estado de recogimiento, te lleva a otra. La música barroca también te lleva, es una delicia, pero no es tan recogimiento, más vida. Y luego Haydn, pues...y la Italiana ni te comento
T-0903(19:34)	Pues yo después de una ópera, no sé como describir, pero muy bien(con énfasis). Muy bien, y en algunas me cuesta reaccionar un rato

Source: id.

G. Negative outcomes

This theme describes what considered the interviewed as negative outcome affect during the music festival. These negative outcomes came up for several factors: the poor quality of the interpreters, the fact that the festival is a way of some attendants to show of (under the subcategory "Pretend"), and the concern of the old age of the audience participating in the festival.

Table 130 Codes on "Negative Outcomes".

Poor quality	P-1904(24:56)	Algún caso ha habido de algún pianista. Luego lo que te comentaba, el rollo social, de algún sector de la sociedad que van a dejarse ver
	T-0903(21:57)	Pues negativo, poco nivel, por ejemplo. Hubo hace unos 6 años, un Elixir de Amor, que a la Soprano no se la oía desde la fila 5. Suelen traer a bastante buen elenco, pero aquel año, no sé que pasó, andarían mal de presupuesto.
Pretend	J-1904(29:54)	Creo que es una cosa del donostiarra, que de repente todos sabemos de música clásica para la Quincena musical. Me parece de una falsedad que da un poco de rabia
	J-1904(29:10)	Creo que lo menos que me gusta es el postureo que hay en la Quincena
	P-1904(22:37)	A mí lo que no me suele gustar esa gente que pilla los abonos de los conciertos, y no creo que aprecien demasiado , que no hace falta que seas músico. Pero he visto gente que va, y se han quedado igual, así tal cual. Eso en la sociedad "Ñoñostiarra" es bastante habitual.
Aging	G-1903(13:57)	No sé, la edad del público...no se ve mucho público joven. En ese sentido creo

	que la Quincena debería pensárselo un poco
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Source: id.

H. Peak experiences

According to the above definition of what it is a peak experience there were several codes related to the elements of this term. This topic embraces those codes describing special and memorable moments related to the music experience during the festival according to the previous definition. Six of the ten interviewed described particular moments happened during *Quincena*, where they experienced with music an intense and remarkable moment which stuck in their memories

Table 131. Codes on "Peak experiences".

J-1904(26:13)	Me he dejado llevar y en muchas ocasiones ha sido espeluznante. Muchos momentos de piel de gallina.
P-1904(27:46)	Jo, me acuerdo la Royal Philharmonic Orquesta dirigiendo Rostropovik, pues fue una pasada. Estoy hablando de 20 y pocos años
D-1104(15:48)	La sorpresa emocional fue un concierto que había con la película del Principe. Un ruso que ha hecho una película en mudo, pero había una música, creo que era de Prokofiev, estoy pensando.
L-1704(23:56)	Pero como tantas veces había entrado en el auditorio, o sea, fue como un impacto tremendo, de sonido. Fue alucinante, me pregunté...pero si he estado millones de veces, porque ahora reacciono así. Me quede escuchando
Au-2104(08:50)	Muchas veces, justo con el Requiem de Verdi, el Dies Irae, andé buscando ese disco, que me costó un poco, o sea tuve que ir a dos o tres sitios, porque esto lo tengo que tener para poderlo oír en casa, pero sí y luego, otras cosas
T-0903(12:01)	Si concretamente muchísimo una Tosca, más que todo por la realización teatral, que cantaron hace dos años. Muy bien, para el nivel de San Sebastián, muy bien montada y muy impresionante

Source: id.

I. Satisfaction

This theme refers to those two statements which referred to the experience of being satisfied after event because it filled the expectancies or because he realises the hard job that is behind the festival.

J-1904 (07:50) Por esto me suelo emocionar también, porque veo como el trabajo bien hecho ha recibido su merecido premio. Además, como cantor también conozco lo que cuesta un festival así.

P-1904(22:37) Tienes en mente, durante un tiempo, luego cuando llegas y escuchas, está guay, después suele ser qué bien, satisfecho. Expectativas cumplidas

J. Emotional bound to culture

This theme encapsulates different types of relation between different cultural elements of the experience of the festival with emotional perception. The first element that appeared in the interviews was the emotional binding due to the Basque elements like the cultural relevance of the *Orfeón Donostiarra* or some specific Basque songs. The second element is the sense/ feeling to be part of a little community who reunites during the festival, this sense of community is a classical cultural element which is intertwined with a feeling of belonging. The third element is related to consumption, describes the fact in which the festival-goer (due to the emotional experience) started to listen through different resources (streaming, buying CDs) the same music listened in the live music event. Finally, under the name "Existence" it collects those statements of the interviewed festival-goers who affirmed the existence of the relation between the emotions and the configuration of the cultural identity.

Table 132. Codes on "Emotional Binding to culture"

Basque Identity	P-2102(23:26)	Y aquí mueve montañas y es un poco chovinista cosas como cuando viene el Orfeón Donostiarra, o así, que hay pleno total.
	O-2802(13:00)	Luego también hubo un concierto con el Orfeón Donostiarra, un concierto del Padrenuestro del Padre Donostia, con un niño de solista, jovencito, que cantó una primera parte que fue espectacular. Esa canción conecta mucho con como nos comprendemos nosotros. Tiene esa especie de elemento melancólico y a la vez grandilocuente, es como muy pomposa y triste como canción. Pero sin embargo, a los gipuzcoanos profundos nos gusta un montón
Community	A-0904(15:02)	Pero cuando vas a disfrutar de una obra pues es encontrarte con amigos y hacer el plan. Un poco el ritual de disfrutar de la Quincena.
	Au-2104(30:27)	Si quieres en la parte social, si tiene una parte de distinto, o sea yo voy por los conciertos pero a la vez tienes pues eso, al ser verano, el que luego a lo mejor sales de ahí tomas algo, porque a los conciertos que vas de invierno, vas, oyes el concierto y te vas a casa. Ahí, es un poco más social, porque el tiempo es bueno, te apetece tomar algo, en fin, es más social que el resto de los conciertos. Pues eso, si quieres un poco más social
	G-1903(09:47)	si que es cierto que hablamos mucho más, programamos y luego normalmente terminas el concierto, te juntas y vas hacer una pequeña cena, comentando.

	T-0903(10:41)	Sí, normalmente lo que hago yo es verme varias versiones en Youtube, que ahora te permite todo eso. A parte tengo una colección de música clásica bastante importante, ya desde los tiempos del cassette
	Au-2104(08:50)	Que dices, oye esto qué bonito, como me ha gustado, pues voy a comprarme el disco. De hecho, la mayoría de discos que tengo son de conciertos que he estado que me han gustado y luego los he comprado.
Consumption	J-1904(17:10)	Sí, muchas veces. después me digo...esto estará dentro de la lista de los habituales.. y de hecho si hago un repaso mental de todas aquellas canciones que tengo en mi lista de favoritos, se cumple bastante que todas me han vinculado a una emoción especial, a un momento que no esperaba o incluso que me han ayudado a descubrir una emoción que no conocía, o cosas que desconocía de mi mismo.
	J-1904(19:02)	Por supuesto, gracias a las emociones que he vivido después he querido buscar esas emociones, he buscado otra vez... Si por supuesto, creo que las emociones me han vinculado a esta música de una forma muy especial y después busco este vínculo para recordarlo, revivirlo.
	J-1904(40:51)	Sí, luego en el día a día te hace escuchar más, te hace experimentar más, te hace buscar más. De hecho, literal, he consumido más, he comprado DVD, CDS...
Existence	J-1904(40:29)	Yo creo que la conexión emocional hace que le cojas más gusto o más cariño a esa pieza musical, entonces, yo independientemente de un autor o de una obra en concreto, diría que a la música en general
	G-1903(27:46)	Sí, sí. Yo creo que esto no significa que esto te haga sentir más superior o más o menos. Sí, hay ese vínculo.
	Au-2104(25:34)	(¿crees que lo que sientes, en ese momento, te configura culturalmente?) Sí

Source: own elaboration

K. Music experience

This theme it is defined by the perceptions of the interviewed in how the emotions produced by music within the live experience helped to introduce or linked them to a specific interpreter, to specific work of art, which in a wide sense, are cultural expressions.

Table 133. Codes of "Music experience"

A-0904(12:35)	Cuando era más pequeña vi dos óperas que me marcaron mucho dentro de la Quincena. Una fue la Flauta Mágica que fue la primera ópera que yo vi, y era muy chiquitina y me impactó mucho. La otra fue Rigoletto
A-0904(20:19)	(el nuevo contenido que se escucha) Sí, entra a través de lo que sientes.

L-1704(30:23)	porque he escuchado música de otro tipo de culturas, y si que te puede emocionar por alguna cosa diferente. Estoy pensando en coros que haya escuchado, por ejemplo en Tolosa, que cantan su folklore y es, es otra forma diferente de hacer música y si resulta emocionante
O-2802(39:22)	Hubo una ocasión que iba venir la pianista china, y estaba enferma. Vino un ruso que la sustituyó y tocó Schubert, todo de memoria y fue...de mis momentos musicales más impactantes
P-1904(20:25)	es como cuando comes algo que te gusta te sigue gustando. Incluso te gusta más. Yo, sí, las experiencias que he tenido en Quincena, pues la de San Mateo de Gardiner de hace 2 o 3 años. Yo la obra la conocía, pero se me hacía bola. Pero aquel día, y ahora tengo esa obra como más diferente, no me parece tan tostón. Y con otras obras que he tenido así sensaciones guays es que ya las conocía. Fue como reafirmarme en lo que ya sabía
D-1104(19:56)	Sí, sí. Fue todo la parte musical, el director, no me acuerdo de su nombre. Era muy famoso, que..
Au-2104(18:50)	Pues, depende de la música.
Au-2104(19:22)	Pues hay algunos que te dan un poco de pavor, cómo el "Dies Irae", pero en otros cómo muy tristes o melancólicos, o una batalla o muy militares. Qué según vas oyendo, me hago una composición de qué es aquello.
P-2102(11:20)	También emocionalmente, creo que cuando voy a un concierto, o a la danza, como intento concentrarme en lo que estoy viendo, oyendo, indudablemente mi consciencia evoluciona con eso, a ver...y quiero la música.
T-0903(12:01)	Si concretamente muchísimo una Tosca, más que todo por la realización teatral, que cantaron hace dos años. Muy bien, para el nivel de San Sebastián, muy bien montada y muy impresionante

Source: id.

L. Balance budget-programme

This theme emerged due to a set of questions related to the analysis of the perceived intentionality of the organizers. It covers the multiple ways in which the interviewed described how they perceive the organizers intended to balance a known-unknown set of pieces of music, or to balance known with upcoming artists, but always with a certain assurance on the income from the ticketing. This perceived balance was between the engagement of the public with the programme and falling into the budget.

Table 134. Codes of "Balance budget-programme".

J-1904(24:50)	Buscarán el equilibrio, pero creo que buscan mucho cumplir con lo que piensen los demás.
J-1904(24:50)	A la vez tienen que contentar a un público que espera siempre lo mismo. La gente es mayor, la gente que va a la Quincena suelen ser muy conservadores y no creo que irían si no les aseguras un mínimo de calidad

L-1704(18:11)	seguramente que hay una voluntad de presentar unos proyectos rompedores, por cambiar, por ponerlo en la sociedad del s.XXI, por no hacer un mismo ciclo que en el siglo XX. Pero teniendo en cuenta el problema de la falta de asistencia de público, no sé si se arriesgan para presentar al público algo muy novedoso
L-1704(19:56)	Yo entiendo que la supervivencia del festival es importante, para ellos, y creo que es así. Pero claro, no se qué margen tienen para arriesgar. Entiendo que les gustaría programar ciertas cosas, pero igual no saben como hacerlo siempre porque igual eso después no va a llenar, y si no llena, no es rentable
D-1104(11:46)	Creo que sí, sí buscan un poco de estabilidad, de regularidad, que no quieren decepcionar al público.
P-2102(23:26)	Yo creo que la Quincena es bastante conservadora, busca que haya...a ver todo es muy conservador. Pero claro cuando ponen algo que es muy novedoso estamos cuatro. A mi me da la impresión de que hay un criterio más conservador.
Au-2104(13:08)	Un poco mezclar todo.

Source: id.

M. Budget

Under this topic it is contained how the festival-goers perceived the budget management from the festival organizers. In summary, there is a perceived interest on accomplishing the budget in order to receive the public grants (P-1904, 19:25), and this is the origin of assure to engage certain volume of audience (P-2102, 25:04). However, the interviewed perceived no greed on the will of the organization of the festival (T-0903, 31:00).

Table 135. Description "Budget" by the participants

P-1904(19:25)	Están preocupados de llenar, de que haya mucha gente, números para luego presentar en subvenciones
P-1904(19:25)	Ellos tienen que apoyarse con números.
P-2102(23:26)	Claro que con lo que han bajado las ayudas, que esto nos informó muy bien en la revista, pues indudablemente no pueden permitirse poner cosas que la gente no vaya a escuchar.
P-2102(25:04)	Creo que es natural que Quincena busque el llenar, el resultado, me parece lógico
T-0903(31:00)	Yo creo que la Quincena negocio no hacen. En lo que es ópera no es ajustado, o con las orquestas alemanas, todas tienen mucho caché.

Source: id.

N. Programme

This theme encompasses the artistic content of the 23 days of festival. Within the 10 cycles of the festival the interviewed showed particular judgements which may relate to conservative view of structuring the programme, the subordination of the programme to the economic interest, the intent to bring some variety to the program and the lack of evolution on the design of the programme.

Table 136. Codes on "Programme"

J-1904 (24:50)	creo que los organizadores arriesgan poco. Siempre tiran de las mismas operas para convocar al público. Es siempre sota,caballo y rey. Es un festival bastante conservador en lo que a la programación se refiere
J-1904 (33:39)	Más allá de eso, si que a nivel de oferta me gusta lo que ofrece la Quincena, aunque soy consciente que podría optar por opciones mercantilmente no tan seguras. Podría tirar, no sé si hacer un ciclo secundario de artistas jóvenes o algo, incentivar...lo digo por la parte personal porque en el día de mañana podremos estar allí
P-1904(10:17)	Además, en Quincena que no es el festival que más arriesgue en programación. Siempre tocan las mismas sinfonías, las mismas orquestas, siempre es un poco..sota, caballo, rey
P-1904(18:28)	En vista de la programación que hacen tienen bastante en cuenta los gustos de la gente, tema de no arriesgar demasiado. Dan lo que la gente quiere, no arriesgan mucho.
D-1104(09:16)	No se porque, pero veo más los festivales como que no hay novedades. Son cosas que se organizan con mucha antelación, que hay que programar, no hay sorpresas, realmente
D-1104(12:39)	Mi percepción es que son cosas consagradas y que no hay mucha sorpresa en el caso de la Quincena, son casi siempre las mismas formaciones que vienen los mismos dos o tres años, pero, tampoco los solistas son bastante conocidos. Nunca he vivido una sorpresa o una revelación
P-2102(08:07)	Creo que es un festival bastante conservador. Pero, alguna vez si he escuchado alguna cosa novedosa
Au-2104(13:08)	Pues yo creo que lo que buscan es traer buenos conciertos, para que a la gente le guste y a la gente le guste y tenga éxito, traer buenas orquestas, ofrecer un programa atractivo. Creo que en un principio el programa musical tiene que ser bueno y adaptado al público
Au-2104(13:08)	porque claro si nos traen cosas muy modernas y muy del siglo 20, y todo eso...a lo mejor tendría menos éxito, o sea que lo tienen que mirar, hacer un programa atractivo, que tenga un poco de variedad. Yo creo que en la base principal la música

Au-2104(17:07)	siempre ha sido parecido, nunca ha habido una evolución, de eso que seimpre intentan meter una ópera, un ballet, grandes orquestas, en fin...es un poco lo mismo, cambian el repertorio
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Source: id.

O. Price

Below this concept are the considerations of the attendants on the price of the festival. It includes some opinions on the pricing strategies, the comply on the high prices, but also the understanding of high prices when the activities organized by the festival were valuable or the efforts to attract young audience.

Table 137. Codes on "Price".

J-1904 (33:39)	A nivel de organización y logístico si me parece adecuado, los precios, yo peco...soy músico, y sé qué significa cada actuación, y sé que detrás de cada actuación hay un regidor, hay un técnico de luces, hay un técnico de sonido y el precio no me parece excesivo y entiendo que el resto del público le parezca demasiado. Y que no sepa porque es tan abusivo
J-1904 (33:39)	Pero también es de aplaudir, y reducir tanto como hacen con la hora joven, de reducirlo a 3 euros
A-0904(24:09)	Es verdad que en general se dice que los conciertos son caros. Pero yo lo puedo vivir desde dentro y creo que el precio está bastante justificado. Al final se ve que ese dinero, la gran mayoría se va en alquilar el Kursaal. Es bastante relativo, depende del interés que tengas. Si tienes un interés mínimo pues no me parece excesivamente caro, es verdad, que hay bastantes ayudas para la gente joven, aunque podría haber más.
P-1904(29:34)	Reconozco que sí, ahora creo que con las óperas sí se pasan con el precio, pero los conciertos sinfónicos, tampoco son tanto. La última vez pagué 40€, que me sigue pareciendo una barbaridad, pero bueno, por lo único de la experiencia de escuchar a tal solista o a tal directo
P-1904(24:56)	Y otra cosa negativa, los precios. A veces se pasan un poco, pero bueno echarán sus números.
G-1903(13:57)	Si te fijas en el público...claro también está un poco con el precio...si no te fijas te puedes dejar un pastón

Source: id.

P. Foster regional culture

The attendants perceived some intends to promote or to propose different local artists and local choirs.

Table 138. Statements under the subcategory "Foster regional culture"

L-1704(18:11)	A ver, me gustaría pensar que lo piensan, pero creo que no. Habrá alguien que lo piensa y lo tiene en cuenta, pero quizá el objetivo de presentar una música nueva, pues da oportunidad para conocer un compositor local (que a veces coincide).
O-2802(17:03)	En la Quincena musical, aunque muy poco, si que intenta poner autores vascos, locales en un contexto mucho más amplio y mucho más abierto. Nos ayuda a ponernos al nivel, y si hay autores que lo están a la altura de grandes nombres.
O-2802(25:44)	Yo creo que sí marcarán que haya una presencia local, de autores locales, quizá...no se como será exactamente, pero sí que cuando lo vean no puedan decir no hay un autor propio, no hay nada de aquí, no hay ninguna orquesta vasca... Luego, es muy curioso porque hay un equilibrio casi perfecto en la Quincena entre los grandes coros donostiarra, siempre hay alguien de Andra Mari, Orfeón y Easo

Source: id.

Q. Spread music

The festival organizers brought, in the eyes of the festival-goer, an opportunity to enjoy distinct musical proposals or special interpreters than the rest of the year is not possible to experience which can be understood as a will to spread the interest to different music or musical proposals.

Table 139. Statements under the subcategory "Spread music"

L-1704(20:39)	La programación me parece interesante, hacen propuestas bonitas y pueden abordar obras que no se pueden abordar el resto del año en el Kursaal
J-1904(15:14)	Favorece mucho, me enriquece mucho. Es una oportunidad para ver intérpretes, escuchar y disfrutar en directo de propuestas musicales que habitualmente no puedes ver.
J-1904(20:23)	Después, por supuesto, lo que te he dicho antes...ver cultura de calidad. Como te he dicho, muchas veces veo que tengo que aprovechar esta oportunidad que me ofrece la ciudad
O-2802(17:03)	La Quincena es un festival lo relativamente amplio de propuestas, de estilos musicales, de autores de distintos momentos, orquestas que vienen de distintos países, ves diferentes maneras de tocar, de prepararse
O-2802(20:20)	Yo creo que la Quincena abre bastante, y luego abre mucho las propuestas para que haya muchos públicos diferentes y se puedan sentir integrados, incluso con el público juvenil e infantil. Creo que es bonito hacer ese esfuerzo y esa apuesta

G-1903(13:57)	ejemplo la Quincena sale de lo que es Donosti y se supone que con eso quieren expandir-se, acercar ...pero, igual no es tan fácil. Pero, luego, cogen un presupuesto, buscan que quede bien el festival y desde el punto de vista de divulgación o de acercar...
Au-2104(15:43)	Pero siempre pensando en lo musical, no pensando en que luego se van a reunir y van hablar...yo creo que lo musical

Source: id.

R. Cultural city image

The interviewed perceived a specific use of the festival as a strategy to foster the image of the city as cultural place. In their point of view, the organizers intend to bring well-known artists, magnificent orchestras and so on, in order to construct a cultural city image

Table 140. Codes on "Cultural city image

O-2802(28:40)	Creo que hay un intento de mantener un atractivo turístico y cultural de la propia ciudad.
O-2802(28:40)	Sí, posicionar la ciudad como un sitio de prestigio. Creo que esa parte de la ciudad, ponerla en el mapa, atraer un turismo. No sólo no a nivel turístico, sino también posicionamiento cultural de la propia ciudad
T-0903(17:26)	Yo creo que buscan otras cosas. No están declaradas sin ánimo de lucro, pero sí creo que buscan dar prestigio a la ciudad, cubrir el presupuesto pues no sé, yo no veo excesivamente caro las entradas. Negocio alguno no lo pueden buscar, si no tienen buenos sponsors no lo pueden buscar
Au-2104(33:39)	En la Quincena suelen traer cosas mejores que el resto del año

Source: id.

S. Perceived intentional Cultural impact

Ofelia perceived the cultural impact on the cultural identification as intentioned by the organizers. She was the only who stated clearly this perception.

O-2802(24:45) (Crees que se busca ese efecto desde la dirección?) Pues yo creo que sí lo busca. Y si no de una manera prioritaria, si busca que haya un espacio para eso, igual no lo consigue en todas las Quincenas, pero yo creo que sí lo intenta.

T. Motivations

This main topic appeared due to the warm-up questions in which the attendee was asked about the reasons to attend the festival, how her/she started to attend the festival and all the set of questions presented in Table 127 in the section "Motivations". This main set of questions developed the following themes: the quality of the festival, the importance of music, attending for pleasure, attending because it is a tradition since the childhood, because is a festival near home and other reasons.

a. Quality

The consideration of the quality of the artists understood as the one of the main reasons to attend the festival had the main weight in number of responses. The interviewed showed the great deal which was to enjoy the top notch interpreters present in *Quincena*.

Table 141. Codes on "Quality".

J-1904(07:50)	Voy a la Quincena por la calidad que ofrece un festival que está al lado de mi casa. Para mi es una comodidad tener un festival como este en esta ciudad. Creo que le debo sacar todo el jugo a esta oportunidad que me ofrece mi ciudad.
A-0904(10:29)	Pues, para mi la Quincena es un referente. Sé que en agosto voy a ver conciertos y que se me va a despertar un poco el mono por escuchar ciertas obras, ver alguna orquesta. Es un referente y se que en ese momento del año voy a ir algún concierto.
L-1704(17:26)	Más pensando en la calidad de esos grupos.
G-1903(04:44)	fue por la importancia, por el evento, te animas y ya luego vas todos los años.
T-0903(04:33)	Porque hay buen nivel. Tiene nivel, y es un nivel que no puedes encontrar si no vas a grandes capitales.

Source: id.

b. Music

Music was understood as a reason to attend the festival: to listen to new music pieces, new interpreters, to enjoy the aesthetic moment with music.

Table 142. Codes on "Music" as a motive to going to the festival.

L-1704(11:43)	Asistir a un festival, se supone que va acudir gente de diferentes sitios y van a presentar algo interesante, desde el punto de vista musical, escuchar repertorios diferentes, grupos...
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L-1704(11:43)	O incluso descubrir jóvenes intérpretes, que es muy joven y no conocía, qué proyección tiene
P-2104(29:11)	Tengo clarísimo que yo allí voy a escuchar música
Au-2104(04:19)	Cómo me gusta mucho la música clásica, para pasar un rato agradable
Au-2104(08:13)	La música, porque aunque no fueran mis amigas y esto, yo seguiría yendo.
J-1904(08:05)	Por supuesto, también voy por el placer de escuchar música y experimentar con la música que ofrece

Source: id.

c. Pleasure

Enjoying or having a good time was also considered as a reason for the festival-goers to attend the festival.

Table 143. Codes on motivations understood as "Pleasure".

A-0904(06:14)	Por puro placer.
D-1104(03:03)	Bueno, con la intención de buscar placer, diría.
P-2102(05:55)	Disfrutar
Au-2104(04:40)	Sí, por placer
T-0903(04:55)	Por supuesto por el placer de la música.

Source: id.

d. Past experiences

Abril, Luna and Penelope linked their participation with some past experiences as interpreter in a choir or because their parents went with them during the childhood.

Table 144 Codes on motivations understood as "Past experiences".

A-0904(03:48)	es porque es algo que me gusta desde pequeña, que he recibido desde siempre y además, como soy miembro del Orfeón Donostiarra, pues suelo participar en ellos.
L-1704(05:33)	Empezar a ir a la Quincena, seguramente fue porque mis padres me llevaron a algún concierto cuando era pequeña, estudiaba música

P-2102(30:17)	pues yo es una cosa que la tengo muy unida a mi madre. Como a ella siempre le ha gustado la música clásica. Ella ha tocado el piano antes de casarse, creo que metió por eso al conservatorio a todos los hijos, pues igual la faceta de la música se la debo igual a ella.
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Source: id.

e. Social experience

The interviewed stated that the social elements contributed to attend the festival. They considered the festival as an occasion to meet with friends, to share their liking to classical music, to find old acquaintances or the fact to prepare themselves in order to be seen by the others. These motivations were based on previous social experiences in past editions of the same festival.

Table 145. Codes on motivations understood as a "Social experience".

J-1904 (13:54)	pues ir a disfrutar de conciertos de calidad. Es verdad que en el caso de la Quincena te pones guapo, procuras arreglarte para la ocasión.
J-1904 (07:50)	También participo como coralista y por tanto veo también desde dentro como es el festival. Tengo más empatía que el resto de participantes. Además, acostumbro a conocer algunos que participan.
L-1704(27:20)	un punto de evento social o a veces apoyar ese festival que tu crees que está bien que se haga, el ir a ver un amigo conocido que ha participado
O-2802(30:27)	Es verdad que a veces conoces a un montón de gente allí que te acabas conociendo mucho y simplemente los conoces de la Quincena
O-2802(44:26)	es un momento bonito, porque es de ponerte guapo, es de ponerte bien
	es un momento de ver a gente. Las sueles ver de año en año
	La Quincena tiene ese especial atractivo de ponerte guapo para hacer algo especial.
P-1904 (04:43)	muchas veces voy a conciertos en los que toca algún conocido paso a ver un concierto y luego lo saludo.
G-1903(09:47)	hablamos mucho más, programamos y luego normalmente terminas el concierto, te juntas y vas hacer una pequeña cena, comentando. Está mucho más presente, así como el resto del año no tenemos tanta relación , no tan vinculado a la música y en esa época si que se potencia ese tipo de relación.
Au-2104(23:40)	Pues te encuentras a alguien que no has visto en tiempo, y bueno, te encuentras con él o con ella. Hay otros que los andas buscando porque sabes que sólo te vas a encontrar esos días con él o con ella

Source: id.

f. Other reasons

There were more reasons explained by the festivals-goers which were heterogeneous but ultimately relevant for them to attend the festival. They can be summarized in four main topics: the proximity of the festival because is in the city they live, the fact that is a summer festival, the opportunity to see some friends on the stage and to support a music initiative.

Table 146. Codes for "Other Reasons"

Proximity	P-1904(04:43)	Por cercanía.
	T-0903(06:51)	Pues porque vivía en San Sebastián
Summertime	L-1704(05:33)	Pues si te gusta la música clásica, vas a ver un concierto en verano, porque las fechas también son muy cómodas, porque en verano estamos de vacaciones y podemos ir. En cierta forma conoces algo nuevo, de las orquestas.
Support to music	D-1104(03:57)	pero yo tengo bastante claro que voy a la Quincena, como soporte de que se organicen este tipo de festivales en San Sebastián, diría más que por mi en sí. Es también por el hecho de que se haga este festival y que exista y como soporte, apoyo a este tipo de iniciativas

Source: id.

U. Profile of the attendant

This theme emerged from those statements on how the interviewed described a festival-goer of *Quincena*. This brought multiple layers of the possible profile of an average attendant. The main characteristics emerged were: classical music lover, with social interests, middle-high class, among their priorities one must be culture, who plans the year due to cultural events, a fortunate person and who is sensitive. There is also one negative version, the one who is going to the festival because he/she wants to show off or pretend during the festival.

Table 147. Statements of "Reflected profile".

J-1904(41:17)	será una persona con un cierto interés musical por un determinado grupo, por una determinada orquesta o una determinada obra y querer tener la oportunidad de vivir en persona algo que probablemente ya haya experimentado en la soledad de su casa. Y que quizás pretende encontrar
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	un contexto de gente afín, gente que comparta esa pasión y en concreto, con la Quincena musical. Diría que es gente que tiene un interés real en la música clásica o bien tiene un interés social en la música clásica, en que se le vea. Y que realmente le gusta o no le importa dinero
J-1904(41:17)	Estamos hablando de estratos socioeconómicos medio altos
A-0904(22:45)	Una persona interesada en vivir una experiencia cultural, de música clásica que puede tener cierto nivel de conocimientos culturales y que seguramente es fiel a la Quincena. Que son asiduos.
L-1704(31:47)	pues tiene que tener, entre sus prioridades, la cultura porque tiene que hacer unos esfuerzos para pagar la entrada. Tiene que ser una persona que valora la cultura
L-1704(31:47)	Parte de sus ahorros, esas personas, y lo tiene que dedicar a eso. Tiene que ser una persona que le interese mucho la cultura, la musica que va escuchar, que planifique entorno a ese evento. Le guste planificar, ir a sitios
P-1904(29:24)	Melómano, gente que le gusta la música.
D-1104(27:42)	Un afortunado.
O-2802(55:36)	aparecen mucha diversidad de intereses. Igual si que hay una parte de la Quincena musical que es muy estable y ha creado un núcleo duro de gente que si puedes decir que me gusta la música, muy involucrada en la ciudad,
G-1903(28:13)	Uno los que realmente están interesados por la música y ven una oportunidad de acceder a la música que normalmente no tienes opción, que no está en tu alcance y siempre estás seleccionando cosas. Después está el grupo de los que "voy a la Quincena" y va un poco arrastrado, como un acto social
G-1902(28:13)	Es una oportunidad porque se acercan grupos, espectáculos que normalmente no tienen acceso y como la divulgación está tan presente, yo creo que es y va gente aficionada a la música y que elige dentro del abanico que hay
Au-2104(32:57)	Pues yo diría que es una persona que le gusta la música, por lo demás, nada de lo particular
T-0903(33:46)	, pues gente que tiene sensibilidad para eso. Hay gente que tiene sensibilidad para unas cosas y otros para otras

Source: id.

V. Perception of the audience

This theme consists on the statements of the interviewed when they talked about how they perceived the audience during the festival. It distinguishes from the precedent because it is a more general consideration of the audience. The main topics related to the characteristics of the festivals

were: the (worrying) age of the attendants, classical music lovers, snobbery, interpreters or people linked to music and formalism of the audience.

Table 148. Statements on the subcategory "Perception of the audience"

J-1904(13:56)	El t3pico del donostiarra que s3lo va a escuchar m3sica cl3sica en la Quincena es un poco cierto, sin quererlo creo que yo tambi3n caigo en 3l. Aunque nada que ver con mucha gente, creo que muchos de los mayores van a que les vean
A-0904(23:33)	En general suele ser un perfil bastante concreto, o bien estudiantes de m3sica o gente que est3 vinculada a la m3sica cl3sica. En general, suele ser este tipo de perfil de gente.
P-1904(22:37)	A m3 lo que no me suele gustar esa gente que pilla los abonos de los conciertos, y no creo que aprecien demasiado , que no hace falta que seas m3sico. Pero he visto gente que va, y se han quedado igual, as3 tal cual. Eso en la sociedad Ñoñostiarra es bastante habitual.
D-1104(26:23)	Lo que m3s me molesta es el p3blico cuando se rie, cuando hay aplausos entre movimientos que normalmente no hay. Cosas m3s de llevarse bien, es m3s el p3blico que me molesta que lo que hay en el plato
P-2102(06:41)	Creo que hay mucho esnobismos en la Quincena o en el Jazzaldia
P-2102(07:01)	Igual ellos piensan que no es para que les vean, yo creo que es , y ah3 me incluir3a yo...que ya tenemos
Au-2104(33:39)	Pero a la gente joven, se est3 viendo un poco m3s de conciertos, porque vienen de Musikene, pues que tendr3n algunas ayudas o lo que sea. Pero lo dem3s, gente joven se ve poca
Au-2104(35:17)	A los 20 y pocos a3os hay muy poca gente que le gusta la m3sica cl3sica, que tambi3n ser3 por los precios. Pero hay poca gente, a no ser que seas una persona que est3 metida en un coro, que est3s tocando un instrumento, por lo dem3s, pues no les llama la atenci3n
T-0903(16:20)	Pero si te puedo decir que todos los que van a la 3pera en el cine, casi todos van a la 3pera en Quincena y al abono de la Sinf3nica y hay otros que tienen incluso tiempo para ir a Kursaal Eszena
G-1903(16:08)	S3, yo creo que la edad...yo es que casi me siento joven all3 y tengo 65 a3os.
A-0904(08:20)	a lo mejor echo de menos cosas fuera m3s del Kursaal y del formalismo.

Source: id

W. Other cultural impacts

This theme emerged from the interviews when the questions were on the cultural impact though it emerged information about other elements linked to the definitions of Colombo (2016). The subcategories relate directly with the impacts proposed by Colombo (2016) where she proposed the five cultural impacts(information, tradition, cultural identity, integration and social cohesion). During the interviews appeared the cultural impacts on the information, the tradition and on the integration

a. Exposure to culture (cultural impact on information)

J-1904(20:23): " Después, por supuesto, lo que te he dicho antes...ver cultura de calidad. Como te he dicho, muchas veces veo que tengo que aprovechar esta oportunidad que me ofrece la ciudad"

D-1104(07:21) "yo voy a escuchar todo lo que caiga

O-2802(17:03): "La Quincena es un festival lo relativamente amplio de propuestas, de estilos musicales, de autores de distintos momentos, orquestas que vienen de distintos paises, ves diferentes maneras de tocar, de prepararse"

P-2102(10:45) "Me ha aportado, en general, conocimiento."

b. Tradition

D-1104(28:00): Claro que estoy apoyando a la organización, que se haga eso, que es un nivel cultural alto, que para mi es la parte alta de la humanidad, organizar un festival de música clásica en 2019, me parece que estoy defendiendo las murallas de la cultura.

P-2102(07:01): Es como, yo creo que hay mucha gente de aquí que la Quincena es algo como metido como en nuestra organización del verano. A mi me pasa con la Quincena pero también me pasa con el Jazzaldi, más con Quincena

T-0903(13:30): Es un hábito, que puede ser más o menos

c. Integration

P-2102(21:55) Yo creo que no me hace sentirme más integrada en una cultura.

G-1903(09:47) Yo observo, y tengo más amigos, y tienes en tu entorno pues gente que tenemos en común que le gusta la música, entonces cuando se acerca la Quincena si que es cierto que

Au-2104(07:12) Y luego discutes en el descanso y un poquito sobre la música y que tal va, hay gente que lo entiende más, otros que no lo entendemos mucho. Bueno te vas relacionando, no solamente es música, pues, luego, es la relación con otras personas.

X. Long term effect

Some of the interviewed showed that the attendance on the music festival reinforced a long term effect in their lives in specific elements: being aware of the importance of music in their life, deep understanding of themselves, gold memories due to past attendances or the consolidation of a hobby.

Table 149. Statements talking about the "Long term" effect

J-1904(29:56)	Por un lado una vinculación directa con la música. Ser conscientes de que la música tiene que estar presente en mi vida, en mayor o menor medida, pero que tiene que estarlo.
	Según en qué momentos, es reconciliarse con uno mismo, porque si no te das la oportunidad de entrar en ti, de vez en cuando, al final es una costumbre que se pierde enseguida y que puedes volverte hermético para ti mismo rápidamente, entonces es cómo si mantuvieras esa conexión viva
A-0904(13:19)	Pues era algo que hacía mucho contraste con lo que había visto anteriormente y las tengo como guardadas con cariño.
T-0903(25:15)	Pues me ha sido un hobby, como casi necesaria. Yo, por ejemplo, cuando estoy leyendo necesito música. Sin música la vida es muy triste

Source: id.

Y. Other elements of the experience: novelty, atmosphere, being musician and the separation of the ordinary life.

There were more elements described by a few interviewed, these elements are grouped here. The first, concerns the experience of novelty, which was described by Luna and Peter who perceived the festival as an opportunity to listen to new music pieces, or new opportunities to listen a specific concert or specific interpreters as an enriching element of the festival. The second, concerns the atmosphere of the festival, Ofelia and Luna considered *Quincena* as an occasion to enjoy an exclusive ambience. Finally, the experience of the festival was an occasion for Ofelia to change the routine of the ordinary life.

Table 150. Codes on the topics "Novelty", "Atmosphere", "Being musician" and "Separation of the ordinary life".

Novelty	L-1704(13:59)	Sin embargo, cuando es algo nuevo, estoy mucho más pendiente a todo.
	L-1704(15:14)	una sinfonía Alpina que escuché y descubrí y la he vuelto a escuchar muchas veces. Sí, puede ser. La escuche en la Quincena, porque yo no lo conocía
	P-1904(27:46)	Para mi, en eso momento, era lo mejor. La novedad, eso es, la oportunidad de poder escuchar.
Atmosphere	O-2802(32:04)	Pero, fijate que creo que la música y el entorno me impacta enormemente. Te darás cuenta que cuando me preguntas no sólo te digo la música, es normalmente el evento. Ese día fue esto, ir allí, meterte en la Gipuzkoa profunda, en esa especie montaña tan cortada, el propio lugar, tan negro, es como una chimenea...
	L-1704(06:35)	ser por la selección del repertorio, por los artistas que vienen, incluso por el lugar en el que se hace el concierto.
Separation of ord.	O-2802(44:26)	es el ir a no pensar en lo operativo de todos los días

Source: id.

The description of the themes presented above on the basis of the codes from the interviewed can be resumed in the structure of categories and subcategories emerged. In the next section, it will be presented the final structure.

3. Structure categories and subcategories.

The list of the themes emerged were clustered in different related sub-themes which summarizes the main concepts explained by the interviewed. In some cases the main theme it is explained by term by itself (for example in the case of "Mood", "Peak experiences" or "Satisfaction") because the previous description with the code stated clear the meaning. However in other cases, the themes were clustered in a main theme, from now on the first level it is considered under the name "Category" and the second level "Subcategory". This clustering occurred with "Programme-Budget Management", "foster culture" and the previous clustering of "negative outcomes", "motivations", "other cultural impacts" and "other elements of the experience". Table 151 shows the categories and related subcategories emerged in this first stage.

Table 151. Themes and related themes emerged from the interviews to *Quincena* festival-goers.

Category	Subcategory
Identity development	Foster music hobby, understanding of the self, sense of community, building a community pride
Identity enrichment	Enrichment through live experiences, engagement with new musical proposals, adding cultural variety

Cultural Learning	General learning, education and interest of learning
Expectations	Positive / negative
Mood	
Positive emotions	wonder, joy, hope, euphoria, withdrawal, transcendence, enthusiasm, power, romanticism, willing to live and others, sorrow, disconcert, tragedy or solemnity.
Negative Outcomes	Poor quality of the interpreters, pretend , aging audience
Peak experiences	
Satisfaction	
Emotional bond to culture	existence of the emotional bind to specific cultural elements, basque identity, feeling of belonging, consumption due to emotions
Music experience	
Programme-Budget Management	How the organizers balanced the budget with the Programme, concerns about the programme of the festival, and pricing
Foster culture	Foster regional culture, interest to spread music
Cultural city image	
Motivations	Quality, music, pleasure, past experiences, social experience, proximity, summertime and friends
Audience description	Profile of the audience and perception of the audience
Other cultural impacts	Exposure to culture
	Tradition
	Integration
Long term effect	
Novelty	
Atmosphere of the festival	
Separation of the ordinary life	

Source: own elaboration

This table of themes summarizes the content of the interviews and it can be set in relation with the main concepts of the objectives of this analysis presented in chapter 8²⁰². Therefore these topics can

²⁰² The objectives were:

be related to the supercategories defined in the second stage of the content analysis in order to evaluate the different concepts contained in the hypotheses of research. The next section will interpret the relation between the definition of the supercategories defined previously with the categories and subcategories of Table 151.

4. Interpretation of the relations between supercategories and categories

As described in the explanation of the process of the content analysis, it was established the set of supercategories to deductively analyse the content of the interviews. These supercategories were: cultural impact on the cultural identification, emotions, the relation of the cultural impact and the emotions and "Side elements" which comprehends all the topics not included in the precedents.

A. Cultural Impact on the Cultural Identification

This impact was renamed in chapter 2 but it contains the same elements described in Colombo (2016). These elements were: validation of community groups, building community pride, opportunity to develop new cultural skills, impact on the local character of the community, increased local interest in the region's culture and history and community celebration. During the interviews appeared different topics related to these themes and were grouped in three main categories: identity development, identity enrichment and cultural learning. These three main elements can be interpreted as descriptors of this impact on the cultural identification, in the following chapters each category is related with the different elements describing the impact.

(1) Identity development

The identity development embraces how the experience of the festival helped to develop new elements to the cultural identity of the participant. This, within other multiple ways, may occur thanks of a self development, the developing of cultural skills or willing to participate/connect within a community. As described in the tables of the first section of this analysis, we found several affirmations related to this topic

1. **Understanding** of the **self** through the music expression, in words of Jonas (J-1904, 21:40):

"First I would say to my own knowledge, in my own existence. It helps me to centre myself

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- 1) the evaluation of the organizers intentionality from the perception of attendant and from the perception of the organizers
 - 2) understand how the cultural impact on the cultural identification is intensified through emotions
 - 3) understand nuances of the emotional outcome of the experience of the festival-goers,
 - 4) to find new topics which were not considered previously.

on many occasions during the concert and know what happens inside me. Therefore, I think that first of all, it helps me to develop as a person, as a cultural man". Luna(L-1704, 07:45) also stated the participation helped to understand what should be her professional life.

2. **Community** in the identity perspective. Ofelia stated the participation affected on this sense of community, but also in their national identity: "That song connects a lot with how we understand each other. It has that kind of melancholy element and at the same time grandiloquent, it is as very pompous and sad as a song. But nevertheless, deep Gipuzkoans like it a lot " O-2802(45:56). This is similarly stated in Jonas (J-1904,23:19, 20:23).
3. **Building community pride**, specially the city pride. The experience of high quality concerts gave to the participant a sense of community pride (J-1904, 21:40: A-0904,17:01; O-2802,17:03). In summary, in words of Tim, "Well, yes, that is, here in this city for me is a luxury. Here exists, thanks to the festival, a cultural variety ." (T-0903, 09:11).

In short, the interviewed recognized a cultural impact on the construction of the cultural identity related to a develop, specified in four topics: the foster of music hobby, the opportunity which is the festival to understand themselves, the sense of being in a cultural community or the pride of living in a city with this kind of festival. These elements may be comprehended within the process of the cultural identification described by Colombo (2016): building community pride, opportunity to develop new cultural skills or the increased local interest in the region's.

(2) Identity enrichment

This category defined how the experience of the music festival enriched the cultural identity of the attendants. This enrichment was due several factors, namely: new music incorporation in their preferred music, listening to new interpretations which add new perspectives, intense experiences which engaged the attendant to new pieces of music or the statement of that enrichment. The list exposes the topics in relation with some statements of the interviewed:

1. Abril and Jonas expressed (A-0904, 20:19; J-1904, 22:30) their **enrichment** of their cultural identity thanks of the live experiences with music, as Abril said: " Yes, in the end I think that whenever you go to a new concert, or something new is adding to yourself. Every time you listen, you add it, more than less, to your life experience".

4. The enrichment of their identity - as April (A-0904, 13:19), Peter (P-1904, 12:20), Luna (L-1704, 13:29), and Jonas (J-1904, 17:10) stated - is thanks to the festival because provoke an **engagement** with **new** musical **proposals** or interpretations. The words of Guillaum are the best summary: "I believe that if it had not been for the festival, I would not have heard a certain type of music. The festival has given me the opportunity to listen to other things that I would not have approached." The experience helped to develop their **musical hobby**, as Guillaum states (G-1903, 06:47): "I believe that if it had not been, this festival would not have heard a certain type of music, yes, normally it has allowed me to listen to other things that I would not have approached. I don't know, sometimes, there is music that is not so easy for me, but since it's there." This consideration is also stated by Jonas and Tim (J-1904-16:01; T-0903, 25:15).
2. **Adding cultural variety:** Penelope, Aura and Peter confirmed the experience in *Quincena* enriched positively their identity and personal cultural variety (P-2104, 06:41; Au-2104, 07:01; P-1904, 12:20).

Then, this cultural enrichment due to the festival experience can be related to the following elements presented in Colombo (2016): opportunity to develop new cultural skills, increased local interest in the region's culture and change in aesthetics. These three elements can be understood as the process of engagement to new/unknown musical proposals, so this can develop new cultural skills and start a process of enrichment through the incorporation of new content in the attendant music preferences. Furthermore, the interpretations from virtuous interpreters it was also an opportunity to enrich their existent preferences with new musical pieces.

(3) Cultural learning

As described by the codes, the attendant experienced a learning thanks of the music festival experience. This category envelopes this consideration and can be related to "opportunity to develop new cultural skills" mentioned in Colombo(2016).

The interviewed exposed this learning in two ways: as general learning or the perception of being educated, and as the birth of the interest on learning. In the first case, the learning is thanks to the participation in multiple and different concerts (O-2802, 07:42) and describes the perception of being educated thanks to the experience during the music festival (P-2102, 07:42). Lastly, the festival experience is an occasion to birth new interests in the music field (T-0903, 26:38).

Summarily, the attendance in *Quincena* may bring opportunities to generate an effective learning but, what is more, a willing to know about the content of the festival or the classical music. In addition, the experiences generates a positive sense of being educated. This process can be added with the other processes already presented and emerged from the interviews: the development of the cultural elements of the identity and the enrichment thanks to the experience.

In conclusion, the three categories can be related to the elements of the impact on the Cultural Identification. The interviewed demonstrated how the participation in *Quincena* helped to develop and foster the construction of their cultural identity and they showed a general positive reaction within this question. As described previously, this categories were identity development, identity enrichment, and cultural learning. Table 152 represents the categories in relation with the subcategories emerged in the interviews.

Table 152. Categories and subcategories of "Cultural Impact on the cultural identification".

Supercategory	Category	Subcategory
Cultural Impact on the Cultural Identification	Identity development	Foster music hobby
		Understanding of the self
		Sense of community
		Building community pride
	Identity enrichment	Through live experiences
		Engagement new proposals
		Adding cultural variety
	Cultural Learning	Existence of learning
		Birth of interest

Source: own elaboration on the basis of the ten interviews to the festival-goers of *Quincena*.

B. Emotions

As described in appendix 4, this supercategory were constructed on the definition of Zentner *et al.* (2008) which was summarily presented above as "the sense of a feeling" but it is also related to the model of analysis presented in chapter 5. The questions of the interview contained three main topics: which were the specific emotions (positive and negative) in the music festival experience, intensity of this emotions (and the existence of peak experiences which will be separately analysed). Within the set of questions the answers can be related these following categories: expectations, mood, positive emotions, and satisfaction. In the following paragraphs this relation is set linking the theoretical background of this dissertation with the categories emerged from the interviews.

(1) Expectations

As presented in chapter 2, the model of live music emotions described in Wood and Moss(2013) understood the expectations as "not real time experience" before the event or the "feelings involved (...) before the event". These concepts appeared in different codes demonstrating a clear effect in the experience of the event.

The described expectations of the interviewed were mainly due to the quality of the interprets and the opportunity to enjoy a pleasant activity. This may be resumed in the words of Peter who stressed that the presence of prestigious interpreters added a feeling of expectation:

"because they are first-line performers, you always feel some expectation and enthusiasm to go to the concert" (P-1904, 22:37).

Other factor described to have an effect on the expectations was that the festival was an occasion to share a pleasant activity, as Guillaum says:

"It is something that is, as a couple, that we share it and for a while ... it is something that is very present"(G-1903, 24:13).

Then, these two main concepts constitute the core of this category. The relevant interpretation in this case is that the existence of the expectations had an effect on the emotional state of the festival-goer before participating in the festival. However, the interest of the present dissertation is on the effect during the experience, therefore, the deep analysis of the expectations or the "pre-emotions" are outside the interest of this research. Nevertheless, it is needed to be noted that the expectations have a real effect on the emotions during the music festival.

(2) Mood

Although under this category there were only four codes, this topic requires consideration since is a matter of interest in literature (Weinberg and Joseph, 2017; Vella and Mills, 2017; Garrido and Schubert, 2015; Schäfer, 2015 ; Koelsch, 2014; Wood and Moss, 2015; Juslin and Västfjäll, 2008; Gabrielsson, 2003). Moreover, the appearance of this topic in the interviews confirms the consideration of this fact. Jonas (J-1904, 26:13), Aura (Au-2104(19:22) and Penélope (P-2102, 05:55) showed how their mood affected the experience of the concert during the festival. Therefore, as in the case of "Expectations", this category helps to understand that the previous emotional states of the festival-goers affected on the emotions during the festival. In the case of Jonas, the experience of the festival helped to discover deep feelings, whereas in the case of Penelope she felt or

remembered feeling of other life experiences. Then, the individual mood is having an effect on the experience of the individual during the music festival.

However, the analysis of this effect it is out of the interest of this research, but need to be considered in order to have the whole picture of the emotional flows during the festival experience.

(3) Live emotions

Most of the described emotions were considered positive emotions related to the experience of music during the concerts of the festivals though some of them may be interpreted as negative. The description of positive emotions came up within 7 of the 10 informants. As described previously by the codes: the specific emotions mentioned by Jonas (J-1904, 27:15), Abril (A-0904, 13:57), Luna (L-1704, 07:45), Ofelia (O-2802, 43:02) and Penelope (P-2102, 26:22) were: wonder, joy, hope, euphoria, withdrawal, transcendence, enthusiasm, power, romanticism, triumphant, stimulated, meditative and willing to live. But also, they talked about (L-1704, 25:18; O-2802, 43:02) sorrow, disconcert, tragedy or solemnity. These terms for the emotions can be directly related to the terms of other scales, for example, the GEMS scale in which appeared almost the same terms²⁰³.

Then, the music festival was an opportunity of positive emotions and negative which are directly related to the music experience. As said, the expectations and the mood may affect the reactions to music, but the attendant considered the emotions during the experience, mainly, as positive. This interpretation may be reinforced thanks to the fifth question in the guideline of the interview (Table 127): "Compared with other emotions in your life, the music emotions (in a scale 0 to 10) in what place will be?" Most of the respondents placed the experience near the 7 level. So, an average of a notable and satisfactory experience. Therefore, the experience can be directly related to positive emotions.

(4) Satisfaction

As mentioned before in (1) and (2), the focus of the research was on the emotions during the experience of the festival although some interviewed delivered answers on how they felt after the festival. The interviewed, Pedro (P-1904, 22:37) and Jonas (J-1904, 07:50), demonstrated a general satisfactory result of their participation of the event. The first, described in short as "accomplished

²⁰³ For example, in the version of the GEMS-33 contains: wonder, joy, amused, energetic, strong, fiery, inspired, in love. These terms can be related with more specific definitions with GEMS-40.

expectations" and "satisfied" whereas the second refers to the work of the interpreters "I am usually emotional because I see the good work of the artists which received the deserved prize".

Summarily, the experience of the music festival is mainly constituted with positive emotions but also a cathartic occasion of unexpected emotions, some of them can also be negative. Furthermore, as described by other categories concerning the previous emotional state of the festival-goers, the experience of the festival is altered by the mood and the expectations which would require an specific analysis to understand how it may affect on the emotions implied during the experience of the festival. Finally, the overall experience it is considered to be satisfactory at the end of the festival, again, this topic should be analysed separately in order to have a proper analysis.

As described previously in this section, the concept of the supercategory "Emotions" it is defined as "the sense of a feeling". Therefore, these previous categories describe feelings, emotions of the pre-experience, the experience and the post experience of the festival which can be related with the definition. The main point of the interpretation consisted in the identification of positive emotions related mainly to music which constitute the main core of the emotional description of the festival-goers interviewed. As a conceptual summary, Table 153 presents the supercategory "Emotions" constituted with the aforementioned categories.

Table 153 Categories of "Emotions".

Supercategory	Categories
Emotions	Expectations
	Mood
	Live Emotions
	Satisfaction

Source: own elaboration based on the codes of the interviewed.

The next supercategory, "Peak experiences", it is also related to an emotional state, though it was considered to be separately evaluated because it had a very specific definition.

C. Peak experiences

As defined in the beginning of this appendix, the peak experiences refers to the concept of those special moments related to Schäfer *et al.* (2013) described as intense music experiences (IME) based on the definition of Leach (1962). This category embraces those codes describing special and memorable moments related to the music experience during the festival.

The questions regarding this category were the following: "Did you have an intense music experience during the festival?" and "Can you describe an intense music experience during the festival?"²⁰⁴. All the interviewed described intense experiences with music during the festival. Six of the ten interviewed described particular moments happened during *Quincena*, where they experienced with music an intense and remarkable moment which stuck in their memories. In most of the cases, they relate the emotion with the work of art or with the interpreter. If it is set the focus on those who experienced intense music experiences in *Quincena* there are many expressions to describe those special moments. Jonas (J-1904, 26:13) described as "goosegumps" where as Peter said as "outstanding". In the case of Donald (D-1104, 15:48), the moment consisted of overwhelming "surprise" as well as in the case of Luna (L-1704, 23:56) which the case was an "astonishing impact of sound". Finally, Aura and Tim defined as an "amazing" instant. These descriptions help to understand the *Quincena* as an occasion to have peak experiences with live music.

The fact of the existence of this type of special moments demonstrated, again, the overall positive experience of the festival. But also, these experiences adds up the concept of engagement due to the high intensity of those special moments which can be related with the concept of flow²⁰⁵ with music or those absorbing activities that are relevant for the individuals well-being. Therefore, the festival experience contain elements which enhance a positive construction of the well-being through an engaging activity.

Furthermore, the existence of this type of moments constitute a reason to repeat the attendance on this type of festival, to engage with the music or the interpreter or the overall festival experience²⁰⁶. Therefore, an strong relation might be established throughout time due to these moments between the festival-goer and the cultural elements of the festival (the music, the community, the interpreters or artists involved in the festival, etc.). However, this relation would require a longitudinal verification with the interviewed in order to validate the long term engagement due to the specific experiences of *Quincena*. Then, this long term effect should be validated with a further analysis.

²⁰⁴ These formulations of the questions are the summarized versions, meaning, during the interview the questions suffered adaptations, mainly adding the definitions of Leach or the summarized definition of Schäfer *et al.* (2013). Then, the interviewed were able to elaborate on the experience and those experiences were not required to be in the 79th edition, but in some edition of *Quincena*.

²⁰⁵ "the full involvement with what one is doing, which is experienced as enjoyable and uplifting" Csikszentmihalyi and Asakawa (2016)

²⁰⁶ As can be verified through the following statements: J-1904(17:10), J-1904(40:51), P-1904(14:41), Au-2104(08:50), D-1104(19:56)

D. Relation between the cultural impact on the cultural identification and emotions

This supercategory describes the relation that the respondents established between the cultural impact on the cultural identification with the emotions felt during the experience of the festival. This supercategory was defined in the beginning of this appendix as: "How the respondent related the emotions with any element of the cultural impact on the cultural identification described in the precedent definitions"²⁰⁷. Two categories can be related with this supercategory, namely: "Emotional bind to culture" and "Music experience". These categories contain several topics related to emotions and to the process of the cultural identification. The following subsections will set the relation between the supercategory and the description emerged from the codes of the interviewed. This description is important because constitutes the core of the first hypothesis presented in chapter 4.

(1) Emotional bound to shared culture

This category contained those codes which described the festival as an opportunity to create a bind between the identity of the participant with the cultural elements that the event experience brought. This bind was expressed in terms of individual emotions and may be related with regional cultural expression from the artists/leader exposed during the festival, the sense of community, the consequence of cultural goods consumption or the only observation of this emotional bind of the cultural expression. What is more, some of the interpretations were already known by the participant though reassured their preference of an specific piece of music or interpreter. This category can be also related to the indetity fusion theoretical consideration(Swann et al., 2014) .

In some cases, the experience reinforced the feeling of their sense of being in community thanks of what they felt. In other cases, the participant felt such an intense emotions which may provoke a new consumption of music through music streaming services or buying the CDs. As a consequence of this heterogenous composition, the category "Emotional bind to culture" requires five subcategories to distinct the different concepts. Namely, they are: "Identity", "Community", "Consumption" and "Existence". These categories helped to summary the different concepts that constitutes the category. Here it is presented the summarized version for each subcategory:

²⁰⁷ The questions related to this topics were: "How do you think effect what you feel in your cultural identity during a music festival?", " Do you think what you felt in a music festival had determined what you are culturally talking nowadays?". As stated in the previous topics the previous questions were only the guidelines for the interviewer and during the interview were reformulated to be understandable depending on the participant and were completed with profound definitions of the concepts of the different processes linked to the cultural identity.

Existence: this subcategory emerged from the first question related to this topic ²⁰⁸ which asked about the existence of the relation between emotions and the cultural impact. Guillaum (1903, 27:46), Aura(Au-2104, 25:34) and Jonas(Au-2104, 25:34) expressed these existence affirming the existence of the bind between what they felt with what they think they culturally are.

Basque identity: Ofelia (O-2802,13:00) showed how an specific interpretation of a musical piece reinforced her sense of being from Gipuzkoa: "There was also a concert with the Orfeón Donostiarra, a concert of the padre Donostia, with a solo young man, who sang the first part and was spectacular. That song connects a lot with how we understand each other. (...) But nevertheless, the deep Gipuzkoans like it a lot". Similar meaning expressed Peter(P-2102, 23:26) on his comment on the power of the Orfeón Donostiarra to convene the audience.

Community: the festival brought the opportunity Abril and Aura to enjoy a shared experience. This delectation became a bind to attend the festival but also to share what they felt. Aura explained (Au-2104,10:50): " as you go to the concerts and so, you learn little by little, you realize everything, besides it is a social thing, not only is listening to music. It's a very nice thing that you go, then you come out, is not a single thing. One without the other, is a set. " Abril confirms this shared experience as something usual, as a "ritual"(A-0904, 15:02). Guillaum (G-1903, 09:47) expressed that the festival was an opportunity to go out and talk more about the concert and to share what happened.

Consumption: the experience of the festival due to the emotions helped to consume in different ways culture: buying music (Au-2104, 08:50; J-1904, 40:51) or consuming music through social media (T-0903, 10:41; J-1904, 17:10).

The first subcategory "Existence" determined when the festival-goer identified or not the existence of the relation between emotions and the cultural impact. There were only three interviewed which answered clearly this question, then it might inferred that the relation between these two concepts was not always conscious. Not only because there were a short number of answers but also because there were more interviewed establishing the relation with other elements describing similar concepts. Therefore it can be deduced the relation, according to the descriptions of the interviewed, might be unconsciously established. This unconscious binding between the identity of the festival-

²⁰⁸ "Do you think what you felt in a music festival, culturally determined you?"

goer and the cultural elements of the festivals is done through emotions. These emotions involved in the experience of the festival reinforced the link between the attendants of the different event constituting the festival and facilitate the bond between the attendees with regional pieces of music. Furthermore, in some cases this bond was followed with an increase of consumption of cultural goods through different distribution channels.

This category describes clearly different types of relations established between cultural elements of the identity and emotions felt during the festival.

(2) Music experience

As described previously, this category contained those codes describing the relations between the felt emotions with music of the festival-goer with the process of the cultural identification.

As described from different interviewed, the music festival was an opportunity to live emotions which helped to relate their identity with the specific style of music, as April said:

When I was younger I saw two operas that marked me a lot within the *Quincena*. One was the Magic Flute, which was the first opera I saw, and it was very small and made a big impact on me. The other was Rigoletto (A-0904, 12:35).

This also happened with new interpreters who with their impressive interpretations helped to have unexpected emotions which bonded the music with the festival-goer, as Ofelia described:

A Russian guy came in and played Schubert, all from memory and it was... one of my most impressive musical moments (O-2802, 39:22).

The interpreters were a relevant channel²⁰⁹ to elicit intense emotions in relation with the musical content. The relevance of the interpreter is important to consider because it one of the key elements constituting the live experience. This uniqueness of the interpretation might be an occasion to let more feelings arouse which reinforces the link between the festival-goer, the piece of music and the interpreter. Therefore, the music interpretation is an important element to consider in the process of identification of the festival-goer with the music of the festival.

From another perspective, in words of Abril the preferences for a specific musical content "enter through what you felt" (A-0904, 20:19). This direct relation of music with emotions was widely

²⁰⁹ Also present in: Au-2104, 19:22; T-0903, 12:01 and A-0904, 20:19

explained in Chapter 3 , here it is confirmed²¹⁰ with not only this codes but also with the previous categories of "Live Emotions" or "Peak experiences" which demonstrated that music in a live experience can inspire intense emotions in relation with specific music pieces, composers and interpreters. Therefore, the live music experience is another channel to constitute the musical preferences of the cultural identity of the festival-goers. This fact, expresses that emotions can be understood as the way in of new cultural content to the personal cultural identity or to reinforce certain music preferences.

In short, the interviewed of *Quincena* expressed the relation of the cultural impact on the cultural identification and the emotions through different processes occurring in the festival experience. These processes were understood under the two categories "Emotional bind to culture" and "Music Experience". The first described the processes related to the sense of community, the bonding with regional culture and the consumption of cultural goods due to the experience. The second refers to the concept of how the experience helped to conform the music preferences and the interpreters effect on the music preference. These processes implied emotional considerations and linked emotions with the cultural identification. Table 154 summarizes this relations of categories and subcategories.

Table 154. Categories and subcategories of "Relation between Cultural Impact and emotions".

Supercategory	Categories	Subcategories
Relation CI-E	Emotional bond to culture	Existence
		Basque identity
		Community
		Consumption
	Music experience	

Source: id.

E. Intentionality

This supercategory assumed those features related to the organizer's intentions perceived by the attendants according to the definition of this content analysis²¹¹. The categories emerged from the

²¹⁰ Also present in: D-1104(19:56) and Au-2104(18:50). But can be also reassured with the codes on the "Peak experiences" or "Live Emotions".

²¹¹ Perception by the respondent of specific objectives deliberated or purposed from the organizers in the organization of the music festival

interviews which can be integrated to this definition were: Programme-Budget management, foster culture and cultural city image. These categories clustered the codes in which the interviewed referred to perceived intentions from the organizers. The first summarizes the codes regarding the strategies of pricing, the design of the programme and the budget management perceived by the festival-goers interviewed. The second and the third clustered the data concerning how the festival can be used as a tool to foster a certain culture and to promote a cultural city image respectively. As it might be observed in this first glance, these categories clustered topics from tangible and intangible objectives. In the following sections will be described each category and its relation with the subcategories emerged from the codes.

(1) Programme-Budget management

This category embraces three related themes categorized previously under three subcategories which were: "Balance budget-programme", "Budget" and "Price". They were regarding the codes in which the interviewed referred to the management of the festival in the programming, the budget management and the pricing strategies.

As mentioned before in section 2 of this appendix, the subcategory "Balance budget-programme" and "Programme" clustered the multiple ways in which the interviewed tried to explain how the organizers intend to balance a known-unknown works of music/artists with a certain assurance on the income from the ticketing. This balance was between the potential engagement of the public with a well-known programme which would be translated to a better tickets sales versus a less-known music programme which would provoke less income. This balance in some codes were interpreted as a conservative way to manage the festival but also as a consequence to assure a somewhat of artistic quality.

There were different expressions which declared the balance between budget and programming. Donald expressed this perspective of no taking important risks:

"they do look for some stability, regularly, they don't want to disappoint the public" (D-1104, 11:46)²¹².

Penélope stated very clearly this idea of conservatism:

²¹² Also mentioned by Luna (L-1704, 18:11) when she expressed this perspective of no taking important risks: " I don't know if they risk to present something very new to the public". Or in Jonas: "Beyond that, I do like what *Quincena* has to offer, although I am aware they could opt for non-commercially so safe options when the artistic programming. They could go, I don't know, whether to do a secondary cycle of young artists or something, to encourage..." (J-1904, 33:39). Again and shortly expressed by Donald (D-1104, 09:16) "there are no surprises, really" and also "my perception is they programme established things(...) they programme always the same associations"(D-1104, 12:39).

"I think that the *Quincena* is quite conservative, it seeks to have...to see everything is very conservative. But of course, when they put something that's very new, there are four of us. I have the impression that there is a more conservative criterion." (P-2102, 23:26)

Jonas considered the organizers looked for this balance between quality and public engagement without taking important risks:

" they are looking for the balance, but I think they are looking to fulfil what others think" and moreover, " the people who go to *Quincena* are usually very conservative and I don't think they would go if you don't assure them a minimum of quality."(J-1904, 24:50).²¹³

Penélope expressed some trace of novelty but within the conservatism:

" I think it is a fairly conservative festival." (P-2102,08:07) .

Therefore the interviewed perceived an strategy concerning the programme which it might be specified with an assurance of artistic quality, with no risks in the programming and looking for a stability between the content of the programme and the engagement of the audience. For some of the interviewed this strategy demonstrated a conservative way of artistic programming in accordance with a conservative audience.

Another subcategory concerning the management of the festival was "Budget". This subcategory summarized the content related to the economical management of the festival. It contains those affirmations in which the interviewed talked about the budget management, cultural subsidies, the economic result of the festival or any themes related to the economy of the event. The main idea underlying in the codes was the consideration in which the organizers managed the budget in a very prudent way or it might be interpreted, again, as a conservative strategy of the economic management.

The interviewees perceived the willingness to comply with the established budget for several reasons. The most common, the budget required the filling of the venues, as Penélope commented:

"They (the organizers) certainly can't afford to programme what people don't listen to", or "I think it is natural that *Quincena* seeks to fill the venues, it seems logical to me." (P-2102, 23:26; P-2102, 25:04).

²¹³ This idea was repeated by Peter Peter "*Quincena* is not the festival which risks on the programming. They always play the same symphonies, the same orchestras, it's always a little ... all the same, year by year." (P-1904, 10:17 also in P-1904, 18:28)

Moreover, Peter perceived this need to fill the venues of the organizers in order to accomplish certain goals for the receiving of cultural subsidies from the government:

"They are worried about filling the venue, to have the correct numbers to present in their public grants." (P-1904, 19:25)

Then, they perceived an effort on accomplishing the budget in order to receive the public grants which required to assure certain volume of audience and a popular artistic programme. These considerations confirmed the perceived conservatist strategy of the festival to fill the venues and to present a popular artistic programme.

These perceptions can be complemented with the last subcategory "Price" which clustered the considerations about the price or the pricing strategies. There were heterogeneous affirmations on this topic. Abril considered the concerts were expensive but she justified with the consideration of the high costs that the organization had to pay (she knew that because she worked as artist in some productions) and also with good pricing strategies for young people:

" it's true that it's generally said that concerts are expensive. But I could live it from the inside and I think the price is quite justified. In the end you can see that this money, most of it goes to renting the Kursaal. It's quite relative, it depends on the interest you have. If you have a minimum interest, it doesn't seem too expensive to me, it's true, that there are many aids for young people, although there could be more. (A-0904,24:09)

In opinion of Jonas, the prices were not excessive and adapted for youngsters:

On an organisational and logistical level, if I think it's appropriate, the prices, I'm a musician, and I know what each performance means, and I know that behind each performance there's a ruler, there's a light technician, there's a sound technician, and the price doesn't seem excessive to me, and I understand that the rest of the audience thinks it's too much. And that I don't know why it's so abusive. (J-1904, 33:39)

This special comprehension of these two interviewed had its own biases since they were musically or artistically implied and consequently, they were with more knowledge of the organization in comparison with other attendants. This special implications comprehended the huge effort of the organization of *Quincena*, the high costs of the renting of the venues and the contracting fees. Then, the interpretation of these codes has to be on the eyes of the interpreter or musician, who seeks to justify the artistic work and to support this type of events. This type of attendants who were former/actual artists/choirs interpreters/instrumentalists provide a specific analysis which is very adequate in the context of *Quincena* since -as it will be shown in the analysis of the organizers interviews- the audience of the festival is intentionally formed or prosecuted in the artistic contexts like the local choirs, local orchestras or any musical aggrupation which can "provide" attendants for

the festivals. Therefore it might be comprehended that the local audience of the festival is also formed by local music interpreters who are willing to support the festival. This support is essential for the surveillance of the festival as it can be read in the analysis of the organizers interviews in the appendix 12. Lastly, this specific audience was more comprehensive on the high prices which potentially might be considered as expensive in other types of attendants.

Summarily, the category "Programme-budget management" showed the perceived objectives prosecuted by the organizers in the perspective of the interviewed. They perceived *Quincena* as a conservative music festival due to the static programming which can be translated with a repetition of several musical works and a budget centred in assuring popular artists in order to attract more audience. Moreover, this conservative strategy tried to balance the programme with few artistic risks, a strict control of the budget and the willingness from the organizers of not losing the public subventions. The pricing of the concerts was, generally speaking, comprehensively high though with smart strategies of pricing in order to attract the young audience²¹⁴ and to add value to the festival.

(2) Foster culture

This category covers the perceptions of the interviewed on the festival understood as a tool to foster regional music and the intention to spread the interest on music in the hands of the organizers. These topics appeared due to the questions regarding the perceived intentionality on the interview guideline. Most of these questions were focused on the perceptions regarding the intentionality of the cultural impact on the cultural identification though the interviewed answered with some more opened considerations of the intentionality perceived on cultural elements of the festival.

The concept "Foster Culture" comprehends the perceived intentionality by the interviewed on the interest of the organizers to use the festival as a tool to foster a regional music and a general interest to music. This category is composed by the two categories emerged from the texts called "Foster Regional Culture" and "Spread Music".

As mentioned before, one of the perceived intangible objectives by Luna and Ofelia were the aim to foster local artists/composers (alive or not) and local interpreters. Ofelia commented:

²¹⁴ The festival offered tickets to youngsters (age<30) as exposed by Jonas: " Pero también es de aplaudir, y reducir tanto como hacen con la hora joven, de reducirlo a 3 euros." J-1904 (33:39)

" they try to put the Basque local authors in a much broader and much more open context." (O-2802,17:03)

This aim was also understood as a way to place the local artists in a similar level of some international well-known artists. Luna said she would like to think that:

" there will be someone who thinks and takes it into account, (...) because it gives an opportunity to meet a local composer". (L-1704,18:11)

The interpretation of the previous statements allows to state there was a perceived interest on the fostering of local artists and local composers. However, this objective was perceived by the three of the interviewed which can be interpreted whether the other interviewed did not perceived this objective meaning only a problem of perception or the organizers were not that interested in promoting the regional/local artists. This interpretation can be complemented with the analysis of the composition of the festival's programme (interpreters and composer) and the weight of attendance in those events however this analysis is considered beyond the present dissertation since the interest is on the perception of the attendant. Therefore, on the basis of the interviewed, there was perceived a slight interest in promoting regional culture.

Another and more general topic was included in this supercategory covered by the category "Spread Music". This subcategory included the perceived objectives by the interviewed on the aim of the festival organizers to disseminate music not only as a main objective but also as a potential way to target more segments of audience. Specifically this was perceived in terms of approaching the music to the people, as Guillam explained talking about *Quincena andante*²¹⁵:

For example, the Quincena comes out of Donosti and it is supposed that with that they want to expand, to get closer (to the audience)... but, maybe it is not so easy. But, then, they have a specific budget, they look for the festival to look good and from the point of view of spreading or bringing closer the music... (G-1903,13:57)

This perspective of spreading music was complemented by the opportunity that the festival brought to see performers that usually are not easy to enjoy during the year, as Jonas stated:

It's an opportunity to see performers, listen to and enjoy live music that you don't usually get to see. (J-1904, 15:14)

Furthermore, Luna and Ofelia statements showed the programme of Quincena as an exercise of spreading new musical content to publics which had not the opportunity to enjoy classical music.

²¹⁵ *Quincena andante* refers to the specific series of concerts within the festival which are organized in different locations of the Basque Country during the same days of the festival.

"I find the programme interesting, they make beautiful proposals and can tackle works that cannot be tackled the rest of the year in the Kursaal." (L-1704, 20:39)²¹⁶

Therefore the perceived objective of spreading the music was understood in terms of approaching different types of classical music to the people, offer relevant interpreters on this industry and offer new music or less-known music content to the attendance. Then, the intangible objectives perceived by the attendant were mainly positive objectives but nevertheless were, in some cases, in contrast with the tangible objectives. This contrast can be deduced from the perceived objective to offer a programme with no risks due to the budget pressure in contrast to the interest to spread the music/foster regional culture.

Another relevant question can be deduced from this interpretation, the relevance of the perceived and intentioned cultural impact. As presented before, the questions related to this topics were referred to the perceived intentionality on the cultural impact on the cultural identification but, as it can be analysed from the data, the interviewed exposed topics much related to the impact on the exposure of/to culture or the cultural impact on the information about culture described in Colombo (2016)²¹⁷. Therefore, it can be interpreted that the perceived cultural impact was different when it is referred to the individual experience from attendant - which described different processes related to the identity development- in contrast with the description of the intentioned cultural impact of the organizers from the perspective of the same attendant. However this contrast should be understood as inclusive because the perception of the intentionality on the cultural impact on the cultural identification was perceived from Ofelia²¹⁸ (who also perceived the intentionality on the spreading music by the organizers) in her words:

"(Do you think that this cultural impact on the cultural identification is intentioned from the direction?) Well, I think it does. And if not in a priority way, they create an a space for that. Maybe they are not accomplishing it in every *Quincena*, but I think they intend so." O-2802(24:45)

²¹⁶ Ofelia referred in the same sense: "I think that *Quincena* is quite open, and then it opens the proposals a lot so that there are many different audiences and they can feel integrated, even with the youth and children audience. I think it's nice to make that effort." (O-2802, 20:20)

²¹⁷The definition of the impact on the exposure to culture was described in chapter 1, "cultural impact in relation with the information about culture or cultures", and the item describing the impact from a positive subjective perspective was: "I am exposed o a variety of cultural experiences through the community festival". (Colombo, 2016).

²¹⁸ This code was clustered under the category "Perceived intentional Cultural Impact", but here it is introduced in the interpretation of the intentionality of the cultural impact because it related to the main topic

Consequently, the perception of the intentionality referred to the different cultural impacts was blurry from the perspective of the interviewed. They referred simultaneously to different intentioned cultural impacts which might be interpreted in three directions. Firstly, the impact on the cultural identification was not really prosecuted by the organizers and then there cannot be any perception of it. Secondly, the impacts can occur simultaneously without any intentionality perceived. Thirdly, the impacts can occur simultaneously with or without any intentionality perceived. The first direction can be evaluated in the further analysis of the organizers interviews in the appendix 12 in which it is showed the existence of prosecuted cultural impacts on the cultural identification and the exposure to culture. Consequently, the second direction of interpretation is not possible because there was an intentionality implicated in the origin of the cultural impacts. Therefore, the third option should be the more valid explanation of the perceived intentionality regarding the cultural impact.

In summary, the cultural impact may be originated independently wheter it is perceived as intentional or not. This interpretation might describe the music festival experience as an opportunity to have cultural impacts independently of the festival organizers intentionality and related to the festival-goers perception. Because, as it will be explained in appendix 12, the organizers intentionality implied the origin of some cultural impacts related to the process of the cultural identification and the exposure to culture but not in the same specific themes described by the festival-goers. Therefore, the independence of the existence of the cultural impact from the perception of the festival-goer should not only may be interpreted as the independence from prosecuted intangible objectives of the organizers but also as the effect caused by the simply exposure to a music experience. In other words, cultural impact can be originated because of the mere exposure to a cultural phenomenon independently of any intentionality.

(3) Cultural city image

This category comprehended those codes in which the interviewed referred to the perceived intentionality of the organizers in fostering a city image through the festival. In this sense referred Tim:

"I think they're looking for other things. They are not declared non-profit, but I do think they are looking to give prestige to the city." (T-0903, 17:26).

This perspective of the promotion of the city image was also comprehended in the sense of developing a cultural tourism as Ofelia stated:

I think there is an attempt to maintain a tourist and cultural attraction of the city itself.(0-2802, 20:20 or in 28:40)

These considerations were relevant for the building of the city pride or the community pride which can be related with those in the category of "Identity development" in which they referred to *Quincena* as a "luxury" for the city and a sign of city pride²¹⁹. Then, the perceived intentionality on this intangible objective is, again, perceived as positive for the interviewed.

In brief, the intangible objectives perceived by the participant can be related to four main topics: foster local culture, spread music and to construct a city image/city pride. These features of the perceived objectives are in some cases perceived as clearly intentioned but others involuntarily, as interpreted with the cultural impact of the music festival.

Summarly, the themes of the interviews related to the perceived intentionality of the organizers can be grouped in three categories: programme-budget management, foster culture and cultural city image. The first includes the subcategories emerged from the responses and described previously, which were: balance budget-programme, budget, programme and price. The second, grouped in the following subcategories: foster regional culture and spread music. Lastly, the category concerning the promoting of a cultural city image. A short overview on these clustered categories it is showed in Table 155 .

Table 155. Categories and subcategories of "Intentionality"

Intentionality	Programme-Budget management	Balance Budget-programme
		Budget
		Programme
		Price
	Foster culture	Foster regional culture
		Spread music
	Cultural city image	

Source: own elaboration.

F. Side elements

²¹⁹ This ideas were developed, as presented in the category "Identity development" by Tim(T-0903, 09:11), Jonas (J-1904, 21:40) or April (A-0904,17:01).

Those themes not related directly to the hypotheses or the definitions above presented were clustered under this supercategory. The themes appeared due to the questions on the interview which were thought only to be a warming-up or other complimentary questions. These questions were the following: "Which festivals are you going?" What are your favourite festivals? Why? Why are you going to Quincena Musical? What are your intentions in going to Quincena? Would you recommend the experience? How would you define a participant of the Quincena musical?" Under this supercategory were included all side topics which were: motivations, reflected profile, perception of the audience, long term effect and other elements of the experience.

(1) Motivations

This category embraces the main intentions and reasons to attend a music festival like *Quincena*. Although this is not in the main objectives of the present research, the interviews included questions around the motivation of going to festival as a warm-up questions. These motivations were: the quality of the performance, the opportunity to listen to live music or music itself, to enjoy a pleasant experience, to reinforce a long tradition of participation, the social experience or to take advantage of specific circumstances of the festival (proximity, summertime)

One of the most relevant motivations for the interviewed was the quality of the music interpreted or the artistic quality of the interpreters. The statements of the interviewed regarding their motivation to enjoy high quality classical performances were described in the sense of having a good "level" of artists, Tim resumes shortly this idea of having a good quality artists:

Because there's a good level. It has level, and it's a level you can't find if you don't go to big capitals. (T-0903, 04:33).²²⁰

In general, they showed their main motivations of going to *Quincena* because of the quality of the interpreters. In fact, this element was described also by contrast because two of the interviewed commented as a negative outcome when the expectations on an interpreter were not fulfilled and therefore the outcome of the festival experience was perceived as negative²²¹. As Tim exposed:

"Well, negative, low level, for example. There was an Elixir of Love about six years ago, and the Soprano wasn't heard from row five. They usually bring in a pretty good cast, but that year, I don't know what happened, they were on a tight budget?" T-0903(21:57)

²²⁰ In the same or similar sense described the motivations linked to the artistic quality: Jonas (J-1904, 07:50), Abril (A-0904, 10:29), Luna (L-1704,17:26), Guillaum (1903,04:44) or Tim(T-0903, 04:33).

²²¹ These codes referring to the negative elements of the experience were in the first clustering under the category "Negative outcomes". The different topics appeared and clustered in this category were interpreted and included in different points of this text due to its specific interpretation.

This theme of the artistic quality was on relation on the following main theme related to the motivations, the music. Some statements relate this topic to the hedonic sense, others to take advantage of the opportunity which brings the experience of the festival, but nevertheless to enjoy music or the preferred piece of music.

As Penélope clearly stated:

"I am very clear that I am going there because of music"(P-2102, 29:11).

In the same line of argumentation, Luna (L-1704, 11:43), Aura (Au-2104,04:19 and 29:11), Tim (T-0903, 04:55) and Jonas (J-1904, 08:05) expressed that music was the main reason to attend the festival. Moreover, an experience related to pleasant moments thanks of the festival. As Abril described:

"Well, with the intention of seeking pleasure, I'd say". (A-0904, 06:14)

Donald (D-1104, 03:03), Penélope (P-2102, 05:55) and Aura (Au-2104, 04:40) declared their intention to seek pleasure or enjoy²²², related to music. But in some cases not only related to it but also because of the social experience. There were some interviewed that considered going to the festival because it was an occasion a to meet with friends, as Luna described:

"a social event point or sometimes to support that festival that you think it's right to do, going to see a friend you know who has participated". (L-1704, 27:20)

Again, it appeared the fact of being an artist/interpreter may include other motivations to attend the festival. As described by Luna, she went to see other colleagues who are participating which corresponds to other statements of Peter, Abril or Jonas²²³. These special motivation can be considered into the social fact but related to the special circumstance of the festival which look for the audience in the local choirs, local interpreters in order to attract families and friends attached to them. This idea of meeting with colleagues or friends who are interpreters was also described from those who are not interpreters/artists. Among them appeared the friendship with the interpreters. As Penélope stated:

"I attend, sometimes, the concerts where is playing some friends of mine".(P-1904,04:43)

²²² The differentiation is done in order to comprehend the enjoyment that may produce the social experience, the atmosphere of the festival or the consuming experience.(Alba and Williams, 2013)

²²³ A-0904(03:48), J-1904 (07:50), P-1904 (04:43)

Moreover, in the case of Donald, one of his main motivations was the willing to support the initiative of the music festival:

" but I am quite clear that I am going to the *Quincena*, as a support to organize this type of festival in San Sebastián". (D-1104,03:57).

This social experience was also related to share the liking of classical music, to meet after the festival, go out or to be seen. As Aura explained:

"Well, you meet someone you haven't seen in a while, and well, you meet him or her. There are others that you are looking for because you know that you will only meet him or her on those days." (Au-2104, 23:40)²²⁴

In short, the motivations for the interviewed had different levels of importance but connected thanks of music. The quality of the interpretation of the music pieces or the pleasant moments with music, they were all related to music. Moreover, it was also relevant the social experience specified in different descriptions: firstly, the opportunity to meet with colleagues, friends who are interpreters of the festival; and secondly, the sharing of the music festival experience with others. Indeed, they were strongly related to music. So, the central point on going to such a festival was described by the fact to enjoy music itself, to enjoy with others music experiences and of course, because the pleasure of sharing the experience or meeting with others.

There appeared other subcategories under this category which were explained from a few of the interviewed. Firstly, the motivation to participate into the festival because of the familiar tradition developed by Aura, Luna and Penélope who demonstrated they attended the festival thanks of their parents or because they attended the festival since they were children. This fact helped to initiate a sort of tradition and liking to participate in the festival. Other reasons which motivated some of the interviewed came from Peter and Tim who stated their ease to going to the festival since they live in San Sebastian. Finally, the motivation to participate in a activity during the summer season described by Luna (L-1704, 05:33).

(2) Audience description

The definition of this category came up thanks to the considerations of the attendants among the audience and the socio-cultural profile they think the *Quincena* attendants have. This information has a crucial value since they were, in some way, defining themselves in topics related to their cultural identity and how they seize the profile describing socio-cultural characteristics of an

²²⁴ This social factor was also described with the fact to prepare themselves in order to be seen by the others as Jonas and Ofelia stated: J-1904 (13:54), O-2802 (30:27).

average participant. Two subcategories clustered the codes of the interviewed in two main themes, namely: profile of the audience and perception of the audience. The first resumes the considerations of the interviewed on the definition of an average profile of *Quincena*. The latter embraces the opinions on the audience they experienced during their attendance to the festival.

The first subcategory emerged from the answers on the question "How would you define a person who attends *Quincena*?". The question was on the interest to understand how they would define an average profile of the festival but also to reflect on themselves as participants. Thanks to that category it may be easier to understand some characteristics of the attendants. The question allowed opened and diverse questions which brought multiple layers of the possible profile of an average attendant. The main characteristics emerged were that the usual attendant: is a classical music lover (A-0904, 22:45; Au-2104, 32:57; P-1904, 29:24), have social interests (J-1904, 41:17), middle-high class (J-1904, 41:17), loves cultural activities (L-1704, 31:47), plans the year due to cultural events (G-1903, 28:13; L-1704, 31:47), is a fortunate person (D-1104, 27:42) and is sensitive (O-2802, 55:36). There appeared also negative characteristics²²⁵, mainly, there were some interviewed who perceived negatively that some attendants participate in the festival because he/she wants to show off or pretend during the festival. (J-1904, 29:10 and 29:54 or P-1904, 22:37).

The descriptions of this first theme contained a general positive consideration of the profile of the attendant. What is more, the topics of description related to cultural elements of the cultural identity: the music preferences, the cultural interests or the cultural sensitivity. These descriptions show the relevance of the intangibles above of the tangible elements (level of income) on the descriptions of the profile of the attendant which can be interpreted as a sign of the relevance to analyse how the attendance on the festival may have an intangible impacts on these or similar elements.

The second subcategory consists on the statements of the interviewed when they talked about how they perceived the audience during the festival. The main topics related to the characteristics of the festivals were: the (high) age of the attendants, snobbery and formalism of the audience. The age of the attendant appeared in a negative consideration²²⁶ (G-1903, 16:08) and they perceived as an endemic problem of the classical music lovers/attendants (Au-2104, 33:39; T-0903, 16:20). Finally,

²²⁵ As mentioned previously, these were clustered in the descriptive stage under the category "Negative outcomes". During the interpretation they will be reassigned and interpreted.

²²⁶ Idem.

the interviewed considered the attendants with certain snobbery (J-1904, 13:56; P-2102, 06:41) or to be an apparent music lover (P-1904, 22:37; D-1104, 26:23). Which can also be related to a forced formalism which appeared in the concerts more clearly in the Kursaal cycle as described by Abril (A-0904, 08:20).

These descriptions considered some tangible elements of the audience like the age or the way they dress or present themselves. The ageing of the audience described some actual fact of the audience which appeared in the quantitative analysis and it seems to be a description of an actual fact. However, the description of the pretended snobbery or pretended formalism seems to be a judgement or criticism which would require further and in deep analysis to interpret it as valid.

(3) Long term effect

This theme appeared thanks of several codes related to the long participation of some of the interviewed but also because of the planned question: "Do you think that the cultural impact and the emotional effect are having a long-term effect?". The answers showed in table 74 only described codes related to this last question, but it were other codes related to the long term. For instance, within the category "Motivations" appeared the subcategory "Past experiences" which described the motivations to participate to *Quincena* thanks of a long tradition related to friends and family.

The long term effect has been described from some of the interviewed with several elements. In the first place, the long term effect of its attendance to the festival reinforced the love to continuously listen to music:

(The participation) "helped to be aware that music has to be present in my life, to a greater or lesser extent, but that it has to (J-1904, 29:56)

"Well, it's been a hobby of mine, as if it were almost necessary. (...) Without music life is very sad "(T-0903, 25:15).

This long term effect had also an explanation due to a familiar tradition which helped to engage to the festival and the classical music. As described by April and Luna:

"is because it is something that I like since I was a child, that I have always received and also, as I am a member of the *Orfeón Donostiarra*, I usually participate in them." A-0904(03:48)

"I started going to the *Quincena*, probably because my parents took me to a concert when I was little, I was studying music." L-1704(05:33)

It is paradigmatic the case of Penelope who (with 65 years old) still participates with his mom into the festival in several events:

"because I'm very close to my mother. As she has always liked classical music." P-2102(30:17)

This relation with his mom grew up thanks of the opportunities that might bring the festival. As she described that the festival was an occasion to have a familiar plan. As she described

"Well, look, another social that just came to me. The Arantzazu concerts for example. There I go with my mother and my sister, there we take the opportunity to make a day trip on our own, eat well in one place, sleep in Arantzazu." P-2102 (32:17)

Then, it seems that the experience of the festival may construct a long and strong relation with some of the interviewed not only related to music but also reinforced the personal interrelations with family and friends. This long term effect was described from the perspective of the interviewed and described deep links between the interviewed and the experience of the festival. These descriptions may contribute to considerate that the intangible impacts of the music festival experience can have a long term effect on the individuals. This may explain and reinforce the importance to evaluate the intangible impacts of the music festivals in order to comprehend long term effects on the individuals cultural and social construction.

(4) Other side elements

In this subcategory are included those themes that slightly appeared. In addition, these themes were related to concepts appeared in precedent research studies as it will be introduced in each theme.

Novelty

The new interpreters, the new work of art or the fact of being new in the event made the difference in some of the interviewed. They understand this fact as an important element of the intangible impact. These effects of the novelty is also considered in the theoretical framework and worthy analysed in Geus et al. (2016). They describe the novelty effect in different contexts: the novelty of the work of art (P-1904, 27:46), the novelty of the experience or the effect of the novelty (L-1704, 15:14) as a key element to capture their attention.

However, this element should be contrasted with the descriptions on the lack of novelty in the programming interpreted in the supercategory "Intentionality". Therefore, this novelty perception should be considered with a low importance among the interviewed.

Atmosphere and separation of the ordinary life

The music festival was an occasion to enjoy an exclusive ambience. Ofelia described this element:

"But, I noticed that music and the environment impact me greatly. You will realize that when you ask me I don't just tell you the music, it's usually the event. That day was this, go there, get into the deep Gipuzkoa, in that kind mountain so cut, the place itself, so black, is like a chimney".(O-2802, 32:04)

Similarly, Luna (L-1704, 06:35) declared her interest in all the elements combined: the music, the venue and the artists.

The consideration of the atmosphere of the festival as an important element of the experience of the festival was described in the study of Packer and Ballantyne (2011), as described in chapter 2., The other theme -separation of the ordinary life- appeared in the interviews was also a relevant factor in the description of the authors. Here, in the interviews appeared in the words of Ofelia:

"I go to the festival and I do not think about the operational of the everyday". (O-2802, 44:26)

Therefore, the conceptual basis of Geus *et al.*(2016) and in Packer and Ballantyne (2011) appeared again in the statements of some of the interviewed which confirms the relevance of this elements in the festival experience.

Summarily, the interpretation of the codes related to the supercategory "Side elements" helped to understand some nuances of the festival experience. Firstly, it helped to understand the motivations of the interviewed to attend *Quincena*. They described different reasons to attend but nevertheless connected and based on one same element, the music. The quality of the interpretation of the music pieces, the pleasant moments with music, the opportunity to meet with colleagues, friends who are interpreters of the festival, the sharing of the music festival experience with others, they were all related to music. Secondly, the codes describing the audience considered some tangible and intangible elements of the different profiles of the attendants like the age, the way present themselves with snobbery or pretended formalism. Furthermore, they described intangible elements related to the cultural preferences and interests which helped to reinforce the relevance on the analysis of the intangibles. Thirdly, some interviewed described the experience of the festival as an occasion to construct a long term effect related to music but also an important element for their personal interrelations with family and friends. Which again, may explain and

reinforce the importance to evaluate the intangible impacts of the music festivals in order to comprehend long term effects on the individuals cultural and social construction.

Table 156 describes the categories and subcategories clustered in the supercategory "Side elements" previously interpreted.

Table 156 Categories and subcategories of "Side Elements".

Supercategory	Categories	Subcategories
Side elements	Motivations	Quality
		Music
		Pleasure
		Past experience
		Proximity
		Social experience
		Other reasons
	Audience description	Profile of the attendant
		Perception of the audience
	Long Term	
Other elements: novelty, atmosphere, separation of the ordinary		

Source: own elaboration.

Finally, the result of the overall interpretation of the categories and subcategories emerged from the codes and related with the supercategories can be summarized in one table. The table shows the five supercategories (Cultural Impact, Emotions, Intentionality, Relation between CI and emotions, side elements) related with the correspondent categories and subcategories interpreted previously. This table not pretend to summarize all the codes generated or appeared in the interviews, it was the result of one specific interpretation. Moreover, there are multiple ways to interpret the data collected through the interviews and further ways to collect the data. Therefore, this table has to be considered with its own limitations derived from a particular interpretation due to specific gathering methods within a framework of specific hypotheses. Table 157 summarizes this particular result of the content analysis on the ten interviews on ten attendants of *Quincena*.

Table 157. Summary of the supercategories, categories and subcategories of the content analysis in the ten in deep interviews to *Quincena* attendants.

Supercategory	Category	Subcategory
Cultural Impact on the Cultural Identification	Identity development	Foster music hobby
		Understanding of the self
		Sense of community
		Building community pride

	Identity enrichment	Through live experiences Engagement new proposals Adding cultural variety
	Cultural Learning	Existence of learning Birth of interest
Emotions	Expectations	
	Mood	
	Live Emotions	
	Satisfaction	
Peak experiences		
Relation CI-E	Emotional bond to culture	Existence Basque identity Community Consumption
	Music experience	
Intentionality	Programme-Budget management	Balance Budget-programme Budget Programme Price
	Foster culture	Foster regional culture Spread music
	Cultural city image	
	Side elements	Motivations
Music		
Pleasure		
Past experience		
Proximity		
Social experience		
Other reasons		
Audience description	Profile of the attendant Perception of the audience	
Long Term		
Other elements: novelty, atmosphere and separation of the ordinary		

Source: own elaboration

5. Application of the rules of inference

As presented in Appendix 4, the rules of inference corresponded coherently to the hypotheses of research, and were as following:

- A. Sub-hypothesis 1: The more intense are the emotions, the more intense are the cultural impacts.
 - i. Music is the main source of intense emotions among other factors.
 - ii. The music preferences intensify the cultural impact and the emotions.
- B. Sub-hypothesis 2: The objectives of the music festival organizers included specific objectives to generate cultural impacts perceived by the attendant.

The first rule of inference refers to the relation between the cultural impacts and the emotions. This relation of the intensity can be referred to the data through specific themes. As described in the supercategory "Relation between emotions and Cultural impacts" these themes described an strong relation between emotions and those cultural effects of the music festival experience. As interpreted before, the relation of the cultural impact on the cultural identification was established with specific processes. The first described the ones related to the sense of community, the bonding with regional culture and the consumption of cultural goods due to the experience. The second referred to the concept of how the music experience within the festival helped to confirm the music preferences, moreover, the interpretation by specific interpreters added a sense of uniqueness which reinforces the emotional effect. These processes implied emotional considerations and linked emotions with the cultural identification. Furthermore, some of them described peak experiences during their attendance reinforcing the concept of a positive affective and intense experience within the festival. Therefore, thanks to the music festival experience the interviewed demonstrated intense emotions related with intense cultural impacts.

The following rule of inference regarding music as the main source of emotions requires to interpret the data from different points of the content analysis. Firstly, the category "live emotions" clustered those emotions remembered by the interviewed during the festival. Those emotions were related with music within the concerts of the festival which might be understood as an important source of emotions within the music festival experience. Secondly, the category "Motivations" clustered a set of motivations strongly related to music which might be interpreted as a relevant factor for the interviewed. Therefore, music has to be an important factor for the affective response during the music festival. Finally, the descriptions of the peak experiences described intense

experiences related to music, which consequently set another element of relevance for music within the emotions elicitation. These three elements - live emotions, motivations and peak experiences- constitute a justification to consider music as the main source of emotions within the music festival experience.

However, as it was interpreted within the supercategory "Emotions" there were the effects of attendant expectations and previous mood which add a complexity that in further analysis should be addressed. Moreover, the descriptions of the interviewed were based on their memories which can be an element of distortion of what they really felt in the specific moment. This effect of how we remember we felt can be further analysed in the study of Wood (2015).

The next rule of inference refers to the music preferences of the interviewed. Basically, the interviewed declared, all of them, to be classical music lovers. The differences between them were on the different artistic movements within what is considered to be classical music. As a consequence, the analysis of the effect of the music preference in the cultural impact or the emotional impact became impossible to compare with those in which the music preference differs from the classical. Therefore, this rule of inference cannot be interpreted from the perspective of the content analysis because the data is not comparable.

The last rule of inference concerns the perceptions of the interviewed on the objectives prosecuted by the organizers. As identified previously, the intangible objectives perceived by the participant were related to four main topics: foster local culture, spread music and to construct a city image/city pride. The tangible objectives concerned -mainly- to the management of the budget and the design of the artistic programme of the festival. Therefore, the interviewed perceived specific objectives which -as interpreted previously- concerned cultural impact. These intangibles were recognized as impacts on the exposure to culture or the interest of the organizers to spread the classical music interest.

APPENDIX 12 Analysis of the interviews to the organizers of *Quincena*

As described in section 8.2.2 of chapter 8, the interviews to the organizers of *Quincena* had the specific goal to discover the pursued objectives of the organizers in order to be compared with the perceived from the ten festival-goers interviewed. This main objective was not only in the general sense but also in the topics of cultural impact and emotions. In order to have a general overview of the data, the researcher conducted a deductive content analysis in which the deductive supercategories were in the following terms:

- Objectives: this category will cluster the specific objectives described by the organizers
- Cultural impact: all the codes related to any manifestation of the definitions from Colombo (2016)
- Emotions: any reference to the emotions of the festival-goer described by the festival organizer.
- Side elements: as in the precedent analysis will gather all the nuances and details previously not considered

As presented summarily in chapter 8, the interviewed were the following organizers:

Table 158. Description of the interviewed

Name	Code	Institution	Age and genre	Position and formation	Place and time of the interview	Duration
Patrick Alfaya	PA	Quincena Musical S.L.	48, man	Director of the festival, music specialist, former director of several orchestras	San Sebastian, 9 November 2018	1:39:22
Denist Itxaso	DI	Diputación de Gipuzkoa	44, man	Deputy, politic sciences	San Sebastian, 13 February 2019	31:17
Jon Insausti	JI	Ayuntamiento de San Sebastian	30, man	Town councillor, economist	San Sebastian, 12th February 2019	48:27

Source: own elaboration.

1. Description of the main themes appeared

As presented in the previous thematic analysis, the first step it is the description of the themes with the codes clustered in the tables. This first step it is only descriptive with no intended interpretation. The following section will interpret and relate these topics with the main deductive

supercategories established in order to reach the objectives of the analysis presented in chapter 8, section 8.2.2.

A. Audience

This is the most relevant topic in number of codes. The three interviewed demonstrated the need and importance to attract as much as possible audience , to know the audience and to understand what they expect in order to link them to the festival. But also, to engage younger audience because the "endemic" ageing of the audience.

Table 159. Codes on the theme "Audience"

PA-00:01:10	Y los coros, atraen gente, pero no sólo eso. ¡Es la gente! Porque aquí no hay coros profesionales, son todos coros amateurs y pongo en letras mayúsculas lo de amateurs, pero es que es así
PA-00:08:40	Porque a parte de una cuestión cultural, en la que se pueden encontrar lazos, es importante el público francés. Quincena tiene mucho público, pero creo que es una obligación poder llamar al público francés y acercarle a San Sebastián
PA-00:20:10	Claro, para hacer esas taquillas que son necesarias, para poder mantener el festival. Tu, o haces obras "Pop", Quintas de Mahler, Novenas de Beethoven, que son grandes obras o la gente no viene. Además, te voy a decir una cosa. Además, estamos en un mundo, que en todo, y cuando digo en todo es en todo. En la política, en la tele...estamos en un mundo hiperconservador, nos estamos volviendo muy conservadores en ciertos temas.
PA-00:25:00	Entonces, hacer esto es lógico, y va a tener que seguir haciéndose así, pero habrá que dosificarlo
PA-00:48:02	Yo sé, que el 99% no va a volver..por lo menos en una década, a partir de los 44 años, a partir de los 45 y 46 años es dónde se puede pescar más. Es una edad en que los hijos ya son más autónomos, pueden hacer su vida, irse por ahí, tienen 15 o 16 años, tienen más tiempo libre, suelen estar más acomodados económicamente, estás más reposado. Tienes una mente más reposada, más madura. Y de repente, estás dos horas, en los que puedes estar en silencio escuchando algo, y transportándote.
PA-1:07:37	Pero, además tu ten en cuenta una cosa, hay otra cosa que detectamos, aquí hay una serie de abonados, que son los fieles. Pero, luego tienes como dos grupos. El grupo de la primera Quincena y el grupo de la segunda Quincena. En la primera Quincena hay mucha gente que después se va
PA-1:10:51	Tenemos un público muy heterogéneo. Pues intentamos albergar muchos programas para llegar a más gente y también intentamos que haya movimiento entre estos grupos, es decir, si voy a un concierto de órgano intente interesarme por lo que hacen los de contemporánea, por decir un ciclo particular
PA-1:11:40	Pero intentas dar a conocer, de una manera o de otra, dar a conocer otros ...incluso con una charla, antes de un concierto pues les hablo de lo que va haber próximamente, algo que no estén tan

	habitados. Buscas fórmulas para intentar que la gente vea otras cosas. El público, en general, es llegar a todo el mundo, y lo que intentas
PA-1:33:43	Es el primum inter pares, Ante dos iguales, yo siempre elijo el de aquí. Cómo voy a traer una persona de Valladolid si tengo dos barítonos más o menos de la misma calidad. Además, haces una labor de apoyar a gente de aquí y después tiene madre, padre que te compran una entrada. Es que es así, todo tiene su cara romántica, altruista y después también está el público
Jl-0:10:35	Es verdad que la Quincena ha demostrado estos años que quiere llegar cada vez más al público local pero también a un público que no esté muy especializado en la música clásica. La Quincena si sirve para ofrecer una oferta cultural turística atractiva, pero también queremos educar y buscar nuevos públicos
Jl-0:11:10	Busca diferentes puntos de entrada para, poco a poco vayan educando a la gente.
Jl-0:47:01	Yo quiero usar esto para que se me enganchen como puerta de entrada durante el año a esa actividad
DI-0:09:48	Se interpreta que a mayor asistencia, mayor número de entradas vendidas, mejor nivel de autofinanciación, cumplimiento del presupuesto y mayor éxito
PA-1:07:37	Pero, además tu ten en cuenta una cosa, hay otra cosa que detectamos, aquí hay una serie de abonados, que son los fieles. Pero, luego tienes como dos grupos. El grupo de la primera Quincena y el grupo de la segunda Quincena. En la primera Quincena hay mucha gente que después se va
PA-1:14:03	Aquí el público es muy así, se te acerca y te cuenta
Jl-0:16:59	Es un público más cultural, que se cuida más su cultura y más su gastronomía. Es más exquisito.
Jl-0:17:15	Lo bueno de estos tres festivales tienen un público consumidor local. Ese es el éxito y por eso tienen tanta buena acogida
Jl-0:17:22	ves que el propio donostiarra asiste a proyecciones de cine, películas o también a conciertos. Ese es el éxito real de los festivales, que no es para la gente de fuera, el de casa lo vive
Jl-0:28:10	La idiosincrasia de estos tres festivales vienen de mucho más lejos que del auge del turismo. Y porque los donostiarras somos consumidores de nuestra oferta.
DI-0:12:44	En general, hay un porcentaje muy alto (no sé decirte el dato) son locales.
DI-0:17:05	Yo creo que el público de la Quincena, me atrevería a decir, gente amante de la música. Puede haber una parte, mucho más social. Ir a los sitios donde te encuentras con gente.
DI-0:17:50	Pero yo creo que en un porcentaje muy alto, es cultura musical. Es inquietud por la música. La gente que se mueve para ir a Santa Teresa música antigua, es gente devota de la música antigua

DI-0:18:10	Es un evento muy querido también en la ciudad, pero para ese sector. A veces, cuesta superar
DI-0:22:32	. La gente tiene la percepción de que lo que se programa en Quincena es bueno, o sea, digamos que hay una confianza muy alta en la Quincena. Tanto es así que la gente va a ciegas, en algún caso. Pero en general, se cumplen las expectativas
DI-0:29:32	Lo que ocurre es que llevamos con este problema décadas y lo que ocurre es que nunca nos falta ticket. Se sigue programando. Es a determinada edad cuando llega la madurez intelectual. Relevo hay, pero lo que pasa es que se produce muy tarde
DI-0:27:54	Básicamente, una, que es el estructural envejecimiento de los seguidores, de la audiencia.

Source: own elaboration.

B. Budget

The consideration of the economic viability of the festival appeared in the three interviews. Each stakeholder expressed the importance to take care of the economics in order to keep alive the festival.

Table 160. Codes about "Budget".

PA-0:16:50	Te guste o no tienes una alma artística y otra económica
PA-0:26:00	Eso es, lo difícil, y en cuanto a nuestra dependencia de los ingresos. En 2005 era del 30%, y ahora es casi del 50%, porque hemos ido perdiendo las ayudas públicas, en la crisis Quincena pierde 113 mil de todas las fuentes de financiación. La música clásica fue de lo más golpeado, no hubo congelaciones como en los festivales del cine. Claro, a nosotros nos redujeron en un 25% menos
PA-0:27:33	Claro, eso tienes que conseguir resolver. Bueno es verdad, que Quincena como hace estos conciertos fuera, ahí puedes introducir otro tipo de repertorio, porque es más duro hacerlo en un Kursaal que en un pueblo en el que el presupuesto es más bajo
Jl-0:05:06	Ahora mismo, hoy por hoy, la Quincena tiene una entidad propia, y entonces está el ayuntamiento de San Sebastián, la Diputación foral de Gipuzkoa y el Gobierno Vasco están como miembros del consejo de administración porque financian la Quincena,
Jl-0:5:45	este año la financiación de la Quincena por parte del Ayuntamiento ha sido de 460.000€. Se ha elevado de 2018 a 2019 porque como la Quincena cumple 80 años, creo que la aportación ha aumentado en 30.000€. Creo que antes eran 430.000€ y ahora son 460.000€.
Jl-0:6:16	Pues creo que es un tercio, porque está a tercios entre las tres instituciones (Gobierno vasco, Diputación y Ayuntamiento) pero luego es verdad, la Quincena se va currando durante el año patrocinios o sponsors.

JI-0:06:34	La Quincena tiene su ticketing, hace venta de entradas, entonces si tiene un ingreso. Pero el grueso de sus ingresos son las aportaciones que hace Ayuntamiento, Diputación y Gobierno Vasco
JI-0:16:00	El gasto en la ciudad, los IVAS, los comerciantes, los hosteleros, todo, al final generas que Donostia esté en prensa, visible, que viene gente
JI-0:18:06	El ayuntamiento o desde el ayuntamiento estamos muy agradecidos que estos festivales y esta oferta cultural tenga un apoyo externo porque sino serían inviables. Sólo con las administraciones públicas tiran adelante, entonces, durante el año sí hacemos un esfuerzo para conseguir patrocinadores para mantener esta oferta. Para nosotros es una pieza clave, sobre todo en Donosti en la oferta cultura que ofrece Donosti, simplemente con que mires el Jazzaldia, se llama Heineken Jazzald
DI-0:05:58	Hacemos las mismas aportaciones que el resto de instituciones y participamos de su órgano de decisión. El consejo de administración, y yo particularmente, me implico en la ejecución del comité ejecutivo que se reúne con mayor periodicidad y dónde se toman decisiones de carácter más operativo y técnico del festival

Source: own elaboration

C. Quality

The three interviewed described the importance of the artistic quality and the high-valued interpreters who participated in the festival.

Table 161. Codes about "Quality".

PA-0:40:30	Lo que buscas es la excelencia artística. Digamos, el infiltrar el territorio, el mantener
PA-0:40:30	El mantener esa percepción de que esto es bueno, está entre nuestros objetivos. Lo primero hacerlo bien, y que sea bueno el producto que ofrezcamos. Y luego, mantener esa llama de que Quincena tiene un sello de calidad, que tenga una propuesta de calidad
JI-0:23:10	Aquí es una oferta cultural muy potente, durante todo el año, pero sobre todo durante tres picos importantes con estos tres festivales
DI-0:26:01	Pero la confianza que hay en la Quincena es general. Sabes que vas a disfrutar de buenos músicos, de buenos conjuntos que están en un buen momento de forma.

Source: own elaboration.

D. Remembrances

The design of the programme sometimes was conformed due to important anniversaries of some Basque composers, or some important artistic dates around the year of the festival.

Table 162. Codes about "Remembrances"

PA-15:37	A veces, se me ha sugerido, en general, en cuestiones muy locales y siempre fuera de Donostia. "oye, acuérdate que este año,que en Hondarribi es el aniversario de la Iglesia y tienen un órgano cojonudo y mirad si podéis hacer allí un concierto", pero no ha ido más lejos
Jl-08:39	sí se ha aprovecha la Quincena o el Jazz para trabajar esos hitos. Por ejemplo el 2018 se cumplían 30 años de que falleció Pablo Sorozabal, por lo tanto, que es muy conocido sobretodo por la tamborrada, pero también por su trayectoria en la Zarzuela. Dijimos, bueno como es un artista que tiene trayectoria donostiarra aunque nació en Madrid, aprovechamos la plataforma que nos da la Quincena, para hacer una programación especial. Lo mismo ocurrió con Usandizaga hace unos años
Jl-0:09:55	Se aprovechan estos espacios o plataformas y estos festivales por si hay hitos que pueden acompañar o pueden encajar bien aquí, pues los usamos para eso. Pero todo eso se consulta de una manera informal y de buen rollo con Patrick que no hace falta que sea en el Congreso de administración, o sea que puede ser en reuniones más ordinarias.
DI-0:08:48	yo le sugerí que lo hiciera y que lo tuviera en cuenta y que en el 2019 empieza a pasar esto. Otros años, en 2016, Capitalidad Europea de la Cultura, que hiciera algún guiño. A veces, lo que le sugerimos es que no desaproveche la ocasión de emparentar la programación con algún tipo de celebración, conmemoración. Otra veces surge de su propia iniciativa, por ejemplo, 200 años de la muerte de Listz...pues vamos hacer un ciclo especial de Listz durante la Quincena

Source: own elaboration

E. Alliances

Patrick Alfaya and Denis Itxaso believed in the creation of alliances between different stakeholders of the city or other cities in order to create positive synergies.

Table 163. Statements about the topic "Alliances".

PA-0:39:30	para intentar crear alianzas - con los coros, por ejemplo- y la propia masa social y la masa crítica entorno a la música
PA-0:40:00	Yo entre dos iguales me quedo con el de aquí, pero si son mejores los de fuera, pues me llevo el de Badalona.
PA-0:42:46	Esto es lo que vamos haciendo. Por ejemplo, la ópera se hace así, los conciertos sinfónicos...por ejemplo con Santander lo hacemos así.
PA-0:44:07	La colaboración es necesaria, y va a pasar continuamente
PA-1:07:19	Primero, para ver si estamos cumpliendo, ver si está saliendo la producción, ver si la oferta que estamos haciendo es la correcta, porque hablas con mucha gente. Quincena va a ciertas localidades

	de la mano de alguien.
DI- 0:10:11	lo que yo si hago es tirar de la Quincena para generar alianzas, o generar nuevos proyectos. Le cojo a la directora de Musikene, el director de la Quincena, el director de la orquesta de Euskadi, el director del orfeón...y les junto para que me montéis esto, yo lo pago, pero quiero vuestro asesoramiento técnico

Source: own elaboration.

F. Tourism

The cultural tourism development was described by Denis Itxaso and Jon Insausti as an important element of *Quincena*. They understood the festival within the strategy of the city to attract cultural tourism.

Table 164. Codes on the topic "Tourism".

Jl-0:11:55	Sí, a ver, normalmente cuando solemos ir fuera y nos toca hacer venta de ciudad desde un punto de vista cultural, o de atracción cultural turística. Para nosotros por el tamaño que tenemos de ciudad, nuestros grandes festivales son Quincena, Jazz y Zinemaldia. Es verdad que cada uno tiene su temática distinta, dos son música y uno es cine, pero son tres festivales culturales, al fin y al cabo, que también transcurren en la época más veraniega
Jl-0:16:00	No es el turismo o los visitantes que podemos tener en julio o agosto, es otro tipo de visitante distinto. No es de mayor calidad o de menor calidad, es distinto
DI-0:27:14	porque también había un afán para posicionar la ciudad en un tipo de turismo, no queríamos ser ni Benidorm, ni Andalucía...el turista por más que viniese por las aguas de la Concha, que viniese por su atractivo cultural
DI-0:12:11	La verdad que la capilaridad que pueda tener la Quincena Musical de los turistas es muy pequeña. En primer lugar, porque el Festival goza de tal tradición y de tal fidelidad por parte de los asistentes que, en general, suelen quedar pocas entradas para comprarlas de forma espontánea, en la víspera

Source: own elaboration

G. Others

Patrick Alfaya described a list of different objectives that he understood as relevant for the festival. Firstly, the team should be a united team force in order to keep all the details of the organization of the festival. Secondly, the importance to maintain the legacy received as a festival from the former team and to explain this importance to the upcoming generations. Thirdly, the festival should foster

the professional career of local artists. Finally, he understands the festival as an organization that should be able to produce their own artistic productions in order to generate more value.

Table 165. Codes on the other topics appeared in Patrick Alfaya interview.

Team	PA-1:21:14	Nos vamos reuniendo todos. Una de las primeras cosas que hice...por mucho que sea un espacio abierto, luego no...este no sabe lo que hace el otro, y dices... que ahora nos tenemos que reunir? No es todas las semanas, más o menos cada dos semanas. Esto inmediatamente genera en toda la oficina sinergias.
	PA-1:21:55	Poco a poco vas generando una mentalidad de grupo, de equipo. Pero no sólo lo hago con este equipo, también voy a las taquilleras, con producción también, y cuando hago la reunión de taquilleras, gente de producción y les explico el festival
	PA-1:23:10	Entonces, porque es importante, porque a las personas hay que explicarles porque se hacen las cosas. Explicarles cuál es el interés de esas cosas, a lo mejor no les interesa, de acuerdo, yo no intento hacer un festival para Patrick Alfaya, para el público
	PA-1:23:45	Pero lo primero es que la gente entienda porque se hace, qué se hace, qué es lo interesante, y en qué pueden contribuir ellos
	PA-1:24:00	Por ejemplo, el cartel del festival se decide democráticamente. También puede ser que intentemos llegar de otras manera
	PA-1:27:04	mientras yo estoy en un concierto, estoy no viendo el móvil, pero en la pausa, pues foto de todo muy bien aquí, porque, yo una cosa que incentivé, el principio siempre recoger todas las incidencias de los conciertos
Tradition	PA-0:04:00	Hay toda esa masa social que conforma el festival, y en muchos casos, durante los 80 años (incluso gente que trabaja con nosotros) pasa que gente que ha trabajado en este festival, su padre o su madre cantaban en Quincena, ellos han cantado en Quincena
	PA-0:04:27	Por tanto, la ciudad quiere volver a atraer esta burguesia veraneante, y una de las acciones que crea es crear un festival
	PA-0:08:40	Tu crees que vuestro equipo, el que está ahora, recibe algo del anterior?Yo creo que sí, siempre ha sido respetuoso con el legado
	PA-0:18:00	Quincena es un poco otra cosa, porque una orquesta siempre tiene una parte de conservación. Pero, con un poco de olfato te vas dando cuenta de esto, de lo otro, ya no estoy hablando de compositores vivos, sino de legado.
Artistic	PA-54:50	Dentro de lo posible, entre los artistas si podemos, con mucha gente joven que ha empezado le hemos dado un recital

fostering	PA-54:50	Ese tipo de cosas que les vaya ayudando a foguarse, y es nuestra pequeña contribución con el ciclo de jóvenes, con Quincena Andante, etc. Esos pequeños, digamos papeles, recitales
	PA-54:50	que estos coros mantengan un vínculo y sigan trabajando con orquestas potentes, internacionales
Production	PA-42:05	Vamos a ver, un festival entre otras muchas cosas tiene que ser capaz de producir, tiene que ser capaz de generar producciones. Esto es prácticamente imposible con presupuestos tan pequeños, en concierto, es menos importante
	PA-45:03	La producción sí, compartimos, sí vamos haciendo. Pero, creo que estamos empezando el recorrido
	PA-46:10	Yo creo que es básico que un festival sea capaz de producir, y claro, yo veo Quincena, vamos haciendo, en el fondo son pequeños pasos, pero podríamos hacer más

Source: own elaboration.

H. Access to culture

The organizers were interviewed on the prosecuted cultural impacts. The main description on this theme were related to ease the access to culture.

Table 166. Codes on "Access to culture"

PA-0:57:47	Si te digo la verdad, yo voy dibujando cosas, y si no las hago este año las haré el siguiente.
	Creo que nuestra obligación es abrir más el repertorio a la gente para que lo pueda conocer...
PA-0:58:40	Muchas veces piensas en varias programaciones para que se puedan relacionar con varios temas y que las personas puedan ir a todos los ciclos que les sea factible
JI-0:35:00	El primero, del impacto social es el acceso a la cultura, ese sin duda. Más el del Jazz que el de la Quincena, porque ofrece contenido cultural de forma gratuita
DI-0:14:00	En definitiva, llegar al mayor número de seguidores, o gente interesada por la música en sus siguientes facetas.

Source: own elaboration.

I. Regional identity

The three interviewed demonstrated an interest on the festival as a tool to generate a city identity related with high-valued culture.

Table 167. Codes on "City identity".

PA-0:08:04	yo siempre digo que es un festival con corazón donostiarra pero vocación gipuzcoana o casi vasca
Jl-0:17:00	es que son festivales para la ciudad, ni son para los turistas ni para la gente de fuera.
Jl-0:20:21	Que Donosti se mantenga visible y reconocida o que se mantenga en la primera línea de la oferta cultural
Jl-0:20:55	seguir manteniendo a Donosti en la primera línea de la oferta cultural, pero para eso necesitas escaparates potentes, tienes que reforzar el jazzaldia o la Quincena con oferta musical muy potente y hacerla atractiva, para no desinflarte
Jl-0:22:30	a parte tiene una cosa identitaria, al propio donostiarra verse como ciudad referente en comparación a otras, también te supone un punto de orgullo o de autoestima local, es decir, abre el telediario, ser portada, hacer records, decir que en Donostia a estado no se qué cantante de jazz, no se qué estrella de cine...todo eso son intangibles que dan un orgullo de ciudad
Jl-0:22:50	Lo intangible es generar un perfil de marca ciudad
Jl-0:31:09	Lo hace la Quincena con los coros, la orquesta de Euskadi, el Orfeón y lo hace el Zinemaldi con la gala del cine vasco, con cine mira. Al final son escaparate y plataforma para los grupos locales y eso también, más hilado al sentimiento. Cuando tu ves que un artista local donostiarra está en un escenario importante, en una plataforma de este tamaño, también a ti te genera esos sentimiento de pertenencia o ese orgullo
Jl-0:32:18	Viene un artista local para subrallar el valor de los servicios que ofreces y eso si genera un sentimiento, es decir, que gente de fuera marque lo que hay en esta ciudad como referente, te da energía.
Jl-0:12:10	Nosotros cuando hablamos de la proyección de la ciudad o cuando hay que sacar pecho, solemos usar estos tres festivales para definir el atractivo que tiene la ciudad
Jl-0:34:29	Es hacerlo bien pero sin pasarte, justo la línea sin llegar a lo ridículo, pero sin llegar a lo soberbio y frívolo. Es como una medida muy donostiarra.
DI-0:09:10	Otra cosa que la Diputación que suele solicitar es que la programación no sólo se circunscriba a la ciudad de San Sebastián, si no que se consolide en la Quincena Andante,
DI-0:26:27	Sí, son los grandes festivales de Donostia, que le han dado un poco el label de ciudad de festivales. Con el tiempo se han ido creando nuevos, para otro tipo de públicos que han renovado que han desestacionalizado. Es verdad que estos festivales tienen una identidad muy veraniega, porque la ciudad se posicionó hace muchas décadas, eminentemente turística, pero que a la vista de su climatología se ha visto forzada a ofrecer otro tipo de alternativas.
DI-0:22:32	Seguramente que habrá un dosis de orgullo por ver que en tu ciudad hay conciertos de

DI-0:23:15	Lo que sí que representa la Quincena, es la oportunidad de escuchar al Orfeón, que se le escucha menos, al Andra Mari, al Coro Easo. Entonces, este tipo de conjuntos corales mueven el conjunto del territorio, porque hay mucho niño, mucha niña, los padres y que esos niños, niñas, que pertenecen al mundo del amateur, no profesional y lleguen a salir al escenario del Kursaal de la mano de la orquesta de la BBC, pues es un elemento que impacta en la identidad, en bueno, otorga un papel de catapulta y de proyección pública de nuestros conjuntos locales
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J. Education

The festival is conceived- from the three interviewed- as a tool to educate the citizen. They understood the festival as an opportunity to generate new content interest, new audiences or to educate in the classical music.

Table 168. Codes on the topic "Education".

PA-47:21	El otro paso, es esa pedagogía en la población
PA-47:50	Creo que lo que tenemos que hacer, de una lectura sacada de la experiencia, tenemos que mostrar, tenemos que enseñar, tenemos que mostrar, tenemos que dar ese paso, pedagógico.
PA-50:42	Y volviendo a los jóvenes, sin olvidarlos, haciendo esa pedagogía y sobretodo, que lo ideal sería que los políticos volvieran a introducir, no sé si debería tener un papel tan importante como las matemáticas
Jl-0:10:35	Es verdad que la Quincena ha demostrado estos años que quiere llegar cada vez más al público local pero también a un público que no esté muy especializado en la música clásica. La Quincena si sirve para ofrecer una oferta cultural turística atractiva, pero también queremos educar y buscar nuevos públicos

Source: own elaboration

K. Generate a hobby or cultural engagement

Linked with the previous category of "Attract audience" there is also the interest from Jon and Denis to engage the audience in the classical music and other activities that the city is offering.

Table 169. Codes on the topic "Engagement".

Jl-0:36:15	el que la gente ofrezca un interés mayor a nivel cultural, que lo vayas educando y él sólo sea capaz de comprarse unas entradas o de ir a más conciertos
Jl-0:38:13	al resto de programación cultural que hay el resto del año, que son puertas de entrada para la oferta cultural de todo el año

JI-0:45:10	O sea, más allá de eso si genera luego una afición y vas viendo que la gente va entrando. Al final, yo veo como concejal de cultura, para mi es bueno que estos festivales, usarlos como puerta de entrada a la programación, ordinaria o diaria, todos los días.
DI-0:13:29	Yo creo que el principal objetivo cultural es elevar la cultura musical de la población, satisfacer su curiosidad, su inquietud por la música, tratar de llegar al público más heterogéneo y completo, aunque sólo sea música clásica - aunque no todo es música clásica

L. Emotions

This category clusters those codes in which the organizers declared the intention to produce specific emotions in the audience.

Table 170. Codes on "Emotions"

PA-1:00:12	Sí, sí...sabes que por ejemplo "esto nos va a venir muy bien" porque está obra, su cuarto movimiento, y ya cuando salga el coro infantil será la leche, sí sí...
PA-1:01:13	cuando hicimos el Te Deum de Berlioz, con la orquesta de Euskadi y la orquesta de Bilbao, las juntamos. Ya, en todo eso, hay una cosa emocional. Es decir, el reunir el País. Estaba la OSE, estaba el Orfeón, estaba el EASO, habían 3 o cuatro coros...tuvimos que quitar muchas butacas, tuvimos que llamar al arquitecto municipal para que lo viera...fue una movida bonita. Y oye tal, pues la gente estará encantada y tal
PA-1:03:40	obra "Gernika", de Sorozabal, que es una obra para una plantilla pequeña, pero Sorozabal dejó escrito que le hubiese encantado que se hubiese hecho alguna vez con una sección de percusión muy grande
PA-1:04:01	Aquello fue extasis total, eso fue al final de la Quincena, y de pronto estaba el Lehendakari, y de pronto nos dicen que viene el Lehendakari...y el Lehendakari, coge y se levanta y todo el público se pone en pie, aquello fue el extasis absoluto
PA-1:04:13	Ese tipo de cosas las buscamos, claro
JI-0:00:27	Es verdad que en verano si se genera ese debate de mucho turismo, aunque no a niveles de Barcelona, aunque muchos lo quieren traer, entonces si se ha generado ese debate y esas emociones negativas que pueda tener el turismo
DI-00:04:01	(in other FESTIVAL) Se pretendía generar una implicación emocional, y tal. Y fue un éxito, la verdad, fue una pasada. Allí hay un elemento identitario muy fuerte, el mar, los barcos. (me enseña unas portadas del periódico). Bueno, pues todas estas portadas del periódico, todo lo que fue (in other FESTIVAL) se generó una vinculación emocional hacia el mundo, la majesuosidad de los barcos al entrar, se generó una adhesión hacia el pueblo para levantar la autoestima. Y lo hicimos con un festival, y salió muy bien. La idea es que sea bianual y ya nos están pidiendo el siguiente

Source: own elaboration.

M. History

This category encompasses those codes related to the history of the festival and the importance of the legacy that the festival has in its shoulders.

Table 171. Codes on the topic "History"

PA-0:04:27	Por tanto, la ciudad quiere volver a atraer esta burguesia veraneante, y una de las acciones que crea es crear un festival
PA-0:04:57	es que esto fue una iniciativa después de la guerra, una iniciativa privada y municipal, es decir, el sector de la hosteleria dice tenemos que recuperar turismo, debemos llevar a cabo acciones que lleven el turismo de la guerra civil. Si hubo tiros en la guerra civil, que están en la fachada del Victoria Eugenia, pero no hubo una gran masacre ni nada. San Sebastian fue una ciudad que no fue bombardeada, ni una ciudad que resistiese ningún asedio ni nada
JI-0:02:13	La Quincena va a cumplir este año 80 años, si nos remontamos hacia atrás nos vamos a 1939, y es la época, a principios del siglo XX y finales del XIX en que la ciudad ya empezaba a transformarse en una ciudad muy turística, pasó de un asentamiento militar estratégico por la cercanía entre la frontera francesa, española porque tenía un puerto, por su posición estratégica, pasa a ser un destino más turístico y de tranquilidad. Viene justo después de que la primera guerra mundial, toda Europa está en guerra y cómo España no entró en guerra, también se mantiene neutral y esto hace que mucha gente adinerada, sobretudo de Francia o de Europa también venga hacia aquí, en la zona de Biarritz, en esta zona de San Sebastián. Porque están cerca de la frontera y también por el clima. Entonces, es importante también ver cuándo nace la Quincena y tras qué contexto para entender cómo va acompañado con el desarrollo y también la aparición del Jazzaldia, está todo dentro de una idiosincrasia o de espíritu de ciudad. No es un ente que nace así, sin querer, responde a una visión de ciudad de aquella época. Además esta ciudad empezó a ser un lugar vacacional o de turismo de la monarquía, por lo menos hasta la república. Esto dejó un carácter muy marcado, la ciudad invirtió en ser atractiva, en ser turística y también en equipamientos culturales
JI-0:03:07	Entonces, la Quincena Musical, nace tras una primera guerra mundial que, al estar España neutral, acoge mucha gente de dinero mucho turismo, mucha tranquilidad y entonces, Donosti también, lo que hacía era mirar para abrirse al mundo y coger un carácter más internacional, al final, la Quincena musical tiene este objetivo. Por una parte si es generar una oferta cultural en la ciudad que te haga diferente del resto, pero está también, de sacar pecho y músculo en comparación con otras ciudades del entorno. es verdad que Quincena cuando nació respondía a otra organización, a otro organigrama, pero bueno, al final con el paso del tiempo se ha ido metiendo la estructura de las administraciones públicas. Hoy por hoy, la Quincena es un ente propio.
JI-0:04:14	Entonces, la Quincena Musical, nace tras una primera guerra mundial que, al estar España neutral, acoge mucha gente de dinero mucho turismo, mucha tranquilidad y entonces, Donosti también, lo que hacía era mirar para abrirse al mundo y coger un carácter más internacional, al final, la Quincena musical tiene este objetivo. Por una parte si es generar una oferta cultural en la ciudad que te haga diferente del resto, pero está también, de sacar pecho y músculo en comparación con otras ciudades del entorno. es verdad que Quincena cuando nació respondía a otra organización, a otro organigrama, pero bueno, al final con el paso del tiempo se ha ido metiendo la estructura de las administraciones públicas. Hoy por hoy, la Quincena es un ente propio.
JI-0:12:30	Ahora, después de muchos años, el Ayto y las distintas entidades públicas lo han cogido dentro de su cuerpo, lo protegen y todo, pero nacieron como nacieron. Todas tienen más de 50 años, la Quincena tiene 80 años, el Jazzaldia nació en el 52 y ya está por su edición 60 y algo, y el Zinemaldi también están por el 60 y pi
JI-0:23:52	Aquí también hay que ir unos años para atrás. A marcado mucho y en toda la comunidad autónoma que hasta 2011 que la actividad armada hasta 2011 existía y simplemente ves los datos turísticos. Tu ves a partir de 2011, cuando ETA dice que ya no va a las armas, aunque siga

	activa. Los gráficos se disparan
DI-0:17:00	Es verdad que cuando nace, nace como complemento al verano. Es una oferta alternativa. Siempre hemos sido una ciudad, no sé si culta, pero sí dedicada a la cultura.

Source: id.

N. Context

This theme clusters those codes describing the context of the festival. Patrick Alfaya analysed the conservative perspective of the design of the artistic programme of the festival. He complained on the so-called "elitism" of the classical music, the bad conditions to promote new music or less-known pieces of music. Jon Insausti claimed for the special circumstances that makes San Sebastian as a perfect cultural touristic destination, the importance of the gastronomy, the justification of the conservatism in the design of the artistic programme. Denis, remarked the importance of gastronomy as a complementary element of the tourism in the city.

Table 172. Codes of category "Context".

PA-11:33	Hay como una prevención a demostrar los gustos o las pasiones en España. A eso le sumas, la idea del etilismo cultural y económico, "yo es que de eso no entiendo" o "esto es sólo para la gente con pasta"...pues no
PA-11:33	También me lo he encontrado, ese prejuicio con la cuestión política. La izquierda, en muchos casos, tiene una visión de que la música clásica es elitista
PA-16:00	tu tienes que tener un respeto por lo que hay, también ver lo que hay, tener en cuenta la música que hay, los compositores
PA-23:00	Pero como sociedad, como mentalidad eramos mucho más abiertos en los 60, era una sociedad experimentadora, más dispuesta...ahora mismo todos estamos así (hace el signo de asustados). Esto me lleva a la programación de las propias orquestas. A las orquestas les llega la crisis, a los festivales, también...y decimos, ostras...Novenas de Beethoven, todo el día, todo lo que sea para que vendamos una entrada
PA-1:08:41	Tu programas una orquesta aquí en diciembre, tienes muchas más posibilidades de llenar con la misma orquesta, con el mismo director y con el mismo programa siendo Quincena que fuera de Quincena
PA-1:09:50	Bueno, te voy a decir una cosa, en esta ciudad, nos movemos en 10 títulos
PA-1:18:00	Claro hay un momento en que no...yo sí me he quejado y mucho, ya no para Quincena, sino esa idea de que sea difícil producir en Donosti, lo único que consigues es coartar cualquier forma de expresión, de trabajo local.
Jl-0:20:21	Cada vez es más fácil viajar, cada vez es más fácil moverte, cada vez son más las ofertas culturales y de festivales que hay no sólo en España si no en toda Europa y son más las facilidades el ir a festivales
Jl-0:25:00	Son muchos elementos que cuadran en el tiempo, que de repente en la ciudad, pum! esté en la mitad. A todo esto le tienes que sumar que ganamos el título de capitalidad europea de la cultura. Hay como varios elementos que hablan de ti y no es para mal, eso genera

JI-0:25:00	Luego las estrellas michelín van en aumento, declaran la mejor playa de europa, dicen que la parte vieja es de las mejores calles según el New York times. Son distintos hitos que son todos positivos. Genera más interés, hay muchas buenas noticias respecto a esta ciudad
JI- 0:41:45	tienes un par de títulos que te sirven de reclamo, y en la Quincena más a lo mismo. Van más a obras más conocidas y más comerciales, porque la especialización y todo eso ya lo puedes vivir en tu casa
JI- 0:43:20	Igual que la Quincena, tiene que llenar casi diariamente el Kursaal, pero oferta más especializada también ofrece. Juega con eso, combinar lo comercial y los grandes títulos, pero si es verdad que cada vez (si miras los carteles) a grandes nombres y genéricos. Sólo que estos mantienen todavía el equilibrio
DI- 0:27:10	Luego yo creo que ha ayudado mucho el atractivo gastronómico que se ha ido desplegando, que hace muy buena pareja con cualquier festival cultural, siempre. Esto ha funcionado muy bien

Source: id.

O. Music industry shift

This category resumes the codes related to the description of the music industry. Patrick Alfaya and Jon Insausti were preoccupied about the difficulties to have a distribution canal for the classical music due to the digitalization of the music. As a consequence, the design of the artistic programme has to be more popular and easy to understand.

Table 173. Codes of category "Music industry shift".

PA-0:28:34	El CD se muere, pero ahora bien, se está muriendo un canal de información en muchos casos publicitario hacia los consumidores. La gente salvo 4, no tienen ni idea de quiénes cantan o quienes protagonizan ahora la escena musical. Un fenómeno como Pollini, Zimmerman...en estos momentos casi no se podría dar. Ellos tuvieron una trascendencia musical más allá de sus conciertos., esto va a ser muy difícil ahora mismo
PA-0:29:40	pero llega un punto que la gente no sabe quién es, unos intérpretes o unos cantantes. No hay manera de subministrar esa información.
JI-0:41:45	tienes un par de títulos que te sirven de reclamo, y en la Quincena más a lo mismo. Van más a obras más conocidas y más comerciales, porque la especialización y todo eso ya lo puedes vivir en tu casa

Source: id.

P. Coordination

Patrick Alfaya complained about the little coordination between the festivals and theatres that are programming classical music during the year.

Table 174. Codes of category "Coordination".

PA-36:17	Yo creo que sobretodo tenemos que tener una acción más coordinada, ya no pedir a la administración, porque pueden poner dinero hoy y mañana no. Este país tiene un problema, que siempre lo atribuyo a cuestiones históricas
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PA-37:13	en España hay un poco esa idea y nos cuesta mucho asociarnos. En el mundo de la clásica hay mucho esa rivalidad
PA-38:10	Hay que dejar las diferencias a un lado para intentar volver a la clásica al lugar que debería tener. Sobre todo esa idea de que lo público me tiene que dar dinero, no es que no va ocurrir. Además, estamos entrando en una generación de políticos que cada vez están más alejados de este mundo y cada vez nos vamos alejar más de esto

Source: id.

Q. Autonomy

The different stakeholders interviewed demonstrated an autonomy between each other. They have a good personal relation and they share their ideas without any imposition. Patrick Alfaya was considered to have the sufficient autonomy to direct the organization of the festival.

Table 175. Codes on the autonomy of the team of *Quincena*.

PA-15:22	Nunca me lo han hecho en un consejo de administración, que es el sitio donde se puede hacer, y también en órgano previo que es la reunión con todas las instituciones y es el órgano de régimen político. Nunca me han dicho tienes que hacer esto o lo otro. A veces, se me ha sugerido, en general, en cuestiones muy locales y siempre fuera de Donostia. "oye, acuérdate que este año,que en Hondarribi es el aniversario de la Iglesia y tienen un órgano cojonudo y mirad si podéis hacer allí un concierto", pero no ha ido más lejos
PA-1:16:10	Yo soy un director de un festival financiado con dinero público, por tanto, me debo tanto a las instituciones, cómo a la ciudad, cómo a la gente.
JI-0:07:51	Sí que decide en cosas, pero al final la Quincena tiene vida propia. Entonces, su director, Patrick con el equipo suyo que tiene debajo del organigrama llevan la marcha diaria. Lo que es programación, espacios, charlas con patrocinadores, empresas privadas todo lo lleva Quincena. El Consejo de administración puede aprobar cosas, cambio de organigrama, aumento de presupuesto o una inversión , o lo que sea. Pero el gasto corriente, la vida diaria de la Quincena, es la propia entidad Quincena
DI-0:07:07	realmente un festival de estas características requiere de unos conocimientos de tales contactos, que requiere de un director/a que tenga el conocimiento de todos esos campos y la independencia que tiene es absoluta. Yo diría, y esto puede tener que ver con el respectivo desconocimiento de las respectivas instituciones en la materia, que es uno de los festivales con mayor independencia

Source: own elaboration from the basis of the interviews.

After the description of the main themes appeared in the three interviews to festival stakeholders, they can be related to the main supercategories established in the initial stage of the analysis. This connection will be done through an interpretation which will be explained in each supercategory.

2. Interpretation of the results

As previously mentioned, the deductive supercategories were: objectives, cultural impact, emotions and side elements. In the following subsections it will be related the content of the recent categories with the specific supercategory.

A. Objectives

As defined at the beginning of this appendix, this supercategory would embrace those topics describing specific objectives determined by the three stakeholders interviewed. There were two types of objectives: the common and the non common. The first regarded those objectives commonly stated by the three interviewed, whereas the second will contain those that were not stated by the three.

(1) Common objectives

Five main topics resulted as commonly expressed by the organizer which were clustered in the following categories: audience, budget, quality and remembrances. They were stated as objectives because they described specific targets coming from the three interviewed regarding specific elements of the festival. Therefore, they might be interpreted as common objectives prosecuted by these stakeholders.

(a) Audience

The first, and most prominent in number of codes, was the objective to attract the audience to the festival. They showed the interest of this in two ways: firstly, in how to attract them, and secondly, on the importance to understand the audience in order to offer what they demand.

Primarily, reaching the audience is an obvious objective since is the second source of income. The festival director specified it clearly, the festival has to assure the income from the tickets sale and for that, the festival have to be conservative in the programming:

"Of course, to full the venue is necessary, so we can keep the festival going. You either do "Pop" plays, Mahler's Fifth, Beethoven's Ninth, which are great plays, or people don't come. Besides, I'll tell you one thing. Besides, we are in a world, that in everything, and when I say everything is everything. In politics, on TV... we are in a hyper-conservative world, we are becoming very conservative on certain issues." (PA-00:20:10)

The ticket sales are an important element of their budget, a good number of tickets sold is the confirmation of the success of the festival, and a sign of their autonomous capacity of financing. As Denis commented:

"It is interpreted that the higher the attendance, the higher the number of tickets sold, the better the level of self-financing, compliance with the budget and greater success". (DI-0:09:489)²²⁷

From another side, an important way to attract audience was intended from the local community of choirs and orchestras. The three stakeholders understood the festival as a not elitist²²⁸ activity and with a large representation of the people coming from the choral associations or orchestras

"And choirs, they attract people, but not only that. It's the people! Because there are no professional choirs here, they're all amateur choirs and I put amateur in capital letters, but it's like this". (PA-00:01:10)²²⁹

This interest on the local audience was again stated by Insausti in this vision of a city of festivals in which the local audience are a key element:

"The good thing about these three festivals (Zinemaldia, Jazzaldia and Quincena) in the vision of the city is that they have a local consumer audience. That's the success and that's why they're so well received" (JI-0:17:15)

However, they considered that the audience of *Quincena* was heterogeneous. As declared by Alfaya, he tried to establish an heterogeneous audience with the heterogeneity of the programme through the different cycles of concerts within the festival:

"We have a very diverse audience. So we try to host many programs to reach more people and we also try to have movement among these groups, that is, if I go to an organ concert I try to be interested in what the contemporary ones do, to say a particular cycle ". (PA-1:10:51)²³⁰

Similarly, Insausti asserted this objective to engage the local audience but an step forward he understood *Quincena* as "way in" to the annual cultural programme of the city. Then, the festival may have a longer impact in the engagement of the audience in similar activities.

"I want to use this as a gateway to that activity throughout the year." (JI-0:47:01)

There were more relevant descriptions on the characteristics of the audience. In one hand, Itxaso and Insausti insisted on the concept of "cultural audience " devoted to music.

²²⁷ This was also noted by Jon and Denis(JI-0:16:59, DI-0:12:44)

²²⁸ PA-0:11:33

²²⁹ As a consequence, he also preferred to programme the local artist in order to summon more audience(PA-1:33:43), this idea is again supported by Denis Itxaso (DI-0:23:15).

²³⁰ Again appeared in Insausti who believed that *Quincena* is looking to attract new audiences and focusing on the local (JI-0:10:35)

"But I think in a very high percentage, it's musical culture. It's a concern for music. The people who move to go to Santa Teresa for early music are people who are devoted to early music." (DI-0:17:50)²³¹

In the other hand, this cultural or high educated audience came to the festivals thanks to the quality intended on the festival. As declared by Itxaso:

People have the perception that what is programmed in *Quincena* is good, that is, let's say there is a very high confidence *Quincena*. Much of that people go blind, without checking the programme in some cases. But in general, the expectations are met. (DI-0:22:32)

Finally, there were fields to grow or to improve related to the audience of *Quincena*. Firstly, they comprehend the problem of the aging (DI-0:27:54) and the need to engage to young people (PA-0:48:10). Denis and Patrick observed that they detected the new audience came from those of 45 or 46 years old (PA-0:48:02, DI-0:29:32) and as consequence, the festival need to be pedagogic in order to set precedents for the re-join in that age.

Conclusively, the natural and main common objective is the aim to reach the audience and let them participate in quality live music concerts. Clearly, this objective contained the assurance of the income in order to front all the cost of the festival. There were two elements to highlight because of its relation with content of the interviews with the festival-goers. In one side, the three understood the importance to programme the local artists in order to call the local audience. In the other side, the programming required a set of well-known pieces of music in order to assure a certain quota of attendance. Finally, there appeared more considerations of the audience in the eyes of these stakeholders which demonstrated the interest to reach a more heterogeneous audience because of endemic problems like the ageing of the attendants or the loss of knowledge on the classical music. This last motivated the stakeholders to understand *Quincena* as a tool to make a pedagogic work with the audience trying to let them access to less-known music proposals.

(b) Budget

The consideration of the economic viability of the festival were present in all the interviews. Each stakeholder expressed his respective interest. From the point of view of Alfaya, he described the balance between the artistic interest with the economic viability.

"Whether you like it or not, you have an artistic and an economic soul." (PA-0:16:50)

²³¹ Also stated in: JI-0:16:59 and DI-0:17:05

However, from the economic point of view he exposed their dependence on the public subventions which suffered a drop down since he have been in the organization

"That's the hard part, and as far as our dependence on income goes. In 2005 it was 30%, and now it is almost 50%, because we have been losing public aid, in the crisis *Quincena* lost 113 thousand of all sources of funding. Classical music was hit hardest, there were no freezes like at film festivals. Of course, we were reduced by 25% less ." (PA-0:26:00).

Therefore the dependence on the income coming from the revenue of the ticketing it is adding a pressure on the design of the programme. They have to full the venues in order to reach the break even which means to programme those pieces of music which will gather more audience.

The perspective, regarding the management of the budget, of Insausti and Itxaso was pragmatic. They trusted in the Alfaya's team, they stated that they were only monitoring the well-functioning of the festival and they generally demonstrated a satisfaction in the way Alfaya managed. They stated the amount of money which contributed to income of the festival (460.000€ the City Hall, and 430.000 the Deputy. JI:0:05:45 and DI-0:05:58).²³²

From the point of view of Insausti, the City Hall has the evaluation of the economic impact of the festival and they understand that is it positive (JI-0:16:00) and they are very thankful for this opportunity to bring audience (JI-0:18:06). So, they invest in order to have they economic return in indirect benefits of the revenues from taxes and the total expenditure of the attendees in the services of the city.

Summarily, Alfaya has the responsibility of the budget management which depends, majorly, from the three public administrations (City Hall, Deputy and Basque Government). The City Hall and the Deputy understood the economic value of the festival because they measured the economic impact, but also they perceived as an opportunity to add value to the city. However, the dependence on the income from the ticketing was adding a pressure to Alfaya to fill the venues which means an artistic programme able to reach the more the audience as possible. Moreover, the contributions from the public administrations were quite generous the city town responsible expected a return on the investment thanks of the expenditure in order indirect benefits for the city due to the audience coming to San Sebastian.

²³² The evaluation of the income statements and the overall budget it has been done in chapter 7.

(c) Quality

One of the important elements of the festival, and its trademark, is the so-called quality. This value was understood in terms of well-known artists, long tradition orchestras or the excellence of the general interpreters and the music represented in the festival.

From Alfaya's perspective the festival seek the excellence in the artistic composition as an "infiltration" to the territory, in order, to "educate" the near society:

"What you're looking for is artistic excellence. Let's say, infiltrating the territory, maintaining that perception that this is good is among our goals. The first thing is to do it well, and to make sure that the product we offer is good. And then, to maintain that flame that *Quincena* has a quality seal, that it has a quality proposal." (PA-0:40:30).

Whereas from Insausti and Itxaso was nearly took it for granted and also a label of the city.

"Here is a very powerful cultural offer, throughout the year, but especially during three important peaks with these three festivals ." JI-0:23:10

"But the confidence in the *Quincena* is general. You know you're going to enjoy good musicians, good ensembles that are in good shape." DI-0:26:01

Therefore the quality was an essential element on the conception of the three stakeholders. This quality was comprehended specially important during the festival period as more relevant as during the year. It is important the detail that Alfaya remarked " maintain the perception" of the quality of the festival which might be interpreted that the important element is that the audience perceived the festival as a good quality festival. This nuance may also be considered to maintain certain well-known interpreters names and some well-known pieces of music in order to maintain this perception of high-quality festival.

(d) Remembrances

As described previously, this category referred to the use of the festival as an opportunity to celebrate the memory of an artist, of an historic event or some important anniversary. The interest of the three was present in every interview and they have showed a total accordance on the ideas.

Alfaya said he received suggestions from the other stakeholders to celebrate memorandums or the memory of some Basque authors, or specific requests from the local government (PA-0:15:37). The same has said Insausti (JI-0:08:39) and Itxaso (DI-0:08:48) when they observed two examples of the typical remembrances they suggested to celebrate (Pablo Sorozabal or Usandizaga anniversary of their death).

"if you've taken advantage of the *Quincena* or *Jazzaldia* to work on those milestones. For example, in 2018 it was 30 years since Pablo Sorozabal died, so he is very well known for his *tamborrada*, but also for his career in the Zarzuela. We said, well, since he is an artist with a San Sebastian background, although he was born in Madrid, we took advantage of the platform that the *Quincena* gives us, to make a special programme. The same thing happened with Usandizaga a few years ago" (JI-0:08:39)

This interest on the memory of some vasque or regional authors might be interpreted as a sign or wish to strenghten the pride or to enrich the cultural identity of the attendants through the appreciation of the regional culture and their exposure to it. As previously said, They took profit from the festival in order to foster a basque culture and to even these authors with the consecrated european.

(2) Non Common objectives

Similarly as in the previous category, this embraces those objectives not shared between the interviewed. These objectives were: the construction of alliances between institutions, the promotion of the cultural tourism, to have an strong team for the festival organization, to foster local or new artists and to produce their own artistic productions. They appeared as a consequence of the different perspectives of each stakeholder though should be not understood as counter aims between the interviewed. These objectives described different non common objectives from the different stakeholders interviewed.

(a) Alliances

For Itxaso and Alfaya the festival became an opportunity to create alliances. These alliances may be with different institutions and with different aims. From Patrick perspective he create the alliances with the choral aggrupation in order to call more audience and to foster the local artist but with the guarantee of the artistic quality.

"to try to create alliances - with the choirs, for example - and the social mass itself and the critical mass around the music." (PA-0:39:30)

"I between two equal I stay with the here, but if they are better outside, then I take the Badalona." (PA-0:40:00)

He also understands this need to ally in the co-production of the opera or the big productions in order to reduce costs.²³³ Within the same intertwined objective to reduce costs, he also needed the alliances in order to spread the impact of the festival, when he wanted to produce concerts in some little location, the local partners allies are the best way to reduce the costs and generate the opportunity²³⁴. From Itxaso perspective, he understood the festival as a tool for the generate alliances with specific purpose.

"What I do is pull the *Quincena* to generate alliances, or generate new projects. I take the director of Musikene, the director of the Quincena, the director of the Basque Country orchestra, the director of the choral society... and I get them to set this up for me, I pay for it, but I want your technical advice." DI (0:10:11)

Therefore the festival can be an excuse for the organizer to create synergies between the different artistic associations, cities or towns with double benefits of cutting costs and spread the interest on classical music. The festival, as mentioned previously, was an opportunity to create these alliances but also it is conceived for Itxaso as a tool in trying to integrate the different artistic associations for upper interests on the generation of new projects. Then, the festival can be conceived as a tool to unite the different artistic associations, to create links between the Basque region and to create positive synergies between different stakeholders of the festival.

(b) Tourism

From Insausti and Itxaso perspective, the festival helped to generate the cultural image of the city. As clearly expressed Insausti, they understand the festival as a tool to attract cultural tourism:

"Yes, let's see, normally when we usually go out and we have to sell the city from a cultural point of view, or as a cultural tourist attraction. For us, because of the size of the city, our big festivals are *Quincena*, Jazz and Zinemaldia. It is true that each one has its own theme, two are music and one is cinema, but there are three cultural festivals, after all, which also take place in the summer season." (JI-0:11:55)²³⁵

However, they observed that the audience of Quincena is majorly constituted with local residents and a low permeability of tourists²³⁶.

²³³ PA-0:42:46

²³⁴ PA-1:07:19

²³⁵ Similarly present in: DI-0:27:14

²³⁶ Also present in: JI-0:16:00

The truth is that the capillarity of *Quincena* for tourists is very small. In the first place, because the Festival enjoys such a tradition and such loyalty on the part of those attending that, in general, there are few tickets left to buy them spontaneously. DI-0:12:11

These two different perspectives of the tourism might be interpreted that *Quincena* is mainly composed by local or national attendees. However, *Quincena* is used as an element to create the image of San Sebastian as a cultural destination with high culture. This element of high culture destination is in some way a result of the history of the festival as well (as declared by Itxaso in DI-0:27:14). Finally, it is interesting to note that Alfaya barely referred to the touristic part in the design of the artistic programme, he referred scarcely in his historic reference of the festival²³⁷ but it might seem that in his own perspective the touristic element has a minimal interest.

(c) Local fostering

As described previously in the clustering of the codes, during the interview to Patrick Alfaya appeared other topics of interest. Those themes were related to the importance of the team of the festival organization, the conservation of the tradition of the festival, the artist fostering, and the importance of the festival to create their own productions.

He emphasized the importance to work in team through different descriptions. Firstly, he explained that they had periodical meetings in order to set the common goals (PA-1:21:14); secondly, he tried to encourage a good communication within the team members (PA-1:23:10) and assured everybody knows the reasons of how the festival is organized, what are the cycles or the importance of the artistic value (PA-1:23:45). Finally, he always fetched the feedback of his team in order to check how is the festival going on (PA-1:27:04). In addition, it should be noted that the members of the team are Basque, and with stable positions within the organization.

As presented previously, Alfaya considered the festival organization as an act to preserve the legacy inherited (PA-0:18:00). The festival had a long way during the years and created perdurable links between the festival, the local families of the attendants, of the interpreters (PA-0:04:00) but also, this is a consequence of the City Hall historic intention to create a cultural city (PA-0:04:27).

Another objective in Alfaya's perspective is that the festival wanted to bring opportunities to new or young artists. Alfaya said he always tried to foster the local but also through the cycle of young

²³⁷ At the beginning of his interview: "that this was an initiative after the war, a private and municipal initiative, that is, the hotel sector says we have to recover tourism, we have to carry out actions that will bring tourism back from the civil war". PA-0:04:27

artists wanted to help young interpreters to start they career (PA-00:54:50). Furthermore, he wanted to create a link with the local association and let them work with top-notch orchestras or directors in order to foster their quality. He claimed for "primum inter pares" between the fostering of the local artists and the budget (PA-1:33:43). Furthermore, another objective can be added to this fostering of the local cultural life, which is the opportunity of the festival to produce their own production. Alfaya stated the festivals should be able to produce their own operas or dance shows in order to add more value and foster more work in the local community.(PA-00:42:03, PA-0045:03).

These four elements above explained - the team, the legacy, the local/young artist and the local productions- contained a common element in Alfaya's vision: the strength and the fostering of the local cultural life. The constitution of local/Basque members in the team, the legacy of families and Basque artists contributing to the festival or the will to produce local artistic productions demonstrated a real interest and local development through the cultural activity of the festival.

Finally, the structure of the categories and subcategories related to the supercategory "Objectives" can be showed in Table 176:

Table 176. Structure of the supercategory "Objectives".

Objectives	Common	Audience
		Budget
		Quality
		Remembrances
	Non common	Alliances
		Tourism
		Local fostering

Source: own elaboration

B. Cultural impact

The conceptual framework presented in chapter 1 established this supercategory. As described previously, the themes under this supercategory could be any topic related to the descriptions of Colombo (2016). The answers generated an heterogeneous set of codes related to intangible impacts which in its related to the objective of generating a city/regional pride under the category "City Identity" which can be related to the descriptor of Colombo(2016) "Building a community pride". Also, the interviewed demonstrated the objective to bring the opportunity to the audience to access to culture, which were clustered under the category "Access to culture". In addition, it appeared the theme of education of audiences which referred to the festival as a tool to bring new

cultural habits or aesthetics to the attendants or to invite new attendants to this content. This topics were related to the impact on the cultural identification which were clustered under the categories "Engagement" and "Education".

As it might be interpreted, these impacts could be understood as intangible objectives. Although they are prosecuted intangibles, they were separately considered because of the relevance for the present dissertation to identify these kind of objectives. Therefore, the clear identification of this effects can help to compare the perceptions of the attendees with the prosecuted objectives of the festival organizer.

(a) Access to culture

They understood the cultural impact of the festival as an opportunity for to the audience to participate and be exposed to the music, interpreters and culture of the festival. Alfaya described it as a duty of the organizer:

"our mission is to let people access to good music". (PA-0:44:07)

"I think it's our duty to open up the repertoire more to people so they can get to know it..." (PA-0:57:47).

Insausti clearly defined the access to culture the paramount interest of the festival:

"The first, of the social impact, is access to culture, that one without a doubt. More that of the Jazz than that of the Quincena, because it offers cultural content for free" (JI-0:35:00)

In Alfaya's words he tried to generate as more opportunities as possible to link the audiences to new forms of music, therefore, when he designed the programme he tried to relate different cultural expressions (pictorial art, dance or music) in order to let people relate the existing cycles of *Quincena*:

"Many times you think of several programs so that they can be related to various themes and that people can go to as many cycles as possible" (PA-0:58:40).

As mentioned previously, in general, the festival can be understood as a way to let the audience access to this type of culture as resumed Itxaso:

"In short, to reach the largest number of followers, or people interested in music in its various facets." (DI-0:14:00)

Therefore, the three interviewed understood the festival as a tool to let the audience know more about culture, classical music and more artistic expressions related. This demonstrates an interest to produce an effect on the culture in which the audience is exposed, which might be interpreted as the willing to have a cultural impact on the attendant on their exposure to culture.

(b) Regional Identity

Generating a city image attached to a cultural attractiveness, but also connected with the citizens of San Sebastian was another recurrent topic. The three interviewed shared the interest to add a value to the city with the organization of the festival, in some cases, related to the Basque culture or in general, to classical music but always thinking on the regional or the Basque context.

Alfaya summarized the general idea with a short statement or slogan:

"It is a festival with a *donostiarra* heart but a Gipuzkoan or almost Basque vocation." (PA-0:08:04)

Therefore, the mission for the festival is to reach culturally the Basque Country, settled in Donostia but spreading or programming activities around Gipuzkoa and the other cities of the Basque Country. This idea is reinforced with the interest of cultural Deputy, Itxaso who insisted in expanding the festival to all Gipuzkoa's territory through, for example, the *Quincena Andante*:

"Another thing that the Provincial Council usually requests is that the programme not only be limited to the city of San Sebastian, but that it be consolidated in the Quincena Andante" (DI-0:09:10)

Moreover, this interest to link the regional identity to the classical music/quality it is suggested, firstly, to be done through the construction of the city pride, as Insausti insisted:

"apart from having an identity thing, to see Donostia itself as a reference city compared to others, it also means a point of pride or local self-esteem, that is to say, it opens the news, to be on the front page, to set records, to say that in Donostia I don't know what jazz singer, I don't know what film star... all these are intangible things that make the city proud". (JI-0:22:30)

The city pride construction was a clear objective for Itxaso (DI- 0:22:32) but also, as an element of "selling" the city in the outside and city branding (JI-0:12:10, JI-0:20:50, DI-0:26:27). Which consequently, links this construction of the city image with high valued music or a cultural attractiveness.

In summary, the vision of Alfaya, Insausti and Itxaso matches in the definition of *Quincena* as a festival identified with San Sebastian but with the aim to reinforce a regional identity linked through the classical music. This interest to link *Quincena* to the Basque or to the Gipuzkoan cultural identity demonstrated an interest to have an effect on this construction, not linked to a set of regional/national values, but with the classical music or the fostering of this interest. Therefore, it can be observed that they have an interest to cause an effect on the cultural identity of the near region of the festival.

(c) Education

The present objective appeared in the interviews of Patrick Alfaya and Jon Insausti. They expressed their interest on using the festival as a pedagogic instrument for the participants of the near society and to call more audience.

Patrick after a clear critic to the non educative purpose on classical music by the education system referred the festival as an educative tool for the population, moreover, he expressed the need to communicate more, to be pedagogic and learn from the experience:

"I think that what we have to do, from a reading taken from experience, we have to show, we have to teach, we have to show what we do, we have to take that step, pedagogical." (PA-0:47:50).²³⁸

Insausti insisted that *Quincena* has different events to be a way in to educate the public. They intend, in his words, to search for new publics and willing to educate:

"It is true that the Quincena has shown over the years that it wants to reach more and more of the local audience but also an audience that is not very specialized in classical music. The Quincena does serve to offer an attractive tourist cultural offer, but we also want to educate and seek new audiences". (JI-0:11:10).

Therefore, they have an interest to educate the audience which it can be understood to have an impact on the cultural interest and cultural curiosity of the attendants. This, again might be interpreted as an interest to have a cultural impact on the cultural identity of the attendants. Their will to educate, demonstrates their will to cause an intangible impact on the cultural preferences of the attendants, which is ultimately an interest to cause a cultural impact.

(d) Generate a hobby or cultural engagement

²³⁸ This was also note to be done with the young audience in: PA-0:50:42.

As said in the first category of the "Objectives" there is an interest to attract the audience. However, in the present category is related to the budget and the material surveillance of the festival. While in this section is understood as the engagement to cultural values.

This cultural engagement was asserted by Itxaso and Insausti. Insausti related the engagement as within the educative process and to link the attendants for the further cultural programme of the city:

"the fact that people offer a greater interest on a cultural level, that you educate him and he is only able to buy a few tickets or go to more concerts." (JI-0:36:15).

"That is, beyond that if it generates a hobby and you see people coming in. In the end, I see as a culture councillor, for me it is good that these festivals, using them as a gateway to the programming, ordinary or daily, every day." (JI-0:45:10).

Itxaso understand this cultural engagement as a way to satisfy the attendee's curiosity, and to reach an heterogeneous audience:

"I believe that the main cultural objective is to elevate the musical culture of the population, to satisfy their curiosity, their interest in music, to try to reach the most heterogeneous and complete audience, even if it is only classical music - although not everything is classical music." (DI-0:13:29).

As a consequence they demonstrated an intangible interest to create an engagement or to generate a cultural hobby into the attendant. This intended effect can be interpreted as an effect on the cultural identity of the attendant, to construct their cultural hobbies or their cultural tendencies. Therefore, it can be interpreted that the cultural impact on the cultural identification is pursued by these stakeholders.

These different intangible impacts can be related to the supercategory "Cultural impact" and displayed in

Table 177. Structure of categories related to the supercategory "Cultural impact".

Cultural impact	Access to culture
	City Identity
	Education
	Engagement

Source: own elaboration

C. Emotions

As it was observed with the precedent category, the analysis of this theme was done separately from the supercategory "objectives" although it can be understood as an objective. Therefore this separation has to be understood in order to be more clear on the topics of interest of the present dissertation.

Patrick Alfaya admitted his interest on the elicitation of emotions within their festival, he linked this effect as a consequence to mix several things.

"(talking about the seeking for an emotional experience) Yes, yes... you know, for example, "this will be good for us" because this play, its fourth movement, and when the children's choir comes out, it will be great, yes, yes...". (PA-1:00:12).

He described a similar experience in 2016 with a massive production of a *Te Deum* from *Berlioz* in which they combined different Basque interpreters (*Orfeón Donostiarra*, *OSE*, *Easo* Choir) in order to have a peak on the emotions of the attendants, so they wanted this combination in order to have the intense emotions:

"when we did the *Te Deum* of *Berlioz*, with the Basque Country orchestra and the Bilbao orchestra, we brought them together. Yeah, there's an emotional thing in all that. That is, to bring the country together. There was the *OSE*, there was the *Orfeón*, there was the *EASO*, there were 3 or 4 choirs... we had to remove many seats, we had to call the municipal architect to see him... it was a nice move. And listen to this, because people will be delighted and such ".(PA-1:01:13).

In fact, he organized several projects within *Quincena* with local associations which played a local composer, in that way, the emotional identification was easy and was more effective

"That was total ecstasy, that was at the end of the Fortnight, and suddenly there was the *Lehendakari*, and suddenly we are told that the *Lehendakari* is coming...and the *Lehendakari*, he picks up and stands up and the whole audience stands up, that was absolute ecstasy." (PA-1:03:40).

This was also commented in the words of *Itxaso* (DI-00:04:01) who reflected in another festival the capacity of using these events as tools to emotion and produce an identification of the attendant. The both referred to an opportunity to construct the identity pride of the city or to link their identity to a certain emotion.

Then, the pursuing of intense emotional moments or to construct specific artistic programmes it is contained in the set of objectives of the organizer of the festival. Therefore, it can be said that the elicitation of positive and intense emotions it is pursued for the organizers of the festival.

D. Side elements

As presented previously, there appeared themes not related to the main deductive supercategories which were clustered in this general topic. The themes included in this supercategory were: history, context, music industry shift, coordination and autonomy. The following subsections presents the development and interpretation of this topics.

(a) History

The influence of the historic events related to the festival became relevant for Alfaya, Insausti and Itxaso. They considered relevant the historic origin of the creation of the festival as an strategy to call the summer bourgeoisie, but essentially it constructed the image of a cultural city:

"It is true that when it is born, it is born as a complement to summer. It is an alternative offer. We have always been a city, I don't know if it's cultured, but dedicated to culture." (DI-0:17:00)

The historical origins of the festival was understood within a strategy to construct a city image related to culture. As Insausti declared:

"It is also important to see when the *Quincena* is born and after what context to understand how it goes in step with the development and also the appearance of the *Jazzaldia*, it is all within an idiosyncrasy or city spirit. It is not an entity that is born like this, without wanting to, it responds to a vision of the city of that time. Besides, this city began to be a vacation or tourism place of the monarchy, at least until the republic. This left a very marked character, the city invested in being attractive, in being touristic and also in cultural facilities". (JI-0:02:13)

The historic background of the beginning of the festival was an important element for the strategy of the city and the origin of the festival. Insausti and Alfaya remarked the importance of the on going conflicts in Italy, Germany and also, in Spain with the dictatorship (PA-00:04:57, JI-0:03:07). They considered that the city of San Sebastian enjoyed a privileged state of peace in war-time but enriched with the international perspective. Therefore, it was an opportunity to develop the cultural tourism and to establish artistic cooperation between Italy.

"one of the first sponsors of the *Quincena* was the fascist Italy, which instead of sending money sent companies and big singer names, which were sent and paid for by fascist Italy and as far as I know, this continued until the 1950s, which is very curious because in 1945 Italy no longer had a fascist government". (PA-0:04:27)

Therefore, the festival has adapted its programme due to the political circumstances but maintains the mission to be a cultural summer activity.

(b) Context

This category refers to elements which surrounded the festival. Here, it can be found topics related to the cultural ambience of Spain, the relation between *Quincena* and other festivals and specific circumstances of the city.

Patrick Alfaya commented several topics on relation to the difficulties to programme in Spain. Firstly, he criticized the endemic problem of Spain regarding the music education because the poor sensitivity of politicians.

"There is like a prevention to show the tastes or passions in Spain. To that you add, the idea of cultural and economic elitism, "I don't understand about that" or "this is only for people with money"...well, that is not true. I've come across it too, that prejudice with the political question. The left, in many cases, has a view that classical music is elitist". (PA-00:11:33).

Secondly, he commented on the dangerous situation that live classical music is moving nowadays, the programme of the theatres and festivals is too conservative because of the need of income

"But as a society, as a mentality we were much more open in the 60s, it was an experimental society, more willing...right now we are all like that (it makes the sign of being scared). This brings me to the programming of the orchestras themselves. The orchestras have a crisis, the festivals, too...and we say, oysters...Beethoven's Novenas, all day long, anything to sell a ticket." (PA-00:23:00)

Insausti and Itxaso commented the influence of the gastronomy on the image of the city. The interest of the cultural tourism was also linked to that fact, and call to more tourism:

"There are many elements that fit in time, that suddenly in the city, bang! is in the middle. To all this you have to add that we won the title of European Capital of Culture. There are several elements that talk about you and it's not bad, that generates. Then the Michelin stars are on the rise, they declare the best beach in Europe, they say the old town is one of the best streets according to the New York Times. They are different milestones that are all positive. It generates more interest, there is a lot of good news about this city." (JI-0:25:00).

Therefore, the city has developed an strategy to brand it with high gastronomy, and valued observations on the interest of the city to be visited. The existence of *Quincena* helped as well to add this interest to label as a cultural city.

In conclusion, the context has an effect on the programme, on the audience and on the production of the festival. It seems that, in the eyes of Alfaya, the politic situation in Spain does not help to let the

festival grow as well as the high costs of the auditoriums. There are also other factors which help the development of the festival within the city branding strategy, namely: the high presence of tourists thanks of the gastronomy, the interest of the city and international events like the European Capital of Culture.

(c) Music industry shift

The shift of the habits of consume on the music listeners, event participants and in general, of culture has suffered a shift. Alfaya and Insausti commented on this fact as an influence of the promotion of music and the reduction of the well-known artists and music pieces.

Alfaya said that the death of the music selling is provoking a drop to know new interpreters and new performers. For him, nowadays, is very difficult to let the audience know which are the protagonists of the musical scene

"The CD is dying, but now a channel of information is dying, in many cases advertising to consumers. All but four people have no idea who is singing or who is now leading the music scene. A phenomenon like Pollini, Zimmerman... at this moment it could hardly happen. They had a musical transcendence beyond their concerts, this is going to be very difficult right now " (PA-0:28:34).

This may be combined with the statements of Insausti who claims that *Quincena* has to programme the well-known works of music because the less known can be reproduced through the new online platforms:

" you have a couple of titles that you use as a claim, and in the *Quincena* more of the same. They go more to better known and more commercial works, because the specialization and all that you can live it in your house." (JI-0:41:45)²³⁹.

Consequently, the shift of the music industry affected and affects the festival on two main ways from the perspective of the interviewed. On one side, the difficulties to let the public know more about the new interpreters and performers. On the other, the shift is causing the over programme of well-known pieces. Therefore, the festival has to adapt to these circumstances which might be interpreted as the confirmation of this conservative tendency in the artistic programme of the festivals in order to assure the tickets sales.

(d) Coordination

²³⁹ Alfaya(0:23:00) had also stated the excessive programmation of well-known musical pieces and how dangerous may be

This category refers to the difficulties, exposed by Alfaya, in Spain to get together the classical music institutions in a common objective. He had the opinion that in Spain exists a rivalry with associations and institutions which converted almost impossible to work together. He also claimed to do it as salvation from the forthcoming generation of politics which may be too conservative and even more separated from the classical culture and to do not expect public funding

I think that above all we have to have a more coordinated action, no longer asking the administration, because they can put money in today and not tomorrow. This country has a problem, which I always attribute to historical issues (...) In Spain there is a little bit of that idea and we have a hard time associating. In the world of the classic there is a lot of that rivalry... You have to put aside the differences to try to return to the classic to the place it should have. Especially that idea that the public has to give me money, not that it won't happen. Besides, we are entering a generation of politicians who are increasingly distant from this world and we are moving further and further away from this. (PA-0:38:00).

These might be interpreted as the claim of Alfaya to have a coordinated activity with those institutions dedicated to the artistic programme of classical music. This strategy should be aware of the decline of interest of the politicians in classical music

(e)Autonomy

The three expressed a total independence of the respective administrations on the organizing of *Quincena* and the total autonomy of the director and his team. This can be understood on the light of their assertions. Patrick Alfaya affirmed

"They have never told me:<< you have to do this or that>>. Sometimes, I have been suggested, in general, in very local matters and always outside of Donostia. <<Hey, remember that this year, that in Hondarribi is the anniversary of the Church and they have a great organ and see if you can do a concert there>> but it has not gone further". (PA-0:15:22)

This is also confirmed by Jon Insausti and Denis Itxaso. Insausti commented:

"Patrick with his team leads the daily march. That is: programming, spaces, talks with sponsors, private companies all is leaded by his team. The Board of Directors can approve things, change the organization chart, increase the budget or an investment, or whatever. But the current expenditure, the daily life of the *Quincena*, is the *Quincena* entity by itself.". (JI-0:07:51)

This is in the same line of argumentation by Itxaso:

"is one of the festival with the most independence". (DI-0:07:07).

Consequently, the overall interpretation of the different topics should embrace the stated independence of the Alfaya's team in the organization of the festival. In addition, the three interviewed demonstrated good signs of relation between them, which reinforces the idea of trust and loyalty among the three institutions.

These last categories, "Coordination" and "Autonomy", demonstrated in one side, an scepticism of Alfaya to the political support to the classical music and therefore, a need to coordinate with other classical institutions. In the other side, the description of a total independence of actions between the politicians interviewed (Insausti and Itxaso) and the work of Alfaya or a total concordance of intentions. These two sides demonstrates a critical point between the judgements of Alfaya with the well-behaving of the relations between the institutions in the context of a general loss of interest on the classical music. In addition, the festival dependence of income from the public institutions, the growing dependence from the ticket sales and the decreasing of economic reserves makes Alfaya's position critical. His decisions have to be equilibrated in order to maintain these good relations but with the trend to reach other long term relations with other partners to find more income and to find more enrichments to the artistic programming.

Finally, Table 178 shows the overall topics described within the supercategory "Side Elements".

Table 178. Categories and subcategories of the side elements.

Side elements	History
	Context
	Music Industry shift
	Coordination
	Autonomy

Source: id.

Summarily, the result of the overall interpretation of the categories and subcategories emerged from the codes and related with the supercategories can be summarized in one table. The table shows the four supercateregories (Objectives, Cultural Impact, Emotions and side elements) related with the correspondent categories and subcategories interpreted previously. This table not pretend to summarize all the codes generated or appeared in the interviews, it was the result of different specific interpretations. Therefore, this table has to be considered with its own limitations derived from a particular point of view and due to specific gathering methods within a framework of specific hypotheses. Table 179 summarizes this particular result of the content analysis on the three interviews of different stakeholders of *Quincena*.

Table 179. Categories and subcategories of the interviews to the festival organizers of *Quincena*.

Objectives	Common	Audience
		Budget
		Quality
		Remembrances
	Not common	Alliances
		Tourism
Local fostering		
Cultural impact	Access to culture	
	Regional identity	
	Education	
	Generate a hobby or cultural engagement	
Emotions		
Side Elements	History	
	Context	
	Music industry shift	
	Coordination	
	Autonomy	

Source: own elaboration.

APPENDIX 13 Analisis of the visual-digital ethnography of *Quincena*

Similarly as in chapter 6, the deductive content analysis was the process to analyse the data gathered through visual -digital ethnography applied in *Quincena*. The information of the ethnography resulted in a text completed with images from the participant observation of the researcher and a selection from the digital social networks.

The deductive supercategories were the same as in the precedent analysis. The first step of the content analysis is the description of the themes appeared and its categorization. The following step would be to interpret the relation between this categorization with the deductive supercategories established in chapter 8 and in the precedent analysis of the interviews in order to contrast the data of these methodologies. Finally, in chapter 8, it is shown the relevant interpreted data from the ethnography in contrast or related with the data from the interviews.

1. Description of the themes appeared

As described in Appendix 4, 11 and 12 the first step of the contents analysis consisted in a first reading of each interview understanding the general perspective of the individual. The second reading identified the main topics and a third reading highlighted in different colours the original texts in relation with the main topics identified. These were the codes related to each topic and for each interview. These codes were copied in a table with the direct topic. These topics were reviewed across the different cases and checked the relation between them, in some cases were contrasted and redefined. The codes were read and re-read in order to define the different main categories upon these codes. After that, the codes were clustered and unified under the categories and subcategories which are going to be presented in the following paragraphs.

Summarily, the main subcategories and categories are presented in relation with the topics clustered from final document presented in appendix 16. Some of the titles of the categories are taken from the conceptual background of the analysis of the cultural impact on the cultural identification. Each section will present in the title the name of the category, the general description defining the them as a result of the clustered codes and if it was necessary a subcategory containing a topic related to the category.

The following sections will describe the different categories in accordance with the observations of the visual-digital ethnography generated by the researcher. The content of the text has been codified, depending on the event and the paragraph of the text. The letters "VEQ" refers to Visual Ethnography in *Quincena*, then it is followed by a number which range is between 1 to 17. The first

four sections describes the experience before the festival, and section 17 consists in the experience after the festival. The remaining numbers contains the description of the concerts and events where the researcher had participated.

A. Generate expectations

The researcher perceived different strategies to generate expectations in the citizens of San Sebastian through announces in the tabloids, cultural news or in the different digital social networks.

Table 180. Codes on "Generate expectations"

VEQ-1.5	Bajo el slogan “ Los colores de la música” se presentan los eventos más destacados de la Quincena. En las marquesinas de los autobuses, en los propios autobuses y en comercios de la ciudad se pueden encontrar carteles que publicitan el festival. Los carteles son de fotos de intérpretes, tanto directores, como músicos de los distintos estilos que se representarán.
Collage 36, Collage 37, Collage 42	
VEQ-5.10	la jornada inaugural se preocupa de “calentar el ambiente”, es decir, de servir como preparación del festival. Una demostración de ello es el hecho que todos los eventos son gratuitos y sirven de reclamo para el resto de días
VEQ-6.1	Este es el gran evento inaugural. Han salido varias noticias en twitter y en la prensa escrita. Ha arrasado antes de una semana del estreno la taquilla
VEQ-10	Habitualmente se programa siguiendo los grandes títulos. Por tanto, este título entra entre esta selección habitual de óperas. La función a la que asisto es la segunda, por tanto, supongo que se esperará menos gente.
VEQ-11.7	Tengo que reconocer que su opinión hace aumentar la admiración por el director, tanto por su interpretación como por su prestigio dentro de las personas que conocen mejor este sector musical.

Source: own elaboration

B. City Pride

The researcher had the opportunity to talk with different attendants after or before some of the concerts. One code referred to the perceived pride to have this kind of music festival.

"Al preguntar por la Quincena musical se palpa mucho orgullo por tener un festival de este tipo y consideran que atrae a muchas personas y que se consigue aportar calidad." (VEQ-4.5 , Appendix 16).

C. Programme

The constitution of the artistic programme developed several observations regarding the importance of the different pieces of music, or the links between the local or regional cultural tradition, or the origin of the artists.

Table 181. Codes on "Programme".

VEQ-10.4	se trata de una puesta tradicional operística
VEQ-10.5	el público ha disfrutado y por tanto, seguramente para el festival compensa hacer un dispendio en un evento así para asegurar calidad de producción con un público exigente y a la vez pudiente
VEQ-11.2	Por tanto, el programa es también una fórmula clásica para convocar a un público generalista y a la vez más culto
VEQ-5.10	interesante por lo que pueda tener de divulgación en un ambiente un tanto inesperado para los que pasean por la calle
VEQ-6.2	Por tanto, en este evento que se presenta como una de las piezas estrella combina también artistas de la zona (la orquesta es la BOS). En definitiva, es una combinación muy buena y todo dentro del ámbito nacional
VEQ-7.6	Me acabo de dar cuenta que hay unos cuantos cantores que les tengo la cara vista del Orfeón Donostiarra. Esto me reafirma la importancia que tienen los coros para una ciudad
VEQ-8.2	Existe una tradición de organistas que facilita la existencia de un público (reducido) bastante local.
VEQ-11.1	Por un lado, está la orquesta sinfónica de Euskadi que tiene sede en San Sebastián. Por otro, el coro Andra Mari que también es de San Sebastián. Por último, la soprano y la mezzosoprano también son de la zona. En conclusión, la fórmula perfecta para convocar mucho público de la zona
VEQ-17.3	de implicar a la ciudadanía es clave para su propio éxito. Atrae mucho público local gracias a la gran actividad que tienen los coros de la región, los solistas y los grupos orquestales. Además, la larga tradición también convierte el evento en un evento social en el que gran parte de la sociedad media-alta se encuentra
VEQ-8.3	El programa ha sido encargado para estrenarlo en el festival. De hecho, Juan de la Rubia ha adaptado las partituras de Guridi que interpretará, además de la primera sinfonía de Brahms
VEQ-9.6	Con este concierto se repite la sensación de arraigo en la población vasca. Las cantantes son gipuzcoanas, el programa tiene que ver con temáticas cercanas al pueblo vasco, el homenaje a Pepita Embil y por la representación de gente conocida en el mundo de la música del País Vasco. Las canciones que se interpretan gustan mucho al público. En alguna pieza la gente cantaba a la par con las cantantes

Source: own elaboration

D. Team implication

Several times the researcher met by chance different members of the organization of the music festival. They attended in order to monitor the progress of the event.

Table 182. Codes on "Team implication".

VEQ-5.7	Cuando tan sólo queda un cuarto de hora para el festival pasan rápidamente el director con el antiguo director de la Quincena Musical, Patrick Alfaya y José Antonio Echenique. Me sorprende su visita un evento que es de "poco" rango para todo el conjunto de actividades que hay. Sin embargo, produce un efecto positivo en mí su presencia, al considerar que se interesan de verdad y se implican en la labor de la organización
VEQ-7.3	En la entrada de la iglesia me encuentro con la responsable de comunicación y otros ayudantes de producción. Esto reafirma la idea de que toda la organización del festival se implica de lleno en las actividades
VEQ-8.1	Al llegar se repite una situación parecida a otros conciertos. El equipo de producción del festival ya se encuentra en la iglesia, en la entrada.
VEQ-14.2	Entiendo que coincidamos es fortuito, pero me sorprende que se encuentren en un evento como este, a las 12h. A la vez, creo que hacen muy bien en saber de primera mano como se desarrollan los eventos a lo largo del festival.
VEQ-15.5	con el gerente que asiste para comprobar que todo vaya bien. Me sorprende que hasta el gerente esté por aquí

Source: own elaboration.

E. Partners

Over the main hall of the Kursaal auditorium it was displayed the main partners of the festival: the Basque Government, the City Council, the Deputy and other private partners. This can be displayed in Image 5 of the Appendix 16.

F. Engagement

The participation in the festival produced a sense of engagement in the researcher, as described at the end of the ethnography:

"Me entra la certeza de que si pudiera asistir en otro concierto de este tipo, no lo dudaría en un segundo". (VEQ-13.3, Appendix 16).

G. Enrichment

The overall experience of the researcher resulted in a sense of musical enrichment due to the different unforgettable moments.

Table 183. Codes on "Enrichment".

VEQ-14.6	La experiencia ha sido muy divertida y enriquecedora.
VEQ-17	Ha sido realmente una experiencia única y muy enriquecedora. Todos los eventos a los que he asistido han aportado una perspectiva sobre la música con instrumentos clásicos. Lo expreso de esta manera porque he descubierto formas de expresión para mi desconocidas. Por tanto, la experiencia de aprendizaje sería la más destacable.

Source: own elaboration.

H. Self-Known

Related to the previous theme, the festival was a way to deepen about who we are.

"Por tanto, creo que ha sido una manera de conocerse" (VEQ - 17.1)

I. Armony

The festival was an occasion to feel harmony and peacefulness:

"Es maravillosa esta música y transporta a un cierto estado préterito de paz y armonía con la naturaleza". (VEQ-13.2)

J. Communion

The festival was an opportunity to feel united with others.

"la Quincena es un festival de emoción compartida entre la tradición y la innovación." (VEQ-17.1)

K. Enthusiasm

The festival was a way to feel enthusiasm and to enjoy the performances of the different artists.

Table 184. Codes on "Enthusiasm"

VEQ-10.6	El público reacciona entusiasmado en las arias de los solistas. Hay bravos al final y algunas personas terminan de pie,
VEQ-13.6	La reacción del público es acorde con la interpretación magistral que ofrecen. Los aplausos entre

	canción y canción son maravillosos
VEQ-13.6	En algún momento dado el público reacciona llevando el ritmo con las palmas.

Source: own elaboration.

L. Expectations

The researcher felt the nervousness and the "hype" when the performance is due to be spectacular or interpreted with a well-known artist.

Table 185. Codes on "Expectations"

VEQ-6.1	Compruebo que hay cierto nerviosismo al llegar a la entrada
VEQ-6.3	Se palpa la expectación ante un espectáculo que promete ser innovador
VEQ-8	las expectativas que tengo sobre este concierto son muy altas. Tengo ganas de ir a este concierto y considero que puede ser una gran oportunidad para aprender de una experiencia nueva, es el primer concierto de órgano al que asisto
VEQ-11.8	Tengo que reconocer que su opinión hace aumentar la admiración por el director, tanto por su interpretación como por su prestigio dentro de las personas que conocen mejor este sector musical.
VEQ-13.1	Jordi Savall tiene un renombre justificada por una carrera espléndida. Además, le acompaña Carlos Núñez que es otro experto en la música celta

Source: own elaboration

M. Fun

In two occasions the festival was an opportunity to have fun.

Table 186. Codes on "Fun"

VEQ-10.4	Consigue hacer reír al público, sobre todo la interpretación del barítono y de algunos actores que hacen un papel importante
VEQ-10.5	En general puedo decir que es una producción conservadora que cumple con sus objetivos de impresionar y hacer reír. Las emociones de esta producción son, creo, más superficiales en comparación con otras
VEQ-14.3	Entiendo que coincidamos es fortuito, pero me sorprende que se encuentren en un evento como este, a las 12h. A la vez, creo que hacen muy bien en saber de primera mano como se desarrollan los eventos a lo largo del festival.

VEQ-14.4	La experiencia ha sido muy divertida y enriquecedora.
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Source: own elaboration.

N. Joy

In three concerts the researcher experienced and perceived a sense of enjoyment either by himself or from the some members of the audience.

Table 187. Codes on "Joy".

VEQ-13.3	Desconozco si los demás les pasa como a mi, pero en varias ocasiones se me ha puesto la piel de gallina
VEQ-8.8	Al final del concierto la obación es maravillosa. Casi todo el mundo se queda de pie durante un buen rato aplaudiendo y considero que el concierto ha sido una gran experiencia
VEQ-9.8	. Se repite la escena del público cantando y aplaudiendo. Las personas de más edad se conocen mejor las piezas. El concierto ha terminado con euforia y considero que la calidad (dentro de lo que he podido ver hasta ahora) del evento de hoy es de un nivel intermedio. Pero, el objetivo de emocionar y divertir los ha conseguido.
VEQ-9.9	están muy contentas de haber sido invitadas al concierto y consideran que aportar estas cosas en verano es muy positivo para el pueblo

Source: own elaboration

O. Satisfaction

The researcher perceived the satisfaction of the festival-goers after one of the concerts.

"Las personas salen contentas al terminar el concierto". (VEQ-13.7)

P. Serenity

The researcher perceived serenity after the concert and as a general perception from the rest of the audience.

Table 188. Codes on "Serenity"

VEQ-5.28	Aquí y en los dos que he podido estar hoy, la gente se focaliza para escuchar. El silencio es sepulcral, hay plena intención de dejar que la música se exprese.
VEQ-5.30	Al terminar el concierto hay un gran aplauso y considero que he recuperado cierta serenidad perdida. La música gregoriana es capaz de transportarte a un estadio de tranquilidad interior único. Lo percibo o lo transporto al ambiente

VEQ-11.9	El requiem de Michael Haydn es una maravilla y el coro hace una actuación muy bonita. En general, se percibe entre el público un nivel de concentración muy importante, hay un silencio denso. Al terminar el concierto se percibe un público más tranquilo que en la entrada. Ha sido una experiencia
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Source: own elaboration.

Q. Tension

During the contemporaneous concert the general feeling was of tension.

"Sinceramente, me cuesta mucho no ponerme nervioso y sentir un vacío al escuchar esta música. Realmente crea en mi sensaciones incómodas y que no puedo encontrar agradables." (VEQ-12.3)

R. Transcendence

Due to the participation to a Gregorian concert and a Renaissance concert the general feeling during the concert was a sense of transcendence.

Table 189 Codes on "Transcendence"

VEQ-5.23	Es una experiencia curiosa. Aunque los cantores estén vestidos de camisa blanca y pantalón es curioso el efecto que produce esa especie de procesión. Un silencio denso se aposenta en el público
VEQ-5.27	Hay momentos de clímax. De hecho, mientras yo mismo me emocioño aprovecho para mirar si otros les pasa lo mismo. Me encuentro con personas que están con los ojos cerrados, otros que se nota que están muy concentrados. Por otro lado, hay algunos que se siguen distrayendo con el móvil y que están poco por la música
VEQ-7.5	te llevan a la Trascendencia, despiertan un sentido espiritual que es nuevo para mi, en definitiva, estoy rezando con la música. Creo que también favorece la espiritualidad el lugar en el que se realiza el concierto. Es una capilla pequeña, que habitualmente está cerrada al público, blanca por dentro y bastante sobria
VEQ-7.6	Interpretan dos bises, el último de Palestrina genera un ambiente tan especial que me resulta difícil volver a conectar con la tarea que debo hacer después de acabar.

Source: own elaboration.

S. Wonder

The researcher perceived wonder and amazement from the virtuosity of the interpreters.

Table 190. Codes on "Wonder".

VEQ-5.8	Admiro a los músicos que están sudando por su trabajo y que además están teniendo dificultades para poder ejecutar el programa debido al contexto que tienen
VEQ-8.6	La reacción del público es positiva y le aplauden con fervor. Es una muestra de profesionalidad que el público la valora y además facilita que la experiencia sea intensa como pretende siempre el artista
VEQ-8.8	Al final del concierto la obación es maravillosa. Casi todo el mundo se queda de pie durante un buen rato aplaudiendo y considero que el concierto ha sido una gran experiencia
VEQ-13.5	En una de las piezas que interpretan, en un momento de especial virtuosismo, se oye entre el público un "guauuu". Es maravilloso también el nivel de interpretación de los músicos que lo acompañan.

Source: own elaboration

T. Atmosphere

The atmosphere of the festival affected on the expectations and the mood of the researcher in several occasions. At the same time, the venue was revealed as one of the essential elements to create an specific atmosphere, but also the behaviour of the other attendees, the weather or the surroundings of the venue had an effect on the perception of the atmosphere.

Table 191 Codes on "Atmosphere".

VEQ-7.2	Este evento se celebra en la iglesia de un convento de clausura. El emplazamiento es especial porque se encuentra en el lomo de Urgull, en la zona vieja de la ciudad, se tiene que subir unas escaleras, la iglesia está en un rinconcito apacible y esto, hace más especial la participación
VEQ-14	Son una maravilla los frescos inmensos que hay en los laterales y en el ábside de la iglesia. Es toda una inmersión en la tradición pesquera de esta parte de Euskadi. El espacio hace tiempo que es una sala de eventos
VEQ-11.6	Al cabo de unos minutos, entre pieza y pieza, se oye un móvil en la sala. El director para el concierto y resta a la espera hasta que el móvil deje de sonar. Esto crea un ambiente de tensión bastante fuerte, muchas personas se quejan de forma más o menos indirecta y siento piedad por la persona que ha tenido la mala suerte de que le sonara el teléfono
VEQ-16.4	En el primer fragmento es bastante notorio lo molesto que puede llegar a ser, la tos constante de algunas personas. Además, es curioso como entre movimiento y movimiento de una misma obra todo el mundo aprovecha para toser
VEQ-16.6	Aprovecho para ver cuánto cuesta una cerveza, son 3 euros por cerveza. Me parece, como me pareció en el Heineken Jazzaldia, una salvajada de precio. En este caso, aún me parece más escandaloso por el hecho de que la gente ya ha pagado por entrar. Entiendo que es una concesión que ofrece el espacio a

	una empresa de catering, sin embargo, me parece muy caro.
VEQ-7.4	El ambiente que se genera poco a poco entre el público es de silencio. Las personas hablan en voz baja y se crea poco a poco un silencio natural que me sorprende. Es otra vez una constatación de la importancia de la música para un festival de este tipo
VEQ-2	Así como en festivales de otro tipo se puede palpar el ambiente por el volumen de personas que se encuentran en calle con una indumentaria característica o porque generan un ambiente festivo, este festival es distinto. No se puede palpar con tanta presencia la existencia del festival en el ambiente de la propia ciudad previamente.
VEQ-5.8	Empieza el evento y es difícil de percibir la calidad de la música debido al ambiente de cafeterías y de personas ajenas al concierto.
VEQ-5.9	Muy probablemente ni conocían la existencia del evento y están disfrutando de un evento inesperado para ellos. Hay gente en las terrazas leyendo y aprovechando la ocasión para echar un vistazo, por momentos se queda sólo el espacio dedicado a las butacas. Habrá unas 30 personas de oyentes.
VEQ-5.17	Pero, mientras voy andando a la biblioteca me encuentro con otro evento del festival. Es el concierto de un trío de txistus. Este evento también se organiza en colaboración con la Escuela Superior del País Vasco. Por lo que puedo ver hay un ambiente parecido al que he asistido por la mañana. Este encuentro inesperado me resulta curioso y a la vez que considero que está muy bien pensado el hecho de que las personas de la ciudad se vayan encontrando con distintos eventos a medida que se pasea por la ciudad
VEQ-5.25	Hace calor, a mi parecer no excesivo, sin embargo, es curioso como esas quejas me inquietan un poco más. El ambiente tenso que me rodea me inquieta y desconcentra para centrarme en la música. Todo esto ha sucedido y acaba de terminar la primera pieza. Ha sido un viaje del cielo a la tierra en 4 minutos.
VEQ-7.8	Los cantores salen en grupo y se dirigen a la zona de bares. Les sigo un rato y veo que se paran en un bar: algunos empiezan a beber, otros a fumar y todos hablan en euskera. Se nota muy buena relación de amistad entre ellos, hay entusiasmo después del concierto.
VEQ-8.4	El ambiente de este espacio es especial y además para una selección de piezas tan única y a la vez tan hecha a medida para la ocasión
VEQ-8.5	Empiezan los primeros compases y se hace un silencio muy especial. La concentración por parte del público es impresionante
VEQ-9.1	En el pueblo hay un ambiente de verano muy animado. La calle mayor está repleta de gente tomándose unos vinos, yo hago lo propio porque he llegado bastante temprano
VEQ-11.10	Un par de audis de alta gama. Esto hace que se reafirme mi consideración de que el festival pretende situarse entre un nivel de consumo alto.
VEQ-12.4	Aprovecho para constatar que la mayoría del público es masculina.

VEQ-14.2	Antes de empezar el ambiente es de lloros, niños corriendo y de mucho trajín. Ambiente propio para un evento pensado para los niños y familias
VEQ-5.19	El recibimiento en la entrada es inspirador. Hay unas esculturas figurativas del hijo de Eduardo Chillida, desconozco si las han puesto para la ocasión o si están expuestas permanentemente.

Source: own elaboration

U. Perception of the audience

The researcher perceived specific behaviours which helped to understand better the characteristics of the audience of *Quincena*. These descriptive elements were concerning the interaction between the members of the audience, the general perception of age, the way of dressing and the used language.

Table 192. Codes on "Perception of audience".

VEQ-4.5	por un lado que vivir en San Sebastián es inaguantable y que no es la misma ciudad, que aporta mucho a la economía de la ciudad, que es espantosa la cantidad de hoteles que se están construyendo
VEQ-5.9	Entre el público hay amigos de los intérpretes y profesores. Lo sé por la interacción que hay y comentarios que se oyen
VEQ-5.28	Nadie consume ningún tipo de sustancia. Es bastante evidente que la atención es a niveles muy superiores sobre la interpretación artística.
VEQ-6.3	El público es, a primera vista, más joven que el que pude contemplar ayer. Es cierto, que hay mucha más gente, pero considero que a primera vista, la media es unos 10 años por debajo.
VEQ-6.4	La gente va vestida de media etiqueta. Considero que se puede ver cierto nivel económico.
VEQ-7.4	El público es mayoritariamente del País Vasco, constato entre algunas personas del público que son amigos de los participantes del coro, por la referencia que hacen
VEQ-16.2	Este público me recuerda el público de la ópera. Bastante mayor y a la vez más sofisticado
VEQ-9.1	El idioma que más estoy escuchando hablar es con diferencia el euskera. También es una característica gipuzcoana, en Donostia también se oye más euskera que castellano
VEQ-5.22	Esto me hace saltar un poco las alarmas. Entre gente, supuestamente, tan refinada a veces se pierden las formas por el bien del gozo intelectual. Hay momentos sarcásticos en el disfrute de la música en directo.
VEQ-5.24	Algunas personas se quejan del calor, por lo menos los que están a mi alrededor.
VEQ-10.1	También noto que hay más esmero entre las personas en el modo de vestirse. Veo más corbatas y más vestido. Se percibe más formalismo y decoro en las formas

VEQ-11.6	Dicha persona que usa los prismáticos viste con decoro y en concordancia con el contexto del concierto. Sin embargo, sigo con los contrastes.
VEQ-15.2	Por sorpresa mía, el espacio está lleno a rebosar. Otra vez me sorprende lo alta que es la media de edad y el contraste que me causa al ser un evento dentro del ciclo de jóvenes intérpretes.

Source: own elaboration

V. Tourism

The perception of San Sebastian as a touristic destination was an overwhelming evidence, meaning, the city was packed with foreign tourists, with a huge set of activities programmed in all the summer period and with some negative effects for the local residents.

Table 193. Codes on "Tourism"

VEQ-2	También es verdad que la ciudad está totalmente ocupada por la cantidad de turistas que ya hay, en general, no se distingue la persona que ha venido para el festival del que está de veraneo
VEQ-5.5	Esto hace que haya mercado todos los días, que haya constantemente reclamos para los turistas, para acceder a productos, experiencias y todo tipo de oportunidades. En consecuencia, todo se encarece.
VEQ-16.7	Se trata de la explotación turística que está sufriendo la ciudad ya que en verano llegan a San Sebastián muchísimos turistas. Además, se queja de que es un turismo que no interesa a la ciudad. No se trata de un turismo de alta cultura, se trata más de un turismo que arrasa con la ciudad y la llena de borrachines
VEQ-3.5	Una primera observación es la cantidad de eventos que está celebrando la ciudad. Antes de la Quincena está el Jazzaldia, la Quincena no son quince días sino que se trata de casi un mes de eventos musicales. En la mitad de la Quincena se celebra la semana grande de San Sebastián, que es como la fiesta mayor de verano del pueblo. En resumen, en verano la ciudad no para y no descansa de recibir a turistas y extranjeros.
VEQ-4	Sin embargo, considero que la ciudad de alguna manera está sobreexplotada.

Source: own elaboration

W. Perceived quality

The researcher perceived the well-known artistic quality of some of the interpreters not only for the performance but also because of the comments of some members of the audience.

Table 194. Codes on "Perceived quality"

VEQ-16.3	El director es Krzystof Urbanski que me he enterado hace poco que tiene mucho prestigio y además es
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	bastante joven
VEQ-16.3	He comentado con alguna persona del público porque hay tanta expectación y me comentan que la orquesta tiene mucho prestigio y además, el director es de mucha calidad. Estas pequeñas observaciones me diponen de otra manera para el transcurso del concierto.
VEQ-5.18	selección de piezas muy especiales que se recuperaron en tres pueblos vascos: Azkoitia, Oñati y Hondarribia. Se celebra en la Iglesia de San Vicente, es una Iglesia de estilo gótico que fue reconstruida en el s. XVI. Es una pequeña joya de la ciudad, enriquecida con esculturas contemporáneas en su interior.

Source: own elaboration

X. Separation of ordinary life

The researcher felt the tension when going back to the normal life after the concert, as well, this was similarly stated by one of the attendants.

Table 195 Codes on "Separation of ordinary life"

VEQ-5.24	He pasado de un estado de completa tranquilidad y no pensar en nada. De estar pensando y sentir cierta ansiedad para contestar o estar actualizado de las noticias de los que se encuentran fuera.
VEQ-11.5	"Gracias a los conciertos respiro un poco"

Source: own elaboration

Y. Live problems

As it may happen, two concerts had several technical problems (la Fura and the concert with Juan de la Rubia).

Table 196. Codes on "Live problems"

VEQ-6.7	El espectáculo empieza con el pie torcido. Hay 30 minutos de retraso respecto la hora programada hasta que empiezan a sonar las primeras notas de la orquesta. Nos prohíben por activa y por pasiva cerrar los móviles, debido a que pueden crear interferencias
VEQ-8.6	De repente se producen unos problemas técnicos. En un momento hay una pieza que se bloquea y hay una nota del órgano que suena de modo constante. Al cabo de unos minutos descubren que ha hay una fallo en una de las consólas del órgano

Source: own elaboration

Z. Research features

Under this theme it is clustered some of the anecdotes or problems the researcher encountered when meeting the audience. In some cases, the presence of the researcher these was perceived with a positive attitude whereas in others it was negative or not welcome.

Table 197. Codes "Research features"

VEQ-6.9	La verdad, me siento un privilegiado por poder disfrutar de este espectáculo y a la vez tener la oportunidad de analizarlo en profundidad
VEQ-9.4	Tengo una leve sensación de que todos los que estamos allí hemos sido invitados por alguna razón u otra. Lo noto porque todos se conocen y creo que son de alrededores
VEQ-9.5	Se muestra muy interesado por la investigación que estoy realizando
VEQ-12.5	Al acabar el concierto se me acerca una chica y me pregunta sobre mi investigación. Me comenta que cree que la encuesta que estoy haciendo no es correcta. Considera que se podría preguntar de otra manera. Se nota que le interesa la temática pero no la manera de enfocarla. La discusión no va más allá, aún así, me anima para seguir investigando
VEQ-5.20	Además, me insisten que no estarán durante todo el concierto. Me da la sensación que les da miedo quedar mal por si dicen alguna cosa que quede fuera de lugar o que consideran que soy demasiado culto para ellas. Insisto un poquito para averiguar cómo han llegado aquí. Son amigos de una familia de una persona de las que canta. No son especialmente fans de este tipo de música.
VEQ-5.21	Se queja que no le he hablado en euskera y que si realmente esta investigación quiere ser seria debería hacerlo en euskera. Le pido disculpas, y su marido rápidamente accede a colaborar en castellano con el ánimo de intentar allanar el camino.
VEQ-5.21	Más adelante, al terminar el concierto, se me acercara otra vez pidiéndome disculpas y descubro que han vivido en Barcelona

Source: own elaboration

2. Interpretation of the data

After the description of the categories generated from the data compiled through the visual-digital ethnography, the interpretation of the data will set the relation between them and the deductive supercategories from the precedent analyses: the perceived intentionality, the cultural impact, the emotions and the side elements.

A. Perceived intentionality

The participant observation let the researcher understand how the objectives of the organizers were materialized. Particularly, the researcher observed how the participants perceived the intentions of the organizers, how they generate the expectations previously of the festival, how the team of *Quincena* created the atmosphere and worked together, and how they generated the implication of the local community and the team of the organization. These themes correspond to the categories of: generate expectations, city pride, programme, team implication and partners.

Generate expectations

Before the festival the city hosted multiple ways to communicate the existence of the festival(VEQ 1.5, Collage 1, Image 1). Months before the festival presented the official image of the festival made by Jose Luis Goenaga (VEQ 3.5, Collage 3)²⁴⁰, furthermore, was also complemented with explanations of the author in Youtube and through the social media. In addition, the cycle of concerts "Opening days" was conceived as huge publicity day, they placed concerts in different squares of the city in order to let the audience access easily to free concerts(VEQ-5.10). This brought the sense of all the city being implicated in the festival and became more visible for the citizen and the tourist.

Moreover, the organization was creating constantly new content during the festival in order to generate expectations through the digital social media. They took advantage through hallmark events like the performance of "La fura dels Baus" or via well-known artists (Collage 8, Collage 20, VEQ-6.1, VEQ-10). In the perspective of the researcher, the objective to create the expectation was accomplished and generated certain wonder on the quality of the soloists and artistic directors (VEQ-11.7).

City Pride

The perception of the construction of the city pride was palpable in the commentaries of some members of the audience when they manifested their joy and pride of hosting this event (VEQ-4.5).

Programme

The programme of the festival demonstrated several intentioned objectives. Firstly, the classical staging of the opera with big structures and classic costumes(VEQ-10.4) , which in some way it is in

²⁴⁰ Video of Juan Luis Goenaga doing the official poster of *Quincena*: <https://www.youtube.com/watch?v=vYqyrxFDoB0>

accordance to the audience of this type of events (VEQ-10.5). Secondly, the presence of well-known pieces of music which called for a generalist public (VEQ-11.2). Thirdly, the inclusion of local composers. In some cases, the interpreters were well-known musicians(VEQ-8.3) and helped to spread the Basque music culture in the classical audience (VEQ-5.10), followed by the increase of the pride of being part of the Basque community (VEQ-9.6). This, moreover, supported with the presence of local interpreters which have the reinforcement to the image of *Quincena* as a fosterer of the Basque talent, but also, an opportunity to call the local audience (VEQ-6.2, VEQ-7.6, VEQ-8.2, VEQ-11.1, VEQ-17.3).

These previous observations and the general overview of the programme of the festival let understand that the programme has a traditional view, except from the contemporaneous cycle and the workshop for children. In addition, the programme presents a deep-rooted content with specific adaptations of local composers or the interpretation of the same with well-known artists. Finally, a large presence of local interpreters, orchestras and choral associations gave to the festival an image to support the local talent, and an opportunity to gather local audience.

Team implication

This category referred to the implication of the team in the organization of the festival. The team of Quincena were 9 persons²⁴¹, they were participating in good sample of events which the researcher participated (VEQ-5.7, VEQ-7.3, VEQ-8.1, VEQ-14.2, VEQ 15.5). This proactive attitude of the team was perceived as an intention to have the respective feedback from them and with a great implication in the organization of the festival.

Partners

The presence of partners was friendly in comparison with the presence in other types of festivals recently analysed (BBK or Jazzaldia). In this festival, the promotion of the trademarks (Edp Gas, Banc Sabadell, the public institutions, Diario Vasco, etc) was non invasive. Their appeared in the programmes and in the tabloids, and in prominent places but not in an invasive way (Image 2).

Table 198. Codes under "Intentionality"

Intentionality	Generate expectations
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²⁴¹ The web page of the festival has an strong commitment with the transparency and the let the readers the access to the structure of the organization: https://www.quincenamusal.eus/fileadmin/transparencia/quincena_organigrama.pdf

	City pride
	Programme
	Team implication
	Partners

Source: own elaboration.

B. Cultural Impact

As mentioned before, the researcher is not an classical music fan and his participation on classical events where only due to his previous professional career related to education. However, the researcher experienced different characteristics related to the descriptors of the cultural impact specified in Colombo (2016).

Firstly, the opportunity to participate in *Quincena* left a willing to know more about the classical music, about the history of music and to foster the listening of classical music. This engagement to classical music is a clear effect on the cultural identity (VEQ-13.3). Secondly, experiencing specific emotions, have the opportunity to know more certain composers or pieces of music enriched the experience not only emotionally but also intellectually. Therefore, this enrichment produced the widening of the music preferences of the researcher due to the experience of the festival (VEQ-14.6, VEQ-17).

The experience lived during the festival across the different concerts brought an opportunity to understand emotions and recall certain memories of the researcher. So, the experience triggered a self-understanding. This was one principal conclusion after the participation on the festival, the opportunity to get to know oneself (VEQ-17.1).

Therefore, the three themes described before might be interpreted and related to the definition of certain elements of the cultural impact on the construction of the cultural identity described in Colombo (2016), namely: the development of cultural hobbies or the opportunity to develop cultural skills. These different processes of engagement, enrichment or self-knowledge initiated thanks to the experience of *Quincena* became a verification of the existence of the cultural impact in the attendants.

Table 199. Categories clustered under "Cultural impact"

Cultural Impact	Engagement
	Enrichment
	Self-known

Source: own elaboration.

C. Emotions

The researcher lived the emotions in different circumstances and intensities thanks of the experience of each event. The list of categories pending from this supercategory were the elicited emotions due to that reality and considerable to evaluate.

The emotions, understood as the affective effect of the music experience in the festival, were the following: expectations, harmony, joy, fun, goosegumps, serenity, tension, wonder, transcendence, enthusiasm, communion and satisfaction. They are, majorly, directly related to music though in some cases are related to other origins.

Before some concerts, the expectation came to the surface thanks of the publicity campaigns, the opinions of other members of the audience or the prestigious name of the interpreter (VEQ-6.1, VEQ-6.3, VEQ-8, VEQ-11.8 and VEQ-13.1). The researcher felt harmony thanks to the music in the concert of Jordi Savall (VEQ-13.2). Whereas in the workshop for children the emotions where related to fun and enjoyment (VEQ-14.3 and 14.4). Equally, the opera was fun and enjoying since was a comic opera (VEQ-10.4 and 10.5).

The intensity of the emotions caused by some interpretations elicited goose bumps in the researcher during the interpretations, which magnified the experience(VEQ-13.3). However, in the Renaissance music, Gregorian and some classical concerts the emotion were related to harmony (VEQ-11.9), transcendence (VEQ-5.23, VEQ-5.27, VEQ-7.5, VEQ-7.6) and serenity (VEQ-5.28, VEQ-5.30).

In contrast, tension was the most prominent emotion when the researcher participated to the contemporaneous concert of Gerhard Quartet (VEQ-12.3). But, also the researcher felt wonder due to the virtuous interpretation of the musicians not only in this event but also in almost every concert which he participated (VEQ-5.8, VEQ-8.6, VEQ-8.8, VEQ-13.5, VEQ-16.8). The marvellous interpretations of the musicians added to the magnificent music compositions resulted in a complete admiration to the musicians and composers.

At the end of the concerts the signs of enthusiasm were palpable not only in the audience but also in the researcher. This emotion sometimes related to the virtuous interpretation (VEQ-10.6) where in others was related to the well-known piece (VEQ-13.6), inclusive in some occasions the audience took the rhythm of the music clapping (VEQ-13.6). The joy was also a sign of the audience after a good performance of the interpreter (VEQ-8.8, VEQ-9.8 and 9.9) and one sign of satisfaction (VEQ-13.7).

Table 200. Codes on "Emotions"

Emotions	Armony
	Communion
	Enthusiasm
	Expectations
	Fun
	Goose bumps
	Joy
	Satisfaction
	Serenity
	Tension
	Transcendence
	Wonder

Source: own elaboration.

D. Side elements

The categories derived from the codes of the interviews under the consideration of "Side elements" were those elements which helped to create the experience of the festival and not included in the previous supercategories. The themes clustered under this supercategory were the following: atmosphere, perception of the audience, tourism, perceived quality, separation of the ordinary life, live problems and research features.

Table 201. Categories clustered under "Side Elements"

Side elements	Atmosphere
	Perception of the audience
	Tourism
	Perceived Quality
	Separation of ordinary life

	Live problems
	Researcher features

Source: own elaboration.

The next sections exposes the interpretations of the categories under "Side Elements" in relation with the codes of the visual-digital ethnography.

Atmosphere

This category describes those perceptions related to the ambience or which helped to create a general mood in the audience. This may also be related to negative aspects of the experience such as: bad behaviours or distortioning elements which created a negative atmosphere.

The publicity of *Quincena* were all along the city of San Sebastian which helped to know the festival existence. It was also presented in the digital networks and the press (collage 36, collage 37, image 26, collage 47). In addition, there were no overcrowding due to the festival which is a factor of some of the big alternative festivals (VEQ-2). However, the festival hosted concerts in the squares of the city in order to bring the opportunity of the "no-attendant" to let know the existence (VEQ-5.17) of the festival (VEQ-5.9 and VEQ-5.17), though in some cases this disturbed the development of the concert (VEQ-5.8) because of the people talking or shouting.

Another important factor on the creation of the atmosphere was the attitude of the near audience during the events. In some cases, the comments of other participants helped the researcher to magnify the experience (VEQ-8.5) in others not at all (VEQ-14.2). Furthermore, in some occasions members of the audience forgot to switch off the mobile phones or alarms which disturbed an on-going concert, or they constantly coughed, talk or made critic comments during the event(VEQ-5.25, VEQ-7.4, VEQ-11.6, VEQ-16.4 and VEQ-16.6).

The venue was a crucial factor for the creation of the atmosphere. Some of the concerts were in churches which helped to gave to the concert a solemnity and a dialog with the tradition (VEQ-7.2, VEQ 8.4, VEQ-14). Whereas in the concerts or performances in the Kursaal were linked to a higher quality concerts.

After several concerts, the researcher found the interpreters and members of the audience eating out or having some drinks (VEQ-7.8, VEQ-9.1). This was deeply linked to the high relevance of gastronomy in the city of San Sebastian and an occasion to extend the experience of the festival as a social and community experience.

Perception of the audience

This theme referred to how the researcher captured attitudes of the audience, behaviours, interaction between the attendees and several elements related to the general character of the audience.

The researcher perceived a high-middle classed audience. This was palpable because of how the attendants were dressed with costly clothes (VEQ-6.4, 10.1), they were spending with expensive drinks during the pauses and dressed up (VEQ-11-6, 16.2, 16.6). Generally, the age was over 55 years old apparently (VEQ-15.2) whereas as in others might be ten years under (VEQ-6.3).

In several concerts, members of the audience were friends from the interpreters. This was perceived because after the concert or the event were having drinks and eating out in the restaurants nearby (VEQ-7.8). Also, in some concerts from the cycle of young interpreters or in others were present professors and the family of the interpreters (VEQ-5.9). The mother tongue majorly spoken seemed to be Spanish and Euskera, in multiple occasions the members of the audience spoke it, so there were, majorly, from the Basque community (VEQ-7.4, 9.1).

Tourism

The effect of tourism were not very relevant on the composition of the audience of the festival. However, the city was packed with tourists (VEQ-2, 4.5). The city offered constantly products, experiences and all types of opportunities to engage them in touristic activities and as consequence the prices went up (VEQ-5.5). Some attendants commented to the researcher this fact and complied on how the city changed during the summer (VEQ-16.7).

This sense of saturation was also perceived because of the previous festival of Jazzaldia hold before *Quincena* (VEQ-3.5). In many senses the city was over exploited because of tourism, the offering of gastronomy and events (VEQ-4).

Perceived quality

As commented in the supercategory of emotions, the generation of expectations as a consequence of the comments on the quality of the interpreters helped the researcher to have a sense of quality. This sense was, in that time, socially constructed since the researcher has not a wide experience with the classical live events. This was also reinforced by the strong emotions and the overall positive experience of all the concerts attended (VEQ-16.3, 5.18).

Separation of ordinary life

The researcher experienced a separation of the ordinary life thanks of his participation in the concerts (VEQ-5.24). This feeling was acknowledged with the obligation of experience the concert without social networks or the fact to concentrate in the music. This was also commented by one attendant to the researcher in the following words: "Thanks to the concerts I can breath a little" (VEQ-11.5).

Live problems

This category embraces the occasions were happened issues during the concert due to delays produced by technical problems, the behaviours of the near attendees or the bad performance of the interpreters. This issues altered the experience of the researcher in some occasions emotionally (VEQ-6.7, VEQ-8.6).

Researcher features

Thanks of the participation into the festival, the researcher experienced several feelings, interests and conflicts with the attendants or with the music.

The first, the research felt the existence of some boundaries between him and the audience. In some cases, because the explanations of the cultural impact or the aim of the analysis was not comprehended or truly understood at the first time by the attendants(VEQ-5.20, 12.5). Moreover, some attendants were not willing to collaborate because he did not spoke Basque(5.21), whereas others were very interested in the research(VEQ-12.5).

The researcher experienced also the sense of being privileged to analyse the festival with all the advantatges, but also to have the opportunity to learn from the music and because some events were only with invitation(VEQ-6.9, 9.4).

The following tables present the supercategories, categories and subcategories related with the respective codes from the description of the research during the 20 days of observation.

Table 202. Categories and subcategories of the ethnography.

Perceived intentionality	Generate expectations
	City pride
	Programme
	Team implication
	Partners
Cultural Impact	Engagement
	Enrichment

	Self-known
Emotions	Wonder
	Transcendence
	Serenity
	Expectations
	Joy
	Fun
	Enthusiasm
	Tension
	Armony
	Goose bumps
	Entertainment
	Communion
Side elements	Atmosphere
	Perception of the audience
	Turism
	Perceived quality
	Separation of ordinary life
	Live problems
	Researcher features

Source: own elaboration

APPENDIX 14 Interviews to *Quincena* attendants

1. Jonas

19 de abril 2019

Datos Sociológicos:

- Edad: 25
- Formación: Licenciatura: Máster sexología y psicología, grado profesional de canto lírico
- Trabajo: BCBL, coordinador de proyecto saludable, consulta
- Estudios.
- Rango económico
- Sexo: Hombre
- Educación musical: Grado canto lírico, conservatorio
- Música preferida: clásica, ópera romántica
- Horas de música al día: 1h
- N° festivales: 5 festivales
- Lloc de naixement: Usurbil

05:40 ¿Qué festivales acostumbras a ir?

Pues acostumbro a ir a todo tipo de festivales. He ido al BBK, al Primavera , pero además voy a la Quincena y ciclos de todo tipo. ciclos de órgano, ciclosde música coral y ciclos de música clásica. Gracias a la formación que estoy recibiendo ahora cen el grado tengo más oportunidad para valorar la música que escucho y para profundizar en aquellas cosas que me gustan.

07:50 ¿Por qué?

Voy a la Quincena por la calidad que ofrece un festival que está al lado de mi casa. Para mi es una comodidad tener un festival como este en esta ciudad. Creo que le debo sacar todo el jugo a esta oportunidad que me ofrece mi ciudad. Por supuesto, también voy por el placer de escuchar música y experimentar con la música que ofrece. También participo como coralista y por tanto veo también desde dentro como es el festival. Tengo más empatía que el resto de participantes. Además, acostumbro a conocer algunos que participan y también me alegra ver como un trabajo bien hecho ha sido premiado con los aplausos de la gente. Por esto me suelo emocionar también, porque veo como el trabajo bien hecho ha recibido su merecido premio. Además, como cantor también conozco lo que cuesta un festival así.

09:15 ¿Cuáles son los mejores festivales? ¿Por qué?

Depende de lo que vayas a buscar. Por ejemplo en la Quincena voy a buscar culturizarme, busco enriquecerme con la música, con las emociones que me hace sentir y me centro más en la música.

En cambio cuando voy al BBK voy más por la experiencia social, voy más para pasármelo bien con los amigos y la música no es tan importante. Me considero un festivalero pero más en el sentido social. Creo que para la Quincena el término festivalero no aplica tanto como en los casos de rock alternativo o electrónica.

10:55 ¿Por qué empezaste ir a la Quincena?

Empecé a ir la Quincena por una invitación de un amigo cuando era un adolescente. Creo que ahora mismo llevo 11 ediciones de este festival. Por supuesto ahora no voy porque me inviten. Voy más por la calidad, por la música o por escuchar a tal o a cual. Por ejemplo, ahora tengo mi lucha con la música sinfónica. Me gustaría poder escucharla y no aburrirme, la Quincena es una oportunidad para darle cabida a estas obras e intentard disfrutarlas con buenos intérpretes y en una época fantástica.

13:54 ¿Qué intención tienes al ir a un festival

Como te he comentado antes, pues ir a disfrutar de conciertos de calidad. Es verdad que en el caso de la Quincena te pones guapo, procuras arreglarte para la ocasión. El tópico del donostiarra que sólo va a escuchar música clásica en la Quincena es un poco cierto, sin quererlo creo que yo también caigo en él. Aunque nada que ver con mucha gente, creo que muchos de los mayores van a que les vean. Me paso en una de las ediciones que una persona de unos 60 o 70 años que se quedó dormida a mi lado. Al final se despertó con los aplausos y el solista iba hacer un bis con una adaptación de una pieza muy popular. Este hombre dijo: "Por fin algo interesante"...en fin, qué quieres que te diga... pues no me parece bien. Creo que en este festival se va mucho porque te vean y poco para la cualidad del evento o por la calidad de la música.

15:14 ¿Crees que favoreces así tu variedad cultural.

Sí, creo que sí. Favorece mucho, me enriquece mucho. Es una oportunidad para ver intérpretes, escuchar y disfrutar en directo de propuestas musicales que habitualmente no puedes ver.

16:01 ¿Crees que el festival que has ido es un festival con mucha variedad musical

Creo que la Quincena favorece mucho mi riqueza cultural y mis aficiones culturales. Gracias a la experiencia del festival me dan ganas de escuchar esta música más tarde. De hecho, creo que todo lo que he

17:10 ¿Te ha apetecido después escuchar esa música nueva?

Sí, muchas veces. después me digo...esto estará dentro de la lista de los habituales.. y de hecho si hago un repaso mental de todas aquellas canciones que tengo en mi lista de favoritos, se cumple bastante que todas me han vinculado a una emoción especial, a un momento que no esperaba o incluso que me han ayudado a descubrir una emoción que no conocía, o cosas que desconocía de mi mismo.

18:20 ¿A qué se debe? ¿Has tenido alguna experiencia musical interesante que después se ha traducido en consumir otro tipo de música?

Si, he tenido muchas en la Quincena. Vivencias que me han hecho entrar de forma intronceptiva en mi mismo y que me dan un revoltijo interesante.

19:02 ¿Crees que lo que sientes te marca culturalmente?

Por supuesto, gracias a las emociones que he vivido después he querido buscar esas emociones, he buscado otra vez...como una adolscente esas emociones que sentía con Avril Lavigne...hahaha. Si por supuesto, creo que las emociones me han vinculado a esta música de una forma muy especial y después busco este vínculo para recordarlo, revivirlo.

20:05 Has ido a más festivales?

Sí

20:23 ¿Qué efectos culturales crees que tiene tu participación en el festival?

Pues tiene efectos en muchos niveles culturales, me parece a mi... Primero diría, el crecimiento interior como persona y ser cultural, después el sentirme en un grupo, ver a los conocidos que les apasiona la música, quedar con los amigos...digamos el aspecto social. Después, por supuesto, lo que te he dicho antes...ver cultura de calidad. Como te he dicho, muchas veces veo que tengo que aprovechar esta oportunidad que me ofrece la ciudad, yo soy una persona que está muy ocupada y no puedo permitirme ir a Paris o Alemania a ver una festival de no se qué. Por tanto, creo que la calidad musical que se puede escuchar en la Quincena no se puede encontrar fácilmente en otra ciudad próxima a mi.

21:40 ¿En qué aspectos crees que te afecta más de tu identidad cultural? Cuáles crees que son los más importantes?

Primero diría a mi propio conocimiento, en mi propia existencia. Me ayuda a entrar en mi mismo en muchas ocasiones durante el concierto y saber qué pasa en mi interior. Por tanto, creo que en primer lugar me ayuda a desarrollarme como persona, como hombre cultural.

Después te diría por ir enriqueciéndome en las distintas propuestas musicales que hacen. Puedo participar en muchos ciclos distintos dentro de la Quincena y puedo escuchar infinidad de interpretaciones que me transportan y a la vez que me aportan nuevas maneras de vivirlo.

Después también me siento orgulloso de donde vivo, me siento orgulloso que en la ciudad que trabajo y estudio haya este nivel cultural. Creo que como donostiarra también considero un orgullo y algo que comparto con muchos de mis amigos.

23:09 ¿Cómo crees que afecta a tu identidad cultural?

Como te he dicho creo que construye mi identidad cultural, de hecho afecta en muchos niveles, a nivel de aficiones, a nivel de intrinspección, a nivel social.

24:01 ¿Es positivo todo esto?

Sí, es positivo, yo creo que la experiencia del festival es del todo positiva. Yo siempre salgo con una nueva sensación, con un conocimiento mejor de como soy...

24:50 ¿Crees que se busca este efecto? ¿Por qué?

Quiero pensar que sí. Buscarán el equilibrio, pero creo que buscan mucho cumplir con lo que piensen los demás. A la vez tienen muchos ciclos y aportan mucha riqueza...sin embargo claro también tienen que cumplir con un presupuesto. Como ya te he comentado antes, conozco bastante el mundo musical y conozco cuánto requiere cada producción. Entonces empatizo bastante con el precio y entiendo que no pueda ser barato. Sin embargo, creo que los organizadores arriesgan poco. Siempre tiran de las mismas operas para convocar al público. Es siempre sota, caballo y rey. Es un festival bastante conservador en lo que a la programación se refiere. A la vez pienso que tampoco tienen muchos patrocinadores y gente que les ayuda, por eso, también se pueden arriesgar poco.

A la vez tienen que contentar a un público que espera siempre lo mismo. La gente es mayor, la gente que va a la Quincena suelen ser muy conservadores y no creo que irían si no les aseguras un mínimo de calidad.

Sinceramente, no sé si se preocupan tanto de afectar a la identidad cultural. Buscarán...no sé...un poco de todo.

26:13 ¿Has tenido alguna experiencia inolvidable?

He tenido momentos de llorar, momentos que a lo mejor estaban afectados por cosas de mi vida o situaciones en las que me encontraba que no era del todo consciente.

Definitivamente, la música ha hecho aflorar aquellas emociones y las ha intensificado. He tenido muchos momentos distintos en los que me he sentido marcado por la música, por la experiencia musical del momento. Me he dejado llevar y en muchas ocasiones ha sido espeluznante. Muchos momentos de piel de gallina.

Hay veces, sin embargo, que no tengo ningún interés por la música y me cuesta mucho concentrarme en la música. Porque a lo mejor me fijo en el trabajo que ha costado hacer esa o tal cosa. O simplemente porque ese día he tenido un mal día y no hay manera de darle la vuelta.

27:15 ¿Cómo describirías las emociones en el festival?

Ostras...pues un montón de emociones... Podría decirte primero de todo conocimiento propio, introspección, admiración, alegría, desconcierto, un poco de todo... son muchas emociones distintas las que puedes llegar a sentir. En general las definiría todas como positivas. Ayudan a conocerse a dar un vuelco al corazón a saber dónde te encuentras, como te encuentras. Creo que en general te mejora el participar en un festival.

28:00 ¿Comparado con otras emociones, en qué orden pondrías las emociones que has sentido en el festival?

Pues las pondría en el puesto alto de la tabla, entre el 7 y 8. Son momentos muy especiales para mi vida. Me gustaría tener más tiempo para tener más ocasiones como las que vivo a veces.

28:30 Emociones negativas relacionadas con la música

Pues a veces siento la frustración que pueden sentir cuando alguna interpretación sale mal. Porque uno puede saber todo el trabajo que supone eso y que al final en el día de la actuación no salga bien. En definitiva, creo que es una cuestión de empatía.

29:10 Emociones negativas no relacionadas con la música

Creo que lo menos que me gusta es el postureo que hay en la Quincena. Antes te he contado lo que me paso con la persona mayor que resulta que no tiene ni idea de música clásica. Creo que es una

cosa del donostiarra, que de repente todos sabemos de música clásica para la Quincena musical. Me parece de una falsedad que da un poco de rabia.

29:56 Entonces podemos decir que has tenido momentos intensos en música, que empatizas, qué te afecta en tu identidad cultural. ¿Qué efectos a largo plazo crees que tiene esto?

Por un lado una vinculación directa con la música. Ser conscientes de que la música tiene que estar presente en mi vida, en mayor o menor medida, pero que tiene que estarlo. Según en qué momentos, es reconciliarse con uno mismo, porque si no te das la oportunidad de entrar en ti, de vez en cuando, al final es una costumbre que se pierde enseguida y que puedes volverte hermético para ti mismo rápidamente, entonces es cómo si mantuvieras esa conexión viva.

A nivel económico por ejemplo, digo, un poco de mecenazgo no estaría mal. Hacer, sentirse un poco de mecenas para contribuir a una causa valiosa. Así, uno apoya y aporta a una causa, para que haga algo productivo.

31:55 O sea lo ves a largo plazo como una posible contribución para aportar algo a los demás

Eso es. Es una inversión para mi

32:00 ¿Has tenido emociones imprevistas? Me has hablado de admiración...

Alguno si me acuerdo, de que se hizo alguna obra bastante moderna. No sé si era el aniversario de la muerte del compositor o algo así, y si que hubo un momento que el solista al saludar, alzó la mano, para agradecer al compositor. Y si me acuerdo como de ese momento, de carallo, estar feliz y de repente, directo al corazón y ponerme a llorar. Todo lo que sean homenajes y estas cosas, soy muy sentido para estas cosas.

33:10 ¿Crees que tienes mejor sensibilidad para la música desde que participas en festivales de este tipo?

Sí, sí, definitivamente, porque cuánto más te expones mayor rango de emociones que puedes conocer.

33:26 ¿Recomendarías esta experiencia?

Sí, definitivamente

33:39 ¿Ha sido todo positivo en el festival de la Quincena? O crees que hay cosas mejores, cosas que te molestan, que no soportas, que te han molestado en un momento dado.

A ver, me molesta bastante, el postureo del que hemos hablado antes. No sólo, no es problema de la Quincena. Lo que es problema de la Quincena es que tiene que promover todo para todos los públicos, dar esa idea de que hay que ir a la ópera en chaqueta, o sea que hay que ir con chaqueta y abre a todo el público. Normalmente, el agente que suele ir es como humilde, digamos, sin ninguna pretensión musical... Pero luego está la gente que lleva ya muchos años yendo al festival, que son los típicos cincuentones o sesentones que van de resabidos y no se me va olvidar nunca, un violinista solista con una orquesta maravillosa, terminó y dijo..."ahora voy a tocar la toccata en sol menor de Rachmaninov" y el señor de al lado que se había pasado como media hora dormido, de repente dijo..."ah, esta es maravillosa". Pues esas cosas me sacan muy de quicio, no puede ser que ese señor ni que lo hubiera entendido bien a nivel musical, ni que realmente supiera que obra era, eso me saca realmente de mis casillas. Más allá de eso, si que a nivel de oferta me gusta lo que ofrece la Quincena, aunque soy consciente que podría optar por opciones mercantilmente no tan seguras. Podría tirar, no sé si hacer un ciclo secundario de artistas jóvenes o algo, incentivar...lo digo por la parte personal porque en el día de mañana podremos estar allí. Entonces, pero, a nivel de diversidad musical, apenas se oye. Es cómo el jazz, eso es Heineken y del jazzaldi y nos olvidamos, pero sí que hay mucha música que es hija de la música clásica y es una cosa intermedia. No sé contempla tanto, en la Quincena. Anivel de organización y logístico si me parece adecuado, los precios, yo pecho...soy músico, y sé qué significa cada actuación, y sé que detrás de cada actuación hay un regidor, hay un técnico de luces, hay un técnico de sonido y el precio no me parece excesivo y entiendo que el resto del público le parezca demasiado. Y que no sepa porque es tan abusivo. Pero también es de aplaudir, y reducir tanto como hacen con la hora joven, de reducirlo a 3 euros.

40:29 ¿Crees que lo que has sentido emocionalmente te afecta culturalmente, o ea lo que te afecta emocionalmente también te afecta culturalmente?

Yo creo que la conexión emocional hace que le cojas más gusto o más cariño a esa pieza musical, entonces, yo independientemente de un autor o de una obra en concreto, diría que a la música en general.

40:51 ¿Crees que lo que sientes y escuchas en el festival después te hace cambiar tu consumo cultural?

Sí, luego en el día a día te hace escuchar más, te hace experimentar más, te hace buscar más. De hecho, literal, he consumido más, he comprado DVD, CDS...

41:17 ¿Cómo definirías una persona que va a festivales y después cómo definirías una persona que va a la Quincena?

Una persona que va a un festival, me suena mucho festival, a Primavera Sound. Pero si tomamos festival como genérico...supongo que será una persona con un cierto interés musical por un determinado grupo, por una determinada orquesta o una determinada obra y querer tener la oportunidad de vivir en persona algo que probablemente ya haya experimentado en la soledad de su casa. Y que quizás pretende encontrar un contexto de gente afín, gente que comparta esa pasión y en concreto, con la Quincena musical. Diría que es gente que tiene un interés real en la música clásica o bien tiene un interés social en la música clásica, en que se le vea. Y que realmente le gusta o no le importa dinero en un acto como este. Al final, no deja de ser un gasto o un dinero que si no tienes para comer, no te lo podrías permitir. Estamos hablando de estratos socioeconómicos medio altos.

43:10 ¿Vale la pena gastarse lo que vale por lo que te hace sentir?

Sí, yo creo que sí. Pero no sé si les sale rentable a ellos. Porque allí tendrá que haber muchas empresas que esponsorizen. Creo que como organización necesitan mucha ayuda.

2. Abril

9 de abril del 2019

Datos Sociológicos:

- Edad: 31
- Formación: Periodista
- Trabajo: Periodista, revista cultural, Gaztezulo
- Estudios.
- Rango económico
- Sexo: Mujer
- Educación musical: Solfeo 8 años, desde los 6 años como coralista en el orfeón
- Música preferida: música sinfónica, chopin (piano)
- Horas de música al día: 8 horas
- Nº festivales: 3 o 4 al año. Tipo clásico mayormente, alternativa
- Lloc de naixement: Donostiarra

03:48 ¿Por qué acostumbras a ir esos festivales que te gustan más?

Pues el tema de los conciertos tipo alternativo, es algo más social, porque voy con mis amigos. Y el tema clásico es porque es algo que me gusta desde pequeña, que he recibido desde siempre y además, como soy miembro del Orfeón Donostiarra, pues suelo participar en ellos.

4:22 ¿Cuáles son los mejores festivales a los que has asistido y por qué?

Es verdad, que en la Quincena es más la oportunidad de conocer y cantar con directores, y orquestas y solistas de talla muy alta. También, hay festivales que he conocido a través de los viajes del Orfeón y me han dado oportunidades parecidas de conocer la orquesta así. Y, directores muy renombrados, así que...me has pillado, no te se decir.

El festival de Lucerna que es de los festivales que he podido acudir, como coralista.

5:37 ¿Por qué a la Quincena vas cómo coralista o cómo audiencia?

Al final cómo audiencia y si acostumbro a acudir a los concierots.

5:50 ¿Empezaste a ir a la Quincena por ti misma o gracias al Orfeón?

Yo este año he hecho las dos cosas, tanto como cantora cómo participante.

6:14 En las ocasiones que has ido por gusto, porque tu has querido. ¿Cuál es la intención?

Por puro placer. Por poner un ejemplo, suelo ir a la ópera que da Quincena, que suele ser, normalmente, no la única, pero que hay pocas.

6:56 ¿Cuántas veces has ido al festival de la Quincena?

Pues, casi todos los años.

7:13 ¿Crees que favoreces tu variedad cultural en ti misma, te enriquece...a todos los niveles?

Sí, claro. Yo, bueno me dedico al tema de la cultura como periodista y es, siempre, algo que me interesa. Siempre he considerado que todo lo que pueda oír, escuchar o recibir como cultura me enriquece.

8:20 ¿Crees que yendo a la Quincena tiene variedad musical?

Sí, bastante, a lo mejor echo de menos cosas fuera más del Kursaal y del formalismo. Pero en los últimos años han añadido otro tipo de ofertas en ese aspecto.

9:06 ¿Has tenido momentos de experiencia musical intensa con cierta canción nueva, con un grupo?
¿A qué se debe? ¿Has escuchado esa música?

No te sé decir. Yo soy muy clásica, no voy a cosas muy experimentales.

10:00 NO no, puede ser algo clásico que no habías escuchado, o algo de lo que sea

Ahora mismo no me viene.

10:29 ¿Cuáles crees que son los efectos o impactos que tienen en ti un festival cómo este?

Pues, para mí la Quincena es un referente. Sé que en agosto voy a ver conciertos y que se me va a despertar un poco el mono por escuchar ciertas obras, ver alguna orquesta. Es un referente y se que en ese momento del año voy a ir algún concierto.

11:15 ¿Cómo crees que te afecta en tu identidad cultural?

En mi caso, yo la Quincena Musical siempre la he referido como una referencia cultural tanto de Donostia como de mi entorno, siempre cuando era más pequeña nos ha gustado ir en grupo, con esta oferta de menos de 30 años, pagar sólo 3 euros. He participado como orfeonista en varios conciertos, también hubo una época en la que hicimos que hemos algunos conciertos de unos pocos. Entonces, creo que ha estado siempre muy presente en mi vida y vida musical.

12:26 Es decir que podemos decir, que se trataría de una tradición

Sí, eso es.

12:35 ¿Has tenido un momento de emoción muy intensa, inolvidable en la Quincena?

Sí, puede ser. Cuando era más pequeña vi dos óperas que me marcaron mucho dentro de la Quincena. Una fue la Flauta Mágica que fue la primera ópera que yo vi, y era muy chiquitina y me impactó mucho. La otra fue Rigoletto. Las dos me impactaron mucho.

13:19 ¿Por alguna aria o en general?

Bueno, la Flauta Mágica porque es algo que para una persona que nunca ha visto ópera es algo impactante, y para alguien que no ha visto la ópera es impactante, el aria de, la Reina de la noche, por ejemplo. Luego Rigoletto me impactó por la historia, por la violencia de la historia y el dramatismo. Pues era algo que hacía mucho contraste con lo que había visto anteriormente y las tengo como guardadas con cariño.

13:57 ¿Cómo describirías las emociones que sientes en el festival?

Pues depende de lo que vaya ver, suele ser una emoción buena, de ilusión, de participar en algo que me gusta, de disfrutar de música que me gusta y rodearme de gente que disfruta de lo mismo que yo.

14:30 Comparado con otras emociones de tu vida, si pusiéramos una escala del 0 al 10. Siendo el 10 la máxima. ¿Dónde estarían las emociones del festival?

Pues, no sé. Entre un 6 o un 7.

15:02 ¿Y emociones positivas no relacionadas con la música?

15:59 Siento, por una parte, responsabilidad por la parte musical. Tenerlo que dar todo en los conciertos, por el hecho de cantar con directores importantes. Siempre al cantar en casa te sientes más observado.

Pero cuando vas a disfrutar de una obra pues es encontrarte con amigos y hacer el plan. Un poco el ritual de disfrutar de la Quincena.

17:01 ¿Qué efectos a largo plazo produce en ti esta experiencia?

Pues creo que la Quincena es muy necesaria dentro de la ciudad cultural de Donostia. Aporta muchísima calidad anual, y disfrutar de orquestas y directores y artistas internacionales.

18:05 Me has hablado ahora la ciudad. ¿Pero para ti a largo plazo que implica para ti?

Poder seguir disfrutar durante muchos años de la temporada que ofrece la Quincena, tanto como cantante como para disfrutarlo. Espero que dure muchos años.

18:55 ¿Crees que gracias a la Quincena tienes mayor sensibilidad para la música?

Podría ser, al fin y al cabo, gracias a la Quincena he ido a conciertos que si a lo mejor hubieran venido de manera suelta o esporádica a la ciudad pues no me habría animado a ir, o no me hubiera enterado. Hace que al menos durante un mes tengas a la cabeza ir a conciertos, conocer orquestas y directores y empaparte de eso. Aunque luego tengas esa oferta cultural durante el año, pues esta bien

19:45 ¿Recomendarías esta experiencia?

Sí, por supuesto. Además creo que tiene mucha oferta dentro de lo que es la música clásica y creo que tiene para todos los gustos.

20:19 ¿Cómo crees que lo que has sentido en el festival te define culturalmente?

Sí, al final yo creo que siempre cuando vas a un concierto nuevo, o algo nuevo es un poso que va añadiéndose a uno mismo. Cada vez que escuchas, lo vas añadiendo, más que menos, a tu experiencia vital.

Sí, entra a través de lo que sientes.

21:50 ¿Crees que en un festival alternativo te ha añadido más música o te ha empobrecido?

Siempre hay experiencias mejores o peores, pero bueno, yo creo que en general todo festival o toda vida cultural aporta, positivo o negativo pero aporta

22:45 ¿Cómo definirías una persona que va a la Quincena?

Una persona interesada en vivir una experiencia cultural, de música clásica que puede tener cierto nivel de conocimientos culturales y que seguramente es fiel a la Quincena. Que son asiduos.

23:33 ¿Siempre vas con conocidos, con gente de tu edad? ¿Ves caras conocidas o nuevas?

En general suele ser un perfil bastante concreto, o bien estudiantes de música o gente que está vinculada a la música clásica. En general, suele ser este tipo de perfil de gente.

24:09 ¿Vale la pena pagar lo que pagas por el festival por lo que vives o te hace sentir?

Pues es una pregunta muy personal. Yo creo que si lo comparas con un partido de fútbol, a mi el fútbol no me interesa nada y hay gente que paga mucho por un partido. En cambio, viceversa, un concierto de Quincena le puede parecer muy caro y a mi no tanto.

Es verdad que en general se dice que los conciertos son caros. Pero yo lo puedo vivir desde dentro y creo que el precio está bastante justificado. Al final se ve que ese dinero, la gran mayoría se va en alquilar el Kursaal. Es bastante relativo, depende del interés que tengas. Si tienes un interés mínimo pues no me parece excesivamente caro, es verdad, que hay bastantes ayudas para la gente joven, aunque podría haber más.

3. Luna

Miércoles 17 de abril 2019. 10h.

Datos Sociológicos:

- Edad: 36
- Formación: Superior de música, licenciada en historia, posgrado en gestión cultural.
- Trabajo: profesora de música, directora de coro y cantante
- Estudios
- Rango económico
- Sexo: mujer
- Educación musical
- Música preferida: para cada momento un tipo de música, más bien clásica.
- Horas de música al día: 3 horas
- N^o festivales: Quincena, festival coros Irún.
- Lloc de naixement: Irun

05:33 ¿Por qué empezaste a ir a la Quincena?

Empezar a ir a la Quincena, seguramente fue porque mis padres me llevaron a algún concierto cuando era pequeña, estudiaba música. Pues si te gusta la música clásica, vas a ver un concierto en verano, porque las fechas también son muy cómodas, porque en verano estamos de vacaciones y podemos ir. En cierta forma conoces algo nuevo, de las orquestas.

06:22 O sea que desde bien pequeña has ido, no?

Sí, que hemos ido, me acuerdo cosas de ese tipo.

6:35 Y ahora, cuál es tu intención al ir a Quincena?

Pues la verdad, como trabajo a diario con la música, pues selecciono mucho los conciertos, o sea, quizás puede ser por la selección del repertorio, por los artistas que vienen, incluso por el lugar en el que se hace el concierto. No sé, más por selección o por enriquecimiento o por ver algún artista en particular, alguna interpretación.

7:15 Tiene algo que ver tu sueño por dedicarse a la música con alguna interpretación?

Yo creo que si que en cierta forma te ves reflejado en el escenario. Me dices algún momento en concreto?

7:45 Sí, si puede ser

Pues mira, pues también trabajé en Quincena, hice unas prácticas de la carrera, en el departamento de Relaciones Públicas y si que recuerdo que en un momento estaba la orquesta tocando y estaba allí con ellos y yo pensando, yo que hago aquí si lo que tengo que hacer es estar en el escenario.

La emoción del sonido de la orquesta o cuando escuchas un cantante o una contralto, si que hay parte. No es un punto de inflexión, pero si que te mueve. Es una gran oportunidad para escuchar grandes cantantes o sea, no tienes desplazarte a otro sitio.

8:57 Tu como solista, cómo intérprete: ¿cuándo empiezas la carrera?

Pues hace 10 años más o menos y siempre he tenido pequeñas intervenciones. En el coro en Irún, pequeños papeles solistas, ha ido poco a poco. Desde que haya decidido, un par de años. He apostado, y he decidido por ello.

10:03 Tuvo algo que ver la música en vivo? O fue más una decisión tuya?

Sin duda. La música en vivo forma parte de mi vida. Me subí a un escenario con 8 años y ya no me he bajado. Yo recuerdo que la emoción de la música en vivo lo que a mi me lleva cantar en otro próximo concierto. No trabajamos para ensayar, trabajamos para mostrar eso. EL directo te da la adrenalina.

10:42 A ti de alguna manera te marco tu identidad, yo quiero ser asi..

Lo que pasa es que las circunstancias te llevan un poco...como es el coro lo que te gusta, y lo de solista es un poco un hobby, pues bueno,... dices que tienes que estudiar una cosa más seria. Parece que tiene que estudiar una carrera, y luego la vida te lleva, y te das cuenta que lo que realmente quieres no es eso. Creo que me enriquece todo el camino que he hecho, pero bueno.

11:43 ¿En qué nivel favorece tu variedad cultural o enriquecimiento cultural la participación en un festival como es la Quincena?

Sí claro. Asistir a un festival, se supone que va acudir gente de diferentes sitios y van a presentar algo interesante, desde el punto de vista musical, escuchar repertorios diferentes, grupos...

O incluso descubrir jóvenes intérpretes, que es muy joven y no conocía, qué proyección tiene

13:03 ¿Vas a escuchar lo que conoces?

No a veces me gusta escuchar cosas nuevas. De hecho lo que conozco siempre digo, bah, esta ya me la sé. Te quiero decir, me resulta atractivo que haya cosas nuevas, sí.

13:20 ¿Te ha apetecido escuchar más esa música?

¿Después de haber escuchado algo nuevo, dices?

Sí sí

13:29 Sí, pues en ocasiones sí. Por ejemplo el ciclo de música contemporánea, pues sí que me ha o me sienta un poco las bases, ya sabes por donde va y bueno y después me gusta escuchar más de éste tipo.

13:59 ¿Por qué dirías que se crea ese vínculo, a qué lo relacionas? ¿Por qué te lo crea?

Yo creo que es muy importante, estoy hablando mucho de contemporáneo porque hay mucha parte del contemporáneo que comparto, y que conozco. Y prefiero eso que algo más conocido, aunque sin duda no lo conozco todo. Yo creo que es, en mi caso, el estar atento al escuchar, estás más atento de todo, más pendiente de los detalles, es una escucha más activa. En comparación con escuchar la sinfonía 40 de Mozart que la escucho activamente pero como ya la vas conociendo, y la vas escuchando, ya conoces, tu mente va procesando algo que ya conoces, pero piensas a ver cómo le suena el sólo de clarinete. Sin embargo, cuando es algo nuevo, estoy mucho más pendiente a todo.

15:14 Es más analítico no es tan emotivo. Y por otro lado, has tenido un momento emotivo de máxima intensidad, una experiencia musical intensa que después te ha vinculado a la música y después te ha hecho repetir y escucharla más. ¿Te ha pasado alguna vez en Quincena?

Bueno, pues, sí, una sinfonía Alpina que escuché y descubrí y la he vuelto a escuchar muchas veces. Sí, puede ser. La escuche en la Quincena, porque yo no lo conocía.

16:13 De alguna manera te creó un precedente que después se ha convertido en algo que te ha gustado y sigues escuchando.

Pues sí, y que me gusta.

16:31 ¿Crees que tiene un efecto cultural más allá que lo que hemos comentado ahora, que versa sobre la identidad cultural tu participación en la Quincena?

17:26 Yo creo que soy un poco díscola, sí que me parece muy interesante en el caso de la Quincena, que intérpretes de primer nivel, o extranjeros, u orquestas. Sí, en ese sentido, mira, vienen a

Donosti, o vienen a Gipuzkoa músicos de primer nivel y yo puedo verles. Más pensando en la calidad de esos grupos.

18:11 ¿Crees que los organizadores del festival buscan esto, buscan éste tipo de efectos o van a buscar otras cosas?

A ver, me gustaría pensar que lo piensan, pero creo que no. Habrá alguien que lo piensa y lo tiene en cuenta, pero quizá el objetivo de presentar una música nueva, pues da oportunidad para conocer un compositor local (que a veces coincide). Imagina un estreno de alguien del País Vasco, no sé...seguramente que hay una voluntad de presentar unos proyectos rompedores, por cambiar, por ponerlo en la sociedad del s.XXI, por no hacer un mismo ciclo que en el siglo XX. Pero teniendo en cuenta el problema de la falta de asistencia de público, no sé si se arriesgan para presentar al público algo muy novedoso.

19:56 ¿Tu crees que tienen cierta presión por parte de las instituciones por cubrir un presupuesto?

Yo creo que sí. Yo entiendo que la supervivencia del festival es importante, para ellos, y creo que es así. Pero claro, no se qué margen tienen para arriesgar. Entiendo que les gustaría programar ciertas cosas, pero igual no saben como hacerlo siempre porque igual eso después no va llenar, y si no llena, no es rentable.

20:39 ¿Qué te parece su programación en general?

Me parece bien, es verdad que a menudo están los mismos del entorno. De coros,están los mismos, de coros participantes. Es verdad, que de cara al público fiel, pues voy al concierto de la orquesta tal, voy al concierto del coro tal. Pues les parecerá seguridad, pero bueno de cara las personas nunca sabes, no sé, si que a veces puedes ver un coro de fuera. La programación me parece interesante, hacen propuestas bonitas y pueden abordar obras que no se pueden abordar el resto del año en el Kursaal. Pero otra sí, hay ópera sí, hay grandes orquestas sí hay el ciclo de Kursaal Eszena.

22:08 Bueno, sí, es verdad que ellos tienen la capacidad de traer las orquestas de Hamburgo, de Londres...te traen una ópera que es de gran calidad. Es verdad que ellos pueden hilar más fino porque tienen más dinero.

Pero para eso el público tiene que ser más fino. Y pueden decir pues mira la semana pasada fui a un concierto de la OSE que también fue muy bonito.

22:43 ¿Qué te parece que haya simultáneamente varios conciertos?

Me parece bien porque el público puede elegir. Me parece extraño que una persona vaya absolutamente a todos los conciertos. Pero, entiendo que sea así porque tienen diferentes formatos, están en diferentes auditorios.

23:19 ¿Háblame del momento más intenso, inolvidable que te acuerdes?

Pues, a ver, la verdad, es que no sé.

23:56 Claro, tu tienes la comparación con cuando estás en el escenario y no tiene nada que ver.

Me están viniendo muchísimos momentos en el escenario, pero, bueno sí, mira...recuerdo, que estaba de público pero estaba yo sola en el Kursaal, estaba trabajando en la Quincena y la orquesta estaba ensayando. No me acuerdo del nombre de la orquesta, una orquestaza enorme. Pero como tantas veces había entrado en el auditorio, o sea, fue como un impacto tremendo, de sonido. Fue alucinante, me pregunté...pero si he estado millones de veces, porque ahora reacciono así. Me quede escuchando,

24.43 ¿Qué obra era?

Prokofiev, las danzas de Romeo y Julieta (la tararea

24:53 ¿Ya la tenías escuchadísima?

Sí, la conocía. Tampoco te voy a decir que la escuchaba todas las veces, pero la conocía. Pero, sí, recuerdo ese momento. La verdad es que no es un concierto al uso. Es una experiencia de público.

25:18 ¿Cómo describirías las emociones que vives en ese momento o en un festival que vas?

Depende, si la emoción te produce tristeza, podría ser...en este caso, fue algo como euforia, bienestar, incluso victorioso, pero puede ser una emoción de tristeza o de pena, de algo que conecta, algo que te ha sucedido, algo que te pone super triste y que te da ganas de llorar.

26:18 ¿Sin embargo, dirías que son positivas?

Pues sí, seguramente sí.

26:29 Comparado con otras emociones en tu vida. El 0 es la indiferencia absoluta y el 10 el máximo?

Pues yo creo que son importantes, yo creo que un 7 o un 8. Un 8 más que un 7. Hay emociones de la vida que son más. Seguramente que si me preguntaras por las que experimento en el escenario son más fuertes.

27:20 ¿Y alguna emoción positiva no relacionada con la música, más con el evento o alguna cosa que crees que añade a todo esto?

Bueno quizá, sí, un punto de evento social o a veces apoyar ese festival que tu crees que está bien que se haga, el ir a ver un amigo conocido que ha participado.

28:11 Y emociones negativas, cosas que no te gustan?

Igual ir a por entradas a un concierto y que ya no queden, por ejemplo. Alguna decepción, tenías una expectativa muy alta sobre el concierto, pero no ha sido muy buen concierto. O pensar que un concierto que no se te tendría que a ver programado en un sitio, no lo programen, o que esté en otro auditorio.

28:52 ¿Recomendarías la experiencia de participar en un festival?

Sí, claro.

28:59 ¿Por qué?

Porque a mi me parece bueno. Yo soy músico y lo recomiendo, pero creo que se puede acercar a la música a través de esta forma. Si a mi me produce una emoción fuerte, pues seguramente, que una persona que no ha estado seguramente, nunca, en un concierto, o que no tiene ese hábito...algo le va a producir, seguramente le va causar un impacto, simplemente por la vibración acústica. Hay momentos en los que vibra, incluso y sepas que no te gusta.

29:50 ¿Crees que lo te afecta emocionalmente en un evento en directo, te conforma culturalmente con algún tipo de elemento cultural?

Sí, claro. Creo que nosotros estamos, trabajamos la música occidental y yo me siento identificado con la música, con esas armonías. Es parte de una cultura.

30:23 ¿Crees, que de alguna manera, todas las emociones están construidas culturalmente?

No creo, porque he escuchado música de otro tipo de culturas, y si que te puede emocionar por alguna cosa diferente. Estoy pensando en coros que haya escuchado, por ejemplo en Tolosa, que

cantan su folklore y es, es otra forma diferente de hacer música y si resulta emocionante. No creo que la emoción sea sólo porque escucho Mozart y me parece, que es super bonito. Mozart va conmigo porque me he formado con esa armonía, y forma parte de nosotros, y nuestra cultura. Pero no es sólo eso. Habrá unas cosas con las que me siento más identificada que con otras, eso es verdad,...

31:47 ¿Cómo definirías a una persona que va a festivales como la Quincena?

Bueno, pues tiene que tener, entre sus prioridades, la cultura porque tiene que hacer unos esfuerzos para pagar la entrada. Tiene que ser una persona que valora la cultura. Estoy pensando ahora mismo en cualquier festival. Parte de sus ahorros, esas personas, y lo tiene que dedicar a eso. Tiene que ser una persona que le interese mucho la cultura, la música que va escuchar, que planifique entorno a ese evento. Le guste planificar, ir a sitios.

33:00 ¿Vale la pena gastarse lo que vale un festival por lo que te hace sentir?

Claro, eso es una cosa subjetiva, pero como todo lo que me preguntas. A mí sí, pero es verdad que vas con toda la ilusión y de repente dices...¡jo, pues menudo chasco. Pero bueno, es lo mismo que te puede pasar cuando vas al cine, o cuando vas al fútbol. Pagas una entrada y resulta que tu equipo pierde, o no sé. Es una apuesta, cuando decides hacer esa inversión o ese gasto, si te merece la pena, porque lo estás haciendo. Lo que pasas que el resultado no es fijo, no es me compro un coche, hasta que dentro de 5 años me empieza dar fallos. Una vez acabado el concierto no te devuelven la entrada....

4. Peter

19 de abril del 2019

Datos Sociológicos:

- Edad: 43
- Formación: Titulo superior de Trompa, grado medio de canto
- Trabajo: Profesor y la Banda Pamplonesa
- Estudios.
- Rango económico
- Sexo: Hombre
- Educación musical: Profesional
- Música preferida: Tocando música romántica y renacimiento. Grandes sinfónicas
- Horas de música al día: 8 horas día
- Nº festivales: Quincena, no suele moverse
- Lloc de naixement: Rentería

04:43 ¿Por qué vas a la Quincena?

Por cercanía. No hay ninguna otra razón, si que es verdad que muchas veces voy a conciertos en los que toca algún conocido paso a ver un concierto y luego lo saludo. Yo es que toqué en la JONDE(Joven Orquesta Nacional) y tengo muchos conocidos en todas las partes. Siempre o casi siempre tengo algún conocido.

5:47 ¿Cuáles serían para ti los mejores festivales que hay ahora mismo de música clásica a nivel europeo?

Estuve cantando en Lucerna y luego ves el presupuesto, que es bastante importante. Por oídas y por lo que veo en Youtube, Lucerna puede ser, los PROMS en Londres, Salzburgo, pero bueno...no sé si puedo comparar Quincena con algunos de estos europeos.

6:37 ¿Y en España?

En España, yo creo que Granada puede estar un poco al nivel de Quincena. Luego Santander, Cadaqués... la verdad es que Santander es un poco sucursal de Quincena y todo lo que viene aquí va allá. Yo creo que representantes de orquestas y solistas y hacen un poco gira, y en verdad pasan por todos los lados, pasan por Barcelona.

7:16 ¿Por qué empezaste a ir a la Quincena?

Pues no me acuerdo. La primera vez que fui a Quincena, pues a vas flipar, fue a un concierto de canto gregoriano, en el ciclo de música antigua en el convento de Santa Teresa, hace...

7:41 ¿Por alguna invitación o por alguna cosa así?

No, pues yo cantaba y tal y me encantaba. Yo estaba estudiando historia de la música y me dijeron, oye, voy a tragarme...fue en plan investigación, en plan a ver qué es. Flipé, con la cola que había, que llegaba hasta abajo. Bueno, no emocionó mucho

8:19 En comparación con ahora, con qué intención vas?

Ahora soy un poco más selectivo. Sobretudo suelo ir a sinfónico, a no ser que a ciclo de música antigua, haya cosas interesantes. Pero sobretudo orquesta.

8:45 ¿Has ido todos los años desde que fuiste la primera vez?

Pues no lo sé, al igual algún año me he dejado algo.

9:03 O sea una 10 veces habrás ido?

No más, más. Unas 20 igual, podría ser. Además, teniendo en cuenta todos los ciclos diferentes que hay en Quincena, de Quincena andante, antigua, jóvenes intérpretes,...

9:43 ¿sueles ir a contenidos que ya conoces o sueles ir a experimentar, ahora mismo?

Jo, es que, contenidos que no conozca. Antes tenía en Chilida Leku, el ciclo de música contemporánea, y ahora no sé si lo hacen.

10:05 Ahora lo hacen en el Kursaal, en el cubo pequeño...

La verdad es que la música contemporánea no me acaba de interesar demasiado, a no ser que sea algo muy...

10:17 No digo que tenga que ser, tan poco música del s.XXI

Sabes que pasa, contenido que no conozca, es difícil. Además, en Quincena que no es el festival que más arriesgue en programación. Siempre tocan las mismas sinfonías, las mismas orquestas, siempre es un poco..sota, caballo, rey. Es complicado que no conozca, no es por pegarme el moco, es que es complicado. La primera de Brahms, Beethoven, no se salen de ahí.

11:12 Mira cuando inauguraron Kursaal vino la orquesta del sXIII e hicieron la integral de Beethoven y las primeras 8 en el Victoria Eugenia y la Novena en el Kursaal, yo canté ahí. El ciclo va cerrándose. Y hace 10 años vino Gardiner e hizo las nueve otra vez. Se va repitiendo.

11:48 Dirías que favorece tu variedad cultural, el participar en un festival así?

A la mía, no. La verdad es que no.

12:05 O sea tu variedad musical no se enriquece

No, de hecho cuando he tocado eran cosas que ya había hecho. No eran estreno

12:20 A lo mejor la palabra no es la correcta. ¿Se profundiza?

Sí que es verdad que en algunos conciertos, claro, al venir intérpretes de alto nivel. Igual obras que ya las conocía, las he escuchado de una manera un poquito mejor. Si que, hace 2 o 3 años vino hacer la Pasión según San Mateo, joder, pues estuvo muy bien. Fue bastante...en ese sentido si que pueden tener un punto, no sólo técnico, tienen un pasito más.

13:20 ¿Después de escuchar esa interpretación te ha apetecido escuchar esa música?

No en ese sentido de que me aficione más a esa obra, sino el hecho del concierto en sí. El hecho más de la experiencia. La obra de San Mateo es precisamente de Gardiner.

13:48 O sea esa experiencia musical después se traduce en tener una memoria en ese momento, de profundizar en la obra, o profundizar en tí.

Es difícil, la verdad es que hace tiempo que no salgo de un concierto así, en plan, que me deja un pso que luego tiene consecuencias a querer conocer más, hace tiempo que no.

14:41 ¿Los ha habido en la Quincena, ha habido algún momento de emoción intensa, precioso, que me ha dejado marcado con esta obra?

Vino hace unos años e hicieron Mahler, hicieron la 1, y fue muy guay. Y luego en el ciclo de música antigua, alguna vez también, algún grupo así, poquito grande. Sales contento de haber ido al concierto.

15:30 A nivel cultural como te afecta a tu identidad cultural?

Pues no sé si me afecta mucho, la verdad. No sabría contestar eso.

15:52 Podríamos explicarlo como en tres niveles, por un lado las aficiones, más unido a la comunidad de la que formas parte, y la otra asegurar en ti una tradición cultural, de ir a la Quincena... eso pueden ser manifestaciones, por ejemplo

La de volver conciertos,...pues no sé, no tengo tradición porque se trata de Quincena, o porque es tradición. Yo voy por si hay algo interesante, porque hay algo que me mola, o porque quiero escuchar a este intérprete o a este director

17:18 O sea va más unido a tus intereses

Si, eso es. Yo conozco a gente que va a Quincena, que se sienta y no sabe a lo que va. Eso a mi me choca mucho. A ver quién es este...ah orquesta! Qué bonito! Yo no lo entiendo.

Está bien apoyar a Quincena, pero ir para apoyarles. La verdad es que es una pregunta difícil de responder.

18:01 ¿Crees que a la Quincena le interesa o tienen otros intereses?

Eso igual se lo tendrías que preguntar a ellos...

18:28 Se lo he preguntado, pero también me interesa saber como lo percibe la gente para contrastarlo

En vista de la programación que hacen tienen bastante en cuenta los gustos de la gente, tema de no arriesgar demasiado. Dan lo que la gente quiere, no arriesgan mucho. Están preocupados en qué se llenen las salas, que la gente vaya. Intenta hacer cosas que sean bastante del gusto de la mayoría, siempre está el ciclo de contemporánea que van los que van, y ya está. Siempre hay freakis en todos los colectivos.

19:25 O sea están más pendientes de hacer sota, caballo y rey, de cumplir

Están preocupados de llenar, de que haya mucha gente, números para luego presentar en subvenciones. Es un tema complicado, bueno ya sabrás tu, si estás metido en el rollo. Ya sabes que no es lo mismo organizar un festival super interesante musicalmente hablando, pero que vayan 15 personas. O que en un Kursaal que hay 1800 plazas, tengas tan sólo 500. Luego con qué jeta vas al gobierno vasco a pedir una millonada. Ellos tienen que apoyarse con números.

20:25 Vamos a un tema más emocional. ¿Crees que lo que has sentido te hace unir más a ese contenido musical o no te afecta? Es decir, a más emoción, más me siento afín, más me gusta

Eso es inevitable, cuando comes algo que te gusta te sigue gustando. Incluso te gusta más. Yo, sí, las experiencias que he tenido en Quincena, pues la de San Mateo de Gardiner de hace 2 o 3 años. Yo la obra la conocía, pero se me hacía bola. Pero aquel día, y ahora tengo esa obra como más diferente, no me parece tan tostón. Y con otras obras que he tenido así sensaciones guays es que ya las

conocía. Fue como reafirmarme en lo que ya sabía, cómo qué bien he hecho en venir otra vez y escucharlo otra vez.

21:56 Son más intensas cada vez o menos intensas las emociones?

Yo muchas veces lo he hablado con colegas esto muchas veces. Yo creo que los músicos cada vez necesitamos más droga para...nos cuesta, cada vez nos cuesta más tener sensaciones guays. A veces estás tocando y la dosis tiene que ser mayor.

22:27 Pero sí podemos decir que a cuanto más siento más identifico con eso.

Sí, puede ser.

22:37 ¿Cómo definirías las emociones de un festival?

Es verdad que los conciertos de Quincena, al ser intérpretes de primera línea, pues siempre sientes cierta expectación e ilusión para ir al concierto, además tienes que coger las entradas con cierta antelación. Tienes en mente, durante un tiempo, luego cuando llegas y escuchas, está guay, después suele ser qué bien, satisfecho. Expectativas cumplidas. A mí lo que no me suele gustar esa gente que pilla los abonos de los conciertos, y no creo que apreciend demasiado , que no hace falta que seas músico. Pero he visto gente que va, y se han quedado igual, así tal cual. Eso en la sociedad Ñoñostiarra es bastante habitual.

24:05 ¿Dirías que vas más por el intérprete que por la música en sí?

Sí, claro. Sí, por las obras no.

24:15 Comparado con otras emociones en tu vida. ¿En qué orden pondrías, entre el 1 el 10, las emociones que sientes en un festival?

Yo le daría un aprobadillo, es un concierto...yo soy padre, eso te sube mucho el listón.

24:56 Emociones negativas relacionadas con la música, puede ser con el intérprete con el director...y después emociones negativas que no tengan tanto que ver con la música y a lo mejor con otros factores colindantes del festival

Siempre ha habido casos de gente, algunos conciertos, que se nota que el toca está un poco de bolillo. Algún caso ha habido de algún pianista. Luego lo que te comentaba, el rollo social, de algún sector de la sociedad que van a dejarse ver. Pero bueno.

Y otra cosa negativa, los precios. A veces se pasan un poco, pero bueno echarán sus números.

26:13 ¿Qué efectos a largo plazo tiene para ti?

La verdad es que no se me ocurre mucho.

26:56 ¿Recomendarías la experiencia de ir?

Recomendaría conciertos, conciertos. Ir a algunos conciertos, a otros les diría que ni de coña que menudo truño de obra. El hecho de ir por ir, no.

27:17 ¿Tu crees que lo que has sentido o vivido en el festival te ha hecho cambiar tu consumo cultural, de alguna manera?

Hombre, ahora igual no. Pero antes, creo que sí, porque siempre que escuchaba una de las grandes orquestas por primera vez, siempre que iba, me dió cierto, pero ahora no.

27:46 ¿O sea más que por el momento en el que lo experimentaste?

Para mi, en eso momento, era lo mejor. La novedad, eso es, la oportunidad de poder escuchar. Claro, hoy en día, pues no es tan complicado de poder escuchar. Yo he estudiado unos cuantos años en Holanda, y claro, unas cuantas veces ya he escuchado la orquesta, la Rotterdam field. Ya ha dejado de ser la novedad, pero las primeras veces que lo escuché.

Jo, me acuerdo la Royal Philharmonic Orquesta dirigiendo Rostropovik, pues fue una pasada. Estoy hablando de 20 y pocos años. Ahora les escucho, e igual, les saco pegas, fíjate. La novedad...fue un concierto...

29:00 ¿Cómo definirías una persona que asiste a un festival tipo Quincena?

Jo, es que no sé si hay una persona que va a la Quincena, yo creo que habrá de todo. Espero que sea heterógeneo.

29:24 Pero, si tuvieses que decir, aficiones, intereses comunes, qué dirías?

Melómano, gente que le gusta la música.

29:34 ¿Vale la pena gastarse lo que vale un festival por lo que te hace sentir, por lo que te hace vivir?

Hombre, yo creo que sí. A priori, sí. Reconozco que sí, ahora creo que con las óperas sí se pasan con el precio, pero los conciertos sinfónicos, tampoco son tanto. La última vez pagué 40€, que me sigue

pareciendo una barbaridad, pero bueno, por lo único de la experiencia de escuchar a tal solista o a tal director. Entonces, bueno, tampoco me parece una gran barbaridad.

5. Donald

21 de marzo de 2019

Datos Sociológicos:

- Edad: 55
- Formación: Ingeniería Aeronáutica
- Trabajo: Empresa aeronáutica. Astran
- Estudios. Ingeniería aeronáutica
- Rango económico
- Sexo: Hombre
- Educación musical: Conservatorio de Paris, clases superiores y clarinete
- Música preferida: (risas) Mahler, la segunda sinfonía
- Horas de música al día: 2h al día (de viaje + en casa)
- Nº festivales: 1 por año, pero también van a diferentes salas d'Europa.
- Lloc de naixement: Anglet

La entrevista se hace por teléfono por dificultad a la hora de quedar con él. Hay también dificultades por el idioma, es francés de nacimiento y de crecimiento.

03:03 ¿Con qué intención sueles ir a un evento como la Quincena?

Bueno, con la intención de buscar placer, diría.

03:27 ¿Crees que participando en, tanto en la Quincena o en los festivales, favorece tu variedad cultural?

No, es la motivación principal.

03:57 ¿Pero la favoreces, que tengas más experiencias con la música, nuevos estilos?

No, no, no. No se como cuadrar con tus preguntas, pero yo tengo bastante claro que voy a la Quincena, como soporte de que se organicen este tipo de festivales en San Sebastián, diría más que por mi en sí. Es también por el hecho de que se haga este festival y que exista y como soporte, apoyo a este tipo de iniciativas. Porque como viajamos bastante con mi mujer, y tenemos muchas oportunidades de ir, a por ejemplo, a Paris o a Madrid, o tenemos el hijo en Madrid o en Francia, y vamos a conciertos. Podemos, para la música en sí misma, vamos donde queremos. Es otra actitud con la que vamos a los conciertos de la Quincena Musical.

5:44 O sea que digamos que una experiencia musical en el festival, no la has tenido, o sea que la tienes más en casa o cuando interpretas algo?

Sí sí

5:59 ¿Crees que es más intensa en casa?

O cuando estoy viajando y escuchando nuevas cosas, nuevos cantantes o bueno, nuevas cantantes

06:13 O sea la fase de investigación como y la fase de experimentar la encuentras más por tu cuenta y no tanto en los festivales?

Sí, sí. Así es, es para ver la actualidad de ver quién sale bien y después voy y viajo, si se puede.

06:42 ¿Qué efectos culturales, es decir, en tu identidad cultural o el hecho de que afecte en tus tradiciones culturales, o a lo mejor afianzar estilos que te gustan o piezas que te gustaría ver interpretadas, esto lo llamo los efectos culturales que tiene en la identidad de cada uno? ¿Crees que está dentro, este efecto, en la participación de los festivales de música?

...

07:21 ¿Es decir, causa en tí efectos culturales, en tu identidad cultural?

No, no veo bien el sentido de la pregunta. Igual puedes repetirla o reformularla?

7:39 Sí, claro , por supuesto. Cuando uno participa en un festival como la Quincena musical. Claro, en tu caso ya vas con una idea muy clara, voy a escuchar esto y esto

No, no...yo voy a escuchar todo lo que caiga

8:03 Vale entonces yo lo que te pregunto es, gracias a esta experimentación, por así decirlo, en el festival: ¿crea en tí nuevas preferencias culturales, una tradición por escuchar eso que no habías escuchado nunca y después lo vuelvo escuchar?

No, no he encontrado nada nuevo en el festival

8:35 Pero, gracias, a lo mejor a alguna interpretación estelar, durante la Quincena, ha sido especial escuchar esa pieza, por ejemplo?

No, no. Nunca he tenido una revelación, no. Yo conocía la gente, no, diría que no

9:16 Y antes? Antes me has dicho, por ejemplo hace 10 años. En la Quincena o en algún festival parecido?

No, es que no, diría que no. No se porque, pero veo más los festivales como que no hay novedades. Son cosas que se organizan con mucha antelación, que hay que programar, no hay sorpresas,

realmente. Yo diría que, hay mucho más novedades en las temporadas regulares de los grandes teatros de Paris, de Madrid que en los festivales. Por ejemplo, en el teatro de les Champs Elisius, tenemos una programación que es bastante flexible. Tienen un programa al año y pueden añadir conciertos con 4 o 5 meses de antelación y realmente es donde descubrimos cosas nuevas o, bueno, también no se porque Bastille o Paris hay muchas más novedades que lo que encuentro en los festivales. Para mi los festivales son cosas que se más se repiten, formaciones consagradas... Creo que no hay mucha toma de riesgo para la organización de estos festivales.

11:46 ¿Crees que es intencionado, que lo buscan?

Creo que sí, sí buscan un poco de estabilidad, de regularidad, que no quieren decepcionar el público. Igual me equivoco.

12:39 Realmente me interesa tu visión no hay respuesta correcta o incorrecta. Realmente me interesa saber si lo que ellos persiguen se consigue

Mi percepción es que son cosas consagradas y que no hay mucha sorpresa en el caso de la Quincena, son casi siempre las mismas formaciones que vienen los mismos dos o tres años, pero, tampoco los solistas son bastante conocidos. Nunca he vivido una sorpresa o una revelación

13:30 Esto en cuanto al contenido, pero ¿en cuánto tus emociones? ¿Has tenido algún momento intenso de emoción intensa,?

Lo bueno que tiene el festival de San Sebastián son los coros, hay dos o tres coros locales que son muy bueno, y se ve que hay una emulación. A cada festival participa cada coro en alguna obra y yo, no sé, igual me equivoco. Realmente he visto a gente que canta muy bien, que hacen un esfuerzo importantísimo a nivel musical para salir bien. Realmente de coro, lo que a mi me destaca de la Quincena Musical. Los tres coros que participan. Un año un es mejor que otro, no voy a decir uno más que otro. Realmente, el programa que se añade un coro siempre ha sido muy bueno.

15:01 Comparado con otras emociones en que orden pondrías las emociones que sientes en un festival.?Imagínate que tuvieras que poner un ránking de emociones de tu vida, entre 0 y 10, en que puesto lo pondrías?

Yo lo pondría un 7.

15:48 ¿Has tenido emociones imprevistas?Por la música y anivel emocional? O siempre vas a lo que te gusta

La sorpresa emocional fue un concierto que había con la película del Príncipe. Un ruso que ha hecho una película en mudo, pero había una música, creo que era de Prokofiev, estoy pensando.

Había la película y al mismo tiempo estaba interpretando la orquesta de San Petersburgo, muy muy bueno. Alexander Nevsky y la partitura era de Prokofiev. NO conocía la película, muy básica, como...y al mismo tiempo, para mí fue la mejor sorpresa de la Quincena.

18:43 Después de esta experiencia con Prokofiev, has escuchado más a Prokofiev?

No, ya era un fan de Prokofiev, más no.

19:03 ¿Y de la película, la volviste a ver?

La película sí, sí. Lo he vuelto a ver, de manera tranquila con otra interpretación

19:25 ¿Es decir, de alguna manera lo que sientes o sentiste en ese momento te ha unido a un elemento cultura que puede ser la película o puede ser la música? ¿Crees que lo que te hizo sentir de alguna manera te ha creado un vínculo cultural con esa pieza, no?

Sí,

19:56 La pregunta lo que sientes te está conformando lo que eres culturalmente? O musicalmente, lo que sentiste en la quincena en ese momento, de alguna manera, ha sellado en tí ese momento y recuerdo que está unido a una pieza artística concreta?

Sí, sí. Fue todo la parte musical, el director, no me acuerdo de su nombre. Era muy famoso, que...siento no lo he preparado...(busca en internet el año y el momento en que sintió tal cosa). Fue en 2015, era el 18 de agosto, con la solista Katerina Guvanova.

Tengo una crítica que te la puedo enviar. Era con el Orfeón Donostiarra y la solista

22:31 ¿Recomendarías participar en los festivales como la Quincena?

Sí, recomendaría ir y que se dejaran llevar como un corcho en un río, hasta que se acabe. De una manera muy pasiva, te explico, es que normalmente peleo para obtener billetes, buen asiento, fecha buena, vuelos, el hotel y bueno...tienes que ir a París, Madrid, a donde sea...el último fue un Wagner en Amberes. Cuando tienes esto en casa, es muy fácil en casa. En casa es más fácil. Normalmente la actitud que tengo es muy pasiva y de dejarme llevar.

24:24 ¿HA sido todo positivo en la Quincena? ¿La experiencia en Quincena siempre ha sido positivo?

Negativa, no. Nunca, no. Después tengo que admitir, no soy muy crítico. Siempre estoy del lado de los intérpretes, del artista. Creo que nunca voy a decir que el artista lo hizo muy mal, siempre estoy defendiendo. Si alguien dice algo mal del concierto, estoy siempre intentando de sacar lo bueno. Creo que siempre hay algo bueno.

26:23 ¿Tiene que ver eso con el hecho de ser músico?

Igual sí. No sé si es eso. Porque pienso que siempre hay cosas muy buenas, o la partitura o la interpretación. Lo que más me molesta es el público cuando se ríe, cuando hay aplausos entre movimientos que normalmente no hay. Cosas más de llevarse bien, es más el público que me molesta que lo que hay en el plato.

27:42 ¿Cómo definirías a una persona que va a un festival?

Un afortunado.

28:00 ¿Qué efectos dirías que tiene, tu participación en este tipo de eventos?

Claro que estoy apoyando a la organización, que se haga eso, que es un nivel cultural alto, que para mi es la parte alta de la humanidad, organizar un festival de música clásica en 2019, me parece que estoy defendiendo las murallas de la cultura.

28:56 O sea para el desarrollo de la humanidad, es lo más alto a lo que se puede llegar en el arte de la música

Sí, efectivamente

29:16 ¿A largo plazo, para ti, cuál es el efecto de participar en la Quincena como los eventos de música? ¿Cuál crees que es el efecto a largo plazo en ti?

No veo efecto a largo plazo, es más un placer instantáneo que a largo plazo.

30:05 ¿Que va ocasionando en cada circunstancia y ocasión?

Sí, yo no veo futuro por un concierto que haya ido hace dos años, no veo relación entre mi participación y el largo plazo. Yo por ejemplo que estoy intentando que mis hijos, que vengan, pero no. No vienen, no creo que el hecho que yo vaya haga que ellos un día vayan o que vayan a entender de nivel de afición. Pero, si que he conseguido que vayan a un concierto específico, bien elegido y

que después me dijeron que buena sorpresa. Veo más un poco los conciertos un poco únicos, aislados a largo plazo, más que un festival

31:34 Más un evento en concreto que un festival que tiene muchos conciertos

Sí, sí

31:44 ¿Vale la pena gastarse lo que vale un festival por lo que te hace sentir?

Sí, sí, claro.

Me gustaría añadir, por ejemplo, me gustaría ir Bayreuth pero al mismo tiempo no puedo, por educación musical. Yo tenía una profesora de análisis musical que nos dijo que nunca debíamos ir a Bayreuth, y eso se quedó clavado en mi cabeza. Estoy siempre con ese dilema. Es realmente el impacto musical de lo que te puede decir una profesora y casi el compromiso que te llega a originar una profesora. Muchas veces decimos que nos gusta Wagner y muchas veces la gente nos pregunta si hemos ido a Bayreuth, y nunca iré porque la profesora me dijo que no debería ir.

34:02 Porque empezaste a ir a la Quincena?

Primero fui a conciertos aislados, a tres o cuatro y después de un momento nos abonamos y ahora es casi un ritual. Es habitual.

6. Ofelia

14 de febrero de 2019

Datos Sociológicos:

- Edad: 59
- Formación: Economista
- Trabajo: Profesora universitaria
- Estudios. Economía
- Rango económico
- Sexo: Hombre
- Educación musical: Clases de guitarra
- Música preferida: música barroca, vivaldi, beethoven, chopin
- Horas de música al día: 2h al día, 4h fin de semana
- Nº festivales: Quincena (desde hace 10 años).
- Lloc de naixement: Donostia

La entrevista fue realizada en la bahía de la Concha, tomando algo. La entrevistada llegó una hora tarde. Se presenta bien vestida y con ropa cara.

4:56 ¿Cuáles de los eventos a los que has ido sientes que es el más remarcable, para ti?

Qué difícil. Pues fíjate, estuvimos en Amberes y escuchamos mi primera ópera de Wagner, que era el Caballero que aparece el Cisne. Sabes?, esa obra está basada en Amberes y era una obra muy particular, entonces, bueno, no es una ciudad especialmente enorme. Pero el hecho de escuchar mi primer Wagner en Amberes, pero además la acción se pasaba en esta ciudad, fuimos desde Paris en tren y pasamos allí la noche, y fue como un día muy especial. Pues me encantó, pero no fue tanto por el espectáculo. los dos malos de la obra eran dos espectaculars, y mira que los protagonistas no fueron tan buenos. Todo, el conjunto, que a veces hace que te guste una obra, o que se te quede un acontecimiento.

Luego la Quincena está muy bien porque en un espacio corto de tiempo, sin cambiar tu plan de vida normal, puedes ver grandes orquestas, o orquestas locales, poder comparar niveles, ver autores que me encantan. Ver por ejemplo a Mahler y la Quincena tiene siempre su espacio y su momento.

En Paris hemos visto óperas maravillosas. Luego fíjate, en Estocolmo vimos una muy impactante por la coreografía que eligieron que eran muy rupturista y vanguardista.

7:11 ¿Sería más por la novedad que te aporta o por el sentimiento, por la emoción, lo que te hace recordar ese momento(por ejemplo el de Amberes), a lo mejor también por el momento histórico, pero supongo que también hay una...no se?

Pues fué por la mezcla de variables, para empezar. Porque cuando vas a ver a Wagner piensas, menudo tostón va a ser, luego no lo fue. La ciudad tampoco no me apetecía mucho, comparada con París? Amberes pensaba que no me iba gustar y luego, sin embargo, fue una ciudad que me encantó. La vida que tenía, los comercios que tenía...fue como un factor sorpresa en muchos casos.

Sabes que a veces definimos el éxito como aquello que supera nuestras expectativas, entonces, en ese caso, se superaron con creces todas las expectativas. Tanto sobre el sitio, sobre la obra, sobre los interpretes...entonces, bueno...Pero si dijéramos sólo por la representación, pues igual ha habido más memorables.

8:25 ¿Esa sería la experiencia musical más intensa de tu vida?

No, quizás no.

8:31 ¿Cuál ha sido? ¿y por qué?

Creo que la más intensa fue en Venecia. Un cuarteto de cuerda tocando música barroca y con un pintor que tenía al lado que estaba como queriendo captar el momento y pintando en una lámina que luego nos la trajimos aquí, me pareció espectacular. Creo que tocaban músicos antiguos, un poco como...un poco un viaje en el tiempo. Me pareció maravilloso

9:15 Y dentro de un festival, vamos ahora en la Quincena? Has tenido en la Quincena un momento intenso?

Sí, un pianista que interpretó una obra de piano complejísima, que tiene un momento en que te pierdes y después vuelves, ui tengo la cabeza horrible. Es de la época de principio de siglo. Es vasco-francés, es Ravel.

Cuándo gente habla del Bolero, y luego escucho esa música de piano que es espectacular en un jardín encantado, me pareció un descubrimiento.

Luego también hubo un momento muy especial en la Quincena, suelen hacer pequeños conciertos, fuera del Kursaal y hicieron uno en Pasajes, en una pequeña iglesia que había que ir en la barca, a la pequeña iglesia y era también un pequeño grupo, era también dentro del festival, en la sección de música antigua, ahí en el convento de Santa Teresa. Bueno, ese tipo de grupos...tocaron y fue un momento muy intenso, Guridi, que no daba yo mucho por esa representación y tiene una música impresionante. Fue un momento intenso.

Luego yo te diría la cuarta de Mahler, que fue muy espectacular. Luego también hubo un concierto con el Orfeón Donostiarra, un concierto del Padrenuestro del Padre Donostia, con un niño de solista, jovencito, que cantó una primera parte que fue espectacular. Esa canción conecta mucho con como nos comprendemos nosotros. Tiene esa especie de elemento melancólico y a la vez grandilocuente, es como muy pomposa y triste como canción. Pero sin embargo, a los gipuzcoanos profundos nos gusta un montón.

Ahora estoy pensando en grandes voces, y creo que en ese momento, creo que fue la vez que hubo más voces del Orfeón cantando. Imponía.

14:36 [Explicación del concepto de impacto cultural] ¿Con cuál te quedarías?

17:03 Pues mira, yo me quedaría con el de Información e Integración. La Quincena es un festival lo relativamente amplio de propuestas, de estilos musicales, de autores de distintos momentos, orquestas que vienen de distintos países, ves diferentes maneras de tocar, de prepararse. Tuvimos una orquesta que era china, que te hablaba de otro país, de otra manera de prepararse los músicos. Por un lado, información por todo lo que estamos comentando. Pero luego, te decía integración. En la Quincena musical, aunque muy poco, si que intenta poner autores vascos, locales en un contexto mucho más amplio y mucho más abierto. Nos ayuda a ponernos al nivel, y si hay autores que lo están a la altura de grandes nombres. Y bueno, es verdad que cuando te presentan una orquesta, que ves que todavía no está al nivel y ves que a ellos mismos les ayuda y darse cuenta que tienen que tenerlo. Luego claro, cuando te das cuenta del nivel del Orfeón Donostiarra, y te das cuenta de lo que es que 500 personas toquen encima del escenario, que a ver qué festival tiene el lujo de ver a un coro como el que tenemos, y nosotros lo tenemos en la ciudad, no? Pues sí, te genera y está ligado al orgullo de que soy donostiarra.

19:08 Pues la Quincena te hace dar cuenta, porque a lo mejor si no estuviera la Quincena no te darías cuenta del nivel que tiene. Pero de esa manera lo valoras más, no tanto por un orgullo injustificado, sino al revés porque lo estás poniendo en contexto. Lo integras, qué importante es tenerlo accesible, verlo como algo propio y a la vez verlo como, ¿en cuántos sitios se podrán plantear esto mismo? Es un orgullo como más objetivo.

Y no sé si le veo algo negativo, me has comentado que las dimensiones pueden ser negativas.

20:20 Está haciendo un guetto de música clásica la Quincena musical? Está separando con clases sociales?

Yo creo que la Quincena abre bastante, y luego abre mucho las propuestas para que haya muchos públicos diferentes y se puedan sentir integrados, incluso con el público juvenil e infantil. Creo que es bonito hacer ese esfuerzo y esa apuesta. La Quincena itinerante, que es un acercamiento a gente que igual ni se atrevería a ir a Donosti a ir a un concierto...que "uff, yo no voy con esos pijos ñoñostiarras", es un poco la sensación que tienen en provincia.

22:02 En el fondo somos clásicos en Donosti.

22:07 Yo diría el público de la Quincena.

22:19 Es verdad que en el ciclo de música contemporánea, había propuestas que la gente no entendía. Sales a veces de los sitios diciendo, esto era música? Esto era ruido? Dices, experimentar está muy bien, pero me hubiese ido a los 5 minutos. Creo que en general a mucha gente le pasaba mucho

23:07 Sobre el impacto en la identidad cultural qué dirías? Me has dicho que para ti no es la dimensión más importante

Sí, tiene un aspecto de integración. Sí que en el fondo, yo creo que te revela la identidad propia de una manera integradora. A veces la identidad separa, crea barreras. Sin embargo, creo que me da la impresión de que sí te das cuenta de que tienes una identidad muy marcada, y muy definida, pero te das cuenta que no es porque se trabaje ese concepto identitario, sino lo contrario, al integrartelo, eso me a lo mejor la música no es tan maravillosa pero me está recogiendo parte en este momento, entonces, si que es verdad que tiene esa componente pero no la veo marcada como a un primer nivel.

Me parece que es muy importante

24:45 ¿Crees que se busca ese efecto desde la dirección?

Pues yo creo que sí lo busca. Y si no de una manera prioritaria, si busca que haya un espacio para eso, igual no lo consigue en todas las Quincenas, pero yo creo que sí lo intenta. Ese punto de equilibrio, te voy a ofrecer cosas que te abran, te voy a ofrecer más información, y de tal manera que todo se integre y que además te toque la puntita vena sensible de lo tuyo propia. Entre otras cosas lo digo porque en gran parte la Quincena se mantiene con fondos públicos, entonces, para esas instituciones es importante que haya un aspecto de la identidad vasca importante.

25:44 Tu crees que ellos, el ayuntamiento, la Diputación, el Gobierno vasco intervienen en la programación, en el contenido?

Yo creo que sí marcarán que haya una presencia local, de autores locales, quizá...no se como será exactamente, pero sí que cuando lo vean no puedan decir no hay un autor propio, no hay nada de aquí, no hay ninguna orquesta vasca... Luego, es muy curioso porque hay un equilibrio casi perfecto en la Quincena entre los grandes coros donostiarras, siempre hay alguien de Andra Mari, Orfeón y Easo.

28:40 ¿Crees que dentro de los objetivos de la Quincena, a parte de estos intangibles que hemos hablado, cuáles más crees que persiguen?

Creo que hay un intentode mantener un atractivo turístico y cultural de la propia ciudad. Tu ya sabes que surge así, tu ya sabes que la Quincena Musical surge de un especie de invento para prolongar el verano para que la gente se quedara un mes, y el festival de cine para que aún se alargara más, así el verano se alarga tres meses y medio, sin aburrirte. Eso en parte está allí.

Sí, posicionar la ciudad como un sitio de prestigio. Creo que esa parte de la ciudad, ponerla en el mapa, atraer un turismo. No sólo no a nivel turístico,sino también posicionamiento cultural de la propia ciudad.

A veces igual no atraes mucho turismo con ello, luego la capitalidad que consigue san sebastian, en parte ha sido por estas cosas. Y seguro que en las reuniones entre los ayuntamientos,...sale este tema.

30:27. Igual para la gente que asiste es un foro interesante en el que estar. Ves a gente, puedes hablar de música que igual no es muy habitual.

Es verdad que a veces conoces a un montón de gente allí que te acabas conociendo mucho y simplemente los conoces de la Quincena.

31:02 ¿Crees que existe gente que sólo va a la Quincena y no va al resto de eventos que ofrece la ciudad?

Pues puede ser

31:14 Hay cierto prejuicio que dice que la gente va sólo para posturar

Puede ser. Yo creo que hay gente que no va a la Quincena entera, sino que elige y entonces está más abierta a otro tipo de ofertas culturales. Yo creo que sí puede haber gente que sólo va a la Quincena,

que es un poco por tradición. Hay gente que supongo que agota el cupo musical después de la Quincena y después ya no miran más. Puede ser. Cuando te sales del circuito de la Quincena, ves a gente que normalmente no ves en la Quincena y a la vez hay habituales que sí que los ves.

32:04 ¿Cómo describirías las emociones que has sentido durante la Quincena, cuáles y con qué intensidad?

Me viene el concierto de Aranzazu, que no fue especialmente brillante. Pero, fijate que creo que la música y el entorno me impacta enormemente. Te darás cuenta que cuando me preguntas no sólo te digo la música, es normalmente el evento. Ese día fue esto, ir allí, meterte en la Gipuzkoa profunda, en esa especie montaña tan cortada, el propio lugar, tan negro, es como una chimenea...es verdad que como emocionante, me pareció muy emocionante. Aunque es verdad que el espectáculo ni musicalmente, ni por el baile...he visto cosas mil veces mejores que todo eso, no había nada extraordinario. Pero me quedo con eso.

Deja que mire [se pone a mirar el programa con el móvil].

[36:54]Fuimos a la Creación, fue espectacular. Al final nos quedamos que hacerles hacer tantos malavares, hombre es espectacular, pero crees que hace falta eso? Luego había una mezcla entre los migrantes,...no se, era más un espectáculo de circo que un espectáculo musical. Pero bueno, si esperas un espectáculo musical te defrauda, pero si vas simplemente un espectáculo audiovisual o con algo de música, con algo de circo, con algo de...pues estaba muy bien. Pues es un espectáculo en estado puro. No me emocionó.

37:53 La Italiana de Argel me gustó, me pareció muy moderna la obra, pero no tampoco te diría...

39:22 Creo que esa fue la que me encantó, la 4ta de Mahler. Me encantó. Luego Amoria, nos lo perdimos. Pero dimos las entradas y nos dijeron que no nos habíamos perdido gran cosa.

Hubo una ocasión que iba venir la pianista china, y estaba enferma. Vino un ruso que la sustituyó y tocó Schubert, todo de memoria y fue...de mis momentos musicales más impactantes. Schubert, un hombre con una contención, comparado con esta mujer que es pura dinamita. Tenía una contención y un sentimiento y una comprensión profunda de la música de Schubert que te ponía los pelos de punta. Nos tuvo todo el concierto viviendo. Era como repasar la vida de Schubert con la interpretación que hacía este hombre. Y no me acuerdo de quien fue...y fue en Kursaal Eszena. Impresionante ese hombre.

Pues fíjate que la Quincena de este año, pues Mahler. Es verdad que hubo dos días que fueron espectaculares con la Misa de muertos de Berlioz y la Consagración de la Primavera. Fueron dos días espectaculares, o sea la Consagración de la Primavera lo bordaron y el Requiem es sobrecogedor. A mi es que Berlioz me gusta mucho. Son impresionantes los dos.

43:02 ¿Qué emociones positivas relacionarías a la música?

Alegría, entusiasmo, ensoñación, romanticismo, ganas de vivir, energía, a veces hasta la tristeza me parece positiva. Es verdad que la música siempre es más nostálgica, en la música siempre hay algo positivo.

Tener nostalgia de algo es bueno, porque tuviste algo bueno que lo echaste de menos, bueno. Es importante saber que las cosas buenas son efímeras, y que no estarán. A mi, creo, que la música no me genera emociones negativas, al igual es verdad que hay emociones negativas que te puede generar la música, que te pueden poner agresivo, pero bueno en general eso no suele ocurrir

44:26 ¿Emociones positivas y negativas no relacionadas con la música?

Pues bueno, positivas porque siempre es un momento de ver a gente. Las sueles ver de año en año, es un momento bonito, porque es de ponerte guapo, es de ponerte bien, es el ir a no pensar en lo operativo de todos los días, sino a sumergirte en otra época, creo que la música te transfiere a otra parte de la historia. Te planteas como vivirían en otras épocas.

Hubo un año que fue muy bonito en el que se representaron autores y obras que habían compuesto cuando se había quemado en San Sebastián, en 1813. Era como una manera de ver lo que pasaba en el mundo, qué dos guerras había en el mundo, qué pasaba con Napoleón. A mi, esa parte me gustó mucho.

La Quincena tiene ese especial atractivo de ponerte guapo para hacer algo especial.

45:56 Luego a mi me gusta mucho porque me permite aprender mucho de Daniel (su pareja), porque le pregunto y porque hablamos. Y esta obra que vamos a ver cómo la ves tu, desde el punto de vista del músico, porque la oímos previamente, porque luego así igual podemos hablar mejor de lo que han hecho bien o de lo que han hecho mal, qué nos ha encantado, qué no. Es como un aprendizaje.

46:40 O sea antes del festival hay unas emociones previas que te predisponen

Sí, ya piensas qué vamos a escuchar este año? Cuándo vamos oír esta obra? Cuándo fue la última vez que la escuchamos? Es como abrir un espacio y hablar de cosas diferentes. Además, la música te pone en contacto con cosas diferentes y es el día en sí mismo, que dices hoy hay que sacar hueco para estar tranquilos, bueno, luego allí te encuentras con gente que hace mucho que no ves, te vas después a tomar luego unos pinchos, tiene todo ese punto. Al final es que crea todo un ambiente muy especial. Nunca lo había pensado, de todo lo que significa.

47:45 ¿Qué efectos crees que tiene a largo plazo tiene la participación en el festival?

Pues individualmente te hace una persona más culta, más curiosa, más abierta, más sensible, o sea bueno, también veo gente que se queda dormida, que no escucha, que va como para hacer el paripé para acompañar a su pareja. Igual no necesariamente no es para todo el mundo igual, pero si lo haces con una curiosidad personal intelectual, y demás. Yo creo que todo lo que yo digo le pasará a todo el mundo.

Colectivamente, creo que a la ciudad le hace más interesante, más atractiva. A mi me gusta más San Sebastián después de haber vivido la Quincena, fíjate. Yo he nacido en la calle 31 de agosto, soy donostiarra de toda la vida. Es una ciudad que te gusta de por sí, porque es bonita, porque es agradable, porque es vivible, porque es amigable. Pero desde que empecé a ir al festival, y te digo, hace 10 años que empezamos a ir, pues como que para mi a subido de nivel, parece que me da otras cosas que antes no veía. Hoy me resultaría difícil no tener la Quincena. Igual para mucha gente, pues buah...yo me acuerdo cuando era jovencita, la Quincena me parecía una cosa de viejos y de pijos. Normalmente las dos cosas, pero ahora digo, yo ahora estoy intentando animar a mis hijos. Porque es al revés, es cómo generar el contacto con una dimensión que si no se te pasa desapercibida.

50:07 O sea que recomendarías esta experiencia...

Sí, sin duda

50:13 ¿Crees que gente con la que coincides, amigos...piensan cómo tu?

Mira, tengo dos amigas que somos uña y carne. Que hemos coincidido much...cada vez que les digo para ir a la Quincena musical, me ponen cara, como...a ese rollo? Pero, yo les digo cómo podéis decir eso sino habéis venido! Pues nada, diles que vayamos al teatro...la última vez fuimos al teatro juntas, con los maridos incluidos, una obra tonta, cómica, medio cantada...yo pensé...comparado con lo otro me pareció de otra galaxia. No es que no lo aprecie, pero no es del nivel de nada, ni artístico, ni

intelectual, ni de emoción. Yo creo que hay gente que tiene un nivel de resistencia a la música clásica, que es elitista.. yo no la entiendo, es como un prejuicio

Es verdad que ir a la Quincena musical, música clásica no estaba dentro de mi educación, pero nunca he dicho que no me gustara o la he tachado. Siempre había cosas que me gustaban y cosas que no, o había trozos que qué bonito, pero no te hacía falta haberlo escuchado para entenderlo. La buena música si te llega en el momento adecuado te gusta y te apasiona, bueno, pues, un poco eso. Luego cuando la oyes tocar en directo, con esas orquestas que son espectaculares, que están en estado de gracia que te ponen los pelos de punta, que le dan una energía a la sala que te quedas como sobrecogido. ¿Tener la suerte de tenerlo al lado y no ir a verlo? La gente viaja para ir a ver un concierto. Me parece una falta de inquietud, una falta de todo, no todo el mundo piensa así.

Mira yo he conseguido que mis hijos fueran, y que les gustara. Por lo menos he conseguido romper esa barrera de la música clásica. Yo creo que hay mucha gente que sigue en esos prejuicios. Yo creo que un 60% de gente no da el paso, en mi entorno de gente conocida. No es un entorno especialmente inculto o especialmente...

53:44 ¿cuál crees que es la relación entre lo que sientes y como te afecta culturalmente?¿Crees que existe relación?

Lo que sientes o lo que te emociona, en la Quincena, me da la impresión de que cuando estoy allí, es como una vivencia muy individual. Pero sin embargo si me dices qué es lo que me afecta, probablemente lo siento como más colectivo o más social y como desde un punto de vista más político. Es verdad que simplemente la palabra ya me lleva a dos sitios muy diferentes. Una cosa es como me posiciono yo frente a la música, el momento. Mientras que lo otro me lleva a pensar más en una perspectiva más social, más colectiva...más de ciudad. Veo como dos vivencias muy diferentes.

55:36 ¿Cómo definirías a una persona que va a un festival de la Quincena?

Yo creo, que aparecen mucha diversidad de intereses. Precisamente como hemos hablado de que es tan multidimensional que creo que puede atraer a gente con objetivos y prioridades muy distintas. Igual si que hay una parte de la Quincena musical que es muy estable y ha creado un núcleo duro de gente que si puedes decir que me gusta la música, muy involucrada en la ciudad, que si aprecia mucho la tradición de la propia quincena y quieren como de alguna manera contribuir a que se consolide, ese sí puede ser un núcleo importante. Si tuviera que definir un colectivo, sería ese.

Pero luego hay otra mitad que es muy variado, que es muy variopinto y eso también pues igual es interesante, para que la propia Quincena se mantenga más estable.

7. Penélope

15 de febrer 2019 17:00

Datos Sociológicos:

- Edad: 65
- Formación: Enfermera
- Trabajo: Enfermera
- Estudios: enfermera
- Rango económico
- Sexo: mujer
- Educación musical: Grado medio de clave
- Música preferida: clásica, música cantautor
- Horas de música al día: 1h
- N^o festivales: 1
- Lloc de naixement: Donostia

5:25 ¿A qué festivales acostumbras a ir?

A Quincena. Y normalmente cuando viajo. Ahora voy a ir a Sevilla y voy a ir a un festival de flamenco. Allí donde voy suelo ir, si coincide, a los festivales que haya. Nunca voy intencionadamente a un festival fuera de la Quincena.

5:43 Ni vas por el contenido? Voy a tal porque va la orquesta tal o porque van estos

No

5:55 ¿Qué intención tienes al ir a un festival como la Quincena?

Disfrutar. Ese disfrute puede ser a veces que me salte una lágrima porque estoy en un momento triste, puede ser alegre, puede ser romántico. Depende de como me encuentre yo, me varía mucho las emociones con la música. Normalmente me relaja. A mi la música me emociona mucho pero también depende mucho del día que tenga.

6:33 Sí, habrá días que te dice mucho y habrá días que te poco, no?

Eso es, porque estoy más dispersa.

6:41 ¿Crees que favoreces así tu variedad cultural, el participar en un festival cómo la Quincena?

Yo creo que sí, bueno también tengo mi opinión sobre como somos los donostiarras. Creo que hay mucho esnobismos en la Quincena o en el Jazzaldia

7:01 O sea que me estás diciendo que hay mucha gente que va para que le vean?

Igual ellos piensan que no es para que les vean, yo creo que es , y ahí me incluiría yo...que ya tenemos Quincena. Cuando llega el momento yo ya empiezo a mirar, pero no es para que me vean ni muchísimo menos, pero es ya...como toca Quincena, pues lo miro. A ver, también voy a los conciertos fuera de la Quincena. Es como, yo creo que hay mucha gente de aquí que la Quincena es algo como metido como en nuestra organización del verano. A mi me pasa con la Quincena pero también me pasa con el Jazzaldi, más con Quincena.

7:42 O sea es como que en el Jazzaldia todos sabemos de Jazz y en la Quincena todos sabemos de clásica, no?

Eso es, y luego viene Tom Kudna a una Iglesia de un pueblo, y estamos allí al ladito de él, 20 personas, no? O sea que algo de esnobismo hay. Pero creo que también influye en educarnos el que exista un festival así, también nos educa

8:07 ¿Has descubierto música nueva en el festival?

Hombre, pues, poca. Creo que es un festival bastante conservador. Pero, alguna vez si he escuchado alguna cosa novedosa

8:24 ¿Crees que has tenido alguna experiencia musical intensa?Es decir, este momento fue memorable y además lo recuerdo con pelos y señales.

He tenido muchos, pero ahora mismo así para recordarlo concretamente, no

8:48 Pero, dirías que en la Quincena sí? Y en esta última edición?

No me acuerdo, no te puedo decir. Ahora mismo me ha venido un concierto, pero era Sokoloff cuando vino al Victoria Eugenia, pero no era en Quincena.

9:13 Si te viene lo recuperamos

Vale, sí.

9:19 ¿Qué efectos culturales crees que tiene la participación en un festival como éste, en ti?

Pues no sé, igual me ha hecho amar la música a lo largo de mi vida. Yo empecé, desde muy cría que me llevaba mi madre, entonces, creo que ha sido una cosa que me ha hecho querer más la música, pero vamos como otros eventos

Es verdad que la Quincena ha sido algo más constante.

10:00 Alguno más?

Pues concierto sueltos

10:04 Efectos, amar la música me has dicho ahora. ¿Alguna cosa más?

No sé muy bien, efectos en mi vida cotidiana?

10:18. No, en como, como decirlo, prefiero no darte las definiciones de los efectos tal y como se definen en la literatura, para no determinarte. Sólo en la faceta cultural

En la faceta de la música?

10:45 Bueno claro, la Quincena puede ser música, puede ser danza, identidad vasca, identitat alemana, española

De identidades nacionales nada, pero la danza me gusta mucho. Me ha aportado, en general, conocimiento. Pues como otras actividades culturales, así como el cine, sí que yo creo que...

11:20 Te amplía el conocimiento...

También emocionalmente, creo que cuando voy a un concierto, o a la danza, como intento concentrarme en lo que estoy viendo, oyendo, indudablemente mi consciencia evoluciona con eso, a ver...y querer la música. Hay algo, que por mucho que escuches el mejor disco de la mejor grabación del mundo, a mi me parece que el directo te impacta mucho más, me gusta oír los conciertos muy cerca, ya se que dicen que es mejor ponerse atrás, pero a mi me gusta verlo, en la danza ver el sudor que salta, y en la música verles

12:28 (la entrevistada se da cuenta que el entrevistador está acatarrado y le prepara un té y se preocupa por la salud. La conversación versa sobre el piso, el catarro y como se vive en el barrio)

18:10 Yo me baso en un modelo de impactos, un poco teórico que te intentaré explicar y tu me cuentas cuál crees que es el más importante y qué dirías sobre la Quincena o el más importante para tí. (Explicación del CIP)

Yo no siento que ni me haga socializarme más, ni integrarme más ni en la cultura donostiarra, ni europea, porque bueno, escucho mucho más música de mi entorno cultural que música africana o india. Pero no sé si eso me hace sentirme más donostiarra o más europea, creo que no. Luego, (21:40) ,nunca se me ha ocurrido emocionarme en un concierto por ese motivo ni social, ni...no sé.

21:55 bueno ahora no voy a las emociones

Yo creo que no me hace sentirme más integrada en una cultura.

22:05 Y los otros? Nos quedan información, preservación e identidad cultural.

Es que vaya preguntitas... Pues igual preservación, pero claro, tampoco me parece bien que todo fuera preservación, porque eso significaría no dar paso a nuevas propuestas, con lo cual tampoco. Y las otras dos...

22:47 Información sobre la cultura y la construcción de la identidad cultural.

Pues voy a dejarlo en información

23:02. Sí, el impacto de información es sobre como te expones a una variedad y a una comunidad

Casi por eliminación más que por que lo vea claro.

23:26 Crees que lo busca la Quincena?

Yo creo que la Quincena es bastante conservadora, busca que haya...a ver todo es muy conservador. Pero claro cuando ponen algo que es muy novedoso estamos cuatro. A mi me da la impresión de que hay un criterio más conservador. Claro que con lo que han bajado las ayudas, que esto nos informó muy bien en la revista, pues indudablemente no pueden permitirse poner cosas que la gente no vaya escuchar. Y aquí mueve montañas y es un poco chovinista cosas como cuando viene el Orfeón Donostiarra, o así, que hay pleno total.

Cuando viene algo novedosos viene muy poca gente, si no son Beethoven, Mozart, no viene. Creo que es natural que Quincena busque el llenar, el resultado, me parece lógico, no lo digo como crítica y ya meten de vez en cuando algo.

25:04 Qué intención crees que tiene Quincena, que tienen los organizadores.

Creo que buscan calidad pero también esos parámetros de que busquen gustar el público de aquellos que pagan.

25:40 O sea un equilibrio entre lo popular y algunas propuestas nuevas

Sí, eso diría.

25:50 Te has acordado de ese momento inolvidable?

No,

742

25:56 ¿Cómo describirías las emociones que sientes en el festival?

Variadas, desde estar extasiada hasta aburrirme y entre medio, normalmente salgo mejor de lo que he entrado. No siempre

26:22 O sea tienes emociones positivas y tienes emociones negativas. De las positivas dirías: alegría...

Sí, alegría y a veces, también pena. A veces cuando estoy viendo Mahler pues igual me siento tristísima, pero bueno, ese gusto masoquista igual de...no siempre es alegría, ni mucho menos. No salgo nunca enfadada, aunque parezca...

Mira ahora me acuerdo de un impacto pero que no fue muy positivo. La fura dels Baus haciendo Carmina Burana. A la gente le chifló, le encantó...Mira yo no soy mucho de ir a conciertos, pero Carmina Burana mueve masas. Antes salieron encantados, pero a mi no me gustó nada, porque además me parecía que con el espectáculo iba totalmente en detrimento de la música, porque se les oía fatal. A ver, no tengo un oído especial, pero me parecía que la música no sonaba bien. Pero bueno, todo el mundo estaba encantado con el espectáculo. Entonces, me acuerdo de ese día, cómo madre mía...no salí enfadada, pero qué pena...pero normalmente no suelo tener sensaciones muy fuertes. A veces me pasa que me ha gustado mucho y después leo una crítica y le pone a parir y me sorprende mucho. Tampoco es que yo tenga un criterio.

Normalmente es positivo

28:24 A qué nivel pondrías las emociones que sientes en el festival dentro del rango de tus emociones vitales. O si lo quieres poner en una escala

No creas que es lo más de mi vida. Le pondría un 7.

Igual en el monte me lo paso mejor

29:11 ¿Qué emociones positivas has sentido en el festival no relacionadas con la música?

Pues desde luego de los asientos cómodos del Kursaal no. No sé...igual lo social. Normalmente como Donosti es tan pequeño a mi me suele pasar al revés, que antes prefiero salir pitando porque no quiero encontrarme con todo el mundo. O sea que como social en mi caso no. Igual porque mi vida social ya está muy llena y no quiero más. No es una de las cosas que no...

No se me ocurre nada más. Tengo clarísimo que yo allí voy a escuchar música o a ver danza o a lo que sea.

30:17 ¿Qué efectos crees que ha tenido esto a largo plazo al participar en la Quincena?

Pues, fíjate, ahora me acaba de venir. Estoy todo el rato enfocando Quincena con el Kursaal. Pero lo que me saca siempre es de Santa Teresa, justo no he pensado en Santa Teresa. Recuerdo algún concierto de Jordi Savall,, maravilloso... Pues lo que hablamos de cohesión social y estos rollos, pues yo es una cosa que la tengo muy unida a mi madre. Como a ella siempre le ha gustado la música clásica. Ella ha tocado el piano antes de casarse, creo que metió por eso al conservatorio a todos los hijos, pues igual la faceta de la música se la debo igual a ella. Sí, creo que esto entraría en los efectos sociales o de cohesión, de ir con mi madre.

Y lo de largo de mi vida, me ha influido en tener esa actividad con mi madre. Aunque no es la única. Bueno a parte de los de la música yo creo que no ha tenido ninguno.

32:17 O sea a parte de las emociones...

Pues mira, otra social que me acaba de venir. Los conciertos de Arantzazu por ejemplo. Allí voy con mi madre y con mi hermana, allí aprovechamos para hacer un día de excursión por nuestra cuenta, comer bien en un sitio, dormir en Arantzazu.

Esa es una parte de Quincena en la que sí tengo, y me ha influido no sólo en la música sino que me genera un plan.

33:12 ¿Cómo te sientes antes de un festival o antes de que venga la Quincena?

Nada, no me genera nada especial. Por lo que sea también me gusta mucho viajar, y siendo enfermera que siempre he podido elegir las fechas nunca me he querido ir en las fechas de la Quincena. Si tuviera algo que hacer no lo dejaría de hacer porque es Quincena.

33:42 Claro me has dicho que es un festival tradicional, y por tanto, interpreto que cuando ya hay una programación bastante conservadora, todo es bastante previsible, pero aún así. ¿Ha habido algún tipo de emoción imprevista en algún concierto que has participado en la Quincena que no te esperabas emocionarte?

Bueno, ha habido cosas imprevistas como por ejemplo...lo que pasa que para los nombres soy terrible. Es un director que ha venido varias veces y que es un poco cómico cuando dirige y hace gracias, te sorprende al principio porque dices qué chorradas está haciendo...bueno pero le está sonando muy bien la orquesta. Está muy bien de vez en cuando quitar esa cosa de tragedia y

solemnidad. Entonces, cosas así sí que me han sorprendido, o solistas de estos super virtuosos de violín. Sí, lo que pasa que no sé ningún nombre. Siempre salgo en extásis.

34:57 O sea que crees que después de un festival como este "estoy mejor?"

Sí, creo que salgo mejor, sí

35:07 O sea que hay unas emociones vinculadas que te han hecho sentir, y en el fondo son positivas

Sí, sí, en general tiene unas emociones positivas para mí, pero vamos

35:23 Y un efecto renovador, también? Renovador?

35:29 A nivel espiritual, diría

Si, claro, si en eso entra la capacidad de concentración, de abstraerte, en ese sentido sí.

35:44 Recomendarías esta experiencia?

Sí, claro a veces estoy hablando de la Quincena y a veces estoy hablando de la música.

35:54 Creo que mientras te refieras a la música en vivo, estamos bien

A veces es que me encuentro que estoy pensando en general. Los amigos sí, de hecho ha habido personas que empezó gustarles la música clásica por mi. Mi hermana también...según se han ido haciendo mayores. Eso es una cosa, que curiosamente se repite

36:32 Sí, esto es una cosa que se repite que no entran en el mundo clásico hasta bien entrada una edad...se van renovando...

Sí, no que entran unos y salen otros, claro...

36:45 Sí, porque si miras el perfil de la Quincena, pero claro hay un momento que se tendría que terminar, pero no, se va renovando. Hay un punto entre los 55 y los 60, que la gente empieza a querer música

Sí, parece

37:16 Cómo crees que lo que sientes te afecta a nivel cultural? Es decir, escuché la segunda de Mahler, o el Carmina Burana en la Quincena y desde ese momento lo escucho, o la primera de Brahms...

Sí, he tenido.

A ver pero no sólo lo puedo asociar a Quincena o al festival. Esto me ha pasado sin ser música en vivo. Me ha pasado incluso con una banda sonora de una película.

38:04 Pero claro, ha habido una emoción fuerte, que te identifica esa pieza y con volver a sentir lo que has sentido, eso, o quiero volverlo a revivir

Si, sí

38:26 O sea que de alguna manera lo que te afecta emocionalmente te afecta culturalmente...

Sí, sí

38:35 O sea lo que tu has sentido te ha echo

Sí, sí lo que me ha afectado emocionalmente me ha hecho aprender algo, o lo que no me gusta. Igual si no tuviera la cultura o las sensaciones que me ha provocado haber ido a los conciertos de cultura musical igual tampoco tendría criterio para decir esto no me gusta, entonces yoo si creo que hay un vínculo

39:08 Crees que según lo que escuchas y sientes en un festival, te hace cambiar tu consumo cultural? Te mete en un tipo de consumo? Como voy a Quincena desde bien pequeñita pues ahora voy a los conciertos clásicos, de la OSE

Yo creo que sí influye, incluso a la hora de comprar un disco también.

39:47 ¿Vale la pena gastarse lo que vale un festival por lo que te hace sentir?

Yo creo sí, hombre depende de la economía que tengas. Si no te da para comer, pues no. Estas preguntas..pues sí, si hablamos de una clase media, alguien como yo, pues sí me merece la pena. Pero, lo que he hecho últimamente es antes iba a localidades más atrás. Ahora en vez de coger para todos los conciertos, ahora hago una selección y voy cerquita a lo que me gusta. Ahora compro entradas caras, pero menos.

40:29 Nunca he pensado después de un concierto porque habré pagado lo que he pagado, nunca. Nunca he pensado en el precio de alg que después no me ha gustado

41:01 ¿Cómo definirías a una persona que va a la Quincena?

Muy variado, ahora mismo va un público variado. Casi todo momias, pero bueno. Se ve algo de gente joven, me da mucho gusto cuando veo gente joven.

41:25 ¿Vas también al ciclo de contemporánea?

No suelo ir...le tengo mucho miedo. No es eso de ir a descansar.

8. Guillaum

19 de marzo de 2019

Datos Sociológicos:

- Edad: 66
- Formación: Informático
- Trabajo: Informática de gestión
- Estudios.
- Rango económico
- Sexo: Hombre
- Educación musical: Sí. Siempre cantando
- Música preferida: música sinfónico coral.
- Horas de música al día: 1 hora a la semana
- Nº festivales: Quincena y a Música musica(Bilbao)
- Lloc de naixement: Lesaka

3:43 ¿Por qué vas a estos festivales: a la Quincena, a Música Música de Bilbao?

Al final son eventos que te empujan un poco, te animan. Por ejemplo estoy abonado a la Sinfónica de Euskadi, escucho música con bastante regularidad, normalmente un concierto al mes suele haber y luego también asisto a otros conciertos.

Pero creo que en la Quincena se genera una situación especial, es como si te llamase. Te ofrece tipos de música que igual no puedes acceder. La oferta es más amplia.

4:44 ¿Por qué empezaste a ir a la Quincena?

Hace muchos años empecé a ir. Fácil hace más de 30 años. Como te he dicho antes siempre he estado cantando en diferentes grupos, me ha atraído. Además también es la proyección que se le da, al final, es un evento que está ahí, te acercas. Y eso es un aspecto positivo de los festivales. La publicidad, el ruido que se le da...fue un poco por eso y al final le prestas atención, no? Yo creo que no fue porque quería ver algo en concreto, fue por la importancia, por el evento, te animas y ya luego vas todos los años.

6:10 Y ahora vas con esa misma intención? O ha cambiado?

Normalmente me gusta, como ofrece cosas muy amplias y variadas, pues lo veo como una oportunidad para escuchar diferente música. Ahora, ya vas sabiendo lo que hay. Pero antes, voy y a ver...ahora ya seleccionas.

6:47 ¿Crees que a lo largo de todos estos años que has ido ha favorecido tu variedad cultural, tu variedad musical, ha sido una oportunidad de enriquecimiento?

Yo creo que si no hubiese sido, este festival no hubiese escuchado cierto tipo de música, si, normalmente si que me ha dado oportunidad de escuchar otras cosas que no me hubiese acercado. No se, a veces, hay música que no me resulta tan fácil, pero ya que está ahí (música contemporánea...nose) . Sí, yo creo que en ese sentido sí que te aporta.

7:35 ¿Crees que después de ir a esta edición o alguna edición anterior que gracias a asistir, después te has aficionado a...Brahms, Verdi...o lo que sea algún nombre que digas a partir de esa Quincena ya no dejas de escucharlo?

NO, así de marcado o así de claro, no. No he tenido esa, no.

8:24 ¿Has ido después a más festivales, por ejemplo, en Europa o en la Península, más festivales de este tipo? Porque querías ver la interpretación de tal persona, o esa orquesta y voy a ir.

No, no, eso no me ha afectado

Lo que sí, es que he estado cantando en algunas agrupaciones y eso me ha llevado a participar en varios festivales, en Granada, por un lado cantas y luego si que he aprovechado para escuchar a otros. Ha sido una consecuencia. No fui directamente a Granada, pues al festival, pero si que estando allá he aprovechado. Me ha pasado en Granada, me ha pasado en Tenerife, pero bueno...

9:47 ¿Qué efectos culturales tiene la participación en un festival como es la Quincena, en ti?

Yo observo, y tengo más amigos, y tienes en tu entorno pues gente que tenemos en común que le gusta la música, entonces cuando se acerca la Quincena si que es cierto que hablamos mucho más, programamos y luego normalmente terminas el concierto, te juntas y vas hacer una pequeña cena, comentando. Está mucho más presente, así como el resto del año no tenemos tanta relación , no tan vinculado a la música y en esa época si que se potencia ese tipo de relación.

11:49 ¿Crees que gracias a tu participación en la Quincena, te sientes más culto, más identificado con lo que quieres ser, más enriquecido interiormente?

Lo que sí suelo, tener la sensación. Te das cuenta que después de la Quincena, hay otros 11 meses, sí tengo la sensación de que hay mucha gente que no se acerca, que no tiene curiosidad, porque ese mundo...y dices, no sé si es cultural, es de sensibilidad: cuánta gente no le atrae esto o que no ha disfrutado, o que no le ha dedicado ni 5 minutos, o lo rechaza culturalmente.

Claro, en mi casa desde que soy pequeñito me han educado. Al final es una cultura, eso es cultura. Si en tu día a día lo tienes, es más fácil ser más sensible y estar más abierto. Muchas veces me suele dar como pena..y dices cuánta gente no se entera.

13:57 ¿Crees que los organizadores de la Quincena buscan enriquecer al personal? ¿Buscan que las personas sean más cultas? O por lo contrario buscan pues equilibrar el presupuesto o ofrecer siempre el mismo festival...qué intención tienen?

Yo, ...no sé, por ejemplo la Quincena sale de lo que es Donosti y se supone que con eso quieren expandir-se, acercar ...pero, igual no es tan fácil. Pero, luego, cogen un presupuesto, buscan que quede bien el festival y desde el punto de vista de divulgación o de acercar... Si te fijas en el público...claro también está un poco con el precio...si no te fijas te puedes dejar un pastón.

No sé, la edad del público...no se ve mucho público joven. En ese sentido creo que la Quincena debería pensárselo un poco.

16:08 Crees que la Quincena debería tener en sus objetivos ir a intentar nuevo público?

Sí, yo creo que la edad...yo es que casi me siento joven allí y tengo 65 años...(hahaha). Debería cambiar algo, allí.

16:37¿Has tenido en algún momento de la Quincena, alguna experiencia musical inimaginable, algo que te acuerdes?

Seguro que habrá habido...a ver momentos de piel de gallina, muchos. Soy muy fácil. Pero así algo para destacar, no tengo nada especial. Para decir algo.

17:35 ¿Cómo describirías las emociones en el festival, lo que sientes, cuáles son las mejores, cuáles son las que te gustan, qué sientes cuando participas en la Quincena?

He participado en la Italiana en Argel. Ahí estaba haciendo el loco con todas las plumas. Entonces, allí eso me hace un poco ocupado y entonces estoy en menos eventos.

Estuve en dos cosas y distintas. Estuve en la Creación de la Fura. Claro, es algo completamente distinto, la he cantado y la escuchado en otros formatos. Y en este formato, es algo...igual musicalmente te distrae. Tiene lo bueno de vivirlo de otra forma, pero tienes la sensación...

Luego estuve en música antigua, en Santa Teresa, en un grupo checo, y te permite en poco tiempo, una música diferente. Eso era música barroca. Luego estuve en la capilla Gregoriana.

TE das cuenta, un poco, la música lo diversa que es y los diferentes estados y sensaciones a los que te lleva. Son tres momentos diferentes, y con sensaciones diferentes. Ese grupo checo era con clave, reducido, un barroco precioso. Yo me quedaría con eso, esos diferentes estados que te lleva y viví con la música.

El gregoriano te crea un estado de recogimiento, te lleva a otra. La música barroca también te lleva, es una delicia, pero no es tan recogimiento, más vida. Y luego Haydn, pues...y la Italiana ni te comento.

22:10 ¿Qué emociones positivas o negativas no relacionadas con la música has experimentado en la Quincena?

Pues, positivas, que he escuchado diferentes. Y que la música está mucho más presente, con tus amigos y eso lo veo, positivo. Por otro lado, tengo una sensación que muy bien, un mes entero...pero luego claro están los otros 11 meses restantes del año. Igual, se concentra ahí mucho, pero luego eso se diluye...¿no sería mejor que en lugar de un mes o 15 días se expandiera? Es como un empancho, tan concentrado, incluso económicamente...es concentrado tanto lo que supone, pero claro me estoy dejando un pastón aquí. Por otro lado, tienes que poder acceder a eso y tienes tu día a día, entonces, yo creo...que esto me marca mas. Cada año, no se si me estoy haciendo mayor o que, pero sí que reduciría tiempo y luego lo distribuiría en el resto del año. Incluso económicamente sería más accesible. Esos son los aspectos que los tengo bastante marcados.

24:13¿Crees que de alguna manera lo que tu has sentido en estas Quincenas, después ha hecho, te ha configurado culturalmente?

Es algo, primero, que planificas dentro de tu vida, priorizas a otras cosas como son viajes. Es un evento que le tienes que dar, mi pareja trabaja en educación, tienes que conjugar asistir ahí, con las salidas, en viajes. Una vez que lo planificas, ya es una decisión que has tomado meses antes. Después de la decisión es un evento que le das, lo vives y le das importancia y, pero ya no es una cuestión social pero sí que, luego normalmente vamos juntos, a ella también le gusta y participa. Es algo que está, como pareja, que lo compartimos y durante un tiempo...es algo que está como muy presente.

También he solido comprar, me acuerdo algo de Brahms que vi allí y luego compramos. Estuvimos siguiendo mucho la música de este tipo.

27:46¿Crees que lo te ha marcado emocionalmente también te ha marcado culturalmente?

Sí, sí. Yo creo que esto no significa que esto te haga sentir más superior o más o menos. Sí, hay ese vínculo.

28:13 ¿Cómo definirías una persona que va a la Quincena?

La definiría...hay como dos grupos. Uno los que realmente están interesados por la música y ven una oportunidad de acceder a la música que normalmente no tienes opción, que no está en tu alcance y siempre estás seleccionando cosas. Después está el grupo de los que "voy a la Quincena" y va un poco arrastrado, como un acto social. También hay ese puntillo, igual no es tan la música y más como acto social.

Es una oportunidad porque se acercan grupos, espectáculos que normalmente no tienen acceso y como la divulgación está tan presente, yo creo que es y va gente aficionada a la música y que elige dentro del abanico que hay.

30:18¿Tu crees que vale la pena gastarse lo que vale por lo que te hace sentir?

En mi opinión reduciría el festival, le daría otra dimensión y yo creo que con ese presupuesto durante el año se podrían hacer otras cosas. Repartirlo

30:55 Porque siempre tiene ese nivel de caché, vamos a traer calidad, vamos a traer grandes orquestas , se concentra todo ahí y después hay como pocas oportunidades para disfrutar de espectáculos de calidad

Claro, porque al concentrarse tanto te lleva a un presupuesto muy grande. Claro, los eventos que se montan en la Quincena, hay otros presupuestos que otros presupuestos.

Para mi, reduciría y lo repartiría más durante el año.

9. Aura

Miércoles 21 de abril 2019. 10h.

- Datos Sociológicos:
 - Edad: 66
 - Formación: Enfermera
 - Trabajo: enfermera de un hospital
 - Sexo: mujer
 - Educación musical: no
 - Música preferida: la música de las grandes orquestas.
 - Horas de música al día:
 - N^o festivales: Quincena, OSE, Kursaal Eszena.
 - Lloc de naixement: Gipuzcoana

La entrevista se realiza por teléfono. Es una amiga de las entrevistadas que también asiste al festival. Se muestra un poco reservada a lo largo de la entrevista y puedo percibir cierto recato en contestar preguntas que sean demasiado íntimas.

4:19 ¿Por qué acostumbras a ir a conciertos de música clásica, conciertos de orquesta?

Cómo me gusta mucho la música clásica, para pasar un rato agradable

4:40 ¿Por placer?

Sí, por placer

4:49 ¿Por qué empezaste a ir a la Quincena?

Bueno, a mi siempre me ha gustado la música, ahora oigo menos música, pero siempre me ha gustado mucho cantar, me ha gustado mucho bailar. Entonces, pues, bueno de chavala me gustaba mucho la música, a veces también he tenido que ir a algún concierto cuando estaba interna. Pero, bueno, fue una cosa que fue entrando poco a poco. Luego como me gusta mucho bailar, pues a lo que sí voy es a clases de baile y una cosa me ha llevado a la otra. Una compañera trabajaba en el Orfeón Donostiarra y yo la iba a oír. En fin, que poco a poco he ido entrando, tenía otras compañeras que les gustaba la música, iba a coger abonos. Y bueno, ahí estoy.

5:50 ¿Tienes algún momento que digas, ahí sentí tantas cosas, fue un momento de inflexión o por las circunstancias personales, pero sobre todo que relaciones con la música, hablo de festivales, conciertos...aquí tengo un momento especial en el que se puso la piel de gallina?

No, un momento especial así no. Si es verdad que tengo momentos en los que me he emocionado más o menos, pero así, un momento que tenga yo en el recuerdo, no. Ha sido poco a poco el ir aficionadome más.

7:01 ¿Crees que favoreces tu variedad cultural participando en este tipo de eventos?

Yo creo que sí

7:12 ¿Y tu variedad musical?

Más que cultural, es musical. Se juntan varias cosas, primero porque voy a oír música. Y luego discutes en el descanso y un poquito sobre la música y que tal va, hay gente que lo entiende más, otros que no lo entendemos mucho. Bueno te vas relacionando, no solamente es música, pues, luego, es la relación con otras personas, en los conciertos, las opiniones al final, sí, te enriquece un poco no sólo a nivel musical sino también a nivel personal.

8:13 Qué factor tiene más importancia para ti? El factor social, el factor de ir con conocidos amigos o amigas y comentar la jugada como dices? O la música sí?Cuál es el mayor, o que tiene más peso a la hora de decidir qué voy a ver?

La música, porque aunque no fueran mis amigas y esto, yo seguiría yendo.

8:50 ¿Has tenido una experiencia musical intensa que después se ha traducido en escuchar más ese tipo de música?

Muchas veces, justo con el Requiem de Verdi, el Dies Irae, andé buscando ese disco, que me costó un poco, o sea tuve que ir a dos o tres sitios, porque esto lo tengo que tener para poderlo oír en casa, pero sí y luego, otras cosas. Que dices, oye esto qué bonito, como me ha gustado, pues voy a comprarme el disco. De hecho, la mayoría de discos que tengo son de conciertos que he estado que me han gustado y luego los he comprado.

10:12 ¿Este año en la Quincena te ha pasado alguna cosa así?

Bueno, chico, justo a la Quincena no lo sé...justo es que voy a tantos conciertos que sí, pues me pasa que no sé si es en este o en otro y no me acuerdo. Luego, he tenido suerte, que ha cerrado una tienda de discos y estaban en oferta y fuí, y me compré allí un montón de todo lo que me gustaba.

10:50 ¿Qué efectos culturales tiene participar en un festival como la Quincena?

Yo creo que sí, conforme vas yendo a conciertos y así, vas aprendiendo poco a poco, vas dándote cuenta de todo, además de que es todo un esto social, no solamente es oír música. Es una cosa muy agradable que vas, luego sales te encuentras, no es una cosa sola. La una sin la otra, es un conjunto. Te enriquece musicalmente sí, sí que tiene un efecto cultural en mí.

12:46 ¿Cuáles crees que son los factores más importantes de esto, has hablado del evento como una cosa social, has hablado del contenido musical? ¿Dirías algún factor más?

No, esos dos.

13:08 ¿Crees que se busca esto a través de la organización del festival, la intención de los organizadores de la Quincena miran de buscar esto?

Pues yo creo que lo que buscaran es traer buenos conciertos, para que a la gente le guste y a la gente le guste y tenga éxito, traer buenas orquestas, ofrecer un programa atractivo. Creo que en un principio el programa musical tiene que ser bueno y adaptado al público, porque claro si nos traen cosas muy modernas y muy del siglo 20, y todo eso...a lo mejor tendría menos éxito, o sea que lo tienen que mirar, hacer un programa atractivo, que tenga un poco de variedad. Yo creo que en la base principal la música. Pero también, la música dentro de un contexto y una sociedad, y que sabe que aunque le puedan meter algo que no le vaya gustar mucho, la parte general tiene que ser bastante, no muy moderno, un poco conservador, tienen que jugar un poco. No sólo las últimas tendencias, o sobre un estilo...por ejemplo, el barroco, a mi me gusta pero muchas veces me aburre y no me parece entretenido, sin embargo, otra gente va sólo a barroco. Un poco mezclar todo.

15:43 Y tu percibes que lo quieren balancear, no? Intentan siempre hacer un programa más balanceado, popular y generalista

Yo creo que sí, y que luego, suelen meter en la Quincena, sobretodo son grandes orquestas. Luego meten ópera, a veces Ballet, un poco variopinto para que pueda disfrutar el mayor número de gente. Pero siempre pensando en lo musical, no pensando en que luego se van a reunir y van hablar...yo creo que lo musical.

16:29 ¿Cuántos años llevas yendo a la Quincena?

Uff, no te sabría decir. Solía ir a conciertos sueltos, pero luego ya cuando tuve un turno fijo por la mañana, es cuando ya empecé a coger los abonos. A lo mejor 15 años? Pues no te sé decir, quizá más.

17:07 ¿Has visto alguna evolución, respecto cómo lo organizan, ha sido igual de lo que más dicho, buscan una cosa equilibrada o antes era más de especialista o más de lo más conocido?

Yo creo que siempre ha sido parecido, nunca ha habido una evolución, de eso que se siempre intentan meter una ópera, un ballet, grandes orquestas, en fin...es un poco lo mismo, cambian el repertorio.

18:00 Siempre van haciendo combinaciones parecidas

Sí, bueno claro yo te estoy hablando de la Quincea Musical del Kursaal, porque luego también hay algo en el Victoria Eugenia, también hay algo en Santa Teresa que ya es una música más antigua, que es una cosa que ya no me atrae tanto. Además, a todo no puedes ir.

18:50 ¿Cómo describirías las emociones durante la Quincena?

Pues, depende de la música.

19:22 ¿De algún concierto que recuerdes?

Pues hay algunos que te dan un poco de pavor, cómo el "Dies Irae", pero en otros cómo muy tristes o melancólicos, o una batalla o muy militares. Qué según vas oyendo, me hago una composición de qué es aquello. Y luego a mi me gusta la danza y muchas veces depende qué músicas, pues digo, la bailo en mi cabeza, claro.

Luego depende mucho de cómo vayas, con qué estado de ánimo vas. Muchas veces, tu no estás bien y no entras en el concierto. Otras veces, sin embargo sí, y hay conciertos que a lo mejor son preciosos pero que a tí no te han gustado porque tu estado de ánimo no está allí, para mi influye mucho el estado de ánimo con el qué estés tu. En el momento en que estás. Luego también hay músicos o intérpretes que te atrapan, igual que bailarines y otras veces, te dejan fría y te vas por ahí en otros asuntos.

21:17 Dentro de todas las emociones que has tenido en tu vida, sin entrar en ellas, en qué orden del 0 al 10, situarías las emociones que sientes?

Qué difícil...(risas). Pues, es que me pasa una cosa curiosa, me han pasado muchas cosas en la vida, pues como a todo el mundo, pues a lo mejor estoy en una película que me meto mucho, y a veces eso me ha pasado a mí, lo mismo y peor, y sin embargo, en mi vida no he llorado y en la película lloro a moco tendido.

Entonces, dices, seré tonta si a mi me ha pasado esto y todavía incluso peor. Porque mi situación era peor, y no lloré y seguí para adelante. Incluso la música hay veces que te hace llorar. O en las películas, que te ponen esas escenas que a lo mejor no pasa nada, pero te ponen esa música, estás muerta de miedo! No te sé decir.. vamos a dejarlo, como la vida real un 10, las cosas que te pasan, y la música en un 8 o un 9. Aunque, porque habrá que pensarlo un poco, porque a veces sufro, pero sufres un momento. Pero en la vida real de continuo.

23:40 ¿Qué emociones positivas no relacionadas con la música te han pasado en este tipo de eventos?

Pues te encuentras a alguien que no has visto en tiempo, y bueno, te encuentras con él o con ella. Hay otros que los andas buscando porque sabes que sólo te vas a encontrar esos días con él o con ella. Allí, y a ver si la veo este año también...Luego también sales y dices, ala , vamos a tomar algo y claro, pues en agosto, y te vas tranquilamente a tomar algo. Por la noche se está bien, luego cuando termina la Quincena siempre hacemos una cena de despedida. En fin, y esas cosas.

24:43 ¿Y cosas negativas? Primero relacionadas con la música

No... pero no es negativo, a mi me encanta, estar escuchando la música e ir sintiendo esas cosas, no para mi no es nada negativo. A mi que una música me produzca sensaciones me encanta. Aunque sean de tristeza, me gusta.

Pues más negativo, no te sé decir. Porque yo me lo paso muy bien.

25:34 ¿Cómo crees que lo que sientes, en ese momento, te configura culturalmente? ¿Crees que he esa tradición que tienes de ir, o esa comunidad con la que vas, lo haces gracias a lo que has sentido?

Sí,

26:19 ¿Y hay algo más que a nivel cultural que dirías, qué gracias a mis emociones? Bueno ya me lo has dicho, fui a comprar cds, luego esa música ha sido para ti consumida, y ha configurado tu vida cultural

Sí, sí...y como otras, también ni loca escucho eso en casa.

26:53¿Has tenido emociones imprevistas, en plan, esto no me lo esperaba?

No, porque es que voy muy abierta a lo que toquen, entonces, muchas veces e que es lo que voy a oír y muchas veces sé lo que voy a sentir y lo otros conciertos, pues digo, hoy aquí, pues es nuevo lo que he sentido al oír este concierto. Pero otros no, y no me he quedado con ello, y a veces si que algo

te suena, pero no te acuerdas de lo que sentí la otra vez. Ya, y otras veces, no siento nada especial, en todos no, en algunos.

A veces es sólo me ha gustado o no me ha gustado, y en otros, pues me coge más, entro más en la música. No siento de continuo en la música, eh?

29:27 ¿Recomendarías esta experiencia, ir a la Quincena?

Pues, sí, a un concierto muy bueno, pero a las amigas y así, les digo si les interesa coger entradas y así. Y sí, las suelo animar, no precisamente la Quincena, pero sí los conciertos, si porque dentro de la Quincena...hay muchas cosas, y miras ese concierto que tiene una orquesta que es bueno y le dices que mire ese, que tiene buena pinta, esas cosas sí, pero no coge el abono de la Quincena

30:27 ¿Entiendes la Quincena cómo un todo? O tiene algo de distinto ir a la Quincena

Si quieres en la parte social, si tiene una parte de distinto, o sea yo voy por los conciertos pero a la vez tienes pues eso, al ser verano, el que luego a lo mejor sales de ahí tomas algo, porque a los conciertos que vas de invierno, vas, oyes el concierto y te vas a casa. Ahí, es un poco más social, porque el tiempo es bueno, te apetece tomar algo, en fin, es más social que el resto de los conciertos. Pues eso, si quieres un poco más social, pero yo voy por los conciertos sobretodo.

31:27 ¿Crees que hay algo también de para ir a ver? ¿Para ir que me vean,?

Sí que habrá, pero no creo qu no mucho. Pero mucha gente que me encuentro en la Quincena luego me la encuentro en Invierno, también. Son caras conocidas, prácticamente, por la zona donde yo me muevo de asientos, suele ser la misma.

Luego, pasa también que viene a pasar el agosto a San Sebastián, muchos de Madrid, esos, pues ya no lo sé. De Francia vienen un montón, pero en invierno también vienen.

32:40 En San Sebastián hay muchísimo francés, en la Quincena también, no sé si les organizan un autobús o vienen en coche, no sé.

32:57 ¿Cómo definirías a una persona que asiste a la Quincena?

Pues yo diría que es una persona que le gusta la música, por lo demás, nada de lo particular. No creo que nadie vaya para que se vea el vestido, no, irá un poco mono, pero no va a lucirse, ni va...una persona que le gusta la música.

33:39 Para un joven de 22 años, a lo mejor a nivel económico es difícil ir. ¿Crees que vale la pena gastarse lo que vale el abono de la Quincena por lo que ofrece o por lo que te hace sentir y vivir?

A mi si me parece, yo me lo compro todos los años. Creo que los conciertos de la Quincena, son más espectaculares que los normales, en otros momentos, hay unos conciertos estupendos y solemos decir, jolín...este es un concierto de Quincena, porque ha sido super bueno. En la Quincena suelen traer cosas mejores que el resto del año. Pues cuando el resto de año pues te coincide un concierto, pues dices, esto es un concierto de Quincena.

Pero a la gente joven, se está viendo un poco más de conciertos, porque vienen de Musikene, pues que tendrán algunas ayudas o lo que sea. Pero lo demás, gente joven se ve poca.

35:17¿ Lo achacas a los precios o a que lo achacas, a la educación?

A los 20 y pocos años hay muy poca gente que le gusta la música clásica, que también será por los precios. Pero hay poca gente, a no ser que seas una persona que está metida en un coro, que estés tocando un instrumento, por lo demás, pues no les llama la atención.

A mi me ha llamado la atención una chavala que conozco, que tendrá ni 18 años y me la encontré a un concierto. Suele ir a ballet conmigo, y me suele decir...cuanda haya más conciertos, dime, eh? Pues me llamó la atención. Ahora ella canta en un coro, también.

10. Tim

19 de marzo de 2019

Datos Sociológicos:

- Edad: 67
- Formación: Licenciatura veterinaria,
- Trabajo: has sido inspector de la salud pública
- Estudios.
- Rango económico
- Sexo: Hombre
- Educación musical: No. En casa siempre ha habido afición a la música.
- Música preferida: conciertos para piano y ópera italiana
- Horas de música al día: 2 horas
- N^o festivales: Muchas óperas, quincena
- Lloc de naixement: Lesaka. Navarra

04:33 ¿Por qué acostumbras a ir a la Quincena?

Porque hay buen nivel, para ser una ciudad mediana pequeña. Tiene nivel, y es un nivel que no puedes encontrar si no vas a grandes capitales.

4:55 ¿Sólo vas por la cualidad musical o vas por placer, hay otras motivaciones?

Por supuesto por el placer de la música.

05:12 ¿Cuáles son los mejores eventos musicales a los que dirías que has ido?

Un Lohengrin en Dresde hace dos años y la Forza del Destino en Londres, irrepetibles. Con Kaufman, Netrebko... Eso, la reventa estaba en 6.000€. Yo me quedaba pegado en el asiento. Yo voy con una agencia de Barcelona (Fra Diabolo) que te lleva a los mejores eventos mundiales del año. Ya somos clientes fijos y te reservan entrada, otras veces te quedas sin. Que por cuenta, es más difícil.

06:19 ¿Y una última que tenga más que ver tipo festival?

Pues, mucho, por ejemplo Sokolov en un concierto de piano. La tercera de Rachmaninov, la sinfónica de S. Petersburgo con la "Patética", Tchaikovski.

6:51 ¿Por qué empezaste a ir a la Quincena?

Pues porque vivía en San Sebastián, yo antes tuve abono de la Sinfónica, e iba todos los días de Lesaka, y ya luego me casé, me puse vivir a Lesaka. Yo a Quincena no voy a todo, voy a tres o cuatro que sean los mejores. Abono no cojo. Si tengo abono para el cine para ver las óperas del Metropolitan, en cine.

8:30 ¿Cuántas veces has ido a la Quincena?

Pues, los últimos 10 o 12 años, todos los años. Hay años, que cojo más, pero sí.

9:11 ¿Acudiendo a un festival como es el de la Quincena favoreces tu variedad cultural?

Pues, sí, o sea, aquí en esta ciudad para mí es un lujo. Hay variedad cultural para ser la ciudad que es. En España, esta variedad la encuentras en el festival de Peralada y pocos más. Parece el de Santander.

9:54 Te pregunto más a nivel personal...escucho a tal director, o piezas nuevas o siempre voy a lo que me gusta.

Claro, yo si viene Gardiner a tocar, es que hay que ir. De otra forma, varíada toda la que se pueda. Pero hay música que no me gusta, la dodecafónica, no me va. Yo suelo tener mis manías, yo a todo no voy. De hecho hay conciertos de la sinfónica a los que no voy. Pero vamos, minoría.

10:41 Oye y gracias a ir a la Quincena o conciertos, después de ir a ese concierto te apetece esa música.

Sí, normalmente lo que hago yo es verme varias versiones en Youtube, que ahora te permite todo eso. A parte tengo una colección de música clásica bastante importante, ya desde los tiempos del cassette.

Ahora hay muchas opciones con las redes y tienes posibilidades de contrastar muchas versiones, en pocos años ha avanzado un montón. Yo me acuerdo que antes, cuando empezaba la temporada cuando venía a Lesaka me traía todos los discos de lo que iba a ver. Ahora ya no tiene sentido.

12:01 Dentro de la Quincena ¿has tenido una experiencia musical muy intensa?

Si concretamente muchísimo una Tosca, más que todo por la realización teatral, que cantaron hace dos años. Muy bien, para el nivel de San Sebastián, muy bien montada y muy impresionante. Así, cómo otros años ha habido ópera más bien escasa, esa la Tosca. Impresionante, más que por el elenco, por la parte teatral y de la producción.

13:05 ¿Cuándo escuchas en concierto Tosca y lo escuchas en tu casa, te recuerdas de ese momento en Quincena?

Sí, si sobretodo, lo puede comparar.

13:30 ¿Qué efectos culturales tiene en ti, para ti, la participación en un festival?

Es un hábito, que puede ser más o menos. Yo lo que veo que en Quincena, hay posibilidades que en ciudades de nivel parecido, o incluso de más nivel no tienes opción. Porque hoy en día los grandes eventos están en capitales, y en algunas muy determinadas. El nivel que hay en Paris, en Munich...que son en Donostia.

Yo por ejemplo, hace unos años, estuvo aquí Gardiner, y eso es un evento único. Eso no viene en cualquier lado. Que traigas a un pianista o a un solista, tendrán su caché. Pero traer a una orquesta de ese nivel. Fíjate en Bilbao, han pasado de 7 óperas a 5... por un lado la Diputación les subvenciona pero por el otro les cobra el espacio.

Fíjate en mayo hay un "Pescador de Perlas", pero de campanillas, con Camarena...y hay todavía entradas. Claro, es caro, es un lujo. Yo estoy jubilado y mis vacaciones son viajes musicales. Yo este viaje de Londres, si te digo el precio igual te caes. Yo a estos viajes no le miro el dinero, además se lo digo al de la agencia, y siempre digo no me arrepiento.

15:53 ¿Crees que te afecta a la identidad cultural por la gente con la que vas? ¿Vas con amigos, vas para encontrarte con amigos?

Normalmente voy con mi mujer y aquí suele haber un mundillo al respecto, sobretodo en la ópera, que te los vas encontrando en las óperas

16:20 ¿Consideras que hay un grupo que se repite, es decir, que estos que me encuentro aquí, me los encuentro después en la OSE o en la Italiana de Argel?

Sí, yo creo que sí, yo no te podría hacer una valoración. Pero si te puedo decir que todos los que van a la ópera en el cine, casi todos van a la ópera en Quincena y al abono de la Sinfónica y hay otros que tienen incluso tiempo para ir a Kursaal Eszena.

Yo en ese sentido, el círculo de gente conocida le pega normalmente a todo. Lo cual no quiere decir que sólo en la Quincena va gente que durante el año no va. Mucha gente, creo, que en la Quincena va para decir que ha ido a la Quincena.

17:26 Respecto al tema del efecto cultural, que me has dicho que tu vas por un tema de cualidad, que te aporta un valor cultural interesante. ¿Crees que el festival buscan estas cosas, buscan un festival de calidad, buscan...?

Yo creo que buscan otras cosas. No están declaradas sin ánimo de lucro, pero sí creo que buscan dar prestigio a la ciudad, cubrir el presupuesto pues no sé, yo no veo excesivamente caro las entradas. Negocio alguno no lo pueden buscar, si no tienen buenos sponsors no lo pueden buscar.

18:57 Antes me has hablado de Londres, de la Tosca. Dentro de todas las emociones de tu vida, imagínate que 0 es lo menos importante y 10 la más importante. ¿Dónde pondrías la música en la Quincena?

Pues bastante arriba, pues un 7 o un 6.

19:34 ¿Cómo describirías las emociones de un festival cómo la Quincena?

Pues yo después de una ópera, no sé como describir, pero muy bien(con énfasis). Muy bien, y en algunas me cuesta reaccionar un rato. Yo hay óperas que me he quedado pegado al asiento, pues por ejemplo, en la Escala, una muerte de "Mimi" que me salieron las lágrimas. Te quedas allí, la música es muy emotiva, a mi sobretodo la ópera.

Aquí le ví una Tercera de Rachmaninov a Lupupo, que ...hay que joderse, y ahora tenemos en el festival, uno de estos rusos que baja de 40 minutos. La música romántica me gusta mucho.

20:57 ¿Y alguno de estos momentos los has tenido en la Quincena?

Sí, ya te he dicho, en conciertos de piano en general. También muy bien , una Patética con la orquesta de San Petersburgo, de categoría, al estilo ruso. Luego, lo que ya me está fallando es la memoria. Si no me apunto las cosas no me queda nada, se te quedan así unas cuantas, verdad?

21:57 oye ¿emociones negativas que has sentido en un festival, qué has sentido?

Pues negativo, poco nivel, por ejemplo. Hubo hace unos 6 años, un Elixir de Amor, que a la Soprano no se la oía desde la fila 5. Suelen traer a bastante buen elenco, pero aquel año, no sé que pasó, andarían mal de presupuesto.

Luego, también obras...por ejemplo Bilbao, es que en Bilbao son...muy suyos. Obras que requieren órgano, y te meten un armonio, y dices...vete a tomar por saco, el órgano no es lo mismo que el armonio.Ese fallo lo veo, igual piensas que eso es un lujo...por ejemplo, hay diferencia.

Yo de patear he visto un Eugene Onegin, en Munich, toda la fila de adelante, que todos son directores de la BMW, pateando el ballet del vals. Pues salió una especie de macarrillas vestidos de vaqueros, medio en pelotas y la gente abucheando. Gente encorbatada pateando.

Aquí en la Quincena, no tengo recuerdos. Yo cuando en una ópera empiezan con gabardinas, chaquetas, corbatas... bueno para gustos hay para todos.

Luego, aquí en la Quincena, pues bien, tengo recuerdos del Andra Mari y del Orfeón. Pues bien, algún Haydn. Luego, Requiems, varios

25:15 Otra pregunta, ¿qué efectos crees que tiene a largo plazo estas experiencias, han tenido?

Pues me ha sido un hobby, como casi necesaria. Yo, por ejemplo, cuando estoy leyendo necesito música. Sin música la vida es muy triste. Yo cuando era muy joven me ponía música de los 70. Ahora, en streaming suelo poner música pop, y así. Vamos, en el clásico toda la vida. Mis recuerdos son mi madre y mi tía tocando el piano a cuatro manos, pues cosas de Strauss, des de pequeño. No sé porque mi madre no me apuntó a música, me debió ver muy duro de mollera, o algo así. Sin embargo, luego de aficionado mucho.

26:38 ¿Cómo crees que lo que has sentido en la música te hace a nivel cultural? ¿De qué manera te conforma? ¿De alguna manera podrías decir que lo que sientes cuando escuchas música o participas en un contexto del festival te conforma culturalmente?

Sí, pero siempre te quedas con ganas de saber más, yo por lo menos. Te abre un abanico cultural. El mundo de la música es un mundo. Yo por ejemplo, me hubiese gustado hacer musicología, por ejemplo.

27:41 Supongo que para saber cómo son las cosas, cómo la gente se emociona?

Hace poco he leído un libro, precioso, de Ramon Gener, me lo leí en una sentada. Se titula: "El amor os hará libres". Es una maravilla y eso es un poco. Él relaciona su padre con alzheimer e historia de muchos músicos, jo, yo me lo leí en una sentada. Sí, te da una base cultural, pero yo siempre me quedo corto. Siempre me quedo con la cosa de haberle dedicado más, a la música.

28:35 ¿Crees que lo que has sentido en un festival determina lo que después consumes cómo música?

Sí, también. Sí.

28:52 ¿Vale la pena gastarse lo que vale un festival por lo que te hace sentir?

Sin duda, de momento no me han metido gato por liebre, pero sin duda. Incluso obras de aquí, obras baratas.

31:00 Yo creo que la Quincena negocio no hacen. En lo que es ópera no es ajustado, o con las orquestas alemanas, todas tienen mucho caché.

33:46 ¿Cómo definirías una persona que va a conciertos, festivales?

Bueno, pues gente que tiene sensibilidad para eso. Hay gente que tiene sensibilidad para unas cosas y otros para otras. Yo tengo amigos de la cuadrilla que cantan en el coro y aquí...y fuimos a una ópera, y dijeron chillan mucho...y yo...hahaha. Hay gente que le gusta cantar y no le gusta la música. Yo soy al revés, no me gusta cantar y me gusta la música.

APPENDIX 15 Interviews to *Quincena* organizers

1. Patrick Alfaya. Director Quincena

9 noviembre 2018

01:10 Primera Pregunta: ¿Qué es la Quincena?

Es un festival de música clásica, es el festival más antiguo de España y uno de los más antiguos de Europa. Creo que es uno de los festivales, sobre todo en España, uno de los festivales- teniendo en cuenta la población y si hiciéramos un porcentual de alguna manera- con más seguimiento, y posiblemente, más participación. Porque hay muchos de los actores que participan en la Quincena que son locales, que creo que ha sido uno de los grandes éxitos de Quincena. Por ejemplo, es verdad que ha habido una ayuda del mundo coral, el mundo coral en el país vasco tiene una gran importancia. Quincena cómo también la Orquesta de Euskadi, como también otro tipo de, digamos entidades culturales, utilizan coros. Y los coros, atraen gente, pero no sólo eso. ¡Es la gente! Porque aquí no hay coros profesionales, son todos coros amateurs y pongo en letras mayúsculas lo de amateurs, pero es que es así. Esto permite que (hay veces que el INAEM pide estas encuestas que hacen, número de músicos españoles? y vamos... Quincena gana por goleada) todo el mundo que canta pues tiene una madre, un primo, una hermana, un hijo, lo que sea...eso permite de alguna forma que aunque no vengan al festival si conocen, si saben de su existencia y en general, lo que detectamos , en general...y esto es una lectura positiva...(yo tengo una tendencia al optimismo, yo creo que hay que ver el vaso medio lleno pero estar preparado para que todo el mundo interprete que está medio vacío, espera lo mejor pero prepárate para lo peor). Hay toda esa masa social que conforma el festival, y en muchos casos, durante los 80 años (incluso gente que trabaja con nosotros) pasa que gente que ha trabajado en este festival, su padre o su madre cantaban en Quincena, ellos han cantado en Quincena.

4:27 El inicio de Quincena también fue así? Fue una iniciativa de un grupo o fue una iniciativa institucional?

Esto fue un poco misterioso, o sea, 80 años sí, pero hay muy poca documentación al respecto. No porque nadie nos la niegue sino porque no ha habido nunca un archivo aquí, no hay un archivo de Quincena. No hay papeles de cómo se inició esto, las personas responsables de poner esto en marcha, ninguna está viva. Y nadie, ha tomado nota de todo aquello. Ahora nos hacemos un poco la pregunta, y la respuesta (esto uniendo varias lecturas, recuerdos y versiones) es que esto fue una iniciativa después de la guerra, una iniciativa privada y municipal, es decir, el sector de la hostelería

dice tenemos que recuperar turismo, debemos llevar a cabo acciones que lleven el turismo de la guerra civil. Si hubo tiros en la guerra civil, que están en la fachada del Victoria Eugenia, pero no hubo una gran masacre ni nada. San Sebastian fue una ciudad que no fue bombardeada, ni una ciudad que resistiese ningún asedio ni nada. Por tanto, la ciudad quiere volver a atraer esta burguesia veraneante, y una de las acciones que crea es crear un festival. Pues bueno, estamos en el año 1939, en España (como en Guernica) fue un banco de pruebas. Nadie pensaba en un festival de jazz, los avances tecnológicos no estaban a la altura aún, o de Pop...no podia haber mucho más. Pero está claro que esto se hizo tanto por la iniciativa privada como por la iniciativa pública para atraer al personal.

Una anécdota curiosa: uno de los primeros patrocinadores de la Quincena fue la Italia fascista que en vez de mandar dinero mandan compañías y cantaron grandes nombres, que los enviaba y los pagaba la Italia fascista y que yo sepa, esto se mantiene hasta los años 50, lo cual es muy curiosos porque en el año 45 Italia deja de tener un gobierno fascista.

8:40 Tu crees que vuestro equipo, el que está ahora, recibe algo del anterior?

Yo creo que sí, siempre ha sido respetuoso con el legado. Los dos primeros directores fueron padre e hijo, y luego vino Jose Antonio Echenique y yo soy el cuarto. Jose Antonio siempre habló con mucho respeto de los anteriores directores. Jose Antonio viene muchas veces aquí, está aquí y yo quiero que siga aquí, y considero y digo que es la voz de la experiencia. 31 años de experiencia, son muchos y luego José Antonio hizo, con todas las virtudes y mil cosas que se me pueden escapar, hace, entre muchas cosas inteligentes, saca el festival de la ciudad. Lo convirtió más en un festival, yo siempre digo que es un festival con corazón donostiarra pero vocación gipuzcoana o casi vasca, vamos muy poco a Vizcaya, pero es que Vizcaya también tiene una via musical, tiene una orquesta, tiene la ABAO, en Vizcaya hay mucho, en Álaba no hacemos mucho y nos gustaría hacer mucho más. Igual que el País Vasco francés que nos gustaría poder hacer mucho más, pero es una cuestión más bien mía. Porque a parte de una cuestión cultural, en la que se pueden encontrar lazos, es importante el público francés. Quincena tiene mucho público, pero creo que es una obligación poder llamar al público francés y acercarle a San Sebastián. Hasta Burdeos no hay una ciudad importante. No hay focos de ciudades como el que puede ser San Sebastián. Evidentemente San Sebastián no ofrecerá lo que tiene Barcelona, porque no tiene esa cantidad de población. Pero tiene una oferta cultural, para su tamaño, casi sobredimensionada, tiene una oferta cultural muy potente.

11:03 También es verdad que en verano la ciudad se multiplica.

Sí, pero la cantidad de obras de teatro...este fin de semana por ejemplo, está Moby Dick con Pou, tienes la orquesta de Euskadi aquí, las casa de cultura están haciendo cada uno su cosa, Tabakalera, la Behovia...y si no tienes concierto en Musikene. El domingo pasado estuve en un concierto en Musikene. O sea hay una oferta, hay mil cosas.

11:33 ¿Cuáles dirías, que son las cosas, que hacen especial a Quincena Musical respecto a los otros festivales de clásica?

Te diría principalmente, esa participación arraigada, más que el cuarteto...no se que. Esa idea, además la idea que intentamos insistir en ella, el festival, no podemos concebir el festival como algo elitista, como algo que para mi son muy manidas... Hay como una prevención a demostrar los gustos o las pasiones en España. A eso le sumas, la idea del etilismo cultural y económico, "yo es que de eso no entiendo" o "esto es sólo para la gente con pasta"...pues no. Claro, puedes encontrar entradas entre 11 y 80 euros, si eres menor de 30 años las encontrarás por 3 euros, por favor. Si estás en paro, también.

También me lo he encontrado, ese prejuicio con la cuestión política. La izquierda, en muchos casos, tiene una visión de que la música clásica es elitista.... y dices, espera un momento, y lo relaciona inmediatamente con el Liceu, la burguesía, el teatro real...y dices, espera un momento: primero ven a los teatros y verás que a lo mejor el público ha cambiado , las cosas cambian. Esto ha pasado con el liceo que ha pasado de ser una entidad privada a una entidad pública, después del incendio. Es verdad que las entradas no son baratas, pero eso puede inducir a algunos cambios. Pero, hay que ver como funcionan esos planes para acercar a otro tipo de públicos. Pero hay esa idea, no? Y te digo lo de la izquierda, no porque tenga nada en contra de la izquierda, para nada. Me acuerdo de una persona que por ejemplo Lenin era un apasionado de la música clásica. ¿Ah, sí?

15:22 ¿Cómo afectan en los contenidos que programáis en la Quincena, la influencia económica, social o política, de los patrocinadores de los del Gas, de los de la Diputación? ¿Sientes que a veces has tenido que cambiar?

No, no. Nunca me lo han hecho en un consejo de administración, que es el sitio donde se puede hacer, y también en órgano previo que es la reunión con todas las instituciones y es el órgano de régimen político. Nunca me han dicho tienes que hacer esto o lo otro. A veces, se me ha sugerido, en general, en cuestiones muy locales y siempre fuera de Donostia. "oye, acuérdate que este año,que en Hondarribi es el aniversario de la Iglesia y tienen un órgano cojonudo y mirad si podéis hacer allí un concierto", pero no ha ido más lejos. Otra cosa es que hay que tener olfato, yo he vivido en

Catalunya, he vivido en Galicia, soy hijo de un gallego. O sea, tu tienes que tener un respeto por lo que hay, también ver lo que hay, tener en cuenta la música que hay, los compositores. Cuando empecé en Galicia me puse a mirar lo que había y realmente, Galicia, es una tierra (que con todo el cariño, porque es mi segunda patria) con un desarrollo musical muy bajo. Catalunya es diferente, porque no puedes escribir la historia de España sin Catalunya, ni Andalucía. Estas dos tienen un peso específico muy potente. Euskadi tiene además, a parte de que no tiene un gran corpus, tiene compositores muy interesantes, Guridi tiene cosas muy interesantes, Solozábal, Usandizaga, Arriaga... tienen piezas muy bonitas e interesantes, otra cosa, es que se murieron jóvenes. Lo que a mi me sorprendió es que la gente de aquí, su repertorio les gusta también. Usandizaga, cuando hicimos Mendiak Mendian se llenó, sabes? Coño, la gente se compra la entrada, y muchas veces lo haces por obligación. Te guste o no tienes una alma artística y otra económica, claro, aquí me voy a pillar los dedos, tengo ocho cantantes, la orquesta, el coro, la partitura y encima se van a vender 100 entradas, y de pronto, pum, los locales ni se enteran, Pero hay una serie de obras, buenas, de buenos compositores que sí les atrae. Es verdad que aquí, principalmente ha sido la orquesta de Euskadi quien ha conservado y ha mantenido vivo ese repertorio, que me parece muy bien. Quincena es un poco otra cosa, porque una orquesta siempre tiene una parte de conservación. Pero, con un poco de olfato te vas dando cuenta de esto, de lo otro, ya no estoy hablando de compositores vivos, sino de legado. Y luego tienes una figura que de vez en cuando puedes sacar que es Ravel, entre comillas, que es un magnífico compositor, pero bueno, es de aquí pero no, sí pero no. La realidad es que Ravel está ahí, y es un compositor excelente y conocido. Los gestos, y muchas veces los propios coros proponen obras, y encima a la gente les gusta.

20:10Cómo balanceas la visión de negocio con la visión artística? Cómo yo apporto algo culturalmente y hago negocio? Afecta? Es decir, programo cosas pop para que me venga la gente y después ya me preocupo de programar otras cosas?

Sí, es que lo tienes que hacer. Porque, vamos a ver, la taquilla el año pasado fueron 950.000€. Claro, para hacer esas taquillas que son necesarias, para poder mantener el festival. Tu, o haces obras "Pop", Quintas de Mahler, Novenas de Beethoven, que son grandes obras o la gente no viene. Además, te voy a decir una cosa. Además, estamos en un mundo, que en todo, y cuando digo en todo es en todo. En la política, en la tele...estamos en un mundo hiperconservador, nos estamos volviendo muy conservadores en ciertos temas. Lo vemos, por ejemplo, en la ola de populismo, es una ola muy conservadora. Parece que no, sale Trump con la hamburguesa y la coca cola, etc.. Pero lo que está planteando es tremendamente conservador, y de una mente regresivo. Además, estamos volviendo al lenguaje del hombre fuerte, y la sociedad tiene que seguir al gorila. Pero, esto de una

forma u otra no es más que el reflejo de una sociedad, de grandes cambios, porque estamos entrando en una nueva economía que no sabemos a donde va. No me refiero , todo el planteamiento financiero de los bancos, que eso es un locura que no entiende ni ellos. Estamos en un punto de la invención de la rueda (robótica, informática, etc) nos está llevando a no se sabe donde. Claro, eso provoca el cuidado, vamos a cuidarnos, a ver si me van a subsituir por un robot o lo que sea...

Pero como sociedad, como mentalidad eramos mucho más abiertos en los 60, era una sociedad experimentadora, más dispuesta...ahora mismo todos estamos así (hace el signo de asustados). Esto me lleva a la programación de las propias orquestas. A las orquestas les llega la crisis, a los festivales, también...y decimos, ostras...Novenas de Beethoven, todo el día, todo lo que sea para que vendamos una entrada. Entonces, nos volvimos locos con eso y salir de esa disciplina, de esa política tan conservadora es muy difícil. Además, ha coincidido con una cosa.

Te pongo un ejemplo de una gira de 2020, va a distintas ciudades europeas, yo entonces decido una obra, digo, me gustarías, tal cosa y tal otra. Nos sale un programa bastante interesante. Me llama después del gerente de la orquesta, y me dice, que el segundo programa que queremos hacer con coro, todo el mundo me dice que es demasiado contemporáneo. Y estaba proponiendo cosas de Shostacovich y Stravinsky, demasiado contemporáneo y demasiado poco conocido. Y después las demás ciudades dicen que no, y entonces claro te encuentras en que nosotros los que éramos la pequeña ciudad, sin demasiado presupuesto estábamos proponiendo un programa que la ciudad de Paris y Londres no querían. No estoy diciendo que sean pobres porque sus programaciones son muy ricas. Pero me llama la atención que todos te dicen, orquesta en gira, vamos con la "tortilla de patatas".

Entonces, hacer esto es lógico, y va a tener que seguir haciéndose así, pero habrá que dosificarlo. Es que hacer ahora Bartók es raro, y es de las cosas más maravillosas que se han escrito nunca y más cercanas al público. Esto tenemos que romperlo un poco, cómo? Eso es, lo difícil, y en cuanto a nuestra dependencia de los ingresos. En 2005 era del 30%, y ahora es casi del 50%, porque hemos ido perdiendo las ayudas públicas, en la crisis Quincena pierde 113 millones de todas las fuentes de financiación. La música clásica fue de lo más golpeado, no hubo congelaciones como en los festivales del cine. Claro, a nosotros nos redujeron en un 25% menos.

Claro, eso te afecta directamente en la programación....

Claro, eso tienes que conseguir resolver. Bueno es verdad, que Quincena como hace estos conciertos fuera, ahí puedes introducir otro tipo de repertorio, porque es más duro hacerlo en un Kursaal que en un pueblo en el que el presupuesto es más bajo.

28:34 El cambio de modelo de negocio de la industria musical, os ha afectado? En el sector de la música pop, rock es claro se recauda más dinero de la música en vivo para sustituir aquello que no se puede vender debido a la venta de música grabada. Pero, en vuestro caso ha afectado el tema del Streaming y no vender CDs?

Yo realmente creo que sí ha afectado. La no venta de CDs y el que no haya un canal que haya sustituido con fuerza en el ámbito de la clásica. En clásica siempre dependías de estrellas. Este en general no ha sido un festival de Plácido Domingo o de grandes nombres. No es un festival como Peralada, que ha decidido ir por ahí. Que eran festivales que funcionaban con orquestas y ahora funcionan con nombres. Oye, chapó,nosotros somos otro tipo de festivales. Tanto ellos como nosotros nos afecta mucho una cosa. El CD se muere, pero ahora bien, se está muriendo un canal de información en muchos casos publicitario hacia los consumidores. La gente salvo 4, no tienen ni idea de quiénes cantan o quienes protagonizan ahora la escena musical. Un fenómeno como Pollini, Zimmerman...en estos momentos casi no se podría dar. Ellos tuvieron una trascendencia musical más allá de sus conciertos., esto va a ser muy difícil ahora mismo.

Es muy difícil que el público tenga un seguimiento como con Lang Lang, o algunos de estos, no. Entonces, yo no es que quiera un seguimiento y una publicidad como Lang Lang, pero llega un punto que la gente no sabe quién es, unos intérpretes o unos cantantes. No hay manera de suministrar esa información. Antes, las casas de discos, interesadas evidentemente, hacían ese camino, ese filtro. Bueno, estaba bien. Claro, esto suponía que no gasten en publicidad, los propios medios de comunicación les hacen menos caso, la prensa deja. Todo esto es una pirámide, y cómo le llevamos la información a las personas.

33:08 ¿Cómo lo planteas eso?

Estamos todos un poco sin saber. Estamos todos tirando por las redes, sabemos que en las redes se juegan cosas, sin duda. Creo que hay algo previo, en un país como en España, España siempre digo que ha sido como una pirámide invertida en la música clásica, hicimos primero las orquestas (hay 25 o 27 orquestas sinfónicas) que es una barbaridad, más las orquestas de las administraciones, bueno ahí no incluyo a Cadaqués, pero bueno, que es privada. Hay muchas orquestas que trabajan por proyectos, como ocurre con otras tantas orquestas en Europa. Todo esto está ahí. Tenemos teatros de ópera, con tres pesetas, mal financiados. Sociedades filarmónicas muriéndose, pero que

aún están ahí. Es decir, hay un tejido....pero, nadie ha hecho caso ni a la educación, que es lo primero. Si no tienes educación, nadie te viene, a qué tu no le pides a un analfabeto que lea? Tu a un analfabeto lo primero que haces no es hacerlo socio de una biblioteca., primero le enseñas a leer.

En España puedes salir siendo doctor en Física más rara pero no saber quién es Bach, pero no no saber, ni tan sólo haber oído hablar de él o incluso confundirlo con una marca de jabón, no más. Aquí pasa algo, la música clásica siempre ha estado fuera de nuestra educación y cada vez más, y además, ahora hay un paso más. Antes, de una forma u otra, con un nivel de educación medio o medio alto sabían qué era un concierto sinfónico, la mayoría sabía. Ahora te encuentras a mucha gente joven que seguramente nunca ha ido, pero tampoco de verlo en grabación. Por ejemplo, cuando yo era un niño e iba al dentista para que me pusiera un empaste o alguna cosa así, el hilo musical era música clásica. Ahora ya no, la gente no escucha música clásica.

Nosotros tenemos este programa que se llama "Conversando", que seguramente te hablo Auria, y la gente alucina. Tienes 35 años...y alucinan. Una cosa que me llama mucho la atención...es que me dicen...¡es que tocan todos a la vez! Ese tipo de cosas, hace una generación no hubiese ocurrido.

36:17 Claro, esto hace que se vaya reduciendo el programa

Yo creo que sobretodo tenemos que tener una acción más coordinada, ya no pedir a la administración, porque pueden poner dinero hoy y mañana no. Este país tiene un problema, que siempre lo atribuyo a cuestiones históricas. ¿Cuáles fueron los grandes países del anarquismo? Fueron España y Rusia, son los dos extremos de Europa. Aquí tuvo mucho efecto el anarquismo, y el anarquismo que es una teoría muy compleja, mucho más de lo que parece, con cosas muy interesantes, también para nuestro día. Pero, parece que su ideología se puede reducir: que cada uno haga lo que quiera...bueno, de eso no va el anarquismo. Pero, en España hay un poco esa idea y nos cuesta mucho asociarnos. En el mundo de la clásica hay mucho esa rivalidad, pero aquí tenemos un problema serio y es la muerte de todo esto. La ciudadanía no es que esté en contra es que cada vez sabe menos. O como sector nos ponemos las pilas, y no es cuestión de poner pasta...la supervivencia, más o menos autónoma de las administraciones y luchar por la famosa ley del mecenazgo, porque no luchamos más en serio, porque no generamos un conglomerado. Eso no contribuye, no soy pesimista. Porque creo que hay nuevas generaciones que son más activas, cada vez hay más conciencia de que nos tenemos que sentar entre todos y generar proyectos conjuntos.

Hay que dejar las diferencias a un lado para intentar volver a la clásica al lugar que debería tener. Sobre todo esa idea de que lo público me tiene que dar dinero, no es que no va ocurrir. Además,

estamos entrando en una generación de políticos que cada vez están más alejados de este mundo y cada vez nos vamos alejar más de esto. Además, ellos mismos son consecuentes con un sistema educativo en que la música clásica no está. Entonces, claro...

39:30 Dentro de este contexto, qué objetivos se marca la Quincena delante de estas deficiencias, tanto por el contexto como en general...

Bueno, para cubrir estas deficiencias generamos este proyecto "Conversando", también el buscar con actores diferentes del País (cuando digo del país, no por una cuestión nacionalista, sino de un territorio de influencia) para intentar crear alianzas - con los coros, por ejemplo- y la propia masa social y la masa crítica entorno a la música. Así, que vean el festival como su festival, y que vean esta institución como suya. eso no significa, evidentemente, que te contratamos porque eres de aquí. Aquí y en todos los lados, es que yo soy de aquí...ya y? Yo entre dos iguales me quedo con el de aquí, pero si son mejores los de fuera, pues me llevo el de Badalona. Lo que buscas es la excelencia artística. Digamos, el infiltrar el territorio, el mantener. Esto si lo tenemos muy estudiado, cosas (como haces tu) encuestas, respecto a lo que considera de Quincena. Y te encuentras a gente, que no ha venido nunca, pero que dicen que es muy bueno. El mantener esa percepción de que esto es bueno, está entre nuestros objetivos. Lo primero hacerlo bien, y que sea bueno el producto que ofrezcamos. Y luego, mantener esa llama de que Quincena tiene un sello de calidad, que tenga una propuesta de calidad. Cada vez, y como tu decías, es más difícil, con un público. Qué cada vez le estamos haciendo más conservador y estamos todos convirtiéndolo en un público más conservador. A mi, ya fuera de esto, cosas que me gustaría, y ahí tenemos un serio problema, creo que lo tenemos todos los festivales españoles. Vamos a ver, un festival entre otras muchas cosas tiene que ser capaz de producir, tiene que ser capaz de generar producciones. Esto es prácticamente imposible con presupuestos tan pequeños, en concierto, es menos importante. Escenificado, danza, un duo, no estoy pensando siempre en ópera. Tienes que tener capacidad de producir, de hacer cosas- no de todo el festival - de aportar. Cada vez es más difícil, porque no tienes capital para poder hacerlo.

42:46 Y si te asocias y haces girar las producciones?

Esto es lo que vamos haciendo. Por ejemplo, la ópera se hace así, los conciertos sinfónicos...por ejemplo con Santander lo hacemos así. Está Jaime y Valentina que tenemos una muy buena relación. Cada vez trabajamos más, compartimos orquestas. Lo cual, también nos acarrea críticas, "¡Es que le restas originalidad!", bueno si todos estamos interesados en hacer algo, y coincidimos, pues la originalidad del festival...vamos, es que estamos ahorrando decenas de miles de euros...pero te

dicen: "¡no no, es que tiene que ser esta orquesta y exclusivamente!". Pero a ti realmente te duele que después haga un concierto en Burgos?! Te duele, te supone un problema? Es que sería un disparate económico.

44:07 Supongo que ahí está también el tema de la marca de la ciudad, no?

La colaboración es necesaria, y va a pasar continuamente. Esto pasa en el norte de Europa y no pasa nada, pero aquí es como... En Santander, en su momento, -ahora no, con los anteriores directores-, no tenían ningún interés en la colaboración, pero había un poco esa percepción de que tiene que ser para nosotros o para nadie.

Volviendo a lo que quería ir. La producción sí, compartimos, sí vamos haciendo. Pero, creo que estamos empezando el recorrido. La gente funciona demasiado por filias y fobias, entonces...es que me entiendo muy bien...y con este no...pero claro estamos hablando de dinero público que tienen obligaciones, tienes que justificar ese dinero, rentabilizarlo todo lo posible y si eso te permite hacer una colaboración, pues perfecto, pero yo lo noto mucho. Es muy complejo, sí bueno...tu no le puedes decir a un coreógrafo oye, vamos...tu dime, propón y ya veremos.

Tu fíjate en España, se encarga muy poco. Tu fíjate la cantidad de encargos, tanto en ópera, en danza...casi todo se va alimentando, se reaprovecha...es verdad que también las organizaciones están muy poco acostumbradas. Pues un grupo de danza, un grupo de teatro...una orquesta...contrátame y no sé, dime que tengo que hacer? No, claro, esto no puede ser así, tendría que ser hazme una propuesta y lo vamos hablando. El chip está cambiando, poco a poco...nadie venía con una propuesta original y contrátame, y alquilabas un obrero de la música. Esto tiene que ir cambiando y va cambiando, pero, mientras...el país está arrasado musicalmente . Comparado con el 2005, que bueno, que fue excesivo, se hicieron demasiados auditorios, demasiados proyectos de locura(traverse la filarmónica de Nueva York, o la filarmónica de no sabe donde porque el alcalde tenía 200.000€ en el bolsillo)...pero hemos pasado de ahí a aquí. Yo creo que es básico que un festival sea capaz de producir, y claro, yo veo Quincena, vamos haciendo, en el fondo son pequeños pasos, pero podríamos hacer más. Esto es una lectura que mucha gente no está de acuerdo conmigo...no porque nuestra misión es acercar la música a la gente...claro, claro, eso se da por supuesto. Pero, además, ... tiene que haber más pasos. Un paso es ese, producir. El otro paso, es esa pedagogía en la población, dejar de obsesionarnos con el tema de los jóvenes.. (48:11), todos hemos sido jóvenes. Con 18 años por mucho que fueras a conciertos o te gustara la ópera, tu eras un raro, es así. Te guste o no, eres un bicho raro...ese de vez en cuando se va hacer cosas muy raras. Y cuando llevabas a algún amigo, se aburrían. Es que un chaval de 18 años o una chavala de 18 años,

le están saliendo granos...eso es un revolución, y estar dos horas sentado en silencio, en una butaca, concentrado, pues no es fácil.

Creo que lo que tenemos que hacer, de una lectura sacada de la experiencia, tenemos que mostrar, tenemos que enseñar, tenemos que mostrar, tenemos que dar ese paso, pedagógico. Esto existe, hacerlo con inteligencia, ser listo. Empezar por algo que sea muy movido, empieza por un lenguaje conocido y movido. Yo traje un grupo de jóvenes, un grupo que vinieron al Kursaal, y escuchamos Shostakovich, escuchamos una pieza y fliparon, no? Pues dices, bueno, pues es música mucho más moderna, claro. No sé, la consagración de la Primavera, cosas así. Creo que nuestra primera función es enseñar a la gente joven, esto existe, y esto es un mundo que te puede interesar, y este es un mundo en que todos los que salen de la sala vienen no vienen con pajarita y traje de noche. Aquí eres libre y puedes venir como quieras.

Yo sé, que el 99% no va a volver..por lo menos en una década, a partir de los 44 años, a partir de los 45 y 46 años es dónde se puede pescar más. Es una edad en que los hijos ya son más autónomos, pueden hacer su vida, irse por ahí, tienen 15 o 16 años, tienen más tiempo libre, suelen estar más acomodados económicamente, estás más reposado. Tienes una mente más reposada, más madura. Y de repente, estás dos horas, en los que puedes estar en silencio escuchando algo, y transportándote.

Me acuerdo de una reflexión de una persona que casi nunca había estado en un concierto, y me dijo, esta chica, "me gusta pero me da miedo", porque estar dos horas contigo misma reflexionando, "por qué?," le comenté, y me contestó: "pues porque no puedes escapar, no puedes mirar el móvil, no tengo una distracción", pero yo le dije, "pero, te pones a pensar en tus cosas?". Continuamente te estás yendo y volviendo, te está sugiriendo cosas, aunque el compositor a lo mejor no te pensaba sugerir esas cosas. Y con esta persona ha ido volviendo a conciertos, pero es sobre todo en esa gente de cuarenta y tantos años, empezar a trabajarla para que vuelva a la sala de conciertos.

Y volviendo a los jóvenes, sin olvidarlos, haciendo esa pedagogía y sobretodo, que lo ideal sería que los políticos volvieran a introducir, no sé si debería tener un papel tan importante como las matemáticas. Pero desde luego, que no deberíamos en una sociedad Occidental desarrollada, con un nivel cultural alto, permitir que la gente culta no haya ido nunca a un concierto de música clásica. ¿A qué no permitiríamos que nadie no pudiera saber quién era Tolstoi? Pero, no haber venido a un concierto de música clásica, da igual...

En general, tu esperas que de un intelectual que le interese la pintura, la literatura, la filosofía, la historia, la política, la arquitectura...pero de repente, ah sí...la música! Eso cuando voy en el coche

me pongo! De fondo! Punto. No hay más, porque no son capaces de trascender con la música, nadie les ha explicado...

53:55 Es verdad, nadie nos enseña a sentarnos y escuchar música.

También les puedes enseñar eso.

También es una sociedad que está acostumbrada, tu fíjate en el metro. Antes había cinco que leían, o que la mayoría iba pensando en sus cosas. Ahora, la inmensa mayoría mira su móvil, pero tu dices... no podemos estar cinco minutos pensando en ...no no, tenemos como miedo en estar con nosotros mismos, es algo...y eso sí que la música lo puede aportar.

54:50 En la experiencia que buscas con el festival para el participante. ¿Qué impacto cultural crees que estás ocasionando?

Yo creo que, de una forma u otra - no es tan fácil, es que los, podemos diferenciar en dos planos. Uno es el colectivo, los coros, los grupos de música contemporánea, y luego el individual y el de artistas en solitario. Dentro de lo posible, entre los artistas si podemos, con mucha gente joven que ha empezado le hemos dado un recital, ya sé que es una gota de agua (porque este festival dura un mes). Ese tipo de cosas que les vaya ayudando a foguarse, y es nuestra pequeña contribución con el ciclo de jóvenes, con Quincena Andante, etc. Esos pequeños, digamos papeles, recitales. Yo cuando digo conciertos, todos son igual de importantes, pero sinceramente, un concierto en una iglesia en tal sitio, pues tiene para la ciudadanía mucho menos peso que hacer una ópera en el Kursaal o lo que sea. En el plano, digamos, de los coros, de contemporánea...aquí hay algo menos tradición con los grupos de cámara, van tocando grupos pero se van deshaciendo. En Catalunya, por ejemplo, van tocando mucho más, empieza haber un importante movimiento de grupos de cámara que bueno, el más conocido es el Casals, pero hay una serie de grupos (el Gerhard) que se están moviendo desde hace años. Aquí (refiriéndose al País Vasco) parece que les cuesta algo más.

Como te decía, de una forma u otra, estos colectivos jugamos un papel de darles trabajo, dentro de lo que es nuestro periodo de tiempo, procurar (lo que pasa que esto está muy restringido a ciertos coros, sobre todo al Orfeón) - en un mundo en que cada vez, que hay menos dinero- que estos coros mantengan un vínculo y sigan trabajando con orquestas potentes, internacionales.

57:47 Y para el público? Tu cuando piensas en la programación, cómo piensas qué le estoy aportando a nivel cultural? En estos 10 años?

Si te digo la verdad, yo voy dibujando cosas, y si no las hago este año las haré el siguiente. Ahora bien, Jordi, se me queman los barcos con una facilidad alucinante. Quiero decir, muchos de esos proyectos se van. Me pueden decir: "te falta empuje?", no sino que llega un momento que tu planteas el proyecto este de Shostakovich, y te dicen "oye qué bonito, no sé que, hemos visto la partitura, qué pasada y tal..." y un poco, lo planteo para salir del programa habitual. Y te encuentras que de las 5 ciudades tu eres la única que lo quiere hacer.

Creo que nuestra obligación es abrir más el repertorio a la gente para que lo pueda conocer...pero resulta incluso triste, estar hablando de Shostakovich como si fuera repertorio diferente, pero es que estamos en ese punto, el decir, el que podamos mover y la gente pueda escuchar cosas diferentes, creo que es importante. Igual que escuchar nuevos artistas o escuchar los avances locales, si los hay. Pero, tu piensas en un repertorio y tal, y muchas veces se te caen los proyectos.

Muchas veces piensas en varias programaciones para que se puedan relacionar con varios temas y que las personas puedan ir a todos los ciclos que les sea factible. Y piensas que la misma persona irá a distintos ciclos y muchas veces no es así, porque nadie tiene esa continuidad, porque esa continuidad la tienes tu, no la tiene el resto.

1:00:12 Piensas incluso a nivel emocional? Busco una curva, que con la italiana tengan alegría, que con la Creación, tengan...buscas una curva emocional?

Sí, sí...sabes que por ejemplo "esto nos va a venir muy bien" porque está obra, su cuarto movimiento, y ya cuando salga el coro infantil será la leche, sí sí...

Por ejemplo, cuando hicimos el Te Deum de Berlioz, con la orquesta de Euskadi y la orquesta de Bilbao, las juntamos. Ya, en todo eso, hay una cosa emocional. Es decir, el reunir el País. Estaba la OSE, estaba el Orfeón, estaba el EASO, habían 3 o cuatro coros...tuvimos que quitar muchas butacas, tuvimos que llamar al arquitecto municipal para que lo viera...fue una movida bonita. Y oye tal, pues la gente estará encantada y tal... y dijimos, mira hay una obra "Gernika", de Sorozabal, que es una obra para una plantilla pequeña, pero Sorozabal dejó escrito que le hubiese encantado que se hubiese hecho alguna vez con una sección de percusión muy grande, y tal...y pensamos, es que no vamos a tener a una orquesta así en mucho tiempo, porque no? Entonces hablamos con la banda municipal de chistus, que son una gente encantadora, siempre dispuestos, el maestro, bum bum y claro...aquello fue el extasis absoluto. Todos esos coros en el escenario, cantando el Gernika y de repente se abren las puertas del lateral y se empiezan a escuchar los chistus, tocando. Aquello fue extasis total, eso fue al final de la Quincena, y de pronto estaba el Lehendakari, y de pronto nos

dicen que viene el Lehendakari...y el Lehendakari, coge y se levanta y todo el público se pone en pie, aquello fue el extasis absoluto.

01:04:13 Yo creo que también paso en esta edición que en una acabamos de pie...

Sí, eso fue con la orquesta de Hamburgo que tocaron al final el Agur Jauna, porque en la orquesta hay un chico de Bilbao que hizo una orquestación. Nos lo pidió el maestro de la orquesta y lo vimos muy adecuado y a la gente le encantó.

Ese tipo de cosas las buscamos, claro

01:05:05 Claro vosotros soy Quincena, en verdad es un mes de festival, y en medio está la semana Grande. Tu también tendrás que mantener un poco la llama del festival, no?

Durante la semana grande nos vamos de aquí, porque es un poco la muerte de la Quincena en Donostia, entonces nos vamos con Quincena Andante. Porque es imposible estar aquí, Puedes hacer alguna cosa, porque vamos haciendo alguna cosa, pero es un campo minado. Porque tal día hay la tamborrada de no se qué, y dices, vale... o sea ya no es que no podamos movernos , el público puede venir, pero es que a las 21:00 pueden a empezar a sonar tambores y nos va a hundir la fiesta...entonces, Quincena, tiene que parar ahí y se va hacer Quincena Andante, hace mucho de los conciertos fuera. Te digo una cosa, es una puñeta a veces, sobre todo pilla la ópera, la orquesta de Euskadi, en sus días libres. Siempre es muy complejo ese momento. Pero, tiene una ventaja que es de pronto darte un cierto respiro a la ciudad y permitirte hacer caso a Quincena Andante e ir. Porque sino se acaban desarrollando dos festivales en paralelo. Un festival que es el que se hace aquí y otro festival que es el que se hace fuera. Me dices, bien, pues esto es lo que hay, pero tu tienes que vivir un poco lo que se hace fuera. Primero, para ver si estamos cumpliendo, ver si está saliendo la producción, ver si la oferta que estamos haciendo es la correcta, porque hablas con mucha gente. Quincena va a ciertas localidades de la mano de alguien. Me refiero, del ayuntamiento, y a veces te dice...pero vamos a ver... qué estamos haciendo?!

O pues mira si el ayuntamiento, no hay el interés del que parece que había, pues igual tenemos que dejar de venir. El año pasado Esto nos paso en Aranzazu, es que no puede ser lo que pasó y dijimos que no se podía repetir. El concejal de cultura pasa de todo, el concejal de fiestas pasa de todo y se monta un escenario a la misma hora, en sitios parecidos...que nosotros lo avisamos con meses de antelación, nos dijeron que sí. Luego llaman diciendo, no os preocupéis que a las 20h todo se habrá acabado, a las 20h30 no habían quitado la música, bajamos abajo.

Nos viene bien para salir...

1:07:37 Claro después volver a recuperar la atención, cómo haces? No tienes nada que te llame mucho, no?

Bueno, pero tu ten en cuenta una cosa, entre la ópera, la primera función y el primer concierto, no tienes , máximo una semana como mucho. Pero, rápidamente vienen las orquestas. Pero, además tu ten en cuenta una cosa, hay otra cosa que detectamos, aquí hay una serie de abonados, que son los fieles. Pero, luego tienes como dos grupos. El grupo de la primera Quincena y el grupo de la segunda Quincena. En la primera Quincena hay mucha gente que después se va.

1:08:22 Yo lo creo que lo noté, había más gente de fuera, más gente de Madrid, bueno a lo mejor no tanto

Sí, gente que tiene una casa aquí y que viene a pasar unos días, incluso gente de Barcelona, gente un poco que viene a pasar las vacaciones.

1:08:41 Hay incluso va sólo porque es Quincena.

Puede ser, porque es. De hecho, te digo una cosa. Tu programas una orquesta aquí en diciembre, tienes muchas más posibilidades de llenar con la misma orquesta, con el mismo director y con el mismo programa siendo Quincena que fuera de Quincena.

1:09:50 Es curioso porque hace dos meses hubo una producción de ópera, Orfeo y Euridice, y el teatro estaba a medio llenar, en cambio en la ópera de Quincena estaba llenísimo.

Bueno, te voy a decir una cosa, en esta ciudad, nos movemos en 10 títulos. En el momento en que nos salimos del Rigoletto, Flauta Mágica, Traviata... Jose Antonio (el antiguo director de la Quincena) siempre cuenta una producción maravillosa de los cuentos de Offmann, nos comimos las entradas.

Claro, Orfeo y Euridice es también una de las óperas conocidas. Tu le dices al público, Gluck y el público te dice, cómo? Claro, nos movemos en 10 títulos. O metes a Juan Diego Florez a cantar, o dudo que lo vendas. Es así, en Donosti o en cualquier otra ciudad que no haya tenido una larga tradición operística. Bilbao ha tenido eso y San Sebastián no. También es normal, por la cantidad de población.

1:10:51 Qué público te interesa más? Ya hemos hablado algo de público, cómo conocéis a vuestro público. Y la segunda, el equipo. A qué público te diriges con la comunicación, con el programa...claro tienes muchos programas

Tenemos un público muy heterogéneo. Pues intentamos albergar muchos programas para llegar a más gente y también intentamos que haya movimiento entre estos grupos, es decir, si voy a un concierto de órgano intente interesarme por lo que hacen los de contemporánea, por decir un ciclo particular. Pero intentas dar a conocer, de una manera o de otra, dar a conocer otros ...incluso con una charla, antes de un concierto pues les hablo de lo que va haber próximamente, algo que no estén tan habituados. Buscas fórmulas para intentar que la gente vea otras cosas. El público, en general, es llegar a todo el mundo, y lo que intentas. Fórmulas como los de la Fura , una de las razones por las que lo traje (de hecho hubiese salido más a cuenta hacer una función para los abonados) pero hacer dos funciones es una forma de atraer gente, sacar más jugo a lo que es el festival, y gente(esos locos que vienen a ver a la Fura) escuchen la Creación. Oye, y esto qué es? Pues mira esto es Haydn, uno de los padres de la música clásica. Es una música bonita, una música que aporta...y es una música que alguien como la Fura (había gente que me ha dicho, yo no sabía que la Fura hacía música clásica), está bien que ese público, se acerque y vea

1:13:29 Han conseguido que la Fura, una cosa contemporánea, que al final es clásico. Tienen una marca.

Tienen una marca, y mira que han hecho cosas fuera de serie. Pero, esa cantidad de gente que no ha estado expuesta a la música. Pues, de repente, dicen esto es música clásica.

1:14:03 También juegan mucho con la tecnología, y a lo mejor, esto con los jóvenes, el rollo de conectar con la tecnología, es muy cercano.

Ojalá pudiésemos hacer más, que te permitan acercar. Yo sé que hay una parte del público que se muestran reticentes porque dicen que para disfrutar de la Creación no hace falta todo eso. La verdad, es que nadie me hizo una crítica muy dura. Aquí el público es muy así, se te acerca y te cuenta. Yo soy un director de un festival financiado con dinero público, por tanto, me debo tanto a las instituciones, cómo a la ciudad, cómo a la gente. Esto no quiere decir que tenga que hacer lo que usted diga, no. Pero, también tengo derecho a decir que esto no me gusta, claro, si alguien te dice "usted es gilipollas", pues cojo y me voy. Pero si alguien se me acerca educadamente, yo tendré que decir y tragar. Yo puedo defender, ellos me pueden hablar con todo el derecho del mundo. Aquí hay mucha gente que te hace su crítica, y claro, hay parte del público que hace eso. Llega, se sienta,

escucha y se va. Y de pronto, una propuesta como la de la Fura, salen, se mueven...les puede parecer un poco excesivo. De hecho la reacción fue buena.

El problema de estas cosas es que son muy caras, la Fura...el problema es traerlo y producirlo. El problema es todas pantallas, hay mil personas y todo eso cuesta dinero, alquilar focos, este edificio es carísimo, te lo cobran todo, no regalan nada. Claro hay un momento en que no...yo sí me he quejado y mucho, ya no para Quincena, sino esa idea de que sea difícil producir en Donosti, lo único que consigues es coartar cualquier forma de expresión, de trabajo local.

Aquí, por ejemplo, cuando alquilamos (a veces producimos, a veces alquilamos, a veces construimos producciones para ópera). Me acuerdo un año que eramos cuatro o cinco festivales, temporadas, que encargamos(no me acuerdo si fue la Traviata, o qué fue). Estaba Oviedo, estaba Andalucía...eramos cuatro o cinco, y había que construir una escenografía y era 100 y algo mil euros. Pues entonces, decimos, que cada uno pida presupuestos. Y claro, en San Sebastian no podía ser de ninguna manera, Por qué? Porque una de las cosas que pasaba es que había que ir montando la estructura poco a poco, de metracrilato. O sea, había unos días que se perdía en ajustar y tal... Y esto, son tres días alquilados y rápidamente la tarifa subía a 20.000€, claro, los otros me miraron y dijeron, cómo? No vamos a pagar

1:18:45 Pero esto me parece curioso, siendo la diputación, el gobierno...los interesados de esto, los interesados de Quincena que no os faciliten esto.

Yo llevo 10 años quejándome, y lo he dicho en todos los periódicos y lo he dicho en todos los lados. Lo saben los políticos, lo sabe Iker...Ahí tenemos este obstáculo. A veces te llega gente con un proyecto, que te gusta la idea que están haciendo. Que me gusta, pero claro no se dan cuenta que me están pidiendo. Por ejemplo, una cuestión escénica, lo normal es que tengas cinco días de trabajo. No estoy hablando de una ópera. Por ejemplo, tu coges el Edipo Rey de Stravinsky, lo haces y quieres un mínimo de escenografía, de trabajo, de luces, necesitas días. Aquí, por ejemplo, la danza, aquí ha habido artistas importantes (Lucía Lacarra) que han venido con propuestas y te dicen "venimos a pedirte una semana el Kursaal", y tu dices, ya... tu me estás pidiendo directamente 20.000 euros, por toda la producción pero en días hay que sumarle 50.000, entonces imposible.

1:20:21 Y sobre el equipo? Crees que tiene, el equipo de Quincena, el esencial, tu misma visión? Crees que piensan parecido?

Creo que sí, en general. Nos vamos reuniendo todos. Una de las primeras cosas que hice...por mucho que sea un espacio abierto, luego no...este no sabe lo que hace el otro, y dices... que ahora nos

tenemos que reunir? No es todas las semanas, más o menos cada dos semanas. Esto inmediatamente genera en toda la oficina sinergias. Ah, yo tengo tal cosa en comunicación, y luego lo podemos hablar. Poco a poco vas generando una mentalidad de grupo, de equipo. Pero no sólo lo hago con este equipo, también voy a las taquilleras, con producción también, y cuando hago la reunión de taquilleras, gente de producción y les explico el festival. Les hago primero unas pinzeladas, y luego, entro concierto por concierto. Yo siempre digo lo mismo, la fuerza de venta, es internet en estos momentos. Pero no debemos descuidar la otra gran fuente que es la taquilla. Además, en esta ciudad va y pide recomendación a la taquillera. Gente que viene y les pregunta, gente que quieren regalarle un concierto a su madre, claro, si la taquillera no sabe, pues tiene que saber. Oye, a lo mejor, no le metas en el ciclo de contemporáneo, si le va regalar un concierto a su madre e igual le parece un concierto y se va a quedar un poco sorprendida. La experiencia musical hay que ir ampliandola,...

Es una charla de dos horas las que suele durar y, es una cosa que les pido, y siempre están encantadas. Y este año, que me despité y me llamaron inmediatamente, oye que pasa? Entonces, porque es importante, porque a las personas hay que explicarles porque se hacen las cosas. Explicarles cuál es el interés de esas cosas, a lo mejor no les interesa, de acuerdo, yo no intento hacer un festival para Patrick Alfaya, para el público. Pero, no dándole...porque puede sonar populista esto, le intento dar retos, para el público. Pero lo primero es que la gente entienda porque se hace, qué se hace, qué es lo interesante, y en qué pueden contribuir ellos, y yo pido opinión cada dos por tres...¿Cómo veis esto? Igual que le pregunto a gente de la ciudad. Algunos te dicen: uff, ten cuidado con esto, porque tal, porque no se cuantos. Hay cosas que creo que tiene que tener las cosas bastante claras, pero todo el rato preguntarte porque haces las cosas. A ellos les pido porque hacen las cosas y, que también sepan explicar, si tuviesen que hacerlo, el dar unas pocas pinzeladas del festival, cuál es la experiencia del festival.

1:24. Por ejemplo, el cartel del festival se decide democráticamente. También puede ser que intentemos llegar de otras maneras. Yo a veces pongo condicionantes, 75 aniversario, pide más una imagen gráfica. Entonces, se pidió un diseño a un estudio de diseño gráfico. Alguna vez, pues oye, llevamos demasiados nombres...aquí mencionamos, vemos, yo tengo un voto de calidad, pero se decide en esta casa.

Cuando vino el cartel y Goenaga nos explicó el cartel, todos estábamos encantados, pero claro se lo explica a todo el mundo.

1:27:04 Tengo que reconocer que yo me llevé una sorpresa buena sobre el equipo. El primer día, 2 de agosto, en la plaza de la Constitución, un concierto de cámara de Musikene y os vi. A ti y a José Antonio, que os pasabais. Claro, me quedé como se han pasado por un concierto de una placita que no hay nadie. También os vi en música antigua en Santa Teresa, cuando me fui al concierto de órgano de Juan de la Rubia, y también vi alguien del equipo...y dije ostras es que aquí están en todos los sitios.

Siempre tiene que haber alguien. Esto(señalando el móvil), tiene la ventaja del whatsapp, mientras yo estoy en un concierto, estoy no viendo el móvil, pero en la pausa, pues foto de todo muy bien aquí, porque, yo una cosa que incentivé, el principio siempre recoger todas las incidencias de los conciertos. O sea un "defectos y virtudes". Porque, claro, a veces, tu vas a una Iglesia, que a veces el interés de la ciudad. A veces, el cura te pone todas las pegas posibles o al revés. Por ejemplo, Leire, en Navarra, siempre hacemos un concierto y tal. En Leire se han entregado des del principio.

De repente hay algunos sitios que te dicen, no oye, que claro, que hay boda. Que no podéis hacer la prueba musical hasta las 19h30...pero claro si el concierto es a las 20h.

1:30:06 Por ejemplo, Saint Pierre, Francia. Primero porque la función se iba moviendo por Francia y aquello no acababa de coger y de repente, llegabas aquí y al año siguiente allí, no acabas nunca de generar un público. La gente no te seguía. La cosa en verano en Francia, como la cosa en verano en España, está hasta arriba de gente, es muy difícil hacerse notar. Nadie está por ti, están, hay mil cosas. Simplemente te vas a la Iglesia de San Juan de Luz, a la Catedral, y aquello es una locura de conciertos todos los días. Y, llegas a Saint Piere, tienes un auditorio de 300 butacas, y tienes una iglesia de 400 plazas. Como ocurre en Francia las Iglesias son del estado no de la Iglesia, pues la tienes a tu disposición. Una gente que se vuelca, un ayuntamiento que apoya en todo lo que puede. Pues, entonces te encuentras que puedes hacer cosas. Igual que aquí te encuentras mil sitios para hacerlo. Eso es importante, que el equipo tenga toda la información. Oye, en tal sitio, la acústica, lo otro...Whatsapp ha permitido que la comunicación sea más rápida. Claro, todo el mundo envía fotos, pero claro, todo el mundo mandando fotos, no sé donde en tal...y mirar que bien quedan las banderas.

1:31:43 Una cosa, positiva que creo que ya has dicho muchas veces, que es lo que está arraigado.

1:33:43 Es el primus inter pares, Ante dos iguales, yo siempre elijo el de aquí. Cómo voy a traer una persona de Valladolid si tengo dos barítonos más o menos de la misma calidad. Además, haces una labor de apoyar a gente de aquí y después tiene madre, padre que te compran una entrada. Es que es así, todo tiene su cara romántica, altruista y después también está el público.

2. Denis Itxaso. Diputado de cultura Gipuzkoa

13 feb. 2019

04:01 (Después de la explicación del proyecto de tesis, se avanzó con una idea de festival que están realizando en Pasajes)

Esa causa-efecto que estabas estableciendo, nosotros lo hemos vivido de una forma muy intensa con la creación de un nuevo festival durante esta legislatura, que además en mi caso, lo he vivido muy de cerca, gestionándolo a pie de calle y toda esa reflexión ha estado muy presente. Se pretendía generar una implicación emocional, y tal. Y fue un éxito, la verdad, fue una pasada. Allí hay un elemento identitario muy fuerte, el mar, los barcos. (me enseña unas portadas del periódico). Bueno, pues todas estas portadas del periódico, todo lo que fue.

04:40 Pero esto está ligado a la construcción de 2016(Capitalidad cultural).

A la construcción de la nao San Juan, que es la construcción en el astillero tradicional. Bueno lo que se está configurando en San Juan es un polo de talento y de atracción turística patrimonial, en relación a la tradición marítima de la costa vasca. Creamos un festival marítimo como los que hay en Reino Unido, en los países nórdicos, en Francia, grandes paradas de vacaciones tradicionales. Pero, que tiene el alicón musical, tienen actividades, talleres, gastronomía, folklore. Fueron cuatro días insólitos en Pasaia. Un pueblo muy degradado, con la autoestima baja, un pueblo que tiene la sensación de ser el patio trasero de San Sebastián y bueno, por primera vez, se sintió el protagonista. Donosti se volcó en Pasaia, se generó una vinculación emocional hacia el mundo, la majestuosidad de los barcos al entrar, se generó una adhesión hacia el pueblo para levantar la autoestima. Y lo hicimos con un festival, y salió muy bien. La idea es que sea bianual y ya nos están pidiendo el siguiente.

5:58 Qué papel juega la Diputación en un festival como la Quincena?

En el caso de la Quincena somos Patronos junto con el ayuntamiento y el gobierno vasco en el impulso de la Quincena musical. Hacemos las mismas aportaciones que el resto de instituciones y participamos de su órgano de decisión. El consejo de administración, y yo particularmente, me implico en la ejecución del comité ejecutivo que se reúne con mayor periodicidad y dónde se toman decisiones de carácter más operativo y técnico del festival.

El papel que jugamos es el de velar por la buena consecución del festival, para que cumpla sus objetivos y un papel de financiación.

7:07 Entráis en el contenido, en el programa?

No, realmente un festival de estas características requiere de unos conocimientos de tales contactos, que requiere de un director/a que tenga el conocimiento de todos esos campos y la independencia que tiene es absoluta. Yo diría, y esto puede tener que ver con el respectivo desconocimiento de las respectivas instituciones en la materia, que es uno de los festivales con mayor independencia. Pero, podría decir incluso lo mismo, que del festival de cine. Nadie le puede decir al comité de selección del festival de cine, dirigido por Rebordinos, en general, nadie osa a decirle nada. Otra cosa, por ejemplo, este año que se empieza a conmemorar el 500 aniversario de la circunnavegación Delcano-magallanes, pues yo, en mis reuniones periódicas de repaso, de seguimiento y de como va todo- porque Patrick Alfaya viene nos explica a cada institución, se toma un café con cada uno de nosotros, con el concejal, conmigo, con el Gobierno vasco- como a veces emplea hilos conductores para la programación(los modernistas de no se qué, los impresionistas de no se qué, la música barroca...) yo le sugerí que lo hiciera y que lo tuviera en cuenta y que en el 2019 empieza a pasar esto. Otros años, en 2016, Capitalidad Europea de la Cultura, que hiciera algún guiño. A veces, lo que le sugerimos es que no desaproveche la ocasión de emparentar la programación con algún tipo de celebración, conmemoración. Otra veces surge de su propia iniciativa, por ejemplo, 200 años de la muerte de Listz...pues vamos hacer un ciclo especial de Listz durante la Quincena.

Otra cosa que la Diputación que suele solicitar es que la programación no sólo se circunscriba a la ciudad de San Sebastián, si no que se consolide en la Quincena Andante, y ahí si suelen estar muy abiertos a nuestras sugerencias, a nuestra visión de helicóptero de nuestros municipios, y sabemos que en Ordizia se está celebrando los 500 años del municipio, o sabemos que se está celebrando en Zumarraga el 200 años de la fundación de la banda municipal de música y nosotros hacemos que la Quincena llegue allí.

9:48 Y, como se decirlo, a nivel de ciudadanía, participante evaluáis los resultados o impactos objetivos?

No, normalmente lo dejamos en manos de la Quincena. En general, y no creo que sea una buena práctica, las evaluaciones que se hacen en la mayor parte de los casos o bien de impacto económico o bien de resultado de asistencia. Se interpreta que a mayor asistencia, mayor número de entradas vendidas, mejor nivel de autofinanciación, cumplimiento del presupuesto y mayor éxito. Y si hay algún tipo de evaluación cualitativa, no lo hacemos nosotros sino la propia Quincena. Nosotros, lo que yo si hago es tirar de la Quincena para generar alianzas, o generar nuevos proyectos. Le cojo a

la directora de Musikene, el director de la Quincena, el director de la orquesta de Euskadi, el director del orfeón...y les junto para que me montéis esto, yo lo pago, pero quiero vuestro asesoramiento técnico.

10:59 Digamos que desde la Diputación hay una intención de integrar toda la dipu o...

Siendo verdad tampoco hay que obsesionarse con ello. Gipuzkoa es un territorio tan pequeño que nadie deja de venir por estar lejos. Ni siquiera por estar en Arrasate va dejar de venir. Digo Arrasate porque es el territorio más lejano, del territorio respecto a San Sebastián. No está tan lejos, no pasa como Almería, que igual para ver un concierto de dos horas no te desplazas 4 horas. Aquí las distancias como mucho son de 50 minutos, hay transporte público. Nos preocupamos para que haya transportes de la propia diputación para que haya autobuses. Cuando se hacen conciertos en Aranzazu, que es un lugar sensacional, para poder llevar a cabo concierto. Nos encargamos de que haya autobuses, pero quiero decir, la Quincena aunque se celebre fundamentalmente en la capital es un evento para todos los gipuzkoanos para que vengan a ver los grandes conciertos.

12:11 Y el turismo. Objetivo turista o objetivo gente de aquí?

La verdad que la capilaridad que pueda tener la Quincena Musical de los turistas es muy pequeña. En primer lugar, porque el Festival goza de tal tradición y de tal fidelidad por parte de los asistentes que, en general, suelen quedar pocas entradas para comprarlas de forma espontánea, en la víspera. Salvo que, y será en contadas ocasiones, alguien que tenga programadas las vacaciones, y compra una entrada con antelación. Yo creo, que eso son casos muy especiales. En general, hay un porcentaje muy alto (no sé decirte el dato) son locales. Es verdad que gente de Iparralde (tampoco les llamaría turistas), gente de Biarritz, o gente de Vizcaya, per estos son excursionistas.

13:29 Objetivos únicamente culturales, crees que los persigues a través de este tipo de iniciativas? Y cuáles?

Sin duda. Yo, otra cosa es que se cumplan, pero existen como objetivos aspiracionales. Yo creo que el principal objetivo cultural es elevar la cultura musical de la población, satisfacer su curiosidad, su inquietud por la música, tratar de llegar al público más heterogéneo y completo, aunque sólo sea música clásica - aunque no todo es música clásica -. Al final a todo lo llamamos música clásica, pero estamos hablando de barroco, estamos hablando de danza, de ópera, de música contemporánea. En definitiva, llegar al mayor número de seguidores, o gente interesada por la música en sus siguientes facetas.

Ayer, me pasaron un video, si quieres luego te lo paso porque dice cosas super interesantes, que aunque es deseable que todos los niños y niñas crezcan con conocimientos con múltiples disciplinas, la música es fundamental para la formación de las personas.

La música que es casi el primer elemento de cognición que tenemos, es un lenguaje universal.

También, posicionar a la ciudad entre los grandes eventos alrededor de la música. Aunque no trascienda mucho a los turistas, es verdad que muchas de las orquestas son de fuera, en el fondo es un festival internacional. Es un afán el de posicionar a la ciudad. Consolidar ese sello de ciudad cultural.

Es verdad que cuando nace, nace como complemento al verano. Es una oferta alternativa. Siempre hemos sido una ciudad, no sé si culta, pero sí dedicada a la cultura.

17:02 A nivel emocional crees que se implica de alguna manera especial, a través de la programación, de los propios artistas que se invitan. ¿Por qué va la gente? ¿O sólo va por el gusto cultural?

Yo creo que el público de la Quincena, me atrevería a decir, gente amante de la música. Puede haber una parte, mucho más social. Ir a los sitios donde te encuentras con gente. Aunque no crea que la gente después se vaya a cenar, porque se suele salir muy tarde, o sea, de la Quincena sales a las 22:15 o 22:30. Hablo de los conciertos grandes del Kursaal. Pero yo creo que en un porcentaje muy alto, es cultura musical. Es inquietud por la música. La gente que se mueve para ir a Santa Teresa música antigua, es gente devota de la música antigua. Hace colas, el precio no es nada disuasorio, lo que pasa es que el auditorio es pequeño es la iglesia de Santa Teresa. Es una iglesia de mucha cultura, hay gente que le gusta la música barroca, y hay gente que le gusta la música barroca.

Es un evento muy querido también en la ciudad, pero para ese sector. A veces, cuesta superar, así como hay festivales que tienen una capilaridad mayor, cómo el festival de jazz. Es evidente que no sólo va la gente aficionada al jazz. Es un festival que ha sido capaz de trascender la disciplina del jazz porque el festival ha dado motivos, con una programación más heterodoxa. Con ofertas muy atractivas para la gente joven. Porque no sólo estás disfrutando de la música también disfrutas del paraje, del momento, de la cerveza. Todo eso no existe en el festival de la Quincena. En la Quincena lo que hay es música, en estado, casi puro.

19:35 Yo creo que es una de las grandes diferencias, sí. Creo que también por el tipo de música, porque el protagonismo se lo lleva la música.

Digamos que hay muchos festivales que están transitando hacia un poco, están buscando la vivencia, la experiencia. El cine lo está haciendo, donde te ponen cine retrospectivo, que tiene todo lo del nuevo, pero te permite ir con palomitas, con cervezas, con coca-colas. Te lo hace en el festival de jazz que te lo convierte en una fiesta. Pero la Quincena musical sigue guardando, digamos, la esencia de lo que es una exhibición musical en estado puro.

20:25 Crees que el jazzaldia es para un público más extranjero?

Es mucho más acto para el turismo. En gran parte porque mucha de su programación es gratuita, y por tanto, no necesitas ir con antelación. Te paras, escuchas, vas a la playa. Desde un punto de vista del formato es mucho más accesible, es más joven. Llega un público más joven.

21:08 Es verdad que en el Jazzaldi se han convertido en un poco más pop,

Bueno no, pero si quieres escuchar jazz tu tienes todos los días conciertos de jazz. Pero hay que ver qué respuesta tienen los grandes conciertos de jazz, quiero decir, que tu te vas a la carpa frigo y ves a un saxofonista que está media hora improvisando. Eso tiene menos éxito que los conciertos de la playa, hay una posibilidad intermedia que es la plaza de la Trinidad, que es un espacio de cierto culto, pero no culto no sólo musical. Culto del espacio, culto de tradición, dónde hay más componente de jazz, dónde se permiten mestizajes y juegos, maridajes. En definitiva, si es verdad, que el jazz se abrió a otros géneros. Pero mantiene el sabor y la tendencia y querencia para el jazz o por los géneros que han derivado del jazz.

22:32 Cómo dirías que afecta en la identidad cultural en cada uno de los donostiarras la Quincena?

Seguramente que habrá un dosis de orgullo por ver que en tu ciudad hay conciertos de relevancia, con orquestas, con conjuntos, con compañías, relevantes que no todas las ciudades tienen, con las que siempre nos comparamos y siempre nos miramos, cómo puede ser Bilbao o Pamplona, Vitoria. O las ciudades del Iparralde que no tienen un festival de las características tan prolongado en el tiempo, que llena el Kursaal una y otra vez o que casi lo llena, ese es un elemento, que la ciudad es capaz de organizar esto.

El segundo, es posible, en menor medida, pero no desdeñable. Esa cosa de ser un gran escaparate para los conjuntos locales. Más allá de la orquesta de Euskadi que la puedes ver de forma recurrente, en sus ciclos anuales. Lo que sí que representa la Quincena, es la oportunidad de escuchar al Orfeón, que se le escucha menos, al Andra Mari, al Coro Easo. Entonces, este tipo de conjuntos corales mueven el conjunto del territorio, porque hay mucho niño, mucha niña, los padres y que esos niños, niñas, que pertenecen al mundo del amateur, no profesional y lleguen a

salir al escenario del Kursaal de la mano de la orquesta de la BBC, pues es un elemento que impacta en la identidad, en bueno, otorga un papel de catapulta y de proyección pública de nuestros conjuntos locales.

Es posible que haya también una componente, un poco ligado a lo primero que te decía, que la ciudad es capaz. Es capaz de la organización, de la localización, que todo cumple un guión preestablecido, a finales de mayo se presenta el programa, se abren los abonos, hay una rutina cierta, segura, es un valor seguro. La gente tiene la percepción de que lo que se programa en Quincena es bueno, o sea, digamos que hay una confianza muy alta en la Quincena. Tanto es así que la gente va a ciegas, en algún caso. Pero en general, se cumplen las expectativas. Muchas más que el festival de cine. En el festival de cine muchas veces, la sensación que hay, es que lo que te van a meter en la sección oficial va a ser una cosa rarísima y la gente tiene miedo y otorga otro tipo de confianza. La gente sabe que si el festival de cine sigue, es porque, será por algo. Aunque me pongan algo que no entienda, aquí han venido un jurado internacional, está protagonizado por actores de primera línea.

Pero la confianza que hay en la Quincena es general. Sabes que vas a disfrutar de buenos músicos, de buenos conjuntos que están en un buen momento de forma.

26:27 Digamos que los tres festivales, que se celebran en verano, Jazzaldia, Quincena y Festival de cine. Los entendéis como uno?

Sí, son los grandes festivales de Donostia, que le han dado un poco el label de ciudad de festivales. Con el tiempo se han ido creando nuevos, para otro tipo de públicos que han renovado que han desestacionalizado. Es verdad que estos festivales tienen una identidad muy veraniega, porque la ciudad se posicionó hace muchas décadas hacia una ciudad eminentemente turística, pero que a la vista de su climatología se ha visto forzada a ofrecer otro tipo de alternativas.

27:14 Buenos supongo también porque en gran parte la monarquía también venía aquí a veranear

Bueno no sólo la climatología, porque también había un afán para posicionar la ciudad en un tipo de turismo, no queríamos ser ni Benidorm, ni Andalucía...el turista por más que viniese por las aguas de la Concha, que viniese por su atractivo cultural.

Luego yo creo que ha ayudado mucho el atractivo gastronómico que se ha ido desplegando, que hace muy buena pareja con cualquier festival cultural, siempre. Esto ha funcionado muy bien.

27:54 ¿Alguna cosa negativa?

Básicamente, una, que es el estructural envejecimiento de los seguidores, de la audiencia. A diferencia de otros festivales clásicos en Europa, dónde ves más familias jóvenes, dónde ves a niños y a niñas, aquí cuesta mucho. Se sigue viendo mucho cómo algo que uno empieza acudir cuando está jubilado, cuando tiene tiempo y dinero. La gente lo sigue viendo como algo caro, cómo algo simplemente aburrido, no atractivo. Y, en más de una ocasión, yo sé que Patrick lo haría, pero le falta presupuesto, le he sugerido. Yo suelo viajar a ciudades europeas y demás, y disfrutas con festivales al aire libre, con ópera, ves a gente joven, al aire libre de forma gratuita, a veces no, aunque sea al aire libre porque se preparan recintos cerrados para que se pueda acceder. Él lo haría, pero le falta presupuesto, pero creo que una cosa de estas habría que hacerla, para que la Quincena se abriera a otros públicos. Poner un gran escenario en alguna explanada.

29:23 No crees que el problema viene de más atrás? De la educación,

También, también.

29:32 Este problema de la edad lo he visto en las encuestas, la media de edad, el gran volumen de la gente (dónde está el 80%, está entre 55 años 75 años) claro, esto se te acaba en 30 años...

Es un tema, pero fíjate, falta de cultura musical, falta de formación musical, vale... de acuerdo. Lo que ocurre es que llevamos con este problema décadas y lo que ocurre es que nunca nos falta ticket. Se sigue programando. Es a determinada edad cuando llega la madurez intelectual. Relevó hay, pero lo que pasa es que se produce muy tarde. Lo interesante sería que fueras al Kursaal y que no vieras tanta cana, tanto pelo blanco.

Que hay gente joven, pero es poca.

3. Jon Insausti Concejal de Cultura de la ciudad de San Sebastián

12 febrero 2019

0:13 ¿Qué papel juega el ayuntamiento en la organización de la Quincena?

En principio, yendo un poco más atrás, para entender el papel de la Quincena en la ciudad, es bueno ir hacia atrás. La Quincena va a cumplir este año 80 años, si nos remontamos hacia atrás nos vamos a 1939, y es la época, a principios del siglo XX y finales del XIX en que la ciudad ya empezaba a transformarse en una ciudad muy turística, pasó de un asentamiento militar estratégico por la cercanía entre la frontera francesa, española porque tenía un puerto, por su posición estratégica, pasa a ser un destino más turístico y de tranquilidad. Viene justo después de que la primera guerra mundial, toda Europa está en guerra y cómo España no entró en guerra, también se mantiene neutral y esto hace que mucha gente adinerada, sobretodo de Francia o de Europa también venga hacia aquí, en la zona de Biarritz, en esta zona de San Sebastián. Porque están cerca de la frontera y también por el clima. Entonces, es importante también ver cuándo nace la Quincena y tras qué contexto para entender cómo va acompañado con el desarrollo y también la aparición del Jazzaldia, está todo dentro de una idiosincrasia o de espíritu de ciudad. No es un ente que nace así, sin querer, responde a una visión de ciudad de aquella época. Además esta ciudad empezó a ser un lugar vacacional o de turismo de la monarquía, por lo menos hasta la república. Esto dejó un carácter muy marcado, la ciudad invirtió en ser atractiva, en ser turística y también en equipamientos culturales. El teatro principal se abrió en siglo XIX, el Victoria Eugenia se abrió el 1912 y poco a poco la ciudad va cogiendo este carácter más afrancesado, el hecho de que la reina Maria Cristina veraneara aquí en Miramar, va todo unido. Lo que se hace a finales del siglo XIX, y comienzos del 20. La ciudad va transformándose en una ciudad, no balnearia, pero sí más al turismo, más equipamientos culturales y más entretenimiento. Esto(haciendo referencia al ayuntamiento) era un casino, hay muchos elementos que hace que la Quincena salga, todo esto encaminado por un paso histórico de la ciudad. (3:07) Entonces, la Quincena Musical, nace tras una primera guerra mundial que, al estar España neutral, acoge mucha gente de dinero mucho turismo, mucha tranquilidad y entonces, Donosti también, lo que hacía era mirar para abrirse al mundo y coger un carácter más internacional, al final, la Quincena musical tiene este objetivo. Por una parte si es generar una oferta cultural en la ciudad que te haga diferente del resto, pero está también, de sacar pecho y músculo en comparación con otras ciudades del entorno. es verdad que Quincena cuando nació respondía a otra organización, a otro organigrama, pero bueno, al final con el paso del tiempo se ha ido metiendo la estructura de las administraciones públicas. Hoy por hoy, la Quincena es un ente propio.

4:14 Sí, es una S.A., pero antes también lo era? El ayuntamiento lo impulsó?

La Quincena, el Zinemaldi y el Jazzaldi, que luego te explicaré cómo nosotros los tratamos en conjunto, son iniciativas que surgen desde la sociedad civil. Esta ciudad, los grandes hitos que ha mantenido, o que ha tenido, son acciones que se han llevado a cabo, por comerciantes o por distintas entidades. El ayuntamiento o las administraciones lo han apoyado pero han nacido desde otro sitio.

4:54 Por iniciativas o por lo que sea?

Eso es, la Quincena musical, no sé si fue un grupo de comerciantes. Eso igual fue el jazz,

5:06 Sí, creo que me dijo algo así Patrick.

Sí, el jazz fue el jazz. La Quincena musical es de los festivales de música clásica de los más antiguos de Europa, esa es la característica que tiene. La que nació de comerciantes fue el jazz. Ahora mismo, hoy por hoy, la Quincena tiene una entidad propia, y entonces está el ayuntamiento de San Sebastián, la Diputación foral de Gipuzkoa y el Gobierno Vasco están como miembros del consejo de administración porque financian la Quincena, este año la financiación de la Quincena por parte del Ayuntamiento ha sido de 460.000€. Se ha elevado de 2018 a 2019 porque como la Quincena cumple 80 años, creo que la aportación ha aumentado en 30.000€. Creo que antes eran 430.000€ y ahora son 460.000€.

6:16 ¿Esto cuánto es del presupuesto de la Quincena?

Pues creo que es un tercio, porque está a tercios entre las tres instituciones (Gobierno vasco, Diputación y Ayuntamiento) pero luego es verdad, la Quincena se va currando durante el año patrocinios o sponsors.

6:34 ¿Fondos propios tiene?

La Quincena tiene su ticketing, hace venta de entradas, entonces si tiene un ingreso. Pero el grueso de sus ingresos son las aportaciones que hace Ayuntamiento, Diputación y Gobierno Vasco. No sé hasta qué tanto por ciento. Sobrevive por eso. Es verdad que vender entradas, le aporta ingreso y luego, la Quincena también tiene empresas privadas que le aportan también que le patrocinan conciertos. Ahí los más destacados pueden ser el Banco Sabadell, Edp y luego también hay la Cadena Ser. Hay otras entidades y las más gordas son el Banco Sabadell y Edp.

Entonces, hoy por hoy tiene un director que es Patrick Alfaya que también tiene entidad propia. Al final el consejo de administración lo componen él, y el resto de instituciones, cada uno con sus representantes. Al final, lo que hacemos, al final del año, del presupuesto municipal, nosotros tenemos una partida que se llama "Aportación a Quincena Musical" y entonces, de ahí, se hace el ingreso.

7:51 El congreso de administración es consultivo o también es ejecutivo?

Sí que decide en cosas, pero al final la Quincena tiene vida propia. Entonces, su director, Patrick con el equipo suyo que tiene debajo del organigrama llevan la marcha diaria. Lo que es programación, espacios, charlas con patrocinadores, empresas privadas todo lo lleva Quincena. El Consejo de administración puede aprobar cosas, cambio de organigrama, aumento de presupuesto o una inversión, o lo que sea. Pero el gasto corriente, la vida diaria de la Quincena, es la propia entidad Quincena.

8:39 El contenido cultural de la Quincena, por así decirlo, y del Jazzaldia también, intervenís de alguna manera? No sé, intentáis fomentar la cultura propia de San Sebastián o de Gipuzkoa. Ahí intervenís de alguna manera?

Intervenir, igual es una palabra peligrosa. No es intervenir la palabra. Si en la ciudad hay hitos, sí se ha aprovechado la Quincena o el Jazz para trabajar esos hitos. Por ejemplo el 2018 se cumplían 30 años de que falleció Pablo Sorozabal, por lo tanto, que es muy conocido sobretodo por la tamborrada, pero también por su trayectoria en la Zarzuela. Dijimos, bueno como es un artista que tiene trayectoria donostiarra aunque nació en Madrid, aprovechamos la plataforma que nos da la Quincena, para hacer una programación especial. Lo mismo ocurrió con Usandizaga hace unos años. Se aprovechan estos espacios o plataformas y estos festivales por si hay hitos que pueden acompañar o pueden encajar bien aquí, pues los usamos para eso. Pero todo eso se consulta de una manera informal y de buen rollo con Patrick que no hace falta que sea en el Congreso de administración, o sea que puede ser en reuniones más ordinarias. La relación es buena y solemos aprovechar la Quincena para dar a conocer hitos o bueno o centenarios.

Es verdad que la Quincena ha demostrado estos años que quiere llegar cada vez más al público local pero también a un público que no esté muy especializado en la música clásica. La Quincena si sirve para ofrecer una oferta cultural turística atractiva, pero también queremos educar y buscar nuevos públicos. La Quincena poco a poco va buscando nuevos espacios fuera de lo ordinario, es decir, no sólo programa en auditorios, también programa fuera. Se ha ido a Aranzazu, se va distintos pueblos,

distintas plazas, se va a la calle. Por ejemplo, una de las grandes novedades ha sido que la Quincena musical ahora ofrece pequeños ciclos, en agosto, en el museo San Telmo. Busca diferentes puntos de entrada para, poco a poco vayan educando a la gente.

11:55 Antes me has dicho que entendéis Quincena, Jazzaldia, Zinemaldia como un todo?

Sí, a ver, normalmente cuando solemos ir fuera y nos toca hacer venta de ciudad desde un punto de vista cultural, o de atracción cultural turística. Para nosotros por el tamaño que tenemos de ciudad, nuestros grandes festivales son Quincena, Jazz y Zinemaldia. Es verdad que cada uno tiene su temática distinta, dos son música y uno es cine, pero son tres festivales culturales, al fin y al cabo, que también transcurren en la época más veraniega. Nosotros cuando hablamos de la proyección de la ciudad o cuando hay que sacar pecho, solemos usar estos tres festivales para definir el atractivo que tiene la ciudad. Además, lo curioso de los tres festivales es que, nacen los tres por iniciativas impulsadas por la sociedad civil como decíamos antes. Ahora, después de muchos años, el Ayto y las distintas entidades públicas lo han cogido dentro de su cuerpo, lo protegen y todo, pero nacieron como nacieron. Todas tienen más de 50 años, la Quincena tiene 80 años, el Jazzaldia nació en el 52 y ya está por su edición 60 y algo, y el Zinemaldi también están por el 60 y pico. Si te das cuenta y si echas para atrás, los tres nacen en un contexto de regimen franquista, es decir, la ciudad buscaba abrirse fuera, mostrarse y aprovechar sus potencialidades. La ciudad si había vivido un momento de auge a principios de siglo con el turismo, con la vida cultural que tenía e impulsa este tipo de festivales. Entonces, nosotros nos mostramos un poco así, porque nos es más fácil mostrarnos así, ahí fuera. El del jazz sí es que es un festival que es del ayuntamiento, o sea, recibe aportaciones de otras instituciones, y es un festival del ayuntamiento. Gran parte del presupuesto es del ayuntamiento y gran parte del personal de producción, y todo es municipal.

La Quincena al final es una entidad propia que tiene las tres patas de las administraciones, Diputación, Gobierno y Ayuntamiento. El Zinemaldia es de mayo tamaño, tiene una entidad propia, que tiene su dirección personal. De los tres es el más grande, a esto se le suma que está el Ministerio de Cultura. El Zinemaldia tiene un presupuesto mucho más elevado que el resto. Se aporta 1.200.000€ sólo del ayuntamiento, o sea, que es una cifra considerable. Y sólo del ayuntamiento, que suele ir a cuatro partes, el compromiso es que cada institución aporte un cuarto, y que aporten lo mismo.

15:50 No hay retribución para el ayuntamiento?

Dices como una contraprestación?

15:58 Sí...

16:00 Hombre sí hay, claro. El gasto en la ciudad, los IVAS, los comerciantes, los hosteleros, todo, al final generas que Donostia esté en prensa, visible, que viene gente. No es el turismo o los visitantes que podemos tener en julio o agosto, es otro tipo de visitante distinto. No es de mayor calidad o de menor calidad, es distinto. Es un público más cultural, que se cuida más su cultura y más su gastronomía. Es más exquisito.

Lo bueno que tienen estos tres festivales que hace que tengan buena aceptación en la ciudad, es que son festivales para la ciudad, ni son para los turistas ni para la gente de fuera. Lo bueno de estos tres festivales tienen un público consumidor local. Ese es el éxito y por eso tienen tanta buena acogida.

17:22 Esto de alguna manera lo medís?

Pues yo creo que eso estará en la memoria, y te podrán decir mejor ellos. No es sólo una sensación, es una realidad. Cuando vas a conciertos o a proyección de películas, ves que el propio donostiarra asiste a proyecciones de cine, películas o también a conciertos. Ese es el éxito real de los festivales, que no es para la gente de fuera, el de casa lo vive.

18:06 En la Quincena es bastante así porque los coros son de aquí, la OSE, al final traes a gente de aquí. ¿Cuáles crees que son los intereses de los otros: patrocinadores? Hay alguno interés que esté fuera de lo cultural? O es más de promoción?

Es una mezcla. El ayuntamiento o desde el ayuntamiento estamos muy agradecidos que estos festivales y esta oferta cultural tenga un apoyo externo porque sino serían inviables. Sólo con las administraciones públicas tiran adelante, entonces, durante el año sí hacemos un esfuerzo para conseguir patrocinadores para mantener esta oferta. Para nosotros es una pieza clave, sobre todo en Donosti en la oferta cultura que ofrece Donosti, simplemente con que mires el Jazzaldia, se llama Heineken Jazzaldia. Tiene un nombre de una marca de una cerveza, por un lado, si está, entiendo desde su punto de vista. Mi punto de vista es positivo, no tengo ningún complejo en decirlo. Desde el suyo(Heineken) es doble: el generar una afinidad de marca, ligo un festival de jazz con un producto y un consumo de cerveza y lo ofrezco, y entonces eso en las ventas eso tien un beneficio. Pero también ,cuando apadrinas actividades culturales en las cuentas de las empresas me imagino que tendrá ciertas deducciones, que tendrá unas ventajas fiscales que también les vendrá bien. Sabiendo esa realidad el ayuntamiento tiene que ser listo y jugar sus cartas.

20:21 Y un poco más allá, desde el Ayuntamiento sólo. ¿Qué objetivos culturales e identitarios, buscáis con este tipo de festivales, sólo hablando de Jazzaldia y Quincena?

Que Donosti se mantenga visible y reconocida o que se mantenga en la primera línea de la oferta cultural. Cada vez es más fácil viajar, cada vez es más fácil moverte, cada vez son más las ofertas culturales y de festivales que hay no sólo en España si no en toda Europa y son más las facilidades el ir a festivales. No sólo me estoy refiriendo al jazz o a la música clásica, a otro tipo de oferta musical. Entonces, cada vez es más común que la gente se planifique el verano en función de sus festivales, es una realidad que cada vez va a más. Por una parte, seguir manteniendo a Donosti en la primera línea de la oferta cultural, pero para eso necesitas escaparates potentes, tienes que reforzar el jazzaldia o la Quincena con oferta musical muy potente y hacerla atractiva, para no desinflarte. Entonces, lo que sí que buscas es por una parte ser atractivo hacia fuera, que la gente venga y consuma y te conozca a ti como ciudad, como consumo cultural. Pero luego, a parte tiene una cosa identitaria, al propio donostiarra verse como ciudad referente en comparación a otras, también te supone un punto de orgullo o de autoestima local, es decir, abre el telediario, ser portada, hacer records, decir que en Donostia a estado no se qué cantante de jazz, no se qué estrella de cine...todo eso son intangibles que dan un orgullo de ciudad. Luego es el propio donostiarra que en sus círculos de amigos, luego puede decir, soy de donosti y tal, con esta oferta. En mi ciudad ha estado tal y tal , entonces generas una especie de orgullo o sentimiento de pertenencia. Lo intangible es generar un perfil de marca ciudad. Nosotros no somos conocidos por el ambiente que hay en la noche, como lo puede ser Gándia o en no sé donde. En Donosti vienes por otro tipo de cosas o para llevarte otro valor añadido. Aquí es una oferta cultural muy potente, durante todo el año, pero sobre todo durante tres picos importantes con estos tres festivales.

23:52 ¿Buscáis ese turismo cultural por encima de ese turismo más de consumo que puede desgastar más la ciudad?

Aquí también hay que ir unos años para atrás. A marcado mucho y en toda la comunidad autónoma que hasta 2011 que la actividad armada hasta 2011 existía y simplemente ves los datos turísticos. Tu ves a partir de 2011, cuando ETA dice que ya no va a las armas, aunque siga activa. Los gráficos se disparan

Luego, se genera también, durante unos años ha existido desde el resto del estado como un rechazo, se veía como de una manera. A lo mejor es una chorrada pero películas como "8 apellidos vascos", o series como "ahí abajo" dan la vuelta a la tortilla. Generas a la gente del país vasco como una especie de gente simpática o de interés. Hemos pasado del negro al blanco, completamente distinto. Son

muchos elementos que cuadran en el tiempo, que de repente en la ciudad, pum! esté en la mitad. A todo esto le tienes que sumar que ganamos el título de capitalidad europea de la cultura. Hay como varios elementos que hablan de ti y no es para mal, eso genera

Luego las estrellas michelín van en aumento, declaran la mejor playa de europa, dicen que la parte vieja es de las mejores calles según el New York times. Son distintos hitos que son todos positivos. Genera más interés, hay muchas buenas noticias respecto a esta ciudad.

Yo soy vecino de la parte vieja y si ves como tu vida diaria, tu calle, igual en verano se encontraba llena, ahora igual está abarrotada, o ves espacios que eran tus chocos o lugares y luego los ves con más aglomeración. Sobretudo en verano, aquí en invierno ha sido, vamos ni debajo.

Es verdad que en verano si se genera ese debate de mucho turismo, aunque no a niveles de Barcelona, aunque muchos lo quieren traer, entonces si se ha generado ese debate y esas emociones negativas que pueda tener el turismo. El asunto es que la gente más reacia al turismo pero no es reacia a la Quincena, al Jazzaldia o al Zinemaldia.

La idiosincrasia de estos tres festivales vienen de mucho más lejos que del auge del turismo. Y porque los donostiarras somos consumidores de nuestra oferta.

28:12 A nivel espacios también dais facilidades para celebrar los festivales?

Sí, en principio el jazzaldia como es de todo el ayuntamiento, es más fácil. Todo lo que es logística, permisos, no hay ningún problema. O sea, el Ayuntamiento está implicado al 100% y facilita el que haya escenarios y tal. Por ejemplo, el jazzaldia el 2016, montó un escenario extra que fue en la plaza de la Constitución. Justo en el corazón de la parte vieja, que generó muchas quejas por parte del vecindario, por tanto, se decidió eliminar ese espacio y se trajo al frente del ayuntamiento. Para que veas que estos festivales tienen mucho respeto cara a la población local. Antes de generar fuegos o malos rollos, busca una alternativa, porque no quiere estar en ese debate, no queremos fastidiar a nadie, entonces nos lo llevamos a otra zona y lo trajeron aquí(en la plaza del ayuntamiento). El tema logístico el Ayuntamiento está implicado en los tres.

29:36 En el Jazzaldia tienes un poco de más capacidad de decisión de alguna manera?

Sí, en el jazzaldia sí, al ser un producto de Donostia Kultura, el director del Jazzaldia, es el director de musica de Donostia Kultura, entonces sí responde al Ayuntamiento. Entonces, a la hora de programar en el jazz o buscar nuevos patrocinadores a la hora de mirar la oferta, la puedes controlar mejor. Pero es verdad, el jazzaldia ya tiene más de 50 años de recorrido y tiene ya una

estructura que lo hace también funcionar sólo de forma autónoma, entonces delegas en ellos bastante. Siempre intentando traer alguien de renombre que te haga un poquito de reclamo. Combina bien lo comercial y con la especialidad . Tienes oferta para el amante del jazz puro, para el purista, pero también hay mucha oferta que va mucho más allá del Jazz

31:09. Izaro o...

Sí o Mikel Eretxun, al final también usas tu también los escenarios de la ciudad para proyectar y promocionar tus artistas locales. Al final tiene que servir para eso, eso lo hacen los tres festivales. Lo hace el jazz, mediante sus escenarios y promocionando artistas locales. Lo hace la Quincena con los coros, la orquesta de Euskadi, el Orfeón y lo hace el Zinemaldi con la gala del cine vasco, con cine mira. Al final son escaparate y plataforma para los grupos locales y eso también, más hilado al sentimiento. Cuando tu ves que un artista local donostiarra está en un escenario importante, en una plataforma de este tamaño, también a ti te genera esos sentimiento de pertenencia o ese orgullo. Joder que en el Zinemaldi ha estado este artista vasco o este cantante, o esta actriz. Esto te eleva y te alza tu sentimiento de orgullo.

32:18 Tu has tenido esa experiencia? Supongo que tu también vas a estos festivales? La gente de tu cuadrilla, compañeros del trabajo te dice eso? O de alguna manera lo expresa? Qué guay que esté tocando este aquí?

Me acuerdo, por ejemplo, recuerdo cuando vino Brad Pitt a la ciudad, la gente se quedó alucinada que Brad Pitt(con énfasis) y Angelina Jolie iban a venir a Donosti. Todo el mundo estaba como, para que vengan aquí...Por ejemplo hace dos o tres años, Richard Gere vino al Zinemaldi a Donosti y vino a visitar los hogares de servicios sociales y eso, generó en la ciudad un sentimiento de ostras...¿para qué un actor de Hollywood venga a San Sebastián a visitar los servicios sociales que los pone como referentes mundiales, qué bien lo tenemos que hacer, no?

Viene un artista local para subrallar el valor de los servicios que ofreces y eso si genera un sentimiento, es decir, que gente de fuera marque lo que hay en esta ciudad como referente, te da energía.

Por ejemplo cuando vienen artistas potentes o bastante famosos al jazz, también dices, joder, ha venido a Donosti! Cómo se lo han currado! Entonces, sí genera esa aceptación en los festivales y te construye ese sentimiento de pertenencia de poder ir fuera, y puedes decir que tienes los mejores servicios sociales, porque Richard Gere vino a visitar uno, no tiene nada que ver, pero se puede decir.

34:29 A mi me paso con Salvador Sobral y con Glary Clak que tocaron aquí y ostras, estos vienen aquí

A mi también, cuando anunciamos que venía Salvador Sobral todo el mundo se quedó como raro, cómo puede ser que un cantante de Eurovisión viene a Donosti? Pues no está mal, porque no es un ganador al uso, es un profesional. Entonces, la gente sabe que tiene esa cosa de que ganó Eurovision, pero a parte es profesional. Tiene de lo mediático y de lo serio, es una fusión muy donostiarra. Es hacerlo bien pero sin pasarte, justo la línea sin llegar a lo ridículo, pero sin llegar a lo soberbio y frívolo. Es como una medida muy donostiarra. Eso por ejemplo en Bilbao sería más exagerado, aquí sí, pero hasta aquí, sin ser arrogante.

35:44 Qué impactos definirías que tienen Quincena y Jazzaldi, impactos a nivel social, medioambiental y cultural?

El primero, del impacto social es el acceso a la cultura, ese sin duda. Más el del Jazz que el de la Quincena, porque ofrece contenido cultural de forma gratuita, es decir, el jazz programa en la calle, programa aquí enfrente del ayuntamiento, programa en el escenario verde, programa en los distintos escenarios de la Zurriola, la Trini es de pago, el TVE es de pago, el Kursaal es de pago. Pero, primero de todo el donostiarra, tiene opciones de disfrutar de una oferta musical de calidad durante una semana, y eso ya es un valor en sí. Que tu puedas decir, Martes 7 de la tarde me voy aquí a escuchar jazz o a escuchar no se qué, ya es un éxito. Estás garantizando el acceso libre y democrático a la cultura. Socialmente eso es bueno, pero que además el ciudadano practique eso, el impacto social creo que es eso y el principal. Luego de ahí para adelante, es el de buscar nuevos públicos, o el que la gente ofrezca un interés mayor a nivel cultural, que lo vayas educando y él sólo sea capaz de comprarse unas entradas o de ir a más conciertos. Que no sólo durante esa semana sea consumidor de música jazz, o música clásica, sino que lo haga de una manera un poco más íntegra. O que estos festivales sean la puerta de entrada, que a mi me interesa mucho, a Donostia Kultura, al resto de programación cultural que hay el resto del año, que son puertas de entrada para la oferta cultural de todo el año.

Y luego ya hablando del impacto económico, son del 2014, de la inversión que tiene el ayuntamiento en cultura, el impacto inducido era de 132 millones de euros al año, lo que genera montar un escenario no sólo lo que vemos el concierto, el consumo del bar de al lado, consumo de cerveza o de comida. Sino el ir el autobús hasta el concierto, pagar no sé donde y luego todo el post de quien monta el escenario que es una empresa local, el que pone la luz, el sonido, o sea que al final todo eso genera económicamente un impacto y que la industria, tenemos la cultura como una

industria. Esto genera puestos de trabajo y genera riqueza, y que al final no son fábricas que al final echan humo pero el concepto industria también sirve, todo esto tiene detrás tiene movimiento, generación...o el propio espectador que tiene todo un trayecto previo que realiza, la preparación o de ir a cenar allí, o sea es la suma de un lado y de otro, yo veo todo eso.

39:53 Luego ya también, lo hemos hablado que es el de la proyección, que ya es histórico, que es su razón de ser. Marcar la ciudad con una imagen, con una marca de ciudad y a qué valores quieres asociar la ciudad.

40:19 Ahora que has hablado de la industria cultural, ahora está sufriendo muchos cambios esta industria, de música. Habéis notado ese cambio de consumo, menos música vendida y más música en directo? Supongo que todo eso ha cambiado en pocos años

Ha cambiado, en general, la oferta cultural. Por ejemplo, en Bilbao la oferta de la ópera antes era una oferta bastante especializada de ópera, y poco a poco va viendo que tiene que tirar de títulos o de nombres más comerciales para seguir llenando y eso lo puedes llevar tranquilamente a cualquier plataforma, ya sea de jazz o ya sea de Quincena. Siempre tienes un par de títulos que te sirven de reclamo, y en la Quincena más a lo mismo. Van más a obras más conocidas y más comerciales, porque la especialización y todo eso ya lo puedes vivir en tu casa. Es decir, yo si quiero ver un concierto de una obra de jazz, muy muy concreto, pues te vas a youtube, o sea no tengo que esperar, pues directamente. Como no quiero que la gente se quede allí, pues como programador voy a títulos, igual un poco más generales.

42:26 Eso puede tener una consecuencia mala no? Reduces la oferta cultural...

Estás homogeneizando un poco la oferta cultural

42:30 Es cultura pop al final

Sí, eso es. Es verdad que Jazzaldia y Quincena lo miden bien, porque es verdad que tienen dos o tres nombres importantes, pero al tener tanta programación de distinto tamaño puedes seguir manteniendo esa oferta tan especializada. Lo bueno no es que todo en un auditorio grande, Jazzaldi tiene un montón de escenarios, y esa oferta más especializada se va al Victoria Eugenia, a la Trinidad, o a otros escenarios. Igual que la Quincena, tiene que llenar casi diariamente el Kursaal, pero oferta más especializada también ofrece. Juega con eso, combinar lo comercial y los grandes títulos, pero si es verdad que cada vez (si miras los carteles) a grandes nombres y genéricos. Sólo que estos mantienen todavía el equilibrio

43:36 Creo que ahí la pregunta clave es que a nivel presupuestario, el caché es más exigente, a nivel presupuestario se intenta equilibrar me gasto tanto dinero en algo que vale mucho y es popular, me voy a gastar lo mismo en algo local?

Es hacer cuentas y ver si te cunde, también se descartan grandes nombres porque no ves la rentabilidad. Grandes nombres para lo bueno y para lo malo, sí puedes buscar un enganche pero no te vendes a cualquier precio y no pones todos los huevos en la misma cesta. O sea si igual puedes buscar un reclamo siempre que vaya dentro y en la idiosincrasia del festival. Sin que te desvirtúe el presupuesto del festival, no vas arruinar el presupuesto del festival por un gran nombre, eso nunca.

45:10 Crees que el festival crea cambios? Cambios de interés en la gente? Gente que no consumía ese tipo de música ahora lo está de otra manera?

Sí, en general, en esta ciudad. Solemos hacer siempre el mismo chiste. Durante la semana del jazz todos somos expertos en jazz, luego viene la Quincena y todos somos expertos en clásica, luego viene el cine y todos somos, luego viene la Semana Grande y todos sabemos de fuegos artificiales. O sea, más allá de eso si genera luego una afición y vas viendo que la gente va entrando. Al final, yo veo como concejal de cultura, para mi es bueno que estos festivales, usarlos como puerta de entrada a la programación, ordinaria o diaria, todos los días. De media al día hay 15 eventos culturales en esta ciudad, lo tenemos medido.

47:01 Hay público para todo eso?

Pues esa es la pregunta que hay que hacerse los siguientes cuatro años, claro, y esa si me la hago yo. La cuestión es si estamos sobreprogramando, porque compites contigo mismo. Todo lo programa la misma institución. Programa la Diputación, el Ayuntamiento, Tabakalera, programa Donostia Kultura, agentes privados...mete en evento un cuentacuentos hasta un concierto, hay de todo. Es cantidad. Yo quiero usar esto para que se me enganchen como puerta de entrada durante el año a esa actividad, que se formen con eso, pero que también te hagas aficionado a las exposiciones temporales en San Telmo, o que sigas con interés las actividades de las casas de cultura, yo les quiero meter allí, en ese círculo.

APPENDIX 16 Visual & digital ethnography *Quincena Musical*

1. Previo

[1] Es la primera vez que participaré en un festival de este tipo. Festival de salas de conciertos y de música clásica (conocido en el lenguaje de argot, como “Festival de sala” o “ Festival de ciclo”). En comparación con las otras experiencias etnográficas, esta es sin duda, la más difícil. Se trata de hacer una inmersión en un contexto discontinuo temporalmente. He hecho una selección de un evento de cada ciclo dentro del propio festival de conciertos para poder comparar los distintos ambientes que se pueden encontrar. También decido hacer la etnografía en castellano al ver que es la lengua que mayoritariamente se habla

El festival celebra su 79 edición con un cartel diseñado por el artista vasco Juan Luis Goenaga. El festival se estructura en 10 ciclos: Jornada Inaugural, Auditorio Kursaal, Teatro Victoria Eugenia, Ciclo de Órgano, Ciclo de música antigua, Jueves de música en San Telmo, Ciclo de Música Contemporánea, Ciclo de Jóvenes Intérpretes, Quincena Infantil y Quincena Andante. Además, también tiene un programa para jóvenes que se llama ConversAndo. Para cada uno de estos ciclos el festival me ha abierto las puertas y puedo acceder a todos los eventos que considere necesarios. La elección de los eventos ha ido en función de factores de participación. Según el estudio de públicos que realizaron en 2015 el grueso mayor de público está en el Kursaal, por tanto será el espacio que se repita más. Después de esto, se realiza una muestra de cada evento que tanto por su interés y por la posibilidad física de asistir. Bajo estos criterios elegí:

- Dos eventos de la Jornada Inaugural: Quinteto Alaya, Schola Gregorianista en San Vicente y Quincena solidaria.
- 4 eventos en el Kursaal: La Creación de Haydn, La Italiana de Argel, Andra Mari eta Euskadiko Orkestra y la Filarmónica de Hungría.
- 1 evento del Teatro Victoria Eugenia: Diálogos célticos con Jordi Savall
- 2 eventos del ciclo de órgano: Juan de la Rubia y Hoonho Park
- 1 evento del ciclo de música antigua: Hondore Abesbatza
- 1 evento del ciclo de música contemporánea: Cuarteto Gerhahrd
- 1 evento del ciclo de Jóvenes Intérpretes: Gonzalo Manglano y Daniel Huertas
- 1 evento en Quincena Infantil: Historia inventada de la música inventada.
- 1 evento de Quincena Andante: Klara Mendizabal y Elisa di Pietro (Getaria)

[1.5] Mi llegada a la ciudad es una semana antes de que empiece el festival. La ciudad tiene en sus vías principales cartelones en las farolas anunciando el festival. Bajo el slogan “ Los colores de la música” se presentan los eventos más destacados de la Quincena. En las marquesinas de los autobuses, en los propios autobuses y en comercios de la ciudad se pueden encontrar carteles que publicitan el festival. Los carteles son de fotos de intérpretes, tanto directores, como músicos de los distintos estilos que se representarán.

Collage 36. Imágenes de los carteles del festival



Fuente: propia.

[2] Así como en festivales de otro tipo se puede palpar el ambiente por el volumen de personas que se encuentran en calle con una indumentaria característica o porque generan un ambiente festivo, este festival es distinto. No se puede palpar con tanta presencia la existencia del festival en el ambiente de la propia ciudad previamente. También es verdad que la ciudad está totalmente ocupada por la cantidad de turistas que ya hay, en general, no se distingue la persona que ha venido para el festival del que está de veraneo. Creo que se puede decir que San Sebastián en agosto está totalmente ocupado por lo visitantes

Collage 37. Exteriores del Kursaal.



Fuente: ídem.

[2.5] Los espacios de los eventos están dispuestos a lo largo y ancho de toda Gipuzkoa, con algunos eventos en Vitoria, Francia y Vizcaya. La Quincena intenta hacer todo lo posible para no quedarse en el público guipuzcoano, así se ha creado el nombre y así creo que ha mantenido la tradición que le ha convertido en uno de los festivales más antiguos de toda España. Mi foco va a ser la ciudad de San Sebastián con una salida a Getaria.

[3] Mis predisposiciones para este festival y que creo que pueden influir en el transcurso de esta etnografía son unos cuantos que intentaré resumir. En primer lugar, está la preparación que requiere la formalidad de los eventos. Para poder estar en este festival en cada uno de los eventos que organiza exige cierta formalidad que hay que respetar. Además, tengo el prejuicio de que será más aburrido que otros festivales a los que he participado tanto por la edad media de los participantes como por la música que se interpreta. A la par de estos sentimientos se encuentran las ganas de aprender y de conocer un mundo inexplorado que es para mi un festival de música clásica.

Tengo formación en música clásica pero es muy remota. Toqué unos años el violín pero lo dejé al entrar en la adolescencia. Últimamente he tenido más contacto con ella por motivos profesionales. Sin embargo, creo que soy muy novato en la comprensión de la música y del contexto que genera esta música.

[3.5] Examino el programa en papel y la página web para hacerme el plan de trabajo. Una primera observación es la cantidad de eventos que está celebrando la ciudad. Antes de la Quincena está el Jazzaldia, la Quincena no son quince días sino que se trata de casi un mes de eventos musicales. En la mitad de la Quincena se celebra la semana grande de San Sebastián, que es como la fiesta mayor

de verano del pueblo. En resumen, en verano la ciudad no para y no descansa de recibir a turistas y extranjeros.

Collage 38. Programa y web del festival



Fuente: propia.

[4] Este solapamiento de festivales se palpa en la publicidad que hacen. Se han repartido los festivales. En una calle están los de Jazzaldia y en otra las de la Quincena. Interpreto que existe una coordinación entre los equipos de comunicación para esta tarea. Sin embargo, considero que la ciudad de alguna manera está sobreexplotada. A la vez considero que la ciudad aprovecha su situación estratégica entre Francia y España, ciudad costera y situación geográfica ideal.

[4.5] He preguntado a unas cuantas personas de la calle, residentes de San Sebastián, qué les parece esta situación de verano con festivales y turistas. Recibí todo tipo de respuestas: por un lado que vivir en San Sebastián es inaguantable y que no es la misma ciudad, que aporta mucho a la economía de la ciudad, que es espantosa la cantidad de hoteles que se están construyendo. Al preguntar por la Quincena musical se palpa mucho orgullo por tener un festival de este tipo y consideran que atrae a muchas personas y que se consigue aportar calidad.

2. Durante

2 de agosto - Jornada Inaugural

[5] Para este día hay programados quince eventos repartidos por toda la ciudad y de distintos estilos y épocas. Me he decidido ir a los eventos que considero que no podré repetir a lo largo de la investigación. Los conciertos son: Quinteto Alaya, Son para bailar y Schola Gregoranista Donosti Ereski. El primero es un concierto de cámara que tendrá lugar en la plaza de la Constitución. "Son para bailar" se organiza en una residencia de ancianos para que puedan bailar a ritmo latino. El

último es música gregoriana que tendrá lugar en la Iglesia de San Vicente. Por tanto, empiezo con música del s.XIX, paso por la música del s.XX latina y después a música del s.X.

[5.5] Hace un día soleado, un día perfecto de verano en el que se puede disfrutar de la ciudad y de la buena temperatura. Por la mañana el ambiente es relajado y empiezan a circular algunos turistas por la ciudad. Como ya he indicado, en verano la ciudad de San Sebastián se transforma en un gran escaparate para los turistas. Esto hace que haya mercado todos los días, que haya constantemente reclamos para los turistas, para acceder a productos, experiencias y todo tipo de oportunidades. En consecuencia, todo se encarece.

Quinteto Alaya

[5.6] Llego con un poco más de media hora de antelación a la plaza para el concierto de las 12. Hay poquísimo ambiente, las terrazas se están instalando aún, decido tomarme un café. Están los encargados de producción acabando de instalar todo. Los músicos se preparan para el concierto. Hay una carpa blanca para ellos y un gran banderón de color negro del festival.

[5.7] Cuando tan sólo queda un cuarto de hora para el festival pasan rápidamente el director con el antiguo director de la Quincena Musical, Patrick Alfaya y José Antonio Echenique. Me sorprende su visita un evento que es de “poco” rango para todo el conjunto de actividades que hay. Sin embargo, produce un efecto positivo en mi su presencia, al considerar que se interesan de verdad y se implican en la labor de la organización.

[5.8] El concierto, a 10 minutos de que empiece, tendrá unos 5 asistentes. Hay sillas para unas 50 personas. A las 12h el sol está en su zenit y puede llegar a ser molesto. La gente se resguarda en la sombra para poder presenciar el concierto con más tranquilidad, al hacerlo así se pierde la frontalidad. Sin embargo, decido quedarme donde estaba previsto, en medio del sol. Empieza el evento y es difícil de percibir la calidad de la música debido al ambiente de cafeterías y de personas ajenas al concierto. Admiro a los músicos que están sudando por su trabajo y que además están teniendo dificultades para poder ejecutar el programa debido al contexto que tienen.

[5.9] Me doy cuenta que toda la plaza se puede considerar el auditorio. Las personas, muy pocas, que hay en las terrazas están atentas al concierto. Muy probablemente ni conocían la existencia del evento y están disfrutando de un evento inesperado para ellos. Hay gente en las terrazas leyendo y aprovechando la ocasión para echar un vistazo, por momentos se queda sólo el espacio dedicado a las butacas. Habrá unas 30 personas de oyentes.

Entre el público hay amigos de los intérpretes y profesores. Lo sé por la interacción que hay y comentarios que se oyen. Además, el concierto está interpretado por alumnas y alumnos de la Escuela Superior de Música del País Vasco (Musikene). Reconozco a una de las encargadas de comunicación de la organización, a la directora de comunicación de Musikene y otros dos responsables de producción de la Quincena.

Collage 39. Plaza de la Constitución 2 de agosto 2018.



Fuente: id.

[5.10] Sinceramente, esperaba un poco más del primer evento de la Quincena. También entiendo que la jornada inaugural se preocupa de “calentar el ambiente”, es decir, de servir como preparación del festival. Una demostración de ello es el hecho que todos los eventos son gratuitos y sirven de reclamo para el resto de días. Supongo que el plato fuerte se ofrecerá esta noche con el estreno de la producción de la Creación de la Fura dels Baus, al día siguientes. Este evento es interesante por lo que pueda tener de divulgación en un ambiente un tanto inesperado para los que pasean por la calle. Aún así, creo que podría hacerse en sitios más concurridos y a lo mejor no tan emblemáticos. También, considero que el problema acústico debería solucionarse con más tecnología. Por parte del personal encargado del evento, creo que la recibida era un poco fría y poco cordial. El encargado de repartir los programas no sonreía ni era cercano. Esto supondría un gran avance

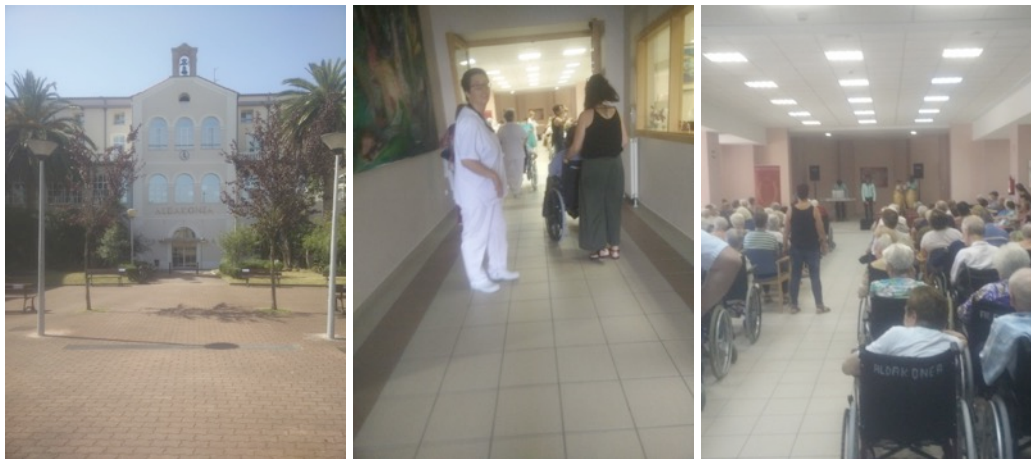
Son para bailar

[5.11] La siguiente cita es un concierto de música latina que ofrece la Quincena de modo solidario a la residencia de ancianos Aldakonea. Situada en el alto de Egia, el acercamiento es un poco costoso y

evidentemente no está en el circuito principal del festival. Se trata casi de un evento paralelo y concebido para darle un tinte solidario.

[5.12] Cuando llego a la residencia el concierto no ha empezado aún. Están todas las personas mayores sentadas en una sala grande de la planta principal. En la parte frontal hay dos congas, un piano y un micro. El ambiente es el propio de una residencia de ancianos, el olor propio y todos hablando entre sí. Los asistentes están en general de buen humor y se palpa un ambiente positivo y agradable.

Collage 40. Residencia Aldokena 2 de agosto.



Fuente: id.

[5.13] Por lo que veo en el programa el evento está organizado con Intermezzo. Es una empresa localizada en Madrid y promovida por un gipuzkoano. Es fácil atar cabos y entender que contraten empresas “amigas”. Por lo que entiendo que dicha empresa intentará promover a los músicos de la zona. En este caso, entenderé que solidario en todos sus aspectos. Aprovecho el tiempo que me queda para descubrir que Intermezzo es una asociación que figura entre los patrocinadores. Sin embargo, la página web de la asociación está totalmente anquilosada y denota falta de transparencia por la falta de datos sobre la asociación. Toda esta curiosidad me salta porque en el programa no sale el nombre de los intérpretes y es el en la única ocasión que pasa en el documento del programa de la jornada inaugural.

[5.14] Al entrar los músicos, todos los que estamos allí empezamos a aplaudir. El programa que ofrecen es ideal para las personas que se encuentran en la residencia. Son canciones de la época y que animan. Algunos cuidadores bailan con los ancianos y animan al resto del personal. Por lo que veo hay también familiares que acompañan y que también animan el ambiente.

[5.15] En esta ocasión no intentaré recopilar información a través de encuestas. Creo que los participantes están disfrutando. Los que no se pueden mover es por incapacidad física. A medida que pasa el tiempo las personas se animan más. Este ambiente me contrasta mucho con el que me he encontrado hace unas horas en la plaza de la Constitución.

[5.16] Antes de empezar el evento había personas de la organización encargadas de la producción. También había un fotógrafo que ha estado un ratito haciendo fotos. Sin embargo, me resulta un poco raro no ver a nadie de la organización preocupándose o haciendo acto de presencia institucional. Por lo que concluyo que la organización se muestra un poco ajena al desarrollo y en general, un poco al margen del festival. En el programa también está un poco al margen, está a las últimas páginas.

Image 25. Calle Reyes Católicos 2 de agosto.



Fuente: id.

[5.17] Cuando termina el concierto me dirijo al centro con intención de recopilar las notas y prepararme para el concierto de las 20. Pero, mientras voy andando a la biblioteca me encuentro con otro evento del festival. Es el concierto de un trío de txistus. Este evento también se organiza en colaboración con la Escuela Superior del País Vasco. Por lo que puedo ver hay un ambiente parecido al que he asistido por la mañana. Este encuentro inesperado me resulta curioso y a la vez que considero que está muy bien pensado el hecho de que las personas de la ciudad se vayan encontrando con distintos eventos a medida que se pasea por la ciudad.

Concierto de música antigua. Schola Gregorianista Donosti Ereski

[5.18] Es la primera ocasión que asisto a un concierto de música gregoriana. Además, el programa es una selección de piezas muy especiales que se recuperaron en tres pueblos vascos: Azkoitia,

Oñati y Hondarribia. Se celebra en la Iglesia de San Vicente, es una Iglesia de estilo gótico que fue reconstruida en el s. XVI. Es una pequeña joya de la ciudad, enriquecida con esculturas contemporáneas en su interior.

[5.19] Al llegar al concierto hay poca gente. El recibimiento en la entrada es inspirador. Hay unas esculturas figurativas del hijo de Eduardo Chillida, desconozco si las han puesto para la ocasión o si están expuestas permanentemente. El hecho es que este hecho me predispone a querer gozar de un momento de especial inspiración. Después de contemplar las esculturas, me dirijo a la entrada y me encuentro con las banderolas de la Quincena. Hay dos personas en la entrada encargadas de la acomodación y de indicar donde se encuentran los programas.

Collage 41. Iglesia de San Esteban



Fuente: id.

[5.20] Al entrar en la Iglesia, media hora antes, hay pocas personas, calculo que unas 80. La Iglesia tendrá una capacidad para albergar 700 personas. Aprovecho para hablar con alguno de los asistentes. Con todos los que consigo hablar son personas de más de 60 años. Me acerco a un grupo de mujeres que me comentan que han venido para acompañar a unos amigos. Al comentarles que estoy haciendo la tesis sobre el impacto cultural de los festivales, rápidamente me dicen que ellas no son unas expertas y que poco me pueden decir. Además, me insisten que no estarán durante todo el concierto. Me da la sensación que les da miedo quedar mal por si dicen alguna cosa que quede fuera de lugar o que consideran que soy demasiado culto para ellas. Insisto un poquito para averiguar cómo han llegado aquí. Son amigos de una familia de una persona de las que canta. No son especialmente fans de este tipo de música.

[5.21] Me acerco a una pareja más joven que la media, tienen unos 50 años y les comento que estoy haciendo la tesis. Noto un rechazo por parte de la mujer. Se queja que no le he hablado en euskera y

que si realmente esta investigación quiere ser seria debería hacerlo en euskera. Le pido disculpas, y su marido rápidamente accede a colaborar en castellano con el ánimo de intentar allanar el camino. Al comentarles que estoy haciendo la tesis en una universidad de Barcelona, el marido se alegra y entiendo que se ha creado cierta afinidad con nosotros. Más adelante, al terminar el concierto, se me acercara otra vez pidiéndome disculpas y descubro que han vivido en Barcelona. Esta pareja, por lo que me comenta el marido, vienen a veranear a Donosti y siempre que pueden asisten a los conciertos de la Quincena. Suelen viajar por motivo de la música y es su pasión. Ya desde pequeños me comentan que venían con sus padres, siempre que podían.

[5.22] Antes de empezar el director del coro dirige unas palabras al público sobre el contenido del programa. Hay unas cuantas criaturas que empiezan a llorar y uno de los asistentes les hace callar vehementemente. Esto me hace saltar un poco las alarmas. Entre gente, supuestamente, tan refinada a veces se pierden las formas por el bien del gozo intelectual. Hay momentos sarcásticos en el disfrute de la música en directo.

[5.23] Desde el atrio de la iglesia un cantor empieza entonando un salmo. El resto del coro se encuentra en el fondo de la iglesia y van entrando poco a poco. Este sonido transporta a una abadía cisterciense o a un convento de monjes. Es una experiencia curiosa. Aunque los cantores estén vestidos de camisa blanca y pantalón es curioso el efecto que produce esa especie de procesión. Un silencio denso se aposenta en el público.

[5.24] Hago una breve observación a las personas que me rodean y percibo una sensación parecida. A la vez, que me encuentro con personas que aún están apagando el móvil o incluso algunos que están contestando los últimos whatsapp para disfrutar tranquilamente del concierto. Esto provoca en mi un efecto espejo y hago lo mismo, rápidamente compruebo el teléfono y lo apago. No sin antes, contestar a unos cuantos whatsapp. Es curioso como se ha enfriado la experiencia en ese momento. He pasado de un estado de completa tranquilidad y no pensar en nada. De estar pensando y sentir cierta ansiedad para contestar o estar actualizado de las noticias de los que se encuentran fuera. Algunas personas se quejan del calor, por lo menos los que están a mi alrededor.

[5.25] Hace calor, a mi parecer no excesivo, sin embargo, es curioso como esas quejas me inquietan un poco más. El ambiente tenso que me rodea me inquieta y desconcentra para centrarme en la música. Todo esto ha sucedido y acaba de terminar la primera pieza. Ha sido un viaje del cielo a la tierra en 4 minutos.

[5.26] El director del coro hace una breve introducción al primer bloque del programa. Indica la procedencia de las obras y la singularidad de las mismas. Indica que esas piezas se han recuperado

y que por tanto hará siglos que no se interpretan. Por supuesto, al ser gregoriano son transcripciones y hace una breve explicación que ayuda a entender el contexto de las obras. Hago un pequeño vistazo a la Iglesia y veo que se ha llenado por completo. La mayoría de personas son mayores y creo que hay más mujeres que hombres. También hay algunos jóvenes, entre 25 y 40 años que se encuentran como salteados. Veo que hay pocos grupos de jóvenes. Son más bien parejas y otros que van sólo o solas.

[5.27] El programa que ofrece la Schola es precioso. Hay momentos de clímax. De hecho, mientras yo mismo me emociono aprovecho para mirar si otros les pasa lo mismo. Me encuentro con personas que están con los ojos cerrados, otros que se nota que están muy concentrados. Por otro lado, hay algunos que se siguen distrayendo con el móvil y que están poco por la música.

[5.28] Mientras escucho percibo que la concentración sobre la música es mucho más efectiva que en otro tipo de festivales. Aquí y en los dos que he podido estar hoy, la gente se focaliza para escuchar. El silencio es sepulcral, hay plena intención de dejar que la música se exprese. Es tan distinto a un festival de música electrónica o de música alternativa... Las circunstancias cambian por completo, no hay nadie o nadie que vea que esté hablando con otra persona. Nadie consume ningún tipo de sustancia. Es bastante evidente que la atención es a niveles muy superiores sobre la interpretación artística.

[5.29] De hecho compruebo que la persona que me había dicho que se iba, sigue ahí. Compruebo así el poder cautivador de la música y más de una música que no está de moda. Es verdad que hay unos cuántos jóvenes que se han ido en mitad del concierto.

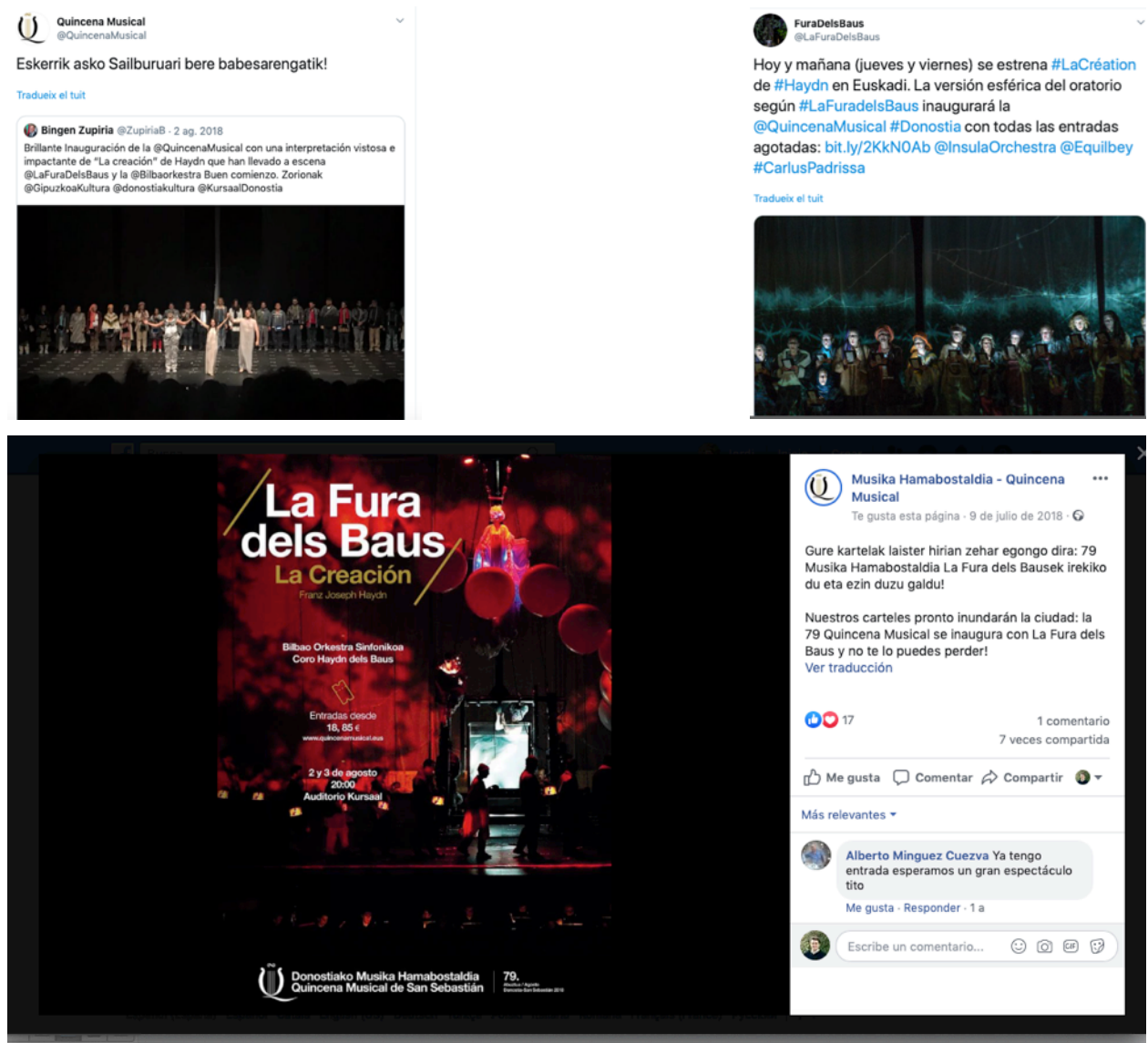
[5.30] Al terminar el concierto hay un gran aplauso y considero que he recuperado cierta serenidad perdida. La música gregoriana es capaz de transportarte a un estadio de tranquilidad interior único. Lo percibo o lo transporto al ambiente. No hay gritos, la gente se despide tranquilamente, no hay exceso de cansancio, ni gente tendida en el suelo.

3 de agosto

La Creación de Haydn - La Fura dels Baus

[6.1] Este es el gran evento inaugural. Han salido varias noticias en twitter y en la prensa escrita. Ha arrasado antes de una semana del estreno la taquilla. Es una versión escenificada de la obra de Haydn. Nunca he visto una versión ni escenificada ni interpretada musicalmente. Por tanto, soy totalmente novato a lo que pueda llegar a experimentar respecto a la música.

Collage 42. Redes Fura dels Baus.



Fuente: Twitter: @LaFuradelsBaus y @QuincenaMusical; Facebook: Quincena Musical.

[6.2] Llego bastante antes de la hora, es el primer evento que voy a atender en el auditorio del Kursaal. Compruebo que hay cierto nerviosismo al llegar a la entrada. En principio, tengo invitación para todos los eventos que he concertado. El personal de seguridad está al tanto, pero no deja de desconcertarles. Les pido a la organización si puedo ir a posteriori a camerinos también para realizar investigación. No me lo permiten.

[6.2] Entre los artistas que actúan hay una alavesa, Alícia Amo, que es conocida para el público de la zona. El pasado junio actuó en una ópera y además, es conocida por su gran talento como violinista. Como he comentado la prensa ha dado bastante visibilidad al evento y las redes tenían bastante presencia. Por tanto, en este evento que se presenta como una de las piezas estrella combina

también artistas de la zona (la orquesta es la BOS). En definitiva, es una combinación muy buena y todo dentro del ámbito nacional.

[6.3] Antes de que empiece el concierto me paso por la entrada y compruebo que hay una gran cola. Se palpa la expectación ante un espectáculo que promete ser innovador. El público es, a primera vista, más joven que el que pude contemplar ayer. Es cierto, que hay mucha más gente, pero considero que a primera vista, la media es unos 10 años por debajo.

Collage 43. Interior Kursaal 3 de agosto.



Fuente: propia.

[6.4] Hace un día soleado y el interior del Kursaal resplandece. Es un auditorio peculiar, a la vez que caluroso. El acceso es pausado, está lleno a rebozar. La gente va vestida de media etiqueta. Considero que se puede ver cierto nivel económico. Las entradas no son excesivamente caras: están entre los 12 euros y los 73. Creo que para una producción de este calado, las entradas están muy bien de precio. Sin embargo, considero que la gente se arregla más estéticamente por el hecho de estar en un contexto más culto o que consideran más refinado.

[6.5] Al comenzar el evento, aprovecho para repartir encuestas aleatoriamente a las personas de distintas zonas. Compruebo que en el espacio de las Cs y laterales hay más gente joven. En la zona de la A y la B, está más ocupado por personas de sesenta o setenta para arriba. Cuando se accede a la sala principal se puede ver en el escenario una gasa con unas letras en inglés : "The Creation". Y unas pantallas en el fondo en forma de círculo.



Fuente: ídem.

[6.6] Claramente la Fura dels Baus ha modernizado lo clásico. Sin embargo, el contraste entre una propuesta innovadora y rompedora como “establece” el código de la Fura con el público que lo va a ver genera en mi una dicotomía. Lo que era rompedor ya forma parte del mundo clásico. La Fura ha podido sobrevivir gracias a estas propuestas “mecanicistas” y sin embargo el público que le verá en San Sebastián es más bien tradicional.

[6.7] El espectáculo empieza con el pie torcido. Hay 30 minutos de retraso respecto la hora programada hasta que empiezan a sonar las primeras notas de la orquesta. Nos prohíben por activa y por pasiva cerrar los móviles, debido a que pueden crear interferencias. También nos prohíben grabar. (Esto me recuerda que en las redes no se ha podido ver nada de como iba a ser la producción). La Fura se ha cuidado mucho de que no salga nada al exterior y ahora también.

[6.8] Cuando anuncian el retraso, a mi alrededor las personas se quejan bastante. Me resulta un poco extraña la reacción de algunas personas que, por su edad, no esperaba que tuvieran esta reacción. Supongo que es un pequeño prejuicio que llevo en mi interior. La gente se queja, pero no veo nadie que reclame o que busque a las personas de sala para reclamarles. En definitiva, es un equilibrio de espera y a la vez de ganas de ver un espectáculo que parece prometedor. A los quince

minutos recalcan que los técnicos están trabajando con ahínco y que están intentando hacer todo lo posible. Por lo que se vislumbra entre la gasa y lo que han dicho en megafonía hay un problema de conexión entre las pantallas y las señales que se tienen que mandar. Aún a pesar del retraso, este hecho me hace pensar en la complejidad que tendrá dicha producción.

[6.9] La pieza de la Creación en sí misma es de una belleza única. Es uno de los "hits" de la música clásica. La propuesta de la Fura es totalmente ligada a su estilo. Es mecanicista y reinterpreta la obra con una visión agnóstica del relato de la Creación. El relato juega con gruas, con agua en una piscina transparente y con luces que recuerdan películas futuristas. Es fantástica la interpretación del coro que hacen coreografías con tablets. Hay un momento estelar cuando el coro sale entre el público con unos globos de helio muy grandes que se iluminan y se alargan y acortan a gusto de los cantores. La verdad, me siento un privilegiado por poder disfrutar de este espectáculo y a la vez tener la oportunidad de analizarlo en profundidad.

Image 26. Exterior del Kursaal 3 de agosto



Fuente: id.

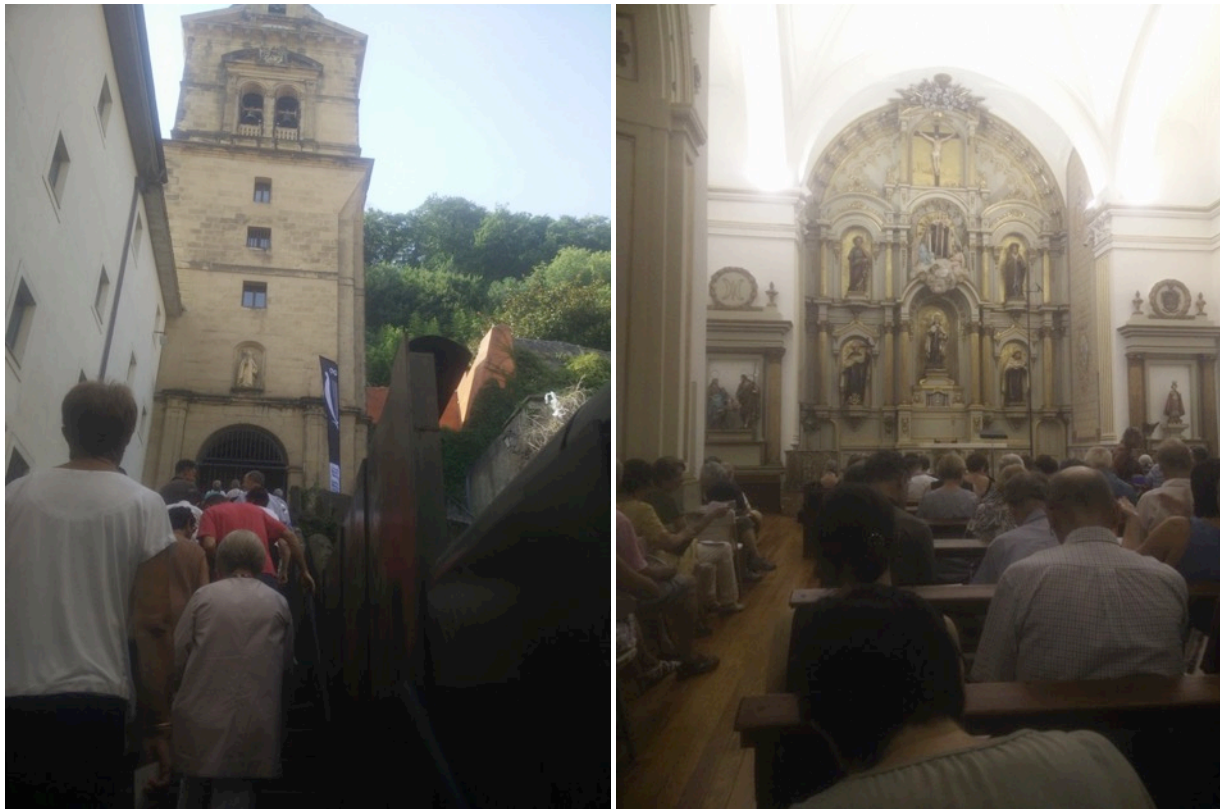
6 de agosto

Ciclo de música antigua. Coro Hondore, Convento de Santa Teresa

[7.1] Después de mi introducción a la música antigua en la jornada de inauguración hoy me toca hacer una inmersión a la música del siglo XVI. El programa es casi un monográfico de Manuel Cardoso y Nicolas Gombert. Es para mi una música casi desconocida, más allá de Tomás Luis de Vitoria, Palestrina o Monteverdi.

[7.2] Este evento se celebra en la iglesia de un convento de clausura. El emplazamiento es especial porque se encuentra en el lomo de Urgull, en la zona vieja de la ciudad, se tiene que subir unas escaleras, la iglesia está en un rinconcito apacible y esto, hace más especial la participación. En la cola me encuentro con el director del festival que charla animadamente con unas personas del público. En el momento de abrirse las puertas la cola fluye muy rápidamente y podemos ir entrando. Las personas que conforman la cola son todas mayores que yo y me cuesta encontrar alguno que llegue a los treinta años. El ambiente es caluroso y contrasta con el fresco que ha mantenido la iglesia.

Collage 45. Convento de Sta. Teresa el 6 de agosto.



Fuente: id.

[7.3] En la entrada de la iglesia me encuentro con la responsable de comunicación y otros ayudantes de producción. Esto reafirma la idea de que toda la organización del festival se implica de lleno en las actividades. Este hecho me reafirma también la idea de que es importante conocer el equipo previamente al festival para poder hacer un análisis con más factores en mente y de evaluación.

[7.4] El ambiente que se genera poco a poco entre el público es de silencio. Las personas hablan en voz baja y se crea poco a poco un silencio natural que me sorprende. Es otra vez una constatación de la importancia de la música para un festival de este tipo. El protagonismo se lo lleva la música durante la interpretación. El público es mayoritariamente del País Vasco, constato entre algunas personas del público que son amigos de los participantes del coro, por la referencia que hacen. Es otra vez una buena manera de darse cuenta que traer a más coros es atraer a más público.

[7.5] El coro ha preparado un dossier con los textos de las piezas que van a interpretar con la traducción al español. Se agradece porque gran parte del programa es en latín y se agradece que se pueda entender. El concierto empieza, el silencio aún se hace más denso. Las piezas que se

interpretan son muy especial, te llevan a la Trascendencia, despiertan un sentido espiritual que es nuevo para mi, en definitiva, estoy rezando con la música. Creo que también favorece la espiritualidad el lugar en el que se realiza el concierto. Es una capilla pequeñita, que habitualmente está cerrada al público, blanca por dentro y bastante sobria.

[7.6] El programa se desarrolla con fluidez y no se rompe el silencio hasta el final con el aplauso. Interpretan dos bises, el último de Palestrina genera un ambiente tan especial que me resulta difícil volver a conectar con la tarea que debo hacer después de acabar. Me acabo de dar cuenta que hay unos cuantos cantores que les tengo la cara vista del Orfeón Donostiarra. Esto me reafirma la importancia que tienen los coros para una ciudad como San Sebastián, y en general, para Gipuzkoa.

[7.7] Al acabar el concierto, recojo las encuestas que he dejado entre el público. Se me acerca una persona, entrada ya en edad, y me da muchos ánimos para que termine la tesis con paciencia. Este hecho me hace reflexionar: en cierta manera yo también creo un vínculo de compromiso con el público al investigarlo con deferencia, respeto y calidad.

Collage 46. Interior y salida del concierto.



Fuente: id.

[7.8] Cuando ya salgo de la iglesia me puedo despedir del director, la directora de comunicación y algunos más me dirijo a la zona vieja, para ver qué hace el público. Me espero un rato en la entrada, algunos se dirigen al puerto otros a la zona vieja. Los cantores salen en grupo y se dirigen a la zona de bares. Les sigo un rato y veo que se paran en un bar: algunos empiezan a beber, otros a fumar y todos hablan en euskera. Se nota muy buena relación de amistad entre ellos, hay entusiasmo después del concierto.

8 de agosto

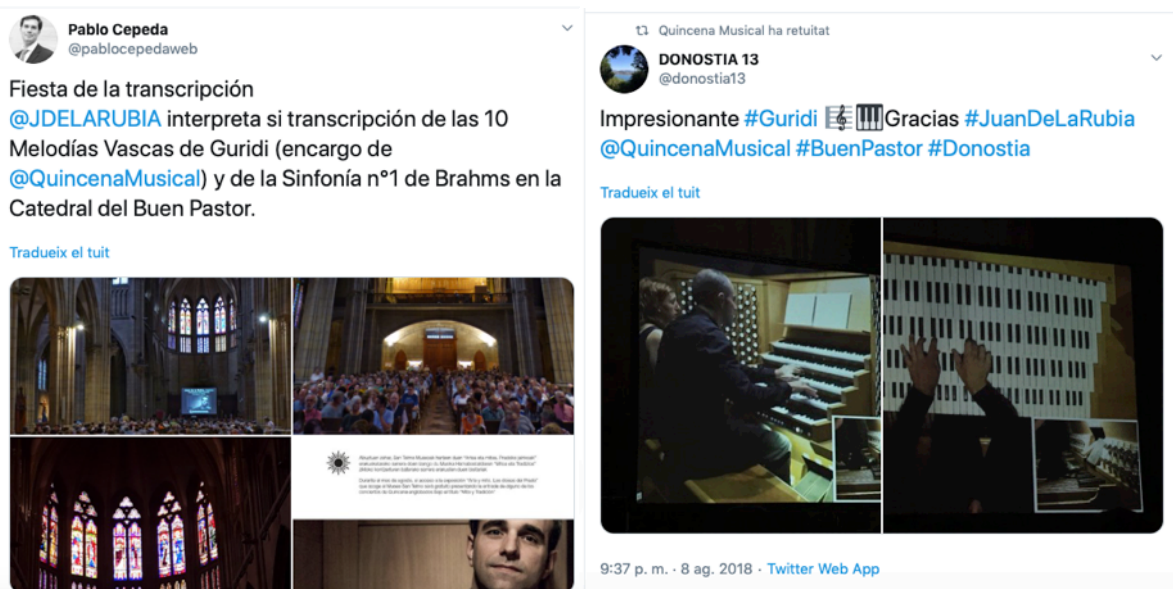
Ciclo de órgano. Juan de la Rubia.

[8] Juan de la Rubia por lo que he sabido por otras vías, gracias a otros trabajos que he hecho, es de los mejores organistas de la Península. Es el organista principal de la iglesia de la Sagrada Familia de Barcelona y además ha hecho reducciones de grandes autores con mucha genialidad. Por tanto, las expectativas que tengo sobre este concierto son muy altas. Tengo ganas de ir a este concierto y considero que puede ser una gran oportunidad para aprender de una experiencia nueva, es el primer concierto de órgano al que asisto.

[8.1] Al llegar se repite una situación parecida a otros conciertos. El equipo de producción del festival ya se encuentra en la iglesia, en la entrada. Está acabando una Misa funeral. El público del concierto está esperando al final de la iglesia. En el momento en el que termina la celebración nos podemos sentar donde queramos. La catedral del buen Pastor tiene un aforo, según la wikipedia, de 4000 personas. Pues bien, la catedral está a rebosar.

[8.2] El público general, a primera vista, es el habitual. Entre unos 50 y 70 años está la mayoría de las personas que se encuentran en el local. Sin embargo, veo más caras jóvenes. Otra característica del pueblo vasco es que en casi todas las iglesias de la provincia hay órganos de calidad y que requieren de un organista. Existe una tradición de organistas que facilita la existencia de un público (reducido) bastante local. Por lo que veo a mi alrededor, los jóvenes que vienen son del resto de España.

Collage 47. Redes hablando de Juan de la Rubia.



Fuente: Twitter, @pablocepedaweb, @donostia13

[8.3] Se ha dispuesto una gran pantalla en el centro que ayuda a seguir la interpretación del organista. Hay una breve presentación de miembros de la organización del festival. Insisten en la idea de que es un concierto único. El programa ha sido encargado para estrenarlo en el festival. De hecho, Juan de la Rubia ha adaptado las partituras de Guridi que interpretará, además de la primera sinfonía de Brahms. La realización gráfica durante el concierto es estupenda. Se ha trabajado muy bien durante los ensayos y se nota durante el transcurso del concierto. El gran fallo es el retraso de la imagen respecto al sonido que hace un poco difícil la concentración.



Fuente: propia.

[8.4] Me doy cuenta que hay numerosas personas jóvenes. A mis dos laterales las personas son de más edad que yo pero en otras zonas puedo ver otros grupos más numerosos de jóvenes. Hay un murmullo en toda la iglesia y el sol de verano aún se adentra a través de los ventanales neo-góticos de la catedral. El ambiente de este espacio es especial y además para una selección de piezas tan única y a la vez tan hecha a medida para la ocasión.

[8.5] Después de la presentación se hace un silencio muy especial. El artista saluda desde el balcón donde se ubica el órgano. Empiezan los primeros compases y se hace un silencio muy especial. La concentración por parte del público es impresionante. Además, el seguimiento por video está hecho estupendamente.

[8.6] De repente se producen unos problemas técnicos. En un momento hay una pieza que se bloquea y hay una nota del órgano que suena de modo constante. Al cabo de unos minutos descubren que ha hay una fallo en una de las consólas del órgano. Lo acaban arreglando y todo está dispuesto para continuar con el concierto. Sin embargo, el propio organista nos comenta que quiere empezar de nuevo para que la atmósfera vuelva a ser la misma. La reacción del público es positiva y

le aplauden con fervor. Es una muestra de profesionalidad que el público la valora y además facilita que la experiencia sea intensa como pretende siempre el artista. El único problema que me surge es el tema del horario. Hemos perdido prácticamente media hora de concierto por este hecho.

[8.7] Durante el intermedio entre las dos piezas principales algunos asistentes se han marchado. Me resulta curioso porque es una sinfonía relativamente conocida en el mundo clásico y la adaptación que hace es brillante. Como he comentado antes el altercado con la consóla ha hecho que se alargue el concierto y creo que por eso algunos deben irse antes.

[8.8] Al final del concierto la obación es maravillosa. Casi todo el mundo se queda de pie durante un buen rato aplaudiendo y considero que el concierto ha sido una gran experiencia. Así lo demuestran las conversaciones que voy teniendo con alguno que está a mi lado. Están contentísimos y consideran que ha sido una gran decisión venir al concierto de hoy.

11 de agosto

Quincena Andante. Klara Mendizabal, soprano. Elisa di Pietro, soprano. "Homenaje a Pepita Embil". Getaria. Iglesia San Salvador.

[9] Este concierto requiere uno poco más de preparación respecto a los anteriores. El concierto se celebra en Getaria. Es un pueblo costero situado a unos 40 kilómetros de San Sebastián. Al concierto sólo se puede acceder con invitación y se celebra en la iglesia del pueblo. Para llegar allí cojo un autobús que me dejará en la calle principal.

[9.1] En el pueblo hay un ambiente de verano muy animado. La calle mayor está repleta de gente tomándose unos vinos, yo hago lo propio porque he llegado bastante temprano. Hay jóvenes en los bares, familias y gente anciana. Creo que es una característica de los pueblos gipuzcoanos el hecho de encontrarse para tomar pintxos y pasar la tarde con la familia y las amistades. El idioma que más estoy escuchando hablar es con diferencia el euskera. También es una característica gipuzcoana, en Donostia también se oye más euskera que castellano.

Collage 49. Exterior de la Iglesia San Salvador en Getaria.



Fuente: id.

[9.2] Cuando se acerca la hora me dirijo hacia la iglesia que está en la misma calle mayor. La cola ocupa ya un parte importante de la calle. Como era de esperar las personas tienen una media de edad que dobla la mía, por lo menos. Las personas que tengo a mi alrededor se nota que son del pueblo porque van saludando a conocidos que pasan por la calle. La espera se hace larga y no abren hasta las 20:20. Había un funeral y la Misa ha terminado más tarde de lo esperado. Curiosamente las personas no se han quejado mucho y entran ordenadamente.

[9.3] El concierto es una colección de piezas de Zarzuela interpretadas por un pianista y dos sopranos. Es un homenaje a Pepita Embil que nació en Getaria, su esposo fue Plácido Domingo Ferrer y su hijo Plácido Domingo es el tenor conocido. Además, fue una soprano muy conocida por sus roles en la Zarzuela y la operetta. En definitiva, el concierto tiene un aire de aniversario y de homenaje.

[9.4] Reconozco que no soy un gran fan de la Zarzuela y por tanto no voy con especial ilusión a este concierto. Sin embargo, el hecho de que sea en este pueblo y en homenaje a una mujer con esa historia, me pica la curiosidad de saber si será un evento que me llegará a impactar. No entramos todos hasta pasada la hora. Tengo una leve sensación de que todos los que estamos allí hemos sido invitados por alguna razón u otra. Lo noto porque todos se conocen y creo que son de alrededores.

[9.5] Entre el público me encuentro con el director de escena de la compañía de Zarzuela de San Sebastián. Me comenta que las cantantes son buenas profesionales y que han trabajado varias veces con ellas. Se muestra muy interesado por la investigación que estoy realizando. Me comenta que el

concierto en un sitio como este es muy difícil por la acústica, y que además en algunas piezas se puede romper demasiado con el ambiente que sugiere la iglesia.

[9.6] Con este concierto se repite la sensación de arraigo en la población vasca. Las cantantes son gipuzcoanas, el programa tiene que ver con temáticas cercanas al pueblo vasco, el homenaje a Pepita Embil y por la representación de gente conocida en el mundo de la música del País Vasco. Las canciones que se interpretan gustan mucho al público. En alguna pieza la gente cantaba a la par con las cantantes.

[9.8] De propina han cantado otra canción muy conocida del Caserío. Se repite la escena del público cantando y aplaudiendo. Las personas de más edad se conocen mejor las piezas. El concierto ha terminado con euforia y considero que la calidad (dentro de lo que he podido ver hasta ahora) del evento de hoy es de un nivel intermedio. Pero, el objetivo de emocionar y divertir los ha conseguido.

[9.9] Cuando salimos el ambiente en el pueblo sigue siendo muy animado. Los bares están repletos y hay un ambiente de verano muy simpático. Comentando con algunas personas que salen a la par que yo, están muy contentas de haber sido invitadas al concierto y consideran que aportar estas cosas en verano es muy positivo para el pueblo.

13 de agosto

La italiana en Argel

[10] Este evento también es un de los highlights de la Quincena. Hasta hace poco era la única manera de ver ópera en San Sebastián y por eso, existe ya la tradición de que la Quincena traiga una buena producción de ópera. Habitualmente se programa siguiendo los grandes títulos. Por tanto, este título entra entre esta selección habitual de óperas. La función a la que asisto es la segunda, por tanto, supongo que se esperará menos gente.

[10.1] Como siempre llego un poco antes de lo habitual y hago una pequeña estrategia para seguir el evento desde distintas perspectivas. Cuando empieza entrar la gente me sitúo en el balcón más alto del Kursaal. Como otros eventos del festival me doy cuenta que suelen entrar siempre primero personas de más edad. También noto que hay más esmero entre las personas en el modo de vestirse. Veo más corbatas y más vestido. Se percibe más formalismo y decoro en las formas.

Collage 50. Interior del Kursaal, 13 de agosto.



Fuente: id.

[10.2] A primera vista el Kursaal parece lleno, como he comentado la producción de ópera en San Sebastián es escasa y por tanto, programar una ópera de gran formato en un auditorio como éste convoca a mucho público. Además, la prensa se ha hecho eco bastante significativamente en la prensa más vista de la ciudad.

Collage 51. Pausa de la ópera.



Fuente: id.

[10.3] Es la primera vez que asisto a este título. Sin embargo voy dispuesto a disfrutar de un obra cómica. A la vez, me causa un poco de contraste el perfil que me he ido encontrando en el festival con la ópera que se presenta hoy. Por un lado, creo que el público donostiarra es bastante tradicional y diría incluso que serio y poco dado al humor. Por tanto, estoy curioso para ver como reaccionará el público ante un evento de este tipo. En el propio contraste encuentro parte de la respuesta, seguramente el público donostiarra necesita más humor, o simplemente, se trata de un prejuicio. Sea como sea, el Kursaal se ha llenado con esta segunda función.

[10.4] En cuanto a la puesta en escena, puedo decir que se trata de una puesta tradicional operística. Un decorado y fondo imponentes, ambientado en un estilo orienta (como la obra tradicionalmente lo pide) y en general, puedo decir, que estéticamente no me sorprende. La interpretación de los cantantes es dentro de lo que cabe buena. Consigue hacer reír al público, sobre todo la interpretación del barítono y de algunos actores que hacen un papel importante.



Fuente: Facebook, @quincenamusal

[10.5] En general puedo decir que es una producción conservadora que cumple con sus objetivos de impresionar y hacer reír. Las emociones de esta producción son, creo, más superficiales en comparación con otras. A la vez, creo que forma parte de las producciones más caras de la Quincena. Creo que después de "La Creación" está será la más costosa, el juicio está basado en lo aparente. Pero, también hay que decir que el público ha disfrutado y por tanto, seguramente para el festival compensa hacer un dispendio en un evento así para asegurar calidad de producción con un público exigente y a la vez pudiente.



Fuente: id.

[10.6] El público reacciona entusiasmado en las arias de los solistas. Hay bravos al final y algunas personas terminan de pie, no muchas. Entre el público veo a muchas autoridades de la ciudad: el alcalde, el antiguo alcalde, algunos concejales y el director del festival. En definitiva, el evento logra conseguir ser un evento para distintos niveles de la sociedad y por tanto, como estrategia de comunicación y de añadir valor, lo consigue.

18 de agosto

Euskadiko Orkestra Sinfonikoa Andra Mari Abesbatza dirigidos por Christian Zacharias. [11] Con este evento reempleado la investigación por el parón del 15 de agosto. La semana grande en San Sebastián empieza del 10 al 18 de agosto. Sin embargo, el día más notable es el 15 de agosto coincidiendo con la fiesta de la Virgen. El festival hace un breve parón entre el 13 y 16, prácticamente se puede decir hasta el 18, porque los eventos que hay el 16 y 17 son de poca importancia. El festival asume que esos días hay que parar porque el interés de la gente están en las fiestas. En definitiva, el festival se puede dividir en dos mitades lo que hemos vivido hasta ahora que contiene grandes eventos (ópera, la fura...) y la que viene ahora.

Collage 54. Previo al concierto de la OSE y Christian Zacharias



Fuente: twitter, @QuincenaMusical, @euskadiorquestra

[11.1] Esta segunda mitad de festival está centrada más en música de orquesta. Para empezar con fuerza el festival empieza con un gran intérprete, director y experto musical: Christian Zacharias. El concierto además lo integran intérpretes de la zona. Por un lado, está la orquesta sinfónica de Euskadi que tiene sede en San Sebastián. Por otro, el coro Andra Mari que también es de San Sebastián. Por último, la soprano y la mezzosoprano también son de la zona. En conclusión, la fórmula perfecta para convocar mucho público de la zona.



Fuente: @coralandramari y @diariovasco

[11.2] El programa que se ofrece es también "fácil" para un público habituado a escuchar música clásica. Tenemos a Joseph Haydn y a Mozart. A la vez, hay una obra del hermano de Joseph Haydn, Michael, que le da al programa un punto de descubrir y de culto. Por tanto, el programa es también una fórmula clásica para convocar a un público generalista y a la vez más culto.

[11.3] El concierto está a reventar, el público a primera vista es de más entrada en edad que en otras ocasiones. Antes de empezar se avisan con los habituales avisos sobre los aparatos electrónicos. Hago un breve repaso visual al público y me encuentro con caras conocidas del último evento (el antiguo alcalde, el concejal y algunos más). Antes de empezar el concierto se hace un minuto de silencio por la violencia sexista.

[11.4] La dirección de la orquesta por parte de Christian Zacharias es, en mi ignorante opinión, muy notable. La orquesta suena a una y la interpretación es maravillosa. Nunca había podido participar en un concierto donde el director dirigía desde el piano y a la vez ser el intérprete principal de la pieza.

[11.5] Entre el público oigo un comentario que me llama la atención. "Gracias a los conciertos respiro un poco" y viene de un señor aparentemente de unos 70 años. Interpreto que estas palabras están dentro de un contexto de amistad y por tanto sinceras. Me hace reflexionar sobre el motivo de la investigación (el impacto cultural) y me reafirmo en la importancia de una investigación sobre el impacto intangible de un festival de música.

[11.6] Por primera vez veo una persona con unos prismáticos. Dicha persona que usa los prismáticos viste con decoro y en concordancia con el contexto del concierto. Sin embargo, sigo con

los contrastes. Al cabo de unos minutos, entre pieza y pieza, se oye un móvil en la sala. El director para el concierto y resta a la espera hasta que el móvil deje de sonar. Esto crea un ambiente de tensión bastante fuerte, muchas personas se quejan de forma más o menos indirecta y siento piedad por la persona que ha tenido la mala suerte de que le sonara el teléfono.

Image 27. Zacharias dirigiendo la OSE y la Coral Andra Mari.



Fuente: @quincenamusal

[11.7] Después de Mozart hay una pausa de 20 minutos. Me doy una vuelta durante la pausa para ver qué hace público mientras dura el descanso. Primero paso por los baños, ahí sobretodo me encuentro con personas mayores y con algún que otro niño. Puedo constatar en la distancia que el baño de mujeres está repleto, hay una cola interesante. También me encuentro en algún rincón a un par de mujeres retocándose el maquillaje. Después me dirijo al foyer donde han instalado un servicio de venta de bebidas. Me encuentro con un conocido que es amante de la música y me comenta que está disfrutando como nunca. Además elogia al director y como admira sus conocimientos del barroco. Tengo que reconocer que su opinión hace aumentar la admiración por el director, tanto por su interpretación como por su prestigio dentro de las personas que conocen mejor este sector musical.

[11.8] Antes de entrar, me fijo un poco con las conversaciones que tiene la gente. Puedo constatar que el público está entusiasmado con el concierto y la dirección de Zacharias. Me encuentro con dos hombres con pelo largo y con camisetas de heavy metal. Me sorprende encontrarlos aquí, se les ve entusiasmados también.

[11.9] El requiem de Michael Haydn es una maravilla y el coro hace una actuación muy bonita. En general, se percibe entre el público un nivel de concentración muy importante, hay un silencio denso. Al terminar el concierto se percibe un público más tranquilo que en la entrada. Ha sido una experiencia.

Image 28. Final del concierto de Zacharias



Fuente:@isalaberría

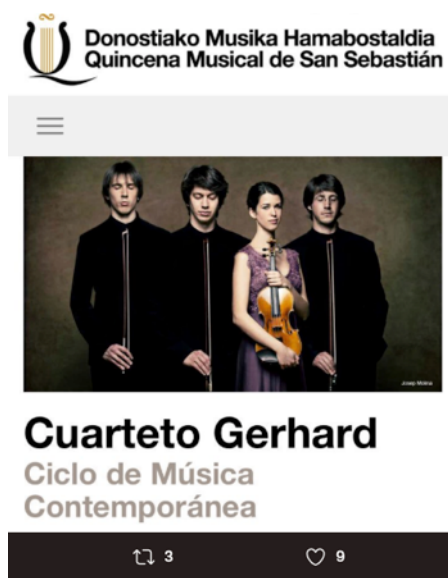
[11.10] Al salir, veo varios coches oficiales de la quincena. Un par de audis de alta gama. Esto hace que se reafirme mi consideración de que el festival pretende situarse entre un nivel de consumo alto.

19 de agosto

Ciclo de música contemporánea. Quinteto Gerhard.

[12] Es el primer evento que asisto de música contemporánea del festival. El concierto es en la sala pequeña del Kursaal. Es un espacio nuevo para mi y le añade más novedad al evento. La sala está exclusivamente preparada para el evento. Es una sala polivalente y que tiene una buena acústica.

Image 29. Twit del Cuarteto Gerhard

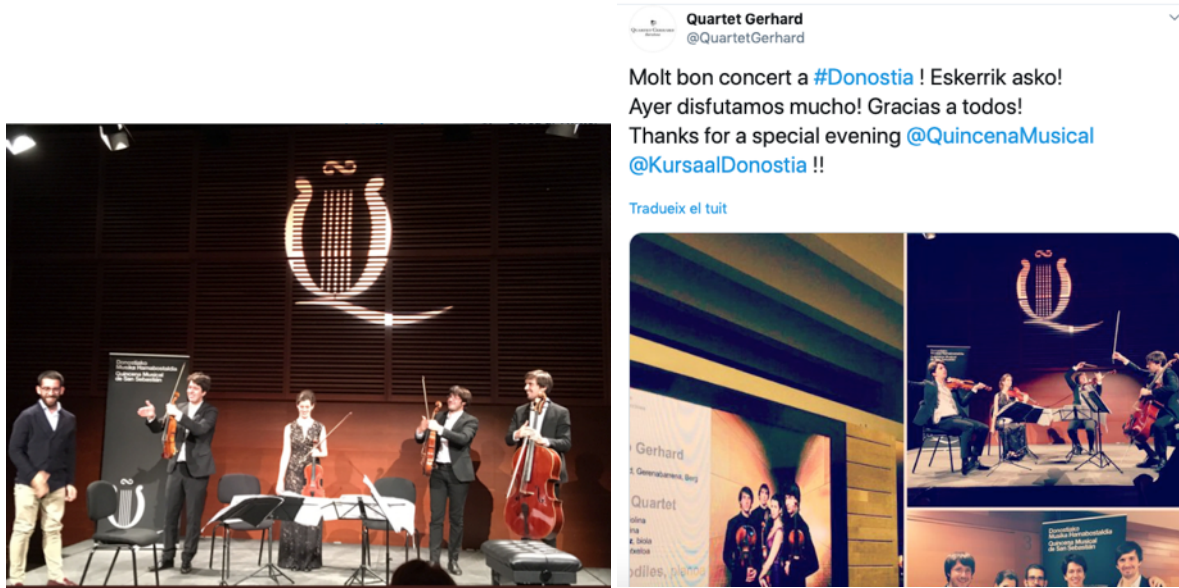


Fuente: @quartetgerhard

[12.1] Cuando llego hay tres o cuatro personas que ya están esperando para entrar. Reconozco que me siento muy poco identificado en un evento como este. A medida que se acerca la hora el espacio que es para 120 personas se llena hasta la mitad. Entre las personas que entran hay pocos jóvenes, tengo la sensación de que las personas que han venido son expertas en la materia.

[12.3] Antes de que empiece el evento hay ruidos desde la sala de control. Es curioso porque una vez empezado el concierto los ruidos se mantienen hasta que alguien de producción lo arregla. Después de esto me puedo centrar más en la música. Sinceramente, me cuesta mucho no ponerme nervioso y sentir un vacío al escuchar esta música. Realmente crea en mi sensaciones incómodas y que no puedo encontrar agradables.

Collage 56. Fotos después del concierto.



Quartet Gerhard
@QuartetGerhard

Molt bon concert a [#Donostia](#) ! Eskerrik asko!
Ayer disfrutamos mucho! Gracias a todos!
Thanks for a special evening [@QuincenaMusical](#)
[@KursaalDonostia](#) !!

[Tradueix el tuit](#)

Fuente: @quartetgerhard.

[12.4] Mientras transcurre el concierto puedo ver caras de mucha concentración. También veo a una persona durmiendo. Realmente me sorprende como el nivel de concentración puede ser tan alto con una música de este tipo. Al final ha habido un aplauso bastante intenso y ha habido un bis de Kurtag, algo subversivo y con muchos silencios. Aprovecho para constatar que la mayoría del público es masculina.

Image 30. Después del concierto el publico rellenó las encuestas.



Fuente: propia.

[12.5] Al acabar el concierto se me acerca una chica y me pregunta sobre mi investigación. Me comenta que cree que la encuesta que estoy haciendo no es correcta. Considera que se podría preguntar de otra manera. Se nota que le interesa la temática pero no la manera de enfocarlo. La discusión no va más allá, aún así, me anima para seguir investigando.

20 de agosto

Diálogos célticos. Jordi Savall y Carlos Núñez

[13] Antes de entrar en la sala puedo intercambiar impresiones con la responsable de comunicación del festival. Es muy positiva la actitud que tienen respecto al festival. La sala está toda ocupada. Me ha tocado esta vez sentado en un palco, mis vecinos son personas de más de 65 años. Al hacer calor vienen con un abanico que preveo que será algo molesto para el transcurso del concierto. Sin embargo, resto a la espera de lo que pueda pasar.

[13.1] Después de sentarme me fijo en el escenario. Están todos los instrumentos dispuestos en el suelo. No usarán amplificación, será música en vivo y directo. Sinceramente, este es el concierto que más esperaba del festival. Jordi Savall tiene un renombre justificada por una carrera espléndida. Además, le acompaña Carlos Núñez que es otro experto en la música celta. Mi ignorancia en la música celta es bastante notable, sólo tuve cierto contacto en una estancia que hice hace unos años en Irlanda.

Image 31. Jordi Savall posando para la web oficial.



Fuente: @quincenamusal

[13.2] Después de los tradicionales avisos, el concierto da comienzo. Savall y el resto de músicos empiezan interpretando una pieza que sirve de introducción. En un momento cambia el ritmo y

entra la gaita por parte de Carlos. Es maravillosa esta música y transporta a un cierto estado präterito de paz y armonía con la naturaleza. Al acabar esta pieza introductoria Carlos Nuñez dirige el saludo al público en tres lenguas(vasco, castellano y gallego). Las palabras humildes de Carlos son un elogio a la carrera de Jordi y de la suerte que tiene de tocar a su lado.

Collage 57. Interior del teatro Victoria Eugenia antes del concierto.



Fuente: propia.

[13.3] El concierto sigue su transcurso. Desconozco si los demás les pasa como a mi, pero en varias ocasiones se me ha puesto la piel de gallina. Considero que me he transportado varias veces a un estado de paz, de emoción positiva muy especial. Me entra la certeza de que si pudiera asistir en otro concierto de este tipo, no lo dudaría en un segundo.

[13.4] El papel que juega Jordi Savall es esencial en este concierto. Tiene un dominio y una paz en la interpretación. Su porte, su saber estar y su maestría hace del concierto un verdadero deleite para los oídos y para el espíritu. Savall es un maestro. Después de "volver" a la tierra me fijo en el público. En otras ocasiones, como he comentado, me he encontrado con personas durmiendo, incluso distraídas con el móvil. Los que puedo vislumbrar desde donde estoy (casi toda la platea) están todos al 100% enfocados en el concierto. Es realmente cautivador.

[13.5] En una de las piezas que interpretan, en un momento de especial virtuosismo, se oye entre el público un "guauuu". Es maravilloso también el nivel de interpretación de los músicos que lo acompañan. El virtuosismo esta vez a venido por parte de Frank McGuire que toca el Bodhran Celtico. Es un instrumento de percusión que tiene una técnica muy específica. Es una maravilla los cambios de ritmo y de variación acústica que consigue.

[13.6] La reacción del público es acorde con la interpretación magistral que ofrecen. Los aplausos entre canción y canción son maravillosos. El repertorio además en alguna ocasión versa sobre

temas vascos y por tanto la gente lo puede llegar a tararear. En algún momento dado el público reacciona llevando el ritmo con las palmas. Se piden dos beses al final del concierto.

Collage 58



Fuente: id.

[13.7] Las personas salen contentas al terminar el concierto. Una señora se acerca a mi y me anima con mucha energía a terminar la tesis y poner mucha fuerza en su realización.

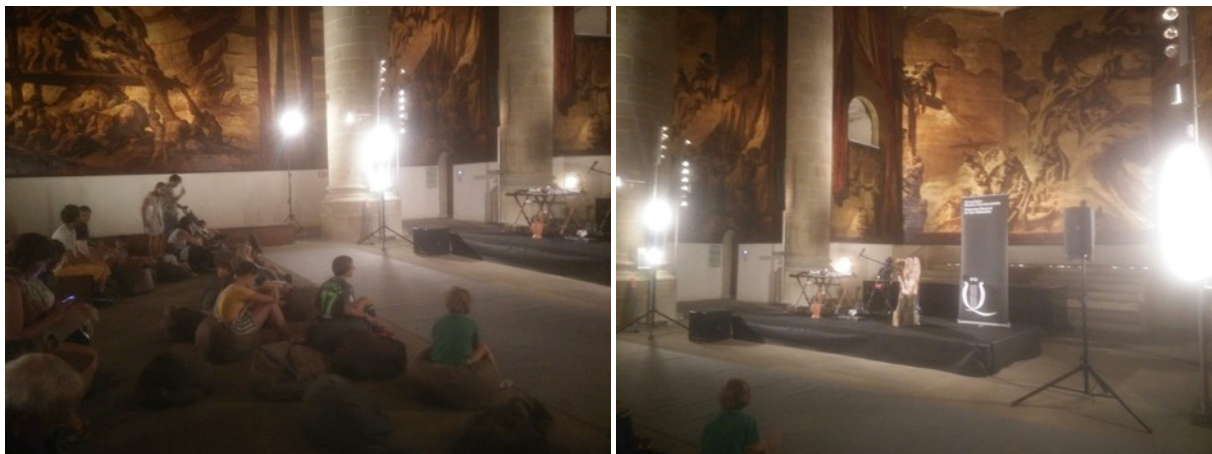
21 de agosto.

Ciclo Infantil. Historia inventada de la música inventada. Neonymus (Silberius de Ura)

[14] Este concierto es un evento pensado para niños. Se hace en la iglesia dentro del antiguo convento de San Telmo. Son una maravilla los frescos inmensos que hay en los laterales y en el ábside de la iglesia. Es toda una inmersión en la tradición pesquera de esta parte de Euskadi. El espacio hace tiempo que es una sala de eventos. En esta ocasión está todo preparado para que pueda albergar una cincuentena de niños. Hay cojines en el suelo para que se puedan sentar y unos bancos de madera pensados para los padres que puedan venir.

[14.1] El evento empieza a las 12h, cuando llego faltan aún unos 20 minutos para que empiece el evento. Poco a poco van llegando familias hasta que se llenan toda la parte delantera de cojines. Calculo que habrá unas 70 personas entre niños y padres. Hasta última hora llegan familias dispuestas a disfrutar del evento. Aproximadamente habrá unos cincuenta niños entre 2 y 10 años. En el pequeño escenario que hay se puede ver un mezclador de canales electrónico, algunos pedales de música, instrumentos tradicionales vascos, flautas, algún tronco, tubos de plástico y otros muchos artefactos curiosos.

Collage 59. Antes del taller con Neonymus



Fuente: id.

[14.2] Antes de empezar el ambiente es de lloros, niños corriendo y de mucho trajín. Ambiente propio para un evento pensado para los niños y familias. El título es curioso: "Historia inventada de la música inventada". Está claro que no se va hacer un repaso exhaustivo de la historia de la música, e interpreto que será una manera infantil de contar la historia de la música. Entre el público

reconozco a la responsable de comunicación de la Quincena y al director de la Quincena. Entiendo que coincidamos es fortuito, pero me sorprende que se encuentren en un evento como este, a las 12h. A la vez, creo que hacen muy bien en saber de primera mano como se desarrollan los eventos a lo largo del festival.

[14.3] Se baja la intensidad de las luces y suena un acordeón desde el fondo de la nave. Todos nos giramos y está el protagonista del espectáculo. Neonymus (como se hace llamar) es todo un artista. Lleva una barba generosa y se mueve como un hombre de las cuevas. La entrada ha sido muy divertida para los niños. Hace participar a los niños y sigue tocando hasta llegar al escenario.

Image 32. Durante la actuación de Neonymus.



Fuente: @arktelier.

[14.4] Durante el transcurso del evento, el artista hace un recorrido aproximado de como podría haber empezado la música. Saca huesos, troncos antiguos y los convierte en flautas, o incluso en instrumentos de percusión. La verdad es que también es entretenido para un público curioso, como

lo puedo ser yo. Además, y esto lo hace más interesante, mezcla distintos sonidos gracias a elementos tecnológicos que enriquecen las composiciones que aparentemente se inventa sobre la marcha.

[14.5] Hace intervenir a adultos y más pequeños en sus actuaciones. Consigue mantener la atención de los niños con elementos muy básicos pero que creo que ayudan a despertar la inventiva y el interés por la música. Ha construido flautas con pajitas, han hecho minicomposiciones con tubos que hacen sonidos en distintas tonalidades al ser golpeados.

[14.6] En definitiva, se trata de un evento muy enriquecedor tanto para pequeños como para mayores. Los niños al final del evento se quedan mirando y tocando los instrumentos. El artista se hace muy cercano (y se le nota agotado). La experiencia ha sido muy divertida y enriquecedora.

21 de agosto.

Ciclo Jóvenes intérpretes. Gonzalo manglano (tenor) y Daniel Huertas (piano). Schubert

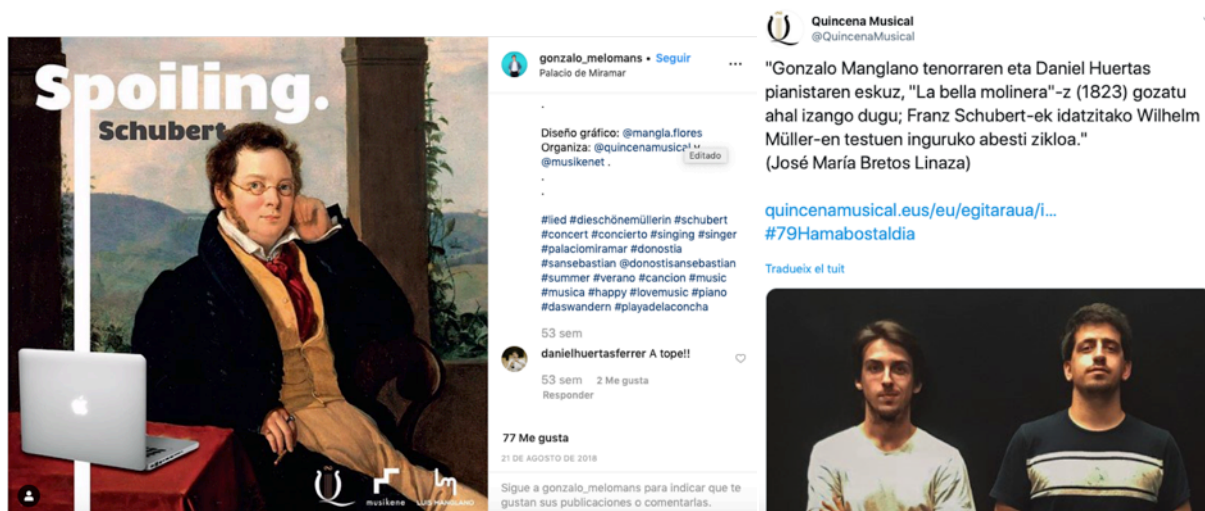
[15.1] El concierto se celebra en el Palacio Miramar, el palacio está situado en lo que se llama el pico del oro, en uno de los sitios más emblemáticos de la ciudad. Este edificio era la sede de la Escuela Superior de Música del País Vasco (Musikene). Por eso la mayor parte de los conciertos del ciclo de jóvenes intérpretes se celebran aquí. Este ciclo además se nutre principalmente de los conjuntos de cámara de Musikene y por tanto, es lógico que aún se use este edificio para este ciclo dentro de la Quincena.

Image 33. Presentación del ciclo de jóvenes intérpretes.



Fuente: quincenamusal.eus

[15.2] Sin embargo, el espacio en el que se celebra el concierto es bastante deficiente para la acústica. Es una sala de congresos con el techo muy bajo y con material muy absorbente. Se entiende que la Escuela se moviera de edificio, ya que es algo deficiente en las características acústicas. Por sorpresa mía, el espacio está lleno a rebosar. Otra vez me sorprende lo alta que es la media de edad y el contraste que me causa al ser un evento dentro del ciclo de jóvenes intérpretes.



Fuente: instagram, @gonzalo_melomans y twitter, @QuincenaMusical

[15.3] El concierto empieza con una explicación que apenas se entiende por la mala acústica del espacio. El programa es Schubert "La bella molinera". Los dos intérpretes generan un diálogo que pretende ser cómico, pero noto que el público no acaba de conectar. Tanto por el tipo de humor, que es muy juvenil, como por el problema acústico. Aún así, hay algunas personas que reaccionan con algunas risas en los comentarios que van haciendo.

Image 34. Durante el concierto del dúo.



Fuente: @musikenet.

[15.4] EL público es mayoritariamente femenino. El concierto transcurre con normalidad, en algunos casos molestan los abanicos. Los comentarios del tenor son didácticos y, por lo que logro entender, ayudan a seguir el hilo del alemán que no entiendo. Se trata de una pieza romántica, la música vino después que la letra. Wilhelm Müller fue el compositor de la letra a la que después Schubert le puso música. Retrata una imagen costumbrista ensalzando la belleza de la mujer. El

público reacciona con entusiasmo en cada pieza que compone el *lieder*. Se nota que el público es culto y conoce las piezas que está escuchando.

[15.5] Vuelvo a constatar que hay personas de la organización del festival, a parte de las personas que trabajan en la producción de este evento, me encuentro con el gerente que asiste para comprobar que todo vaya bien. Me sorprende que hasta el gerente esté por aquí.

22 de agosto

Auditorio Kursaal. NDR Philharmonie - Hamburgo. Mahler y Brahms

[16.1] Este evento empieza de una manera peculiar. En esta ocasión llego bastante temprano y la sala está vacía por lo que ocupo mi puesto y dejo mi mochila en la butaca que me toca. Gracias a esto puedo darme un paseo por el auditorio. El auditorio del Kursaal tiene unas vistas privilegiadas de la playa y del monte Ulía. Mientras me voy paseando me cruzo con el personal de sala que ya me saluda como un compañero más de trabajo. La responsable de sala es quien me conoce mejor porque me ayuda después de cada evento a recoger las encuestas y en casi todas las ocasiones que he estado en el Kursaal estaba ella.

[16.2] El público empieza a entrar y me tomo el tiempo para hacer unas fotos y para analizar actitudes. Este público me recuerda el público de la ópera. Bastante mayor y a la vez más sofisticado. Sin embargo, mis observaciones se ven interrumpidas porque la responsable de personal me avisa. Me acompaña hasta el sitio donde tengo reservado el sitio y me pregunta si la mochila es mía. Se ve que los que estaban a mi alrededor estaban asustados con la mochila. Pensaban que la persona que la había dejado había desaparecido. Arreglado el malentendido me siento en mi sitio para dar confianza. La persona que había avisado habla conmigo enfadada diciendo que es una irresponsabilidad por mi parte, me sorprende su reacción y las maneras en que hace sus afirmaciones. Me callo y le pido disculpas cuando acaba. Finalmente, se tranquiliza.

[16.3] Por lo que puedo observar desde mi sitio el auditorio está casi lleno. En los laterales de la zona central se pueden ver más jóvenes. Interpreto que son jóvenes que entran a última hora en la oferta que hacen a menores de 30 años, en los últimos 30 minutos de la entrada, pueden comprar entradas por 3 euros. Es una manera de acercar el público joven a los conciertos. Constató que la media de edad es bastante alta y está bastante equilibrado entre hombres y mujeres.

[16.3] El concierto que ofrece la NDR es totalmente nuevo para mi. Aunque me suena un poco la sinfonía número 2 de Brahms, nunca he escuchado a Mahler. El director es Krzystof Urbanski que me he enterado hace poco que tiene mucho prestigio y además es bastante joven. La orquesta va entrando poco a poco, es una orquesta muy grande. Calculo que habrá unos 70 músicos. He comentado con alguna persona del público porque hay tanta expectación y me comentan que la orquesta tiene mucho prestigio y además, el director es de mucha calidad. Estas pequeñas observaciones me diponen de otra manera para el transcurso del concierto.

Image 35. Director del concierto.



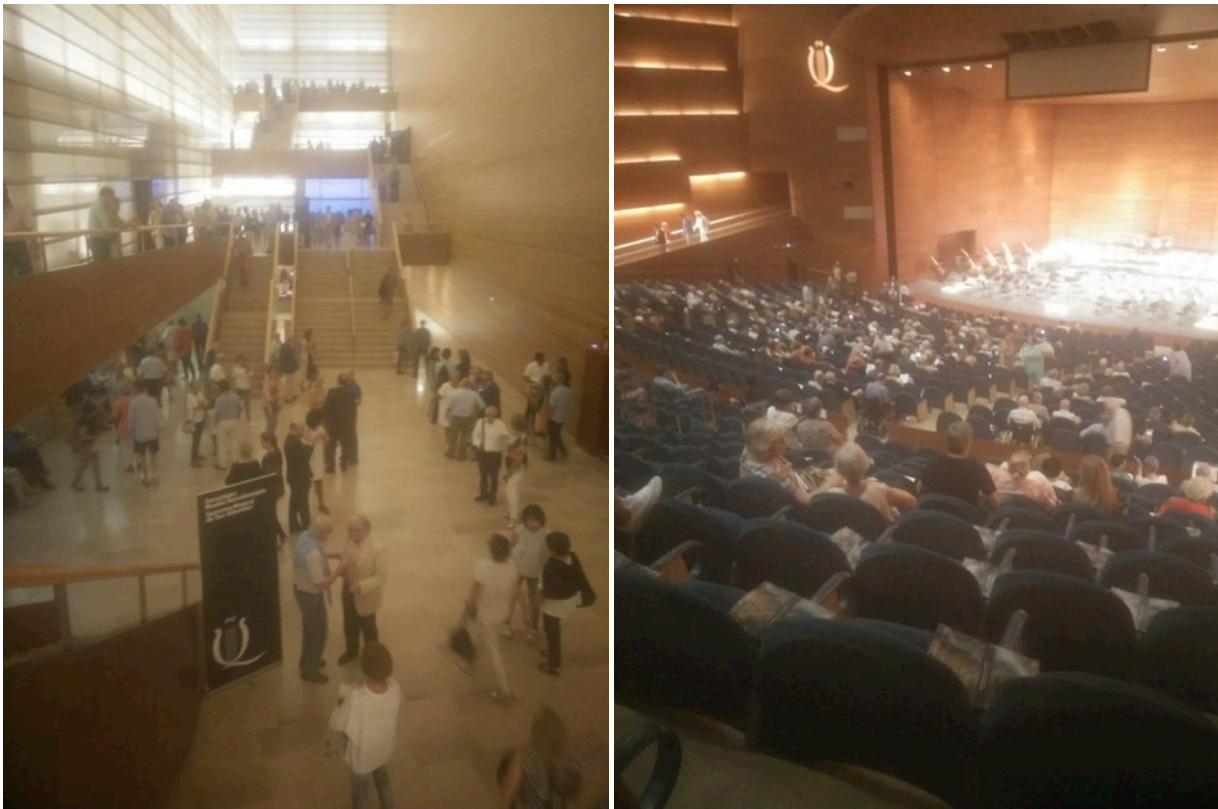
Fuente: instagram@quincenamusal

[16.4] Después de los avisos pertinentes baja la intensidad de la luz en la sala y me dispongo para analizar las reacciones y la actitud del público. Sin embargo, justo antes de empezar me doy cuenta de que hay muchas personas que están tosiendo. En el primer fragmento es bastante notorio lo molesto que puede llegar a ser, la tos constante de algunas personas. Además, es curioso como entre movimiento y movimiento de una misma obra todo el mundo aprovecha para toser.

[16.5] Después de la primera parte el público se vuelca con la actuación de la orquesta y del director. El director ha tenido que entrar y salir cuatro veces, hecho que demuestra que el público está totalmente entregado al concierto. Ha habido bravos en voz alta y el solista también ha hecho una buenísima actuación. Aunque me noto novato, entiendo que ha interpretado sus piezas con brillantez y que siempre ha ido junto la orquesta.

[16.6] Después de esta primera parte tan celebrada por el público aprovecho para hacer una vuelta por la zona del Foyer. En la salida de la zona B, dónde se encuentra el bar provisional, hay muchas personas tomando alguna cosa, el volumen de conversación está bastante alto y se puede palpar que la gente está muy contenta con el transcurso del concierto. Aprovecho para ver cuánto cuesta una cerveza, son 3 euros por cerveza. Me parece, como me pareció en el Heineken Jazzaldia, una salvajada de precio. En este caso, aún me parece más escandaloso por el hecho de que la gente ya ha pagado por entrar. Entiendo que es una concesión que ofrece el espacio a una empresa de catering, sin embargo, me parece muy caro.

Collage 61. Entrada al concierto.



Fuente: propia.

[16.7] Al volver a entrar en el auditorio, veo personalidades que me resultan familiares de otros conciertos. Por ejemplo, el antiguo alcalde de San Sebastián está cerca de donde yo estoy ubicado. Me acerco a él y empezamos a comentar sobre el transcurso de mi investigación y rápidamente pasamos a una problemática que le está preocupando sobre la ciudad. Se trata de la explotación turística que está sufriendo la ciudad ya que en verano llegan a San Sebastián muchísimos turistas. Además, se queja de que es un turismo que no interesa a la ciudad. No se trata de un turismo de alta cultura, se trata más de un turismo que arrasa con la ciudad y la llena de borrachines.

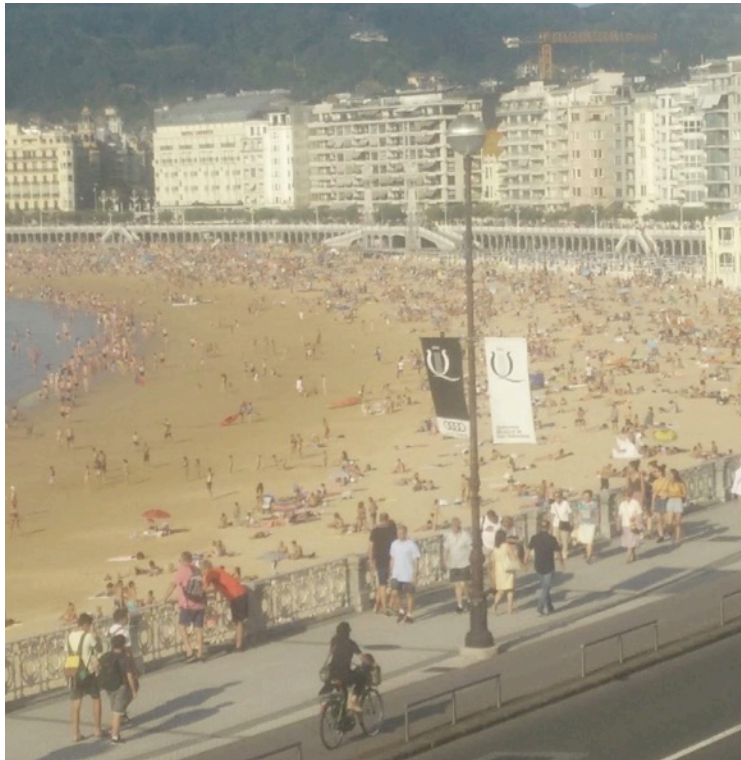
[16.8] Empieza la segunda parte del concierto, al volverme a sentar en mi sitio me saluda con más decoro la persona que antes se había enfadado conmigo. Constato que le ha cambiado el humor, desconozco si es por la música o por si se ha tomado una copa de vino. Es el momento de la segunda sinfonía de Brahms. La orquesta suena de mil maravillas y se puede palpar la calidad de los músicos. Tanto por la cualidad del sonido que surge de la orquesta como por la fuerza y la pasión que transmiten gracias a la energía del director y la interpretación de la orquesta. La música de Brahms deja un poso profundo y compacto, es muy sorprendente como cada concierto deja un poso distinto. Es muy bonito.

[16.9] Al salir del concierto me despidió de todo el personal de sala y de las personas que han sido mis compañeros temporales. Fuera del auditorio me encuentro con caras conocidas que al principio me cuesta recordar, pero las reconozco del coro Andra Mari, del concierto del 18 de agosto. Esto constata otra vez el carácter orgánico que tiene la Quincena musical. La propia programación se retroalimenta con público interno.

3. Después

[17] Las sensaciones y experiencias que recuerdo de estas tres semanas de investigación son muy distintas. Ha sido realmente una experiencia única y muy enriquecedora. Todos los eventos a los que he asistido han aportado una perspectiva sobre la música con instrumentos clásicos. Lo expreso de esta manera porque he descubierto formas de expresión para mí desconocidas. Por tanto, la experiencia de aprendizaje sería la más destacable.

Image 36. Vista de la Concha



Fuente: propia.

[17.1] Sin embargo, creo que el punto de profundidad y de vínculo lo ha dado el estar tan cerca de las emociones compartidas. Me explico, al intentar profundizar en las reacciones que tienen el público, en primer lugar, desde el exterior me incita a conocer mis propias emociones. Por tanto, creo que ha sido una manera de conocerse. Además, gracias a las conversaciones que he podido

entablar con las personas elegidas aleatoriamente en el público han enriquecido mi perspectiva. Aún teniendo un salto generacional de unos 20 años de media, considero que he conseguido palpar el contenido común de esta experiencia compartida. Si tuviera que resumirlo en una frase, lo expresaría de la siguiente manera: la Quincena es un festival de emoción compartida entre la tradición y la innovación.

[17.2] Es innegable que la actitud de completa colaboración por parte de la organización ha hecho que fuera mucho más fácil la investigación. He podido acceder a todos los eventos que he querido, he tenido posibilidad de hablar con el personal encargado de la organización. Además, la propia organización se ha mostrado interesada en la propuesta de investigación que he llevado a cabo. Lo demuestran la multitud de conversaciones que he tenido con la responsable de comunicación, con el director de la Quincena y con muchas otras personas encargadas de otras tareas.

[17.3] El festival cuenta con 79 ediciones y como se ha repetido ya muchas veces en este texto, su forma de implicar a la ciudadanía es clave para su propio éxito. Atrae mucho público local gracias a la gran actividad que tienen los coros de la región, los solistas y los grupos orquestales. Además, la larga tradición también convierte el evento en un evento social en el que gran parte de la sociedad media-alta se encuentra. La cobertura de los medios es bastante impresionante. El periódico local se hacía cargo todos los días de dar cobertura al evento.

[17.4] Como primer recuerdo más tangible me elaboro una lista en Spotify con las piezas que más me han afectado, será un buen recuerdo.

APPENDIX 17 Survey applied in *Quincena*

Edad: _____ Nivel de estudios: Euskera/ Castellano/ _____
 Género: H M - Primaria Nacionalidad: _____
 Lugar nacimiento: - Secundaria ¿Eres nuevo en el festival?
 Lugar residencia: - FP Sí. No. ¿Cuántas?
 Barrio: - Universitaria
 Lengua materna _____

Impacto cultural

El impacto cultural del festival es el efecto en tu identidad cultural, puede ser positivo o negativo. Es positivo cuando sientes que formas parte de una comunidad dentro del festival, te enriquece el gusto estético personal o favorece el reconocimiento de los valores regionales. Es negativo cuando consideras que está profanando tu cultura, te empobrece el gusto estético o crees que destruye los valores culturales regionales.

1. Crees que existe este impacto? Sí No
2. Crees que es intencionado? Sí No
3. Indica la intensidad del impacto en tu calidad de vida: 1 2 3 4 5
4. Crees que las emociones han afectado a la intensidad del impacto? Sí No
5. Crees que es positivo o negativo? Positivo Negativo

Escoge las que quieras. El 1 no te gusta, el 5 lo que más te gusta.

¿Qué música te gusta?

Alternativa	1 2 3 4 5	Folk	1 2 3 4 5	Religiosa	1 2 3 4 5
Blues	1 2 3 4 5	Heavy metal	1 2 3 4 5	Rock	1 2 3 4 5
Clásica	1 2 3 4 5	Hip-hop	1 2 3 4 5	Soul/Funk	1 2 3 4 5
Country	1 2 3 4 5	Jazz	1 2 3 4 5	Bandas sonoras	1 2 3 4 5
Electrónica	1 2 3 4 5	Pop	1 2 3 4 5		

¿Qué emociones has sentido en el festival? (1 nada, 5 mucho)

Admiración	1 2 3 4 5	Serenidad	1 2 3 4 5	Tristeza	1 2 3 4 5
Trascendencia	1 2 3 4 5	Fuerza	1 2 3 4 5	Otros:	
Ternura	1 2 3 4 5	Alegría	1 2 3 4 5		
Nostalgia	1 2 3 4 5	Nerviosismo	1 2 3 4 5		

¿Cuál crees que es el origen de las emociones?

Ambiente del festival	1 2 3 4 5	La novedad	1 2 3 4 5
Experiencia social	1 2 3 4 5	Separación de la vida normal	1 2 3 4 5
La música	1 2 3 4 5	Otros:	

¿Crees que has tenido una experiencia musical muy intensa, inolvidable? Sí No

En caso afirmativo, escoge las que creas:

Fusionarse con el universo	Inefabilidad	Otra: _____
Reestructuración interna	Sensación interna profunda	
Angustia por la intensidad	Dominación de los afectos	
No pensar en nada	Concienciación	
Estado de reflexión total	Aprendizaje emocional	

APPENDIX 18 Analysis Ikertalde 2015

Ikertalde is a Basque consultancy in San Sebastian. They are specialized in three main analysis: statistics and markets, evaluation and consultancy and outsourcing of services. It is not a cultural consultancy though carried out several studies for other cultural institutions and public institutions. It is in good relations with the Basque institutions because analysed an important number of Basque City Halls, the Government institutions and other Basque enterprises²⁴². During the period of 2011-2016 they were responsible for numerous analysis of Basque cultural institutions. In 2015 the consultancy presented an analysis of the socio-economic impact. This study is the unique analysis that *Quincena* has done in the 80 years of existence. Since that, becomes the only reliable source of information in order to place a rigorous research. Consequently, in order to apply the new proposal in the case study, and assuming that one single researcher would not be able to carry a research with the same size, their research is going to be the image where the present analysis will reflect. In other words, the application of the CIPE is going to follow a quota sampling of the percentages of the Ikertalde 2015.

Their analysis was in three episodes. The first a series of interviews to local cultural institutions in order to understand the cultural transcendence of the festival. The second, a telephonic survey to 406 subscribers of the festival. Finally, a face to face survey in two modalities (one longer with 375 responses and the other shorter with 685 responses). The main objectives of their analysis were: "estimate the economic impact of the celebration of the 76th Edition of *Quincena*, understand the projection of the city event and estimate the media impact generated in August, acknowledge the importance of the event as a cultural forum and a creator of the city identity, which social transformation impacts provoked and discover future potentialities of the festival" (Ikertalde, 2015, p.6).

In the analysis estimated an attendance of 38.465 participants. Among them, 9.288 were subscribers and 29.177 were common attendees. A total of 10.279 (26%) were estimated as new in the festival. A total of 9 cycles, 74 concerts and other activities constituted the festival. The distribution of the audience depending on the concert is described in Table 3. Almost 60% of the public participated in Kursaal's cycle, the other half in different cycles in which the Organ and Quincena Andante were more popular.

²⁴² The different analyses made by Ikertalde can be consulted here: <https://ikertalde.com/evaluacion-de-politicas-publicas/>

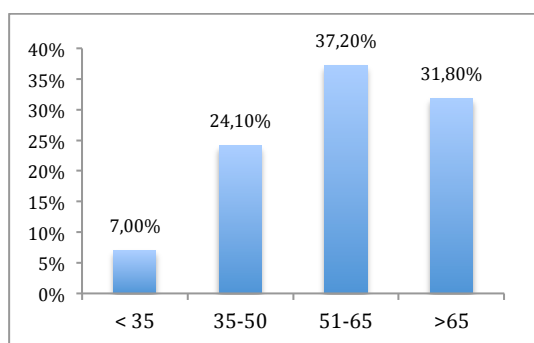
Table 203. Distribution of attendance in 2015 edition.

Name	Nº attendants	Percentage
Kursaal	22.282	57,90%
Organ Cycle	4.595	11,9%
Quincena Andante	3.753	9,8%
Opening Day	1.850	4,8%
Ancient Music	1.442	3,7%
Victoria Eugenia	1.280	3,3%
Children days	995	2,6%
Young artists	933	2,4%
Other activities	864	2,20%
Contemporary	471	1,2%

Source Ikertalde (2015).

Graphic 3 shows the characteristics of the audience in the analysis of 2015. The main characteristics of the audience are: a presence of 49,5% of men and a 50,30% of women, more than 60% are in between 51 and 65 (or more) years old. The origin of the audience is chiefly from San Sebastian and Gipuzkoa. There is only a 2,5% of foreign countries representation.

Graphic 3 Distribution of ages of the audience in 2015.



Source: Ikertalde (2015)

In summary, their study described specific characteristics of the audience: more women than men, the vast majority was between 51 years old and 65, almost half of the audience

came from the city of San Sebastiana and finally, the 26% of the total audience was new. In addition, the majority attended concerts in Kursaal, and a good representation went to the Organ cycle and the *Quincena andante*. These general characteristics were the basis of the quota sampling applied in the 2018's edition of the festival for the research through the quantitative and qualitative methodologies explained in chapter 6.

D.O.G.

D.O.G.

