CRANFIELD UNIVERSITY

CAROL KELLEHER

INTERPRETING THE SCORE: PARTICIPANT EXPERIENCES OF VALUE CO-CREATION IN A COLLABORATIVE CONSUMPTION CONTEXT

SCHOOL OF MANAGEMENT

PhD Thesis
Academic Year: 2012 -2013

Supervisors: Professor Joe Peppard and Professor Hugh Wilson
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This thesis is submitted in partial fulfilment of the requirements for the
degree of Doctor of Philosophy

ABSTRACT

Traditionally, service marketing scholars and organisations have tacitly conceptualised value co-creation as a set of processes or activities where participants know how to act, or 'know the score' – however, this is not always the case. This dissertation questions such conceptualisations; in particular Service-Dominant (SD) logic's tenth foundational premise (FP10) which states that value is uniquely and phenomenologically determined by consumers, and argues for a greater consideration of the wider socio-cultural context from which value emerges. In order to address this gap, this is the first grounded study of value as it arises from multiple practices in a collaborative consumption context, specifically orchestral consumption.

Framed by a relational constructionist approach, the study explores how multiple participants – musicians, conductors, audience members, and staff – experience value co-creation in the context of their participation in 47 orchestral, educational and outreach events facilitated by the London Symphony Orchestra. Participant narratives were collected using 47 depth interviews, 375 short interviews, and non participant netnography over a six month period. Using Interpretive Phenomenological Analysis, 20 value co-creation practices and 13 value experiences were induced from the data.

The research integrates experiential and practice based perspectives of value by illustrating that value emerges from the shared understandings between conductors (service organisation managers) and participants (regular, novice and potential service consumers, front and back office service personnel and other service providers within a service value network) participating in a multiplicity of value co-creation practices. Value co-creation practices maintain, sustain and reinforce the sacred on behalf of participants and frame their experiences. Co-creating value therefore requires service organisations to deconsecrate or 'open up the score' for novice participants; specifically, to share the understandings, engagements, and procedures embedded in such practices. These concern not just how-to-act but also how-to-interpret, which in turn may be negatively experienced by expert participants. The dissertation concludes with a proposed refinement of SD logic's FP10: namely, that value is both socially constructed and intersubjectively and phenomenologically determined.

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Thirdly, I would like to thank my colleagues at University College Cork (UCC), specifically Professor Irene Lynch-Fanning, Head of College of Business and Law; Dr. Joan Buckley, Head of Department Management and Marketing and her predecessor and valued mentor, Professor Sebastian Green. I also would like to gratefully acknowledge the financial support provided by University College Cork who paid half of my PhD fees annually.

Fourthly, I would like to express my gratitude to the wider community of scholars who encouraged and supported my doctoral and academic formation. I would like to thank Professor Ray Fisk and AMA Servsig for awarding me the ASU/AMA Servsig Liam Glynn doctoral research scholarship to attend the Frontiers Service conference in San Francisco in October 2007 and for receipt of the best conference paper award at the AMA Servsig international service marketing conference held at the Hanken Swedish School of Economics in June 2012; Professors Steve Vargo and Bob Lusch for the scholarship to attend the Interdisciplinary Doctoral Colloquium on Service Dominant Logic, University of Hawaii, June 2008; Professor Robert Kozinets and Dr. Ingeborg Kleppe for the opportunity to attend a week long doctoral workshop on social media marketing at the NHH, Bergen in August 2010; Professor Irene Ng, for a scholarship to attend The Forum on Markets and Marketing in Cambridge University in September 2010 and to Professors Rod Brodie and Kaj Storbacka for selecting me, together with five other doctoral candidates worldwide, to attend the next Forum on Markets and Marketing, at the University of Auckland in December 2012. A particular and special word of thanks goes to my co-author and friend, Dr Anu Helkkula whom I first met at the Interdisciplinary Doctoral Colloquium in Hawaii in 2008. In addition, I wish to acknowledge and thank my surrogate doctoral academic community at the Hanken Swedish School of Economics, Helsinki, including Professor Christian Grönroos, Dr Kristina Heinonen, Dr Maria Holmund and Dr Tore Strandvik, for your support and encouragement. Finally, and most importantly, I would like to thank my wonderful family and friends: my father Dan, Roger, Eithne, Nora, late mother Eva and the many others that I have not space to mention, for your belief, concern, support (financial and otherwise), encouragement and, in particular, for your good humour and making me laugh, especially during the most challenging stages. It meant a lot. Thanks to you, I got there in the end! Go raibh maith agaibh go léir.

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LIST OF ABBREVIATIONS

AMA SERVSIG	American Marketing Association Services Marketing Special Interest Group
ASU	Arizona State University
BBC R3	British Broadcasting Corporation Radio 3
CCMF	Cranfield School of Management Customer Management Forum. The CCMF disseminates and shares marketing best practice with senior marketing professionals from member organisations across the United Kingdom. For further information, please see http://www.som.cranfield.ac.uk/som/p10773/Research/Research-Clubs/Cranfield-Customer-Management-Forum
CCT	Consumer Culture Theory
CPD	Continuous Professional Development
CU	Cranfield University
FP	Foundational premise. Service-Dominant (SD) logic's ten foundational premises (see Vargo and Lusch, 2008) 'elaborate the nature of service systems. The FPs are seen as precursors to the development of a positive general theory of markets and a normative general theory of marketing' (Brodie *et al.*, 2011, p.78).
P1, P2 etc.	Proposition 1, Proposition 2 etc. The nine propositions, outlined in chapter 6, are theoretical propositions following the analyses of the research findings in relation to the extant value literature. These propositions are a form of midrange theory (Brodie *et al.*, 2011) and could form the basis of further empirical research and development of more general theory.
RBV	Resource Based View. Broadly speaking, the Resource Based View of the firm (RBV) examines how the resources which are possessed or accessible to the firm contribute to sustainable competitive advantage (c.f. Wernerfelt, 1984; Wernerfelt, 1995; Barney, 1991a; Barney 1991b; Barney 2001a; Barney 2001b, Peteraf and Barney, 2003, Ray *et al.,* 2004). In the marketing domain, a number of resource based theories have been used to examine the role of resources as a source of competitive advantage, including Resource Advantage Theory (RA) (c.f. Hunt, 1997; Hunt and Arnett, 2003; Hunt and Madhavaram, 2006).
SD-logic	Service Dominant Logic. (For a detailed overview, see Vargo and Lusch, 2004; 2006; 2008).
UCC	University College Cork

GLOSSARY OF KEY TERMS

Collaborative consumption context	A shared social context in which multiple participants, such as customers, suppliers and staff, participate in value co-creation in a specific social field (see section 1.2). It is important to note that the term collaborative consumption has also another common and different meaning in a marketing context, where the term is used to refer to peer to peer consumption e.g. couchsurfing, dynamic ride sharing etc. For more detail explanations and examples; see, for example, Botsman and Rogers (2011). This later definition is not applicable to this dissertation.
Participant	An individual who experiences value co-creation in a collaborative consumption context.
Value	An 'interactive relativistic preferential experience' (Holbrook, 1999, p.9) The outcome of an evaluative judgment (i.e. a summary evaluation) (Holbrook, 1994, 1999 p.8; Flint, Woodruff and Gardial, 1997; Sanchez-Fernandez and Iniesta-Bonillo, 2007, Penaloza and Mish 2011, Domegan *et al.*, 2012).
Value experience	A subset of how participants make sense of phenomena and experience value; i.e. participants' interactive relativistic preferential experiences in shared social contexts in specific social fields.
Values	The standards, rules, criteria, norms, goals, or ideals that serve as the basis for evaluative judgments (that is, the underlying evaluative criteria) for value (Holbrook, 1994, 1999 p.8; Flint, Woodruff and Gardial, 1997; Sanchez-Fernandez and Iniesta-Bonillo, 2007; Penaloza and Mish, 2011; Domegan *et al.*, 2012).
Value co-creation	Participation of multiple participants in socially recognised forms of activity or relational practices (i.e. value co-creation practices) in shared social context in specific social fields, from which individually differentiated shared value experiences emerge.
Practices	'Socially recognised forms of activity (or relational practices), done or performed on the basis of what members learn from each other, and capable of being done well or badly, correctly or incorrectly' (Barnes, 2001, p.19)
Value co-creation practices	'Socially recognised forms of activity (or relational practices), done or performed on the basis of what members learn from each other, and capable of being done well or badly, correctly or incorrectly' (Barnes, 2001, p.19) from which value experiences emerge for different participants engaged in such practices in specific social fields (often abbreviated to practice throughout the dissertation).

1 INTRODUCTION

1.1 Purpose of the chapter

This chapter provides the rationale for an exploration of participants' experiences of value co-creation in a collaborative consumption context and details the research context, objectives and methodology used in this study. It also describes the key findings, research contributions and limitations before presenting an overview of the thesis structure.

1.2 Research motivation, context and background

This research seeks to engage those service marketing and Consumer Culture Theory (CCT)[1] scholars engaged in the Service Dominant (SD) logic value discourse, and to demonstrate how the value discourse within the CCT community can inform a richer understanding of value amongst service marketing scholars. Much of the extant value literature within service marketing, including SD-logic, is conceptual in nature, lacks an empirical grounding and conceptualises how participants experience value in a rather individualistic way. Indeed, SD-logic suggests in its tenth foundational premise[2] (FP10) that "value is uniquely and phenomenologically determined by the beneficiary" (Vargo and Lusch, 2008, p.7). At the same time, SD-logic suggests that value co-creation is a 'collaborative social activity' between various actors involved in value co-creation (Domegan *et al.*, 2012, p.208)[3].

According to some from the CCT tradition, SD-logic presents value co-creation in an excessively positive and uncritical light. Consumers are viewed, somewhat contradictorily, as empowered and in control of value outcomes, while being contemporaneously regarded as exploitable sources of immaterial labour for service

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[1] In their summary of the foundational theories, main developments and achievements of CCT, Arnould and Thompson (2005, p. 869) define CCT as 'an interdisciplinary research tradition that has advanced knowledge about consumer culture (in all its heterogeneous manifestations)'. They continue to state that 'CCT research is fundamentally concerned with the cultural meanings, socio-historic influences, and social dynamics that shape consumer experiences and identities in the myriad messy contexts of everyday life' (p. 875).

[2] SD logic's ten foundational premises (FPs) (see Vargo and Lusch, 2008) 'elaborate the nature of service systems. The FPs are seen as precursors to the development of a positive general theory of markets and a normative general theory of marketing' (Brodie *et al.*, 2011, p.78).

[3] Cova and Cova (2012) characterise marketing approaches such as SD-logic, which emphasise 'marketing with' customers as opposed to 'marketing to' customers (see Table 6) as collaborative marketing approaches (p.154-156).

organisations (e.g. Prahalad and Ramaswamy, 2000, 2004; Vargo and Lusch, 2008; Zwick *et al.,* 2008; Cova and Dalli, 2009). Adopting a more critical perspective, CCT scholars have criticised such overly individualist approaches for failing to adequately consider the 'context of context', namely the specific socio-cultural and socio-historical trajectories framing marketing phenomena (e.g. Moisander *et al.,* 2009; Askegaard and Linnet, 2011, p.381).

1.3 Research gap, aim and objectives

While SD-logic's FP10 has refocused service marketing scholars' attention on consumer experiences of value, the proponents of SD-logic have not elaborated or debated the phenomenological nature of value and have failed to consider the wider socio-cultural contexts framing consumers' experiences of value co-creation. A number of CCT scholars have questioned some of the implications of the prevailing S-D logic, managerial and marketing discourses around value co-creation for consumers and organisations (e.g. Zwick *et al.,* 2008; Cova and Dalli, 2009). The resolution of such debates has been hampered by the lack of empirical research on how participants experience value co-creation (Graf and Maas, 2008; Sandström *et al.*, 2008) and requires the integration of some of the extensive research within CCT on consumers' value-creating practices, competencies, choices, motivations and marketplace resistance (c.f. Arnould and Thompson, 2005; Arnould *et al.*, 2006).

This dissertation uses the principles of problematisation (see Table 37) to question some of the theoretical assumptions underlying the contemporary value discourse within service marketing and addresses them by integrating some of the understandings of value and meaning from the CCT tradition. Specifically, this study, through the integration of experiential and practice based perspectives, characterises and compares participants' experiences of value co-creation in a collaborative consumption context. In this dissertation, I use the term 'collaborative consumption context' to refer to a shared social context in which multiple participants, such as customers, suppliers and staff, participate in value co-creation in a specific social field[4]. As the consumption context is

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[4]Note that the term collaborative consumption has also another meaning in a marketing context, where the term is used to refer to peer to peer consumption e.g. couchsurfing, dynamic ride sharing etc. For

shared and participation in value co-creation practices is contemporaneously experienced by different participants, it is interesting to compare the value experiences which emerge for different participants in such a context. Based on the research analyses, I question SD-logic's FP10 and posit that understanding participant experiences of value co-creation is not possible without considering the practices from which they emerge.

This research gap foregrounds the central research question that I address in this dissertation, namely:

How do participants experience value co-creation in a collaborative consumption context?

In order to answer this research question, I specifically address two research objectives. The first research objective explores value co-creation practices and the second examines the value that emerges for participation in such practices:

Research objective one: *Explore the practices through which different participants (service providers, service consumers and other service facilitators) co-create value.*

Research objective two: *Develop a grounded participant value framework in order to compare and contrast multiple participant experiences of value arising from value co-creation practices.*

1.4 Overview of research method

The chosen context for the empirical study is the social field of orchestral consumption in contemporary society. This context is of particular interest as value mainly emerges in the form of sign value[5], as opposed to value-in-use or value-in-exchange. Different participants experience the intangible aesthetic phenomenon of music making in a variety of ways through their ongoing relations with multiple participants in such contexts.

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more detailed explanations and examples - see, for example, Botsman and Rogers (2011). While related, this usage is not applicable to this dissertation.

[5] Sign value represents the systems of socially and institutionally constructed meanings shared between consumers and organisations (Venkatesh *et al.*, 2006).

Framed by a relational constructionist approach, I explore how multiple participants – musicians, conductors, audience members, and staff – experience value co-creation in the context of the various orchestral, educational and outreach events facilitated by the London Symphony Orchestra (LSO). As part of a six-month immersive study, I attended 47 LSO music, education, and outreach events. I collected participant narratives using 47 depth interviews[6], 375 short interviews (ca. 10 minutes duration), 188 hours of participant observation and ongoing non-participant netnography.

I acknowledge that it is never possible to fully access participants' experiences of value co-creation; however, exploring how participants share aspects of their experiences with others reveals how value emerges for participants in a shared social context (O'Sullivan and McCarthy, 2005; Hosking and Pluut, 2010; Hosking, 2011). Using Interpretive Phenomenological Analysis (IPA) (Smith *et al.*, 2009)[7], facilitated by the software coding package NVivo9, I abductively identified and characterised twenty value co-creation practices and thirteen types of value experiences from the data. I then developed nine propositions in relation to how different participants experience value, which emerge from their participation in value co-creation practices in the collaborative consumption context of orchestral consumption.

1.5 Key findings

Five categories of value co-creation practices (inculcating, facilitating, realising, participating and sustaining), comprising twenty value co-creation practices (see Figure 6), were induced from the data and characterised using Schatzki's (1996) anatomy of practice; namely, procedures, engagements and understandings (see section 4.2). Furthermore, I induced three categories of value experiences that arise from participation in the twenty value co-creation practices identified; namely, autotelic, instrumental and societal, which comprise thirteen types of value experiences (see Figure 7 and section 5.2).

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[6] Depth interviews and participant observation are key methods of naturalistic inquiry common in CCT research (c.f. Arnould and Price, 1993; Thompson and Haytko, 1997; Schau *et al.*, 2009; Echeverri and Skalen, 2011; Pongakornrunglip and Schroeder, 2011) and to a lesser degree in service marketing research (c.f. Korkman, 2006; Korkman *et al.*, 2010; McColl-Kennedy *et al.*, 2012).
[7] For additional examples of studies that have used the IPA method to examine participant sensemaking of lived experiences, please see Chadwick *et al.* (2005), Johnson *et al.* (2004) and Cope (2011).

1.6 Contribution to theory

Specifically, in this dissertation, I question the assumptions underpinning the value discourse in service marketing, in particular SD-logic's FP10. I argue that it is not possible to examine participants' experiences of value co-creation solely within the context of singular events or service encounters, separate from their wider context (Thompson *et al.*, 1989). The research analyses suggest that it is also necessary to examine how participants relate to each other (Barnes, 2001) and co-create shared meanings through participation in diverse value co-creation practices in shared social contexts. As a result, both service marketing scholars and practitioners alike need to refocus on the 'context of context' (Askegaard and Linnet, 2011, p.381) – that is, to contextualise value within the value co-creation practices from which they emerge.

Based on my findings, I propose a refinement of the current wording of SD-logic's FP10. Specifically, I suggest that the current wording, namely that '*value is uniquely and phenomenologically determined by the beneficiary*' (Vargo and Lusch, 2008, p.7), be amended to state that *participant experiences of value emerge from ongoing and multiple self-other relations as a result of participation in diverse value co-creation practices. Therefore value, while socially constructed, is both intersubjectively and phenomenologically determined*. I further posit that the degree of intersubjectivity depends on participants' location within particular practices and whether or not their symbolic meaning or sign value is shared with other participants in similar contexts.

I now discuss the two key research contributions and nine theoretical propositions relating to the two research objectives previously outlined; see chapter 6 for further detail.

1.6.1 Research contribution one

Research contribution one: Increased understanding of participants' participation in a multiplicity of value co-creation practices in a collaborative consumption context.

The first research contribution is an improved understanding of participants' participation in a multiplicity of value co-creation practices in a collaborative consumption context (see Table 1). Value experiences emerge from participants'

individually differentiated and situated participation in diverse value co-creation practices, which maintain, sustain and reinforce the sacred on behalf of participants. For participants socialised in the requisite understandings, procedures and engagements, participation results co-created meanings and generates sign value. However, in order for novice participants to be initiated into such practices, an initial process of deconsecrating needs to occur in order to open the elements of the practice. This, however, may result in negative value experiences for certain expert participants already socialised in such practices.

Table 1 Summary of theoretical propositions relating to research contribution one

Proposition	
P1	Participation in value co-creation practices requires previous socialisation into practices. Where that is not the case, though, supportive and sustained initiation of novices in practices by service organisations may encourage participation over time.
P2	Value co-creation practices may maintain the sacred on behalf of participants. For novices to be initiated into practices, an initial process of deconsecrating is needed to open up practices to them. This may, however, result in negative value experiences for already socialised participants..
P3	Sustained initiation of novices into value co-creation practices increases societal value experiences, which in turn, may increase participation in these value co-creation practices over time.
P4	Value experiences emerge from participants' individually differentiated and situated participation in a multiplicity of value co-creation practices in specific socio-cultural and socio-historical contexts. Therefore, it is not possible to study value and meaning co-creation in collaborative consumption contexts solely from a phenomenological or practice based perspective; rather, both approaches are required to 'complete the circle'.
P5	Participation in value co-creation practices results in co-created meanings and generates sign value.
P6	The initiation of novices into value co-creation practices necessitates the facilitation of participant sensemaking through the co-creation of meanings; that is, reciprocated sensemaking and sensegiving.

1.6.2 Research contribution two

Research contribution two: Comparison of multiple participant experiences of participation in value co-creation practices through the grounded extension of Holbrook's (1999) and Sheth *et al.*'s (1991a, 1991b) Consumer Value Typologies

The second research contribution is a grounded examination, elaboration, and comparison of the different types of value, which emerge for different participants in a collaborative consumption context (see Table 2). Most existing customer value frameworks are conceptual (e.g. Holbrook 1991; Sheth *et al.* 1991a, 1991b) or focus on the empirical validation of customer value measurement scales. In addition, the

definitions of the different value categories in such frameworks are largely derived from previous literature reviews rather than being abductively or inductively generated.

Furthermore, studies of value from multiple perspectives of different participants and participant groups have been largely absent from the literature and this research contribution addresses this gap. The research findings reveal that participants may assign different meanings to a service organisation's value propositions. The interrelationships between different types of value experiences are particularly interesting to organisations who wish to facilitate value co-creation and the initiation of novices into value co-creation practices, particularly where conflicts between the actual and desired value experiences of different participants exist.

Table 2 Summary of theoretical propositions relating to research contribution two

Proposition	
P7	Value experiences that emerge in aesthetic consumption contexts are not solely confined to aesthetic value, but rather also include functional, multisensory, epistemic and altruistic value.
P8	Relational value experiences may be experienced as both inclusive and alienating depending on the socialisation of different participants in the requisite value co-creation practices involved.
P9	Different participants may simultaneously have positive and negative value experiences in the same collaborative consumption contexts.

1.7 Contribution to practice

Service organisations need to consider multiple participants' situated and differentiated participation in diverse value co-creation practices. As different participants may contemporaneously experience value co-destruction as well as value co-creation in the same collaborative consumption context, service organisations who seek to frame value co-creation practices need to proceed tentatively, in incremental stages, learning through experimentation, trial and error, and dialogue with participants. They need to strike a careful balance between facilitating the experiences of expert participants who are socialised in the requisite practices and therefore perform them effortlessly, and the thoughtful and sustained initiation of novices in such practices to encourage participation over time. This may result in developing different service offerings that require different levels of facilitation, engagement, and involvement from different participants.

1.8 Limitations of the study

This study has a number of limitations. Firstly, it was not permissible to take photographs or videos of any of the events attended, due to data privacy, the rules of the LSO board and the university ethical protocol governing the research. Secondly, as data collection had to be aligned with the 2011/2012 LSO performance schedule, it was not possible to conduct an initial pilot study, analyse the data and then amend the research design prior to conducting the main study. Thirdly, limitations in relation to time, money, namely the self-financing of the empirical study, the PhD process and employment requirements themselves were issues that affected the research. Fourthly, it would have been very beneficial if I had been a member of the CCT community of scholars, either at Cranfield or externally, from the beginning of the research.

1.8.1 Suggestions for further research

Future longitudinal studies could consider whether the initiation of novices into unfamiliar value co-creation practices will sustain participation over time. Additional research could examine the dynamic nature of value co-creation practices; specifically, both the individual and local variations and enactments of such practices (Shove *et al.,* 2012).

Furthermore, the constituents of the various value co-creation practice elements (understandings, engagement and practices; Schatzki, 1996) could be unpacked further in future studies. More interestingly, a number of alternative practice elements could be induced from the data using, for example, competence, meaning, and material (Shove *et al.*, 2012). This would be particularly interesting in non-service contexts where materiality becomes an important consideration.

More studies that examine the dynamic nature of value co-creation practices in different local contexts would be also beneficial (Shove *et al.*, 2012, p14). For example, further research is required to examine how value co-creation practices emerge, exist, or die. In addition, more detailed examination of the spatial, temporal and power considerations in each of the local collaborative research contexts studies would provide some useful insights for both practitioners and scholars (Shove *et al.,* 2012, p.119-137).

Finally, the nature of aesthetic consumption itself is a much-debated topic within the CCT and management literature, and to a very limited degree in the services marketing literature. The replication of the study in other research contexts would be also illuminating in order to compare and contrast different participant experiences of value co-creation. Additional research might focus on what is unique and shared in terms of value, experience, and practice with other aesthetic contexts (e.g. theatre, street performance, museum and art exhibitions, dance and contemporary music performance) and other marketing phenomena.

1.9 Dissemination

Since commencing the Cranfield PhD programme in October 2007, one of my key personal and professional objectives, as both a part-time PhD candidate and lecturer in marketing at UCC, was to engage with the network of service marketing scholars engaged in value research. My evolving understanding of some the contemporary and developing value discourses was greatly assisted by attending a number of academic conferences, mainly in the field of services marketing and some in the area of CCT, and by publishing some of my emergent understanding of this vast and interesting research field.

1.9.1 Dissemination of PhD empirical findings

I, together with my co-authors and PhD supervisors, Professor Hugh Wilson and Professor Joe Peppard, was presented with the best paper award[8] at the American Marketing Association Service Marketing Special Interest group (AMA SERVSIG) 2012 International Service Research Conference (June 7-10) hosted by the Hanken School of Economics, Helsinki, Finland in June 2012. The paper, based on the findings of this PhD research and included in Appendix A, was entitled "Polyphony, discord and harmony: individual experiences of value in collaborative consumption contexts".

Prior to this, I was awarded the ASU/AMA Servsig Liam Glynn doctoral research scholarship for my initial PhD research proposal upon commencement of my PhD research in October 2007. I presented a second conference paper, based the PhD

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[8] Total number of conference paper submissions was 256.

research findings and co-authored with my PhD supervisors, at the 7th Consumer Culture Theory Conference (Aug 16-19, 2012) at Saïd Business School, Oxford Business School, United Kingdom. Another paper, co-authored with my PhD supervisors and based on the PhD research findings, was one of eight PhD submissions worldwide invited to participate at the Forum for Markets and Marketing (FMM) – Extending Service Dominant Logic hosted by the University of Auckland, New Zealand, 9-12 December 2012. Finally, a version of my systematic review of the consumer value and co-creation literature, together with a theoretical framework for operationalising a study of consumer value from a phenomenological perspective, is published in volume 9 of *European Advances for Consumer Research* (2011). An overview of this paper was presented at the *European Conference of the Association of Consumer Research Conference*, hosted by Royal Holloway, University of London in July 2010.

1.9.2 PhD related publications

A list of all PhD related publications, including those publications mentioned in section 1.9.2 as well as the additional journal articles, conference papers and a book chapter published since commencement of the PhD includes:

1.9.2.1 Book chapters

Kelleher, C., Whalley, A. and Helkkula, A. (2011), "Collaborative value co-creation in crowd sourced online communities – acknowledging and resolving competing commercial and communal tensions," in Belk, R.W., Muñiz Jr., A., Schau, H.J. et al (eds) *Research in Consumer Behavior,* 13th ed, Emerald Publishing Ltd., Bingley, UK., pp.1-18.

1.9.2.2 Peer reviewed journals

Helkkula, A., Kelleher, C. and Pihlstrom, M. (2012), "Characterizing value as an experience: implications for service researchers and managers", *Journal of Service Research,* vol. 15, pp. 59-75.

Helkkula, A., Kelleher, C. and Pihlstrom, M. (2012), "Practices and experiences: challenges and opportunities for value research", *Journal of Service Management,* vol. 23, no. 4, pp. 554-570.

Domegan, C., Haase, M., Harris, K., Van den Heuvel, W., Kelleher, C., Maglio, P. P., Meynhardt, T., Ordanini, A. and Penaloza, L. (2012), "Value, value, symbols and outcomes", *Marketing Theory,* vol. 12, no. 2, pp. 207-211.

Helkkula, A. and Kelleher, C. (2010), "Circularity of customer service experience and customer perceived value", *Journal of Customer Behaviour,* vol. 9, no. 1, pp. 37-53.

1.9.2.3 Conference proceedings

Kelleher, C., Wilson, H. and Peppard, J. (2012 forthcoming), "The score is not the music: the role of shared meanings in participant experiences of value co-creation practices", *Forum for Markets and Marketing (FMM 2012),* 10-12 December, University of Auckland Business School, Auckland, New Zealand.

Kelleher, C., Wilson, H. and Peppard, J. (2012) Orchestrating the score: the role of shared meanings in participant experiences of value co-creation practices, *7th Consumer Culture Theory Conference,* Saïd Business School, Oxford University, UK, 16-19 August.

Kelleher, C., Wilson, H. and Peppard, J. (2012), "Polyphony, discord and harmony: individual experiences of value in collaborative consumption contexts", *American Marketing Association Services Marketing SIG (AMA Servsig) International Service Conference,* 7-9 June, Hanken School of Economics, Helsinki, Finland (Recipient of best conference paper award).

Kelleher, C., Whalley, A. and Helkkula, A. (2011), "Collaborative value co-creation in crowd sourced online communities - acknowledging and resolving competing commercial and communal tensions", *6th Consumer Culture Theory Conference,* 7-10 July, Northwestern University, Chicago, IL.

Helkkula, A. and Kelleher, C. (2011), "Experiences and practice - challenges and opportunities for value research", *2011 Naples Forum on Service,* 18-21 June, Universita di Napoli, Capri, Italy.

Helkkula, A. and Kelleher, C. (2010), "A phenomenological approach to the study of markets", *The Forum on Markets and Marketing: Extending Service-Dominant Logic,* 23-26 September, University of Cambridge, Cambridge, UK.

Helkkula, A. and Kelleher, C. (2010), "A framework for examining phenomenological value: VALCONEX - value in context experience", *11th International Research Seminar in Service Management,* 25-28 May, La Londe les Maures, France.

Kelleher, C. and Helkkula, A. (2010), "Me to we - collective consumer value creation in consumer communities", *19th Annual Frontiers in Service Conference,* 10-13 June, Karlstad University, Karlstad, Sweden.

Kelleher, C. and Helkkula, A. (2010), "Rewarding or exploiting the working consumer?", *AMA Servsig International Service Research Conference,* 17-19 June, Porto, Portugal.

Helkkula, A., Pihlstrom, M. and Kelleher, C. (2009), "From customer perceived value (PERVAL) to value-in-context (VALCONEX)", *The 2009 Naples Forum on Service Dominant Logic, Science and Network Theory,* 16-19 June, University of Naples, Capri, Italy.

Kelleher, C. and Peppard, J. (2008), "An examination of value co-creation in ubiquitous technology environments - a consumer perspective", *AMA Servsig International Research Conference,* 5-8 June, University of Liverpool Management School, Liverpool, UK.

Kelleher, C. and Peppard, J. (2008), "An examination of the customer experience of value co-creation in ubiquitous technology environments - discussion paper and call for research", *Academy of Marketing Annual Conference,* 8-10 July, Aberdeen Business School, The Robert Gordon University, Aberdeen, Scotland.

Kelleher, C. and Peppard, J. (2008), "Value co-creation during the consumption of mobile services - the iPhone user experience", *Irish Academy of Management Conference,* 3-5 September, Dublin City University, Dublin, Ireland.

Kelleher, C. and Peppard, J. (2008), "Customers as value creating resources - expanding resource based theories", *22nd Service Conference and Workshop,* 6-8 November, University of Westminster at the Royal Automobile Club, London, UK.

Helkkula, A. and C. Kelleher (2008) "Circularity of customer experience and customer perception of value," *22nd Service Conference and Workshop,* 6-8 November, University of Westminster at the Royal Automobile Club, London, UK, *(Received best paper award).*

1.10 Thesis structure

The dissertation comprises four parts and seven chapters, which are outlined in detail below. For an integrative summary of the thesis structure, together with the relationship between the research gaps identified, the resulting research objectives, the theoretical propositions informed by the research findings, and together with the resulting research contribution, please see Table 3.

Part 1: Introduction and literature review

Chapter 1 – Introduction

In chapter 1, I provide a brief overview of the research rationale, research question and objectives, research method, key findings, research contribution and limitations. I conclude with the structure of the thesis and dissemination of the research to date.

Chapter 2 – Value and value co-creation

In chapter 2, I review and synthesise some of the contemporary discourse and debates amongst service marketing, SD-logic and CCT scholars in relation to value. I then outline a number of research gaps identified from the literature review, which in turn inform the research question and research objectives that I explore in this dissertation.

Table 3 Overview of the dissertation

RESEARCH QUESTION: How do participants experience value co-creation in a collaborative consumption context? *(Chapter 2)*				
Research Gap (*Chapter 2*)	**Research Objective:** (*Chapter 2*)	**Research Findings**	**Discussion/ Theoretical Propositions** (*Chapter 6*)	**Research Contribution** (*Chapter 7*)
Problematisation of SD-logic's FP10. Contemporary value discourse does not integrate practice and experience based perspectives. Requirement to expand the focus of value co-creation beyond consumers' individual interactions with the firm to incorporate interactions with multiple participants and the value co-creation practices from which value experiences emerge.	**Research objective 1:** Explore the practices through which different participants (service providers, service consumers and other service facilitators) co-create value.	Chapter 4	Propositions 1 – 6	Increased understanding of participants' differentiated and situated participation in a multiplicity of value co-creation practices in collaborative consumption contexts.
Most existing customer value frameworks are conceptual (e.g. Holbrook, 1999; Sheth *et al.,* 2012). The definitions of the different value dimensions in the majority of extant customer value frameworks are derived from previous literature reviews and are not grounded in empirical data. To date, studies of value from multiple perspectives of different participants and participant groups have been largely absent from the literature.	**Research objective 2:** Develop a grounded participant value framework in order to compare and contrast multiple participant experiences of value arising from value co-creation practices.	Chapter 5	Propositions 7-9	Grounded extension of Holbrook's (1999) and Sheth *et al.*'s (2012) consumer value typologies. multiple participant perspectives of value

Part 2: Methodology and research design

Chapter 3 –Research methodology

In chapter 3, I outline the philosophical, ontological, and epistemological assumptions framing this research. I then detail and justify my research design, and methodological choices.

Part 3 – Research findings and discussion

Chapter 4 and 5– Findings

In chapter 4 and 5, I present the research findings in the context of how they inform the research question and the two research objectives outlined in chapter 2.

Chapter 6 – Discussion

In chapter 6, I discuss, in the context of the literature reviewed in chapter 2, how the research findings presented in chapter 1 assist in illuminating the research question and two research objectives outlined in chapter 2.

Part 4 – Conclusion and implications

Chapter – Conclusions, implications and limitations

In chapter 7, I discuss the theoretical contributions and practical implications of the research conducted in the context of the research question and two research objectives outlined in chapter 2. In addition, I outline the limitations of the research conducted and discuss directions for future research.

1.11 Concluding comments

Grounded studies of value in collaborative consumption contexts have been largely absent from the services marketing literature, which is also the case in relation to multi-perspective studies of value. This thesis addresses this gap. This is the first grounded study of value as it arises from practices in a collaborative consumption context, specifically orchestral consumption. This study questions the ontological, epistemological, and methodological assumptions underlying the extant value literature

in the marketing domain (Alvesson and Sandberg, 2011[9]). In particular, SD-logic's assertion in FP10 that "value is uniquely and phenomenologically determined by the beneficiary" is scrutinised.

Traditionally, service marketing scholars and organisations have tacitly conceptualised value co-creation as a set of processes or activities where participants know how to act, or 'know the score'. The research findings suggest, however, that co-creating value and shared meanings requires that service organisations interact with novice participants in order to open up the score, namely understandings, engagements and procedures embedded in value co-creations practices; and that such practice elements concern not just how-to-act but also how-to-interpret. Value experiences rely on shared framing between conductors (service organisation managers) and participants (regular, novice and potential service consumers, front and back office service personnel and other service providers within a service value network) participating in a multiplicity of value co-creation practices.

Based on the research findings and analyses, I therefore propose a refinement of S-D logic's FP10. Specifically, I suggest that participants' experiences of value are both socially and intersubjectively constructed and phenomenologically determined. Co-creation thus includes co-evaluation of value outcomes within a shared interpretive space between customers and service providers. A practice view of co-creation goes beyond a process view in illuminating how meaning is co-created, not just activity. A co-creation view of practice goes beyond a consumer practice view in illuminating the role of providers in jointly framing practices to optimise perceived value.

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[9] For key elements of a problematisation methodology, please see Table 27 and Alvesson and Sandberg (2011).

2 VALUE AND VALUE CO-CREATION

2.1 Chapter introduction

Understanding the phenomena of customer value and value co-creation has recently been categorised as a key research priority for service marketing scholars (Ostrom *et al.*, 2010). In this dissertation, I seek to provide insights in relation to participants' experiences of value co-creation and whether value co-creation should be viewed as exploitative, emancipatory or as something much more complex, ambiguous and contradictory.

The preoccupation with value can be traced back to Aristotle (Ramirez, 1999) and endures to the present day. A multiplicity of philosophies and perspectives has been used to study value in different domains, including economics, strategy, organisational behaviour, psychology and social psychology, including marketing and services marketing (Payne and Holt, 2001; Lepak *et al.*, 2007). Much of the prevailing service marketing and general marketing value discourse presents value co-creation in a positive light (Cova *et al*., 2011; Foster, 2012). Consumers are positioned as actively engaged in value co-creation who individually and collectively influence where, when and how value is created (Prahalad and Ramaswamy, 2000; Vargo and Lusch, 2004, 2008).

On the other hand, some CCT scholars challenge this view. They criticise Prahalad and Ramaswamy (2000) and proponents of SD-logic for trying to construct ethereal and harmonious interactions between consumers and organisations (Zwick *et al.*, 2008; Cova and Dalli, 2009). They argue that, by constructing consumers as equal partners who are free to co-create value with organisations, firms surreptitiously legitimise their appropriation of consumers' immaterial labour and increase the likelihood that their value co-creation efforts will be of financial benefit to the firm (Zwick *et al.*, 2008; Cova *et al.*, 2011). Others critique the use of agentic individualistic approaches to study marketing phenomena, including value co-creation, and argue for a greater consideration of the socio-cultural context framing such phenomena (Moisander *et al.*, 2009; Askegaard and Linnet, 2011).

2.2 Chapter overview

In this chapter, I review and synthesise the value literature in order to establish the research question central to this dissertation, namely: *How do participants experience value co-creation in a collaborative consumption context?* In order to provide the rationale for this research question and the two related research objectives, I address the following issues: (1) what is consumer experience? (2) what is consumer value? (3) examine how value is conceptualised in SD-logic; (4) outline the nature of value co-creation practices; and 5) present the key findings of the literature review as the rationale for the research question and two research objectives underpinning this dissertation. For a diagrammatic overview of the main sections of this chapter, please see Figure 1.

1. Understanding consumer experience	2. Understanding consumer value

3. Service-Dominant Logic – a new impetus for value researchers?	4. Understanding value co-creation practices

5. Understanding participant experiences of value co-creation

Research question: *How do participants experience value co-creation in a collaborative consumption context?*

Research objective 1: *Explore the practices through which different participants (service providers, service consumers and other service facilitators) co-create value.*

Research objective 2: *Develop a grounded participant value framework in order to compare and contrast multiple participant experiences of value arising from value co-creation practices.*

Figure 1 Overview of the chapter

2.3 Positioning and scope of the literature reviewed

In order to address the ontological, epistemological and methodological questions required to explore participant value experiences of value co-creation, I review the extant consumer value and value co-creation literature, primarily from the SD-logic perspective. I also reference the service marketing, CCT scholars and practice theorists engaged in value research, as increasingly these groups are engaging with the SD-logic value discourse. I also review the CCT understanding of consumption and consumer experience in order to integrate the experiential perspective with extant service marketing and SD-logic value discourses. Subsequently, I follow the evolving SD-logic discourse on value, from the appearance of the first seminal article in the Journal of Marketing in 2004 up to the present day. As part of this analysis, I scrutinise some of the key conceptualisations of value central to the S-D logic value discourse, specifically value in exchange and value in use, as well as emergent conceptualisations such as value in context and value in experience.

2.4 Note on terminology

In this dissertation, participants' experiences of value co-creation in a collaborative consumption context, specifically orchestral consumption, is the relevant focus. The literature review therefore prioritises the consumer, as opposed to an organisational perspective of value. The use of the term consumer in this dissertation refers to all consumers, i.e. all individuals who experience value co-creation in a collaborative consumption context, including those who consume a product or service, who may or may not be customers (i.e. the individuals or entities who pay for the service or product in question). However, in cases where customer was the original term used in the literature cited, the term customer will be retained but should be understood as being equivalent to the use of the term consumer as outlined above. In the context of the empirical study, consumers, as well as other market actors will be referred to as participants.

Another important point in relation to terminology is that marketing scholars have frequently used the concepts of *value* and *values* interchangeably in the literature to date, which is erroneous and has led to much confusion. The distinction between these

terms is important in the context of this dissertation. "*Value* is the outcome of an *evaluative judgment* (that is a *summary evaluation*), whereas the term *values* refers to the *standards, rules, criteria, norms, goals, or ideals* that serve as the basis for such an evaluative judgments (that is, the *underlying evaluative criteria*)" (Holbrook, 1994, 1999 p.8; Flint *et al*., 1997; Sanchez-Fernandez and Iniesta-Bonillo, 2007; Penaloza and Mish, 2011, Domegan *et al.*, 2012). In recognition of this distinction, I justify later in this chapter why I adopt Holbrook's (1999) definition of consumer value; i.e. 'an interactive relativistic preferential experience', which emerges from value co-creation practices, as opposed to values, individuals' deeply held socially constructed beliefs as a result of their socialisation in various social practices, in this dissertation.

Additionally, I define value co-creation practices as (social) practices (or relational processes) from which value experiences emerge for the different participants engaged in such practices in specific social fields. The term practices is often used as shorthand for value co-creation practices in this dissertation. To facilitate the reader, I include a glossary of the key terms central to the dissertation at the beginning of the dissertation. I also summarise and reference the various understandings of consumer and service experience, value and value co-creation found in the literature in a number of summary tables in appendices as to aid the reader (see Appendix A and Appendix B).

2.5 Understanding consumer experience and experiential consumption

2.5.1 Introduction

In order to explore participants' experiences of value co-creation, it is necessary to begin with a brief overview of how consumer experience and experiential consumption have been conceptualised in the literature, prior to integrating this understanding into contemporary value research. Between the late 50s and up until the early 80s, the phenomenon of experience was largely ignored by marketing scholars due the prevailing focus on the rational cognitive view of the consumer (Addis and Holbrook, 2001; Holbrook, 2006). The cognitive view of consumption regards consumers as goal-directed individuals who are consciously involved in information search, processing and evaluation in relation to their purchase and use of particular products or services (Frow and Payne, 2007; Payne *et al.,* 2008). A renewed focus on experience emerged in the

80s, primarily within CCT, following Holbrook and Hirschman's (1982) exhortation to academics to move (once again) beyond the cognitive view of consumption to consider the experiential aspects of consumption. Up until relatively recently, namely, the beginning of the 2000s, this renewed focus on experiential consumption was largely ignored by service marketing scholars, who continued to conceptualise consumers as rational goal directed individuals.

2.5.2 Experiential consumption

The experiential view of consumption focuses on the non-utilitarian aspects of consumption, such as consumer context, emotions, symbolism etc., which may or may not be goal-directed. Within this perspective, "value resides not in the object of consumption but in the experience of consumption" (Frow and Payne, 2007, p.91). Holbrook and Hirschman (1982) promoted the experiential perspective as being "phenomenological in spirit", with consumption viewed as a "primarily subjective state of consciousness with a variety of symbolic meanings, hedonic responses and aesthetic criteria" (p.132). Interestingly, however, they did not promote the experiential aspects of consumption as a replacement for the rational perspective but rather viewed it as a complementary one.

A central tenet of experiential consumption is that "consumers are not only consumers; consumers act within situations; consumers seek meaning and consumption involves more than just purchasing" (Caru and Cova, 2007, p.5). As consumers adopt and play various roles (McColl-Kennedy *et al.*, 2012) while pursuing their various life projects, they are not only influenced by their immediate consumption context, rather previous and anticipated consumption contexts also impact their consumption experiences (Arnould *et al.*, 2002; Caru and Cova, 2007). The phenomena of consumer and consumption experience are dynamic, mutable and emergent from specific contexts (Thompson *et al.,* 1989; Arnould *et al.,* 2006). Therefore, adopting an experiential view of consumption recognises that consumers' sensemaking of their consumption experiences may change over time (Addis and Holbrook, 2001).

Within the experiential perspective, it is acknowledged that the role of service organisations and consumers in co-creating consumption experiences may vary widely.

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Caru and Cova (2007) highlight a continuum of consumer involvement in consumption experiences, ranging from those experiences which are largely 'constructed' by organisations to those consumption experiences that are co-created between consumers and finally those consumption experiences that are primarily constructed by consumers. In relation to those consumption experiences that are largely constructed by organisations, the service organisation's role is to "stage" a consumption experience which in turn is deemed to be able to deliver extraordinary experiences to passive consumers (Pine and Gilmore, 1998, 1999; Schmitt, 1999, 2003; Sandstrom *et al.,* 2008), for example, the Disneyland theme park experience. Such a perspective embraces the value in exchange notion (outlined later in section 2.6.2.2) where the consumption experience is believed to result in some type of "emotional induction" (Caru and Cova, 2006, p.4) and pre-determined or pre-determinable transformation in the consumer. In such situations, the delivery of the consumer experience becomes "objectified" as opposed to being something that emerges from a specific context or something that is under the deliberate control of the consumer. (For a summary of how the term experience has been used in the service marketing, marketing and CCT literature, please see Appendix B).

When we begin to consider consumption experiences as emerging from participants' ongoing relations with others in collaborative consumption contexts (Arnould *et al.,* 2006; Tynan and McKechnie, 2009), a far richer understanding of the consumers' life-world emerges. While consumers are increasingly willing to share their experiences with other consumers (Borghini and Caru, 2008), there is limited empirical evidence as to how participants experience value co-creation in such contexts. In the next section, I examine what constitutes consumer value, and discuss how value is co-created between consumers and service providers.

2.6 Understanding consumer value

2.6.1 Introduction

Having explored some of the central tenets of experiential consumption, I now wish to examine the nature of the consumer value construct itself. Ramirez (1999, p.50) traced the historical roots of the customer value construct back to the days of Ancient Greece

and notes that "etymologically, 'value' originally denoted both (i) what people had done and become and the actions they could perform and (ii) how they traded goods with each other. Over time (however) these meanings separated". While it is clear to us today that the term customer value has become an overarching concept within the management and marketing literature with multiple meanings and perspectives, customer value can be broadly seen from either the customer's perspective (customer perceived value) or from the firm's / supplier's perspective (e.g. what it can get from the customer, customer lifetime value, etc.) (Smith and Colgate, 2007; Songailiene *et al.,* 2011). In addition, value and value co-creation can be studied either as single universal concepts or by adopting the vantage and contingency perspective of a particular source of value (Lepak *et al.*, 2007), i.e. the participant perspective in this dissertation. In order to develop an understanding of participant value experiences of value co-creation, I will now examine some of the conceptualisations of consumer value within service marketing, CCT and S-D logic.

2.6.2 Traditional conceptualisation of customer value

2.6.2.1 Cognitive view of the goal-directed rational consumer

I begin by examining some of the traditional approaches to the study of customer value found within the marketing literature. Such approaches, while recognising the importance of the customer, are preoccupied with how the firm might best deliver value and they ignore the active role of customers in value co-creation. Within this rationalist cognitive view, the customer is conceptualised as a willing and able goal-directed individual, who is involved in information search, processing and evaluation and who is capable of accessing the benefits and sacrifices involved in choosing, purchasing and using particular products and services (Addis and Holbrook, 2001; Frow and Payne, 2007; Payne *et al.*, 2007[10]). As is clear from the previous overview of experiential consumption, this view of the rational goal driven consumer, who is able to logically explain his/her, consumption choices and behaviour, is an exception rather than the rule; in short, a marketing fallacy (Osborne and Ballantyne, 2012).

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[10]For an additional diagrammatic summary and description of the main elements of the traditional information processing view of consumer behaviour, see Holbrook and Hirschman (1982, p. 133).

2.6.2.2 Value in exchange

The traditional customer value paradigm within marketing has been heavily influenced by economic and strategic management theories of value. One example is the Resource Based View (RBV[11]) of the firm, which views marketing's primary objective is "achieving personal, organizational and societal objectives by creating superior customer value for (exchange with) one or more market segments with a sustainable strategy" (Smith and Colgate, 2007, p.7; Osborne and Ballantyne, 2012). Within this perspective, production is decoupled from consumption and both are viewed as separate activities undertaken by service organisations and their customers (Firat and Venkatesh, 1995). While customers are positioned as the arbiters of value, customer value is primarily viewed as something that is supplied or created by firms and/or captured, embedded or transferred, at a profit and for the benefit of shareholders, in market offerings to passive recipients (Wikstrom, 1996; Priem, 2007; Graf and Maas, 2008; Boksberger and Melsen, 2011).

2.6.3 Customer value – a unidimensional construct?

In their recent comprehensive systematic reviews of the consumer value literature, Sanchez-Fernandez and Iniesta-Bonillo (2007) and Sanchez-Fernandez *et al.* (2007) note that many of the earlier studies on customer/consumer value, rooted in the economics and strategic management literatures, conceptualise consumer value as a unidimensional construct (e.g. Monroe, 1979; Zeithaml, 1988; Bokesberger and Melsen, 2011[12]). Such unidimensional approaches solely focus on the utilitarian and economic aspects of consumer value and oversimplify the phenomenon of consumer value by conceptualising the construct as a trade-off between benefits and sacrifices (Sanchez-Fernandez and Iniesta-Bonillo, 2007; Sanchez-Fernandez *et al.*, 2009, p.97). For example, Zeithaml's (1988, p.14) widely cited definition of customer perceived value

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[11] Broadly speaking, the Resource Based View of the firm (RBV) examines how the resources which are possessed or accessible to the firm contribute to sustainable competitive advantage (c.f. Wernerfelt, 1985; Wernerfelt, 1995; Barney, 1991a; Barney 1991b; Barney 2001a; Barney 2001b, Peteraf and Barney, 2003, Ray *et al.,* 2004). In the marketing domain, a number of resource based theories have been used to examine the role of resources as a source of competitive advantage, including Resource Advantage Theory (RA) (c.f. Hunt, 1997; Hunt and Arnett, 2003; Hunt and Madhavaram, 2006).

[12] For a detailed list, summary and review of traditional unidimensional approaches to consumer value, please see Sanchez-Fernandez and Iniesta-Bonillo (2007, p. 431-434).

focuses in the notion of utility (albeit, one that is individual and subjective) and is defined as the "customer's overall assessment of the utility of a product based on perceptions of what is received and what is given".

Such unidimensional approaches therefore reinforce – both explicitly and implicitly, and somewhat unquestioningly – the predominant view of 'value in exchange' and 'use value' found in both the economics and the strategic management literature. Within the strategic management literature, exchange value (or value in exchange) is primarily concerned with the actual price paid by the customer to the firm for the service or product purchased, thus encompassing the profit making notion of the firm (Bowman and Ambrosini, 2000). In contrast, use value is characterised as a product-centric conceptualisation, where value is embedded in a particular product or service offering. Bowman and Ambrosini (2000, p.2) define use value as "the specific qualities of the product perceived by customers in relation to their needs". Use value is thus viewed as something that is created by the firm and not by customers or consumers. Use value is thereby regarded as a goal driven means end assessment, perceived by the customer at the point of purchase at a given point of time, as opposed to being dynamic, temporal and determinable before, during and after consumption or purchase has taken place.

While use value is considered a subjective customer assessment within the strategic management literature, the focus of the value assessment is mainly on product or service functionality and on the total monetary value that consumers are prepared to pay for a particular product or service as opposed to the value in use (described later in section 2.7.1.2). Surprisingly, such firm-centric and product-centric perspectives still hold sway in many mainstream marketing frameworks today (Osborne and Ballantyne, 2012[13], p.165). For example, Graf and Mass (2008, p.3), in their recent review of customer value from the customer perspective, define customer value as "the value generated by a company's product or service as perceived by the customer or the fulfilment of customer goals and desires by company products and/or services". This definition once again reinforces the traditional utilitarian notion that customers and consumers are

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[13] For a recent comprehensive review on how firm centric approaches to value co-creation still underpin and inform many mainstream marketing frameworks today, please see Osborne and Ballantyne (2012).

passive and that companies perform the active role with regards to embedding value in market offerings.

Within this rather constrained view of marketing, which centres on the exchange paradigm, there is no acknowledgement of the consumer's actual or potential contribution to value co-creation (Sheth and Uslay, 2007; Osborne and Ballantyne, 2012). In addition, little insight is provided in relation to how consumer value is co-created between the buyer and seller or how consumers' roles in value co-creation might be better facilitated (Moller, 2006). More critically, such approaches do not illuminate whether consumers experience value co-creation as a form or exploitation or emancipation (c.f. Zwick *et al.,* 2008; Cova and Dalli, 2009; Penaloza and Mish, 2011) or indeed, whether mutual learning occurs (Jaworski and Kohli, 2006). Finally, amongst such approaches, there is a lack of consensus regarding the antecedents of value and the interrelationships between such antecedents. The complexity and multidimensionality of the value construct and, most critically, the possibility that value (outcomes) may arise from multiple components is therefore ignored (Sanchez-Fernandez and Iniesta-Bonillo, 2007; Sanchez-Fernandez *et al*., 2009, p.97).

2.6.4 Consumer value – a multidimensional construct?

In contrast to traditional unidimensional conceptualisations of consumer value, Graf and Maas's (2007) review of the customer (consumer) value literature concludes that consumer value is an independent higher order construct, which is dynamic, subjective and comprised of multiple dimensions (e.g. hedonic value, social value as well as utilitarian value) and levels of abstraction. More recent consumer value frameworks, which build on the consumer behaviour and psychology literature, conceptualise consumer value as a highly complex and ambiguous cognitive-affective multidimensional higher level construct[14] (Sanchez-Fernandez and Iniesta-Bonillo, 2007; Boksberger and Melsen, 2011).

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[14] For a detailed list, summary and review of multidimensional approaches to consumer value, please see Sanchez-Fernandez and Iniesta-Bonillo (2007, p. 435-440).

While multidimensional approaches to value overcome some of the limitations of more traditional unidimensional approaches, there is however, a lack of agreement about the components of value beyond what can be observed and the nature of the relationships between the components (Sanchez-Fernandez *et al.* 2009, p.97). For instance, some multidimensional consumer value frameworks, such as Sheth *et al.*'s (1991) Consumption Values Theory, incorporate social value, in addition to other constructs such as emotional, functional, epistemic and conditional value within their focus (Sheth *et al.,* 1991a, 1991b; Sweeney and Soutar, 2001) (for detailed definitions of each value category, please see Table 4). However, each value type is defined in terms of its perceived utility, a throwback to the utilitarian focus inherited from the importation of the exchange paradigm into marketing.

Other multidimensional frameworks retain a residual focus on the cognitive rationalistic aspects of consumer decision making. In Woodruff's (1997) customer value hierarchy, for example, customer value is defined as "the customer's perceived preference and evaluation of those product attributes, attribute performances and consequences arising from use that facilitate (or block) achieving the customer's goal and purposes in use situations" (p.142). Customers are constructed as being goal-oriented, with predetermined levels of desired value prior to and post consumption, based on their learned perceptions (Woodruff, 1997; Woodruff and Flint, 2006). However, in addition to its focus on desired value, Woodruff (1997) also recognises received value that results from consumer learning and perception.

Other multidimensional frameworks, such as Holbrook's (1999) typology of consumer value (Figure 2 and Table 4), recognise the affective, emotional and phenomenological nature of customer value, defining it as "an interactive relativistic preferential experience" (p.5). His typology consists of eight different types of customer value; specifically efficiency, excellence, play, aesthetics, status, esteem, ethics and spirituality[15], which he further categorises by the degree to which each value type may be considered extrinsic or intrinsic, self oriented or other orientated and active or

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[15] For a detailed chapter on each of the eight types of value, please see the eight invited commentary chapters in Holbrook (1999).

reactive. Holbrook's typology is therefore one of the few to incorporate both individual and collective determinations of value (Penaloza and Mish, 2011).

		Extrinsic	*Intrinsic*
Self-orientated	*Active*	**Efficiency** (ratio of outputs to inputs, convenience)	**Play** (fun)
	Reactive	**Excellence** (quality)	**Aesthetics** (beauty)
Other-orientated	*Active*	**Status** (success, impression management)	**Ethics** (justice, virtue, morality)
	Reactive	**Esteem** (reputation, materialism, possessions)	**Spirituality** (faith, ecstasy, sacredness, magic)

Figure 2 Typology of consumer value

Source: Holbrook, 1999, p.12

Holbrook (1999, p.12) defines extrinsic value as "where a product or consumption experience serves instrumentally or functionally as a means to some further end", which would seem to relate in part to Woodruff's customer value hierarchy (Woodruff's, 1997, p.142). In contrast, intrinsic value is defined as "where consumption experience is appreciated for its own sake as a self-justifying end-in-itself" (Holbrook, 2006, p.714). Self-oriented value refers to "where I (i.e. the consumer) prize some product or consumption experience for my own sake, because of how I respond to it, or by virtue of the effect it has on me" (Holbrook, 2006, p.714). Other-oriented value refers to "where I (i.e. the consumer) prize a product or consumption experience for the sake of others, because of how they respond to it, or by virtue of the effect it has on them" (Holbrook, 2006, p.714).

Table 4 Comparison of value dimensions

Value Types	Theory of Consumption Values (Sheth *et al.*, 1991a, 1991b)	Typology of Consumer Value (Holbrook, 1999)	Typology of Consumer Value in Services(Sanchez-Fernandez, *et al.*, 2009)
Functional Value			
Excellence	Functional value relates to economic and efficiency attributes related to a particular market offering; e.g. performance, reliability and price (Sheth *et al.*, 1991a, 1991b).	Refers to the potential of the service to achieve the consumer's goals and also incorporates the notion of inferred quality (which seems in part to relate to the benefits trade-off in the unidimensional models of consumer value and desired value in Woodruff's 1997 model) (Sanchez *et al.*, 2009) (extrinsic-self-oriented-reactive)	Defined as quality dimension in service context, but essentially equates with excellence in Holbrook's (1999) Typology of Consumer Value (Sanchez-Fernandez *et al.*, 2009, p.100)
Efficiency		Refers to the time, effort and monetary outlay incurred by the consumer in procuring, developing or consuming a service (which seems in part to relation to the sacrifices trade-off in the unidimensional models of consumer value; e.g. as used by Zeithaml (1988). (extrinsic-self-oriented-active)	Same as Holbrook's (1999) Typology of Consumer Value. Includes convenience in service context.
Emotional/Affective Value			
Emotional	Emerges when consumption leads to the arousal of different emotions or affective states.	Absent as a specific dimension, may incorporate aspects such as play (hedonic value), and aesthetics	Absent as a specific dimension, may incorporate aspects such as play (hedonic value), aesthetics and spirituality
Play	Absent as specific value type, yet seems to be a subset of emotional value	Involves consumers actively having or pursuing fun in a way that distinguishes work from leisure and includes the perceived relationship between the participant and other participants, staff, companions, decor, entertainment or other fun aspects of consumption (intrinsic-self-oriented-active).	Hedonic value which is a combination of play and aesthetic value outlined in Holbrook's (1999) Typology of Consumer Value.
Aesthetics	Absent as specific value type, yet seems to be a subset of emotional value	In its 'purest' form, it involves the reactive appreciation of some consumption experience (e.g. work of art) valued intrinsically as a self-oriented end in itself (intrinsic-self-oriented-reactive).	

Value Types	Theory of Consumption Values (Sheth *et al.*, 1991a, 1991b)	Typology of Consumer Value (Holbrook, 1999)	Typology of Consumer Value in Services(Sanchez-Fernandez, *et al.,* 2009)
Social Value			
Social	Associates consumers of a service with a social group and includes aspects such as social image, identification, social self-concept, expression of personality and pursuit of social class membership (Bearden and Etzel, 1982; Holbrook, 1994; Sheth *et al.*, 1991; Sweeney and Soutar, 2001).	Absent as a specific dimension, may incorporate status and esteem	Combines Holbrook's (1999) status and esteem value dimensions in social value dimension.
Status	Absent as a specific value type, yet seems to be a subset of social value	When an individual's consumption is actively used to influence or impress others (extrinsic-other-oriented-active),	
Esteem	Absent as a specific value type, yet seems to be a subset of social value	A reactive awareness of the effect of one's consumption on others; e.g. in the case of conspicuous consumption (extrinsic-other-oriented-reactive).	
Altruistic (Societal) Value			
Altruistic	Absent as a specific value type, yet seems to be a subset of social (societal) value, when combined with ethics as altruistic value (Sanchez-Fernandez *et al.*, 2009)	Absent as specific value type, comprised of combination of ethics and spirituality value dimensions in current framework (Sanchez-Fernandez *et al.*, 2009).	Combination of ethics and spirituality value dimensions in Holbrook's (1999) framework.
Ethics	Absent as a specific value type, yet seems to be a subset of societal value, when combined with ethics as altruistic value (seen Sanchez-Fernandez *et al.*, 2009	Refers to when consumption is actively pursued for its own sake following consideration of the (positive) effect it may have on others; e.g. ethical fashion buying or buying fair trade products (intrinsic-other-oriented-active).	
Spirituality	Absent as a specific value type, yet seems to be a subset of societal value, when combined with altruistic value (Sanchez-Fernandez *et al.*, 2009	Comprises the reactive 'other-oriented experiences valued for their own sake – especially when the relevant "other" is some higher-level entity such as nature, the cosmos, or a deity' (Holbrook, 2006, p.215) (intrinsic-other-oriented-reactive)	

As consumer value is viewed as being dynamic and comparative in nature, depending on consumers' situations and contexts (Holbrook, 2006), not all eight value types are necessarily present in every consumption context. Rather, the different types of consumer value that emerge from a consumption experience are determined by the consumer's phenomenological frame of reference or context at that particular time. Sanchez-Fernandez *et al.* (2009) adapted Holbrook's (1999) typology in an effort to capture the affective and cognitive aspects of consumer value in the context of services (see Figure 3). Their framework includes economic, social, hedonic and altruistic value categories. Economic value is characterised as comprising efficiency and excellence value dimensions, as defined in Holbrook's original matrix previously outlined. They also combine esteem and status value (Holbrook, 1999) into social value; conceptualised as the degree to which a consumer thinks that the consumption of a service might result in a favourable impression in relation to other consumers (e.g. increase one's status in the eyes of others). Finally, altruistic value replaces ethics and spirituality value categories in Holbrook's framework and refers to "the other orientated consumption experience valued intrinsically for its own sake or as an end in itself" (Sanchez-Fernandez *et al.*, 2009, p.102).

	Extrinsic	*Intrinsic*
Self-orientated	**Economic** -Efficiency (output/ input, convenience) - Excellence (quality)	**Hedonic** -Play (fun) -Aesthetics (beauty)
Other-orientated	**Social**	**Altruistic**

Figure 3 Conceptual model for the structure of consumer value in services

Source: Sanchez-Fernandez *et al.* (2009, p.98-99)

Table 5 Overview of consumer value frameworks

Year	Authors	Value Construct		Principal perspective			Value Dimensions															Paper Type	
		Unidimensional	Multidimensional	Firm	Customer	Citizen perspective	Functional (Instrumental/performance)	Functional (Economic/Cost Sacrifice/Value for money)	Experiential/Hedonic	Social/Conditional (Situational)	Aesthetic	Playfulness	Symbolic/Expressive	Epistemic	Emotional	Status/Esteem	Ethics	Spirituality	Altruistic	Not specified	Not separated/Holistic Relativistic View	Conceptual	Empirical
1988	Zeithaml	x			x		x	x														x	
1991	Dodds, Monroe and Grewal	x			x		x	x														x	x
1991	Bolton and Drew	x			x		x	x													x	x	
1996	Ravald and Grönroos	x		x	x		x	x														x	
1997	Cronin, Brady, Brand, Hightower and Shemwell	x		x	x		x	x														x	
1998	Grewal, Monroe and Krishnan	x			x		x	x														x	x
2000	Lapierre	x			x		x	x														x	x
2003	Ralston	x			x		x	x														x	x
2004	Jiang and Liu	x			x		x	x														x	
2001	Agarwal and Teas	x			x		x	x															x

Year	Authors	Value Construct		Principal perspective			Value Dimensions															Paper Type	
		Unidimensional	Multidimensional	Firm	Customer	Citizen perspective	Functional (Instrumental/performance)	Functional (Economic/Cost Sacrifice/Value for money)	Experiential/Hedonic	Social/Conditional (Situational)	Aesthetic	Playfulness	Symbolic/Expressive	Epistemic	Emotional	Status/Esteem	Ethics	Spirituality	Altruistic	Not specified	Not separated/Holistic Relativistic View	Conceptual	Empirical
2002	Baker, Parasuraman, Grewal and Voss	x			x		x	x														x	x
2008	Heinonen and Strandvik	x			x		x	x												x		x	x
1994	Babin, Dardin and Griffin		x	x	x		x	x	x													x	x
1997	Woodruff		x	x																x		x	
1997	de Ruyter, Wetzels, Lemmink and Mattson		x	x			x								x							x	x
1991a	Sheth, Newman and Gross		x		x					x				x	x							x	x
1991b	Sheth, Newman and Gross		x		x					x				x	x							x	x
1999	Holbrook		x	x	x		x	x	x	x	x	x		x	x	x	x					x	

Despite the complexity of operationalising this framework, Sanchez *et al.* (2009) used the framework to examine how diners in a Spanish vegetarian restaurant perceived value. Their research findings indicated that consumer value emerged as a higher-level abstraction, rather than a directly measurable construct. In addition, economic value (comprising quality and efficiency), the primary foci of the earlier unidimensional models of consumer value, emerged as subcategories of the higher level construct of consumer value. While they adopted a reflective approach to understanding consumer value in their study, Sanchez *et al.* (2009) suggest that future research might utilise a framework to compare both reflective and formative approaches to examining consumer value.

2.6.5 Concluding comments

A review of the consumer value literature reveals many difficulties and misunderstandings amongst marketing scholars, leading to the conclusion that "marketing thought is (still) seriously deficient in its understanding of customer value related phenomena" (Woodruff and Flint, 2006, p.184; Smith and Colgate, 2007). Despite the vast literature on customer value, several authors argue that the construct requires further refinement and development (e.g. Woodruff, 1997; Smith and Colgate, 2007; Sanchez-Fernandez and Iniesta-Bonillo, 2007; Sanchez *et al.*, 2009).

Others highlight the challenges posed by the complex, dynamic and multi-faceted nature of consumer value, which has also contributed to misunderstandings and disagreements amongst value researchers (Sanchez-Fernandez and Iniesta-Bonillo, 2007, p.428). For example, much of the extant research on consumer value in the marketing domain still focuses on the antecedents to, and consequences of, consumer value and views consumer value as a linear function that has a positive effect on behaviour. Relatively little is known about how consumers' value judgments might change over time (with some exceptions, c.f. Woodruff *et al.* 1997, 2002), either before, during and after consumption or when recalling previous consumption experiences. Indeed, Sweeney (2002) states that some factors used to evaluate pre-purchase consumer value are no longer important in post-purchase evaluation; for example, the hassle of using the service.

Finally, while multidimensional value approaches overcome the excessive concentration on utility, which characterised earlier unidimensional approaches to consumer value, there is a

lack of agreement concerning the possibility of identifying the dimensions of consumer value beyond what can be observed and the nature of the relationships between components. Encouragingly, more recent studies of consumer value, which build on the consumer behaviour and psychology literature, recognise the emergent nature of "value created in exchange and simultaneously and sequentially in use" (Penaloza and Venkatesh, 2006, p.302) by considering the specific consumption context, as well as the multidimensional nature of the consumer value construct (e.g. Woodruff, 1997; Sweeney and Soutar, 2001). Such perspectives recognise the economic or utilitarian notion of 'what' and 'what for' in consumption, as well as encompassing the notion of individual and collective subjective experiences of value co-creation and value in use. In addition, such studies recognise consumer value as a highly complex, ambiguous, cognitive-affective, higher level construct (Graf and Maas, 2007).

Overall, it seems that the consumer value construct "has become one of the most overused and misused concepts in the social sciences in general and in the management literature in particular" (Sanchez-Fernandez *et al.*, 2009, p.428). Smith and Colgate (2007, p.8) note that, to date, there is "no commonly accepted definition of customer value, there is no definitive conceptualization, framework, or typology for customer value" (for overview of extant frameworks, please see Table 5). Sanchez-Fernandez and Iniesta-Bonillo (2007, p.444) conclude that consumer value: implies an interaction between a subject (a consumer or customer) and an object (product or service); is relative by virtue of its comparative, personal and situational nature; and is preferential, perceptual and cognitive-affective. Further academic research is required however in order to "to clarify the nature of the multidimensional construct (customer perceived value) and its constituent dimensions (Sanchez-Fernandez and Iniesta-Bonillo, 2007 p.444).

Given the lack of consensus with regard to the definition of value and its constituent dimensions, in this dissertation, I adopt Holbrook's (1999) definition of value. namely, "an interactive relativistic preferential experience" (p.5). This definition emphasises experience, distinguishes between value and values and considers the self-other orientation of participants' interactive relativistic preferential experiences in collaborative consumption contexts. However, as Holbrook's (1999) value framework is theoretical in nature, a grounded development of the various dimensions of value, which emerge in a specific collaborative consumption context, is prioritised in this study.

In the next section, I examine a relatively recent but pervasive development (e.g. since the publication of Vargo and Lusch's 2004 seminal journal of marketing article) in value research – Service-dominant (SD) logic. This discourse has placed renewed emphasis on the phenomenological and experiential nature of value and has become a recent focus for a practice based approach to the study of value.

2.7 Service-dominant logic – a new impetus for value research?

2.7.1 Introduction

Given the problems inherent in defining consumer value, not surprisingly, much of the extant research on value co-creation is also mainly abstract and conceptual (Echeverri and Scalen, 2012), resulting in sustained disagreements and debates about the nature of value co-creation and how it might be facilitated (Lepak *et al.*, 2007, p.180). Much of the contemporary value discourse amongst services marketing and some CCT scholars centres around SD-logic. SD-logic synthesises various marketing, service marketing and management developments into a number of foundational premises relating to value and value co-creation[16] (Babin and James, 2009) (for overviews of SD-logic, please see Vargo and Lusch, 2004, 2008; Lusch and Vargo, 2006; Gummesson, 2007; Gummesson *et al.*, 2010; Grönroos and Gummesson, 2012).

Within the last decade, a number of service marketing scholars (e.g. members of the Nordic school, some of the founders of services marketing in the early 90s, etc.) have published hundreds of articles and special issues debating the various value related propositions forwarded by Vargo and Lusch (2004, 2008). More recently, a number of CCT scholars have also added their voices to the value discourse within SD-logic and the services marketing field. In this section, I follow the evolving SD-logic value discourse between service marketing and some CCT scholars, which has taken place over the course of the last decade. As part of this analysis, I scrutinise some of the key conceptualisations of value central to the S-D logic value discourse, specifically value in exchange and value in use, as well as emergent conceptualisations, such as value in context and value in experience.

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[16]For the development and elaboration of the foundational premises of S-D logic, please see Vargo and Lusch (2004).

2.7.1.1 Introducing the service-dominant logic value discourse

SD-logic (Vargo, 2008; Vargo and Lusch, 2004; Lusch *et al.*, 2007; Lusch and Vargo, 2006a; Vargo and Lusch, 2006; Vargo and Lusch, 2008) reemphasises and critiques the dominating influence of the exchange paradigm, and the accompanying notion of value in exchange (which Vargo and Lusch (2004, 2008) term Goods-Dominant (GD) logic), in relatively recent traditional marketing management literature. Vargo and Lusch (2004, 2008) posit that service is the basis for all exchange and present ten foundational premises underlying their vision of SD-logic (For a summary overview of the conceptual transition from GD-logic to SD-logic, please see Table 6).

Table 6 Conceptual transitions from GD-logic to SD-logic

Goods-dominant logic concepts	Transitional concepts	Service-dominant logic concepts
Goods	Services	Service
Products	Offerings	Experiences
Feature/attribute	Benefit	Solution
Value-added	Co-production	Co-creation of value
Value in exchange	Value in use	Value in context
Profit maximization	Financial engineering	Financial feedback/learning
Price	Value delivery	Value proposition
Equilibrium systems	Dynamic systems	Complex adaptive systems
Supply chain	Value-chain	Value-creation network/constellation
Promotion	Integrated marketing communications	Dialogue
To market	Market to	Market with
Product orientation	Market orientation	Service orientation

Source: Lusch and Vargo (2006, p.286; He, p.135).

The notion of value co-creation promoted by the proponents of the S-D logic is not, in itself, new. Ramirez (1999) traces the notion that customers and producers work together in order to "co-produce" (as opposed to co-create) value as emerging over three centuries ago. The participation of customers in value co-production[17] has also been well documented in the service marketing literature (see, for example, Bendaupudi and Leone, 2003). Ramirez (1999) asserts that customers co-create value with organisations over time and advocates a renewed

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[17]A transitional concept used by Vargo and Lusch, 2004 and replaced by value co-creation shortly afterwards.

focus on value co-creation to replace the preoccupation with 'value in exchange' inherited from the industrial era. (For more detailed definitions of the value co-production, value co-creation and value creation constructs and the various studies reviewed, please see Appendix C and Appendix D).

Within SD-logic however, the term 'value co-production' (used by Vargo and Lusch in their seminal 2004 Journal of Marketing article) was replaced by the term 'value co-creation' in subsequent articles. Value co-creation is conceptualised as a "collaborative social activity involving the exchange and integration of valuable resources and emphasizes the value determination of agents in particular domains or contexts" (Vargo *et al.* 2008, Domegan *et al.*, 2012, p.208). As summarised in Table 6, the SD-logic perspective on value co-creation rejects the overarching notion of value in exchange, prevalent in earlier unidimensional conceptualisations of consumer value, in favour of the notion of value in use (discussed in the next section 2.7.1.2)[18]. As noted by Chandler and Vargo (2011, p.36), "this (SD-logic) *process orientation*[19]" emphasizes how multiple actors exchange service, which contrasts with the *output orientation*[20] of the "neoclassical economics research tradition, which emphasises how multiple actors exchange output units"; the latter orientation comprising traditional marketing management or GD-logic. Within the SD-logic perspective, the role of the service organisation is simply to provide value propositions. Consumers and service organisations then integrate resources and interact with each other or other consumers to co-create value (Vargo and Lusch 2004, 2008).

2.7.1.2 Understanding value in use

Many authors have criticised the excessive concentration on value in exchange inherent in the traditional approaches to studying customer value previously outlined, and advocate an alternative focus on value in use (e.g. Grönroos 2008, 2009; Vargo and Lusch, 2004, 2008). Despite this, Sanchez-Fernandez and Iniesta-Bonilla (2007) and Sanchez-Fernandez *et al.* (2009) did not include the concept of 'value in use' within their systematic reviews of the consumer value literature, beyond their references to Woodruff's customer value hierarchy

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[18]SD-logic does, however, acknowledge that value in exchange may be present when consumers independently create value or co-create value with the organisation and or other consumers and actors (Vargo and Lusch, 2004, 2008).

[19] Emphasis in original citation.

[20] Emphasis in original citation.

(Woodruff, 1997). This is somewhat surprising, as throughout the 90s, the notion of value being embedded in marketing offerings was increasingly challenged by authors who had begun to revisit the previous studies of value in use from earlier decades (e.g. see Alderson, 1957, 1965; Grönroos, 2008). Furthermore, many interpretive CCT studies have long noted that value is created through use (cf. Arnould and Price, 1993; Holt, 1995, Penaloza, 2001; Penaloza and Venkatesh, 2006).

According to Payne and Holt (2001), value in use involves a "functional outcome, a goal purpose or objective that is served directly through product (or service) consumption and which can accomplish or contribute towards accomplishing a task or work" (p.162). They continue to state that value in use involves "an experience and pertains not to the acquisition of an object (any good, service, person, place, thing, event or idea) but rather to the consumption of its services (i.e. its use or appreciation)" (Payne and Holt, 2001, p.163). The first part of the definition of value in use would seem to embody a cognitive approach to consumer value; however, the second part also recognises that value in use also relates to consumer experience.

The Nordic School of Marketing[21] would seem to adopt a more phenomenological or experiential perspective to conceptualising and defining value in use. According to the Nordic School, value is perceived by the consumer based on 'value in use', as opposed to being determined by the producer (value in exchange) and the consumer is always involved in the creation and co-creation of value (Grönroos, 2008). Within this perspective, therefore, value in use is seen to emerge from consumers' processes and activities and consumers are the ultimate creators of value (Grönroos, 2008, 2011). In turn, service organisations can facilitate value co-creation through the delivery of value propositions or promises, as well as through their direct and indirect interactions with customers' (consumers') processes and activities; i.e. value fulfilment.

Value in use thus becomes "a phenomenological experience perceived by a customer (consumer) interacting with products/service bundles in use situations" (Woodruff and Flint, 2006, p.185). Value in exchange can only exist if value in use has been created or emerges

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[21]For an overview of the key researchers and service marketing theories emanating from the Nordic School, please see Grönroos and Gummesson (2012).

(e.g. Woodruff and Gardial, 1996; Vargo and Lusch, 2004; Grönroos, 2006, 2008, 2009). Alderson's (1965, p.50) earlier definition of what he termed use value, cited in Wooliscroft (2008, p.375), namely defining use value as "the realized potency expressed as the product of the incidence of use and the conditional value if used, that value depending on the intensity of satisfaction with the product when used", is very similar to the both the S-D logic and Nordic School's conceptualisations of value in use.

2.7.1.3 Value in experience

Central to the current value discourse in SD-logic is SD-logic's tenth foundational premise (FP10), which posits that "value is uniquely and phenomenologically determined by the beneficiary" (Vargo and Lusch, 2008, p.7); that is value, is primarily experienced, perceived and given meaning. However, to date, SD-logic has not elaborated on the phenomenological nature of value, beyond the assertion that value is "idiosyncratic, experiential, contextual and meaning laden" (Vargo and Lusch, 2008; Vargo *et al.*, 2009, p.131). Notably, however, Vargo and Lusch have moved away from the use of the term value in use (Vargo and Lusch, 2004, 2008) to the term 'value in context' (Vargo *et al.*, 2008; Vargo 2009, He, 2009; Chandler and Vargo, 2011) in an effort to highlight the contextual nature of value co-creation, which is in line with the spirit of FP10.

2.7.1.3.1 Phenomenological and experiential approaches to studying value

In order to understand phenomenological or experiential value, i.e. the experiential view of consumption outlined earlier (see section 2.5), we need to consider the non-utilitarian aspects of consumption such as consumer context, emotions, symbolism etc. which may or may not be goal-directed. In summary, we need to consider that "value (seen to) reside(s) not in the object of consumption but in the experience of consumption" (Frow and Payne, 2007, p.91). As previously noted, Holbrook and Hirschmann (1982) conceptualised consumption as a "primarily subjective state of consciousness with a variety of symbolic meanings, hedonic responses and aesthetic criteria", and this was primarily "phenomenological in spirit" (p.132).

While phenomenological approaches justify consumers' subjective experiences as data (Goulding, 2005), phenomenology itself is a broad church comprised of a continuum of perspectives from objective to subjective and intersubjective approaches (Lobler, 2011) and there have been various debates about which approach is most compatible with SD-logic's various foundational premises (Lobler, 2011). Within CCT, the epistemological and

ontological perspectives of existential phenomenology[22], have been frequently adopted (Thompson *et al.*, 1989; Askegaard and Linnet, 2011) and would seem to resonate with some of SD-logic's propositions. Developing Heidegger's notion of the totality of the "human-being-in-the world," existential phenomenology asserts that individuals 'construct' their reality (Thompson *et al.*, 1989; Hirschman and Holbrook 1992); that is, meaning is seen as emerging from individuals' everyday lived experiences and is prioritised in some form by those individuals (Langdridge, 2007).

While most phenomenological approaches recognise, to a limited degree, some type of systematic relationship between the individual and the social world, the realm of experience or 'the what that is experienced' seems to be considered an individual mental construct of the conscious and unconscious mind (Reckwitz, 2002). Some criticise the resulting descriptions of experience as being overly individualistic, subjective and for ignoring the framing of experience by a wider social context (Lobler, 2011; Moisander *et al.*, 2009). Other perspectives, such as Alfred Schutz's social phenomenology, however, seem to acknowledge the social framing of experience, positing that "only the experienced is meaningful, not, however the experiencing" and "by defining the role of another, I myself take on that role" (Schutz, 1932, p.21, cited in Lobler 2011, p.61). It is this perspective that is most compatible with SD-logic as it acknowledges the intersubjectivity and social construction of value (see also section 3.2.1.1). In the next section, I will further explore how we might consider value from such a phenomenological perspective.

2.7.1.3.2 Characterising value in the experience

One of the few studies to characterise value in the experience is Helkkula *et al.* (2012), who conceptualise value in the experience as "individual service customers' lived experiences of value that extend beyond the current context of service use to also include past and future experiences and service customers' broader life-world contexts" (p.59). In their article, Helkkula *et al.* (2012) also forward four theoretical propositions characterising value in the experience. They consider the construct to be "individually intrasubjective and socially intersubjective", "constructed based on previous, current, and imaginary future experiences", being "temporal in nature" and as emerging from "individually determined social contexts"

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[22] For the origins of existential phenomenology, please see Heidegger (1962/orig. 1927), Sartre (1962/orig. 1943) and Merleau-Ponty (1962/orig. 1945).

(p.61-62). However, while the characterisation of value-in-the experience is a notable improvement on some earlier customer value approaches, it does not sufficiently acknowledge how individual value experiences are framed by social value co-creation practices (This issue will be addressed in section 2.8). Finally, for a summary of how value in the experience relates to other value concepts such as value in use, please see Table E-1.

2.7.1.4 Critique of the SD-logic value discourse

Lusch and Vargo (2006a) characterise SD-logic as a meta-theory, which draws on a wide range of complementary and conflicting theories to develop the SD-logic service centred exchange framework (Winklhofer *et al.,* 2007). Others consider SD-logic as pre-theory, which requires further inductive development (Winklhofer *et al.,* 2007). For instance, Brodie *et al.* (2011) highlight the lack of empirical studies required to develop and empirically test midrange theories[23], in order to verify, disaffirm or consolidate SD logics' foundational premises.

Grönroos (2011) provides an insightful conceptual critique and reformulation of six of the ten foundational premises underlying SD-logic and argues that value co-creation cannot be meaningfully understood without considering actor-to-actor interactions and the customers' usage processes, using a perspective he terms 'service logic'. According to Grönroos (2011, p.291), "what a service perspective on business (service logic) uniquely offers as a logic for value co-creation is not that customers become co-creators of value, *but rather that firms when performing as service providers get opportunities to become co-creators of value with their customers"*[24]. Grönroos (2011) has also called for an extension of FP10 to incorporate the interactive nature of value co-creation, as also emphasised by Holbrook (1999).

While Grönroos's (2011) call is welcome, arguably both this and SD-logic's conceptualisation of customers as operant resources retain remnants of the subject-object orientation of earlier approaches to the study of value, and thus, unintentionally perhaps,

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[23] Middle range theories are defined as 'theories that lie between the minor but necessary working hypotheses that evolve in abundance during day-to-day research and all-inclusive systematic efforts to develop a unified theory that will explain all the uniformities of social behaviour, social organization and social change. (Merton, 1967: 39 cited in Brodie et al., 2011, p.81). According to Brodie et al. (2011, p. 81), 'in contrast to general theory, the purpose of a middle range theory is not to attempt to explain everything about a general subject. Rather it has a focus on a subset of phenomena relevant to a particular context. This means middle range theory can be used as a basis to investigate empirical research questions'.

[24]Emphasis in original

further objectifying customers. As noted by Penaloza and Venkatesh (2006, p.307), "while such characterization endows consumers with more subjectivity and agency than its predecessor (unidimensional conceptualisations of value), consumers nevertheless remain subordinated to the firms interest". As a result, they argue, SD-logic does not go far enough, as it does not sufficiently consider the socially constructed nature of value co-creation through subject-subject or multiple self other relations. They summarise their position by stating that: "incorporating more subjective understandings of consumers does not in itself advance more subject/subject relations between marketers and consumers, and in fact can perpetuate the opposite effect of subjectifying consumers and objectifying marketers. What is required is a more subjective understanding of both parties applied to the study of relations between them" (Penaloza and Venkatesh, 2006, p.308).

Penaloza and Venkatesh (2006) further argue that Vargo and Lusch's (2004, 2008) proposition of replacing value in exchange with value in use represents an unnecessarily polarised and polarising position. While value in exchange can only exist if value in use has been created or emerges (e.g. Vargo and Lusch, 2004; Grönroos, 2006, 2008, 2009), Penaloza and Venkatesh (2006, p.302) present a convincing argument for conceptualising "value as created in exchange and simultaneously and sequentially in use". They advocate an extension of SD-logic's conceptualisation of value co-creation to include consideration of the meanings and values that emerge through exchange and use (Penaloza and Venkatesh, 2006). In their view, both meaning and value are co-created by participants in relational exchange. That is, both exchange value and use value are seen as constituting sign value, i.e. systems of socially and institutionally constructed shared meanings between consumers and organisations (Venkatesh *et al.*, 2006).

This assertion, together with Grönroos's (2011) contentions above in relation to adopting a service logic, would seem to suggest that value emerges from various shared and contested meanings that are mutually negotiated in the marketplace (Venkatesh *et al.,* 2006). This, in turn, leads us to consider how such shared meanings might emerge from participation in value co-creation practices. However, there are no empirical studies, which integrate both phenomenological and practice-based value research approaches, resulting in a critical lack of consideration of the impact of socio-cultural context on an individual's construction of value (Edvardsson *et al.,* 2011; Askegaard and Linnet, 2011). For instance, Arvidsson (2011) posits that extant theories of consumer value, including traditional, contemporary and the SD-logic

value discourses, do not adequately address the complexities of value experiences that emerge from practices of social production, such as value co-creation practices. Additional research is required in order to better understand how context impacts in how value is co-created in collaborative consumption context and how participants experience value as it emerges from their participation in value co-creation practices.

2.7.2 Concluding comments

While SD-logic has re-stimulated interest in value research amongst service marketing scholars, it remains 'pre-paradigmatic' and lacking in midrange theory to inform, amend and empirically inform the further development of its ten foundational premises (Brodie *et al.,* 2011). In particular, the absence of grounded definitions of key terms such as 'value-in-experience' and 'value in context' results in such terms being used and applied in a loose and inconsistent manner. Of specific interest to this dissertation is the lack of clarification of the phenomenological nature of value that underpins the assertion in SD-logic's FP10, which appears to be a very individualistic perspective. In order to scrutinise the assumptions implicit in FP10 more fully, I will now outline some recent developments within service marketing, CCT and within SD-logic itself, which explore how practice theory may further our understanding of participant experiences of value co-creation.

2.8 Understanding value co-creation practices

2.8.1 Introduction

Recently, service marketing and S-D logic scholars have turned their attention towards examining how social practices might illuminate how value is co-created between participants in collaborative consumption contexts. Prior to the recent interest in practice theory amongst SD-logic and service marketing scholars, the CCT community has long recognised the socio-cultural contexts framing consumer actions, behaviours and experiences. However, practice theory is, as of yet, "mostly un-reconciled with the activity (or process) based operant resource orientation of SD-logic" (Vargo, 2010, p.234). In order to explore how practice theory might assist us in better understanding participant experiences of value co-creation, I first provide an overview practice theory. Following this, I provide an overview of the rather limited number of extant studies on value co-creation practices in the services marketing literature.

2.8.2 An overview of practice theory

Practice theories comprise a broad category of social culturalist theories that examine the structures and routinised actions that emerge in our 'everyday' life and 'life-world' (Reckwitz, 2002). In order to define value co-creation practices, I draw on Reckwitz's (2002, p.249) definition of a practice as:

a routinized type of behaviour which consists of several elements, interconnected with one another: forms of bodily activities, forms of mental activities, 'things' and their use, a background knowledge in the form of understanding, know-how, states of emotion and motivational knowledge.

Practices, while incapable of being made fully explicit (Moisander *et al.*, 2009), are made up of (1) *understandings*, for example, of what to say and do; (2) *explicit rules, principles, precepts, and institutions*; and (3) *teleoaffective structures* embracing ends, projects, tasks, purposes, beliefs, emotions, and moods (Schatzki, 1996, p.89). Similarly, Warde (2005) and Schau *et al.* (2009) referred to Schatzki (1996) and Reckwitz (2002)'s three components of practice namely: (1) *understandings* routinised actions, such as knowing how to do something or explaining how to carry out an act; (2) *procedures* in carrying out an act in doings and sayings; and (3) *engagements*, which link an individual to social life.

Practices are coordinated performances, which can be situated somewhere along a sliding continuum between individualist and holistic approaches (Schatzki, 1996; Warde, 2005). While practices are coordinated entities at a social level, they are performed at both an individual and collective level (Warde, 2005). Furthermore, practices are learnt routinised bodily behaviours or performances that include mental activities and processes (Reckwitz, 2002). While there is a mental component to practices, they also encompass tacit knowledge, routinised emotion, embodied performance and 'frames' for understanding the world (Helkkula *et al.*, 2012).

2.8.2.1 Understanding value co-creation practices

In this dissertation, as I am concerned with the collective, shared and often contested understandings, procedures and engagements embedded in practices, I draw on Barnes's (2001) definition of practices to define value co-creation practices. According to Barnes (2001), practices are "socially recognised forms of activity, done on the basis of what

members learn from each other, and capable of being done well or badly, correctly or incorrectly" (p.19). This definition is useful as it emphasises the standards required to perform a practice. It also highlights how participants learn and are socialised through their ongoing relations with others in collaborative consumption contexts.

A practice-based view of value co-creation recognises that consumers inhabit a figured experiential world framed by various socio-historical and cultural practices, which extends beyond their awareness (Matthews, 2002; Holland *et al.,* 1998). Practice based approaches stress that the shared routines, knowledge or activities inherent in practices are integral to practices themselves, as opposed to being characteristics or possessions of individuals themselves that require conscious reflection (Reckwitz, 2002). Value and meanings are co-created as a result of consumers' integration of economic, cultural, social resources, including other consumers, through practices (Arnould *et al.*, 2006; Baron and Harris, 2010).The individual is simply a conduit or subconscious carrier of a practice and represents a unique intersection of many diverse practices within a cultural or social group (Reckwitz, 2002). Consumption thus comprises individual performances of various embodied consumption activities configured by a multiplicity of socio-cultural value co-creation practices (Magaudda, 2011).

The advantages of practice based approaches to studying value is that they place an emphasis on what participants do as opposed to simply focusing on what they know. Practice theories also foreground the embodied and embedded competence of practitioners, as well as their shared understandings and the requisite standards of performance of the practice (Shove *et al.*, 2012). An analysis of the variations between the nexus of understandings, engagements and procedures embedded in practices between different groups also assists in illuminating how participants learn and how these elements of practice may vary through performance of a practice (Warde, 2005, p.139).

However, the disadvantage of applying practice-based approaches to studying value is that multiple versions of practice theory exist, with related emphases on practices as entities and practices as performances (Warde, 2005). In addition, consumption is only a moment in any practice (Warde, 2005). Therefore, participants represent unique, embodied, differentiated and situated participation in a multiplicity of practices in collaborative consumption contexts. Consequently, participant experiences of value co-creation comprise of multiplicity of

diverse practices and emergent value experiences that are constantly in a state of becoming as participants interact with others in specific social fields.

Despite the recent interest in practice theory amongst service marketing, SD-logic and CCT scholars, there is a paucity of studies that specifically examine value co-creation practices. Within this small subset of value research, extant studies mainly seek to identify and categorise the various value co-creation practices that groups participate in and do not examine the value that emerges from participation in such practices. As previously stated, practice theory views performance and competence as being embedded in practices as opposed to being characteristics of individuals. In this dissertation, I wish to examine how participants make sense of their participation in or performance of a multiplicity of practices in collaborative consumption contexts, the anatomy of the practices identified and to characterise the different types of value experiences that emerge for different participants.

With reference to some of the limited set of studies which study value from a practice based perspective, Schau *et al.* (2009) recently extended Holt's (1995) study of individual consumption practices to examine how consumers collectively create value during consumption in the context of longitudinal studies of nine different brand communities studied over many years. They identified four categories of value-creating practices in the nine brand communities studied: social networking (incorporating welcoming, empathizing and governing practices), community engagement (incorporating documenting, 'badging', 'milestoning' and staking practices), brand use (incorporating customising, grooming, commoditising practices) and impression management (incorporating evangelising and justification practices). However, they did not discuss the relationship between value co-creation practices and individual brand community members and managers experiences, nor did they characterize the different dimensions of value that emerged. Drawing on Schatzki's (1996) practice elements, they then outlined the understandings, procedures and engagements embedded in such practices.

Using a similar approach to identify and categorise the elements of value co-creating practices, Echeverri and Skalen (2011) identified five value co-creation and co-destruction practices in the context of rail transport consumption, namely informing, greeting, delivering, charging and helping. A limitation of this study, however, is that the authors mainly based their study on interview data with the service provider and five customer representatives and

it did not include participant observation to illuminate the tacit nature of such practices. As a result, the embodied nature of the value co-creation practices is not outlined in sufficient detail.

Drawing on SD-logic, CCT and practice theory, Holttinen (2011) conceptualises practices as units of value co-creation, arguing that value emerges from practices, as opposed to being embedded in market offerings, but does not offer empirical evidence to support her claims. In contrast, Korkman *et al.* (2010), in one of the few empirical studies to date that integrates SD-logic and practice theory in the context of e-invoicing. They posit that "a) practices are fundamental units of value co-creation – value is created as actors engage in practices, b) practices are resource integrators – value is created as customers integrate socio-cultural resources, c) firms are extensions of customer practices – customers are not extensions of firms' production processes; value co-creation happens as firms participate in customer practices and d) value propositions are resource integration promises – firms enhance value co-creation by providing resources that 'fit' into customers' practice constellations" (Korkman *et al.*, 2010, p.234 and p.246).

More recently, McColl-Kennedy *et al.* (2012) used insights from SD-logic, CCT and practice theory to identify five categories of value co-creation practices in relation to cancer patients and their treatment and develop a healthcare Customer Value Co-Creation Practice Style (CVCPS) typology. Their study revealed that, in cases where service providers provide the same value propositions, individual patient participation in value co-creation practices varies as patients identify and integrate resources in different ways.

Both empirical studies (Korkman *et al.*, 2010; McColl-Kennedy *et al.* 2012) therefore extend SD-logic beyond the process view towards a practice view, which illuminates how value emerges through resource integration. As in many of SD-logic oriented papers on value co-creation, they both lack a rigorous and precise characterisation of the specific resources, beyond broad categories such as operant and operand, customer, firm resources etc., that are integrated through practices to create value. In addition, while McColl-Kennedy *et al.* (2012) identify a number of customer value co-creation practice styles, their account does not focus in depth on the important role of other participants in co-creating value. For example, health providers, patient groups, advocacy networks and patients' wider social circle (family, employers, etc.) may encourage and facilitate patients engaging in value co-creation practices

and, in particular, may 'open up' the understandings, procedures and engagements embedded in preventative and curative healthcare practices for newly diagnosed patients.

2.9 Research questions and objectives

In this section, I summarise and encapsulate some of the key issues raised in the review of the value literature by outlining how extant research provides the research rationale for the research question guiding this dissertation: *How do participants experience value co-creation in a collaborative consumption context?* Askegaard and Linnet (2011) have recently called for a greater "contextualization of lived consumer experiences" in order to consider the "systemic and structuring influences of market and social systems that are not necessarily felt or experienced by consumers in their daily lives, and therefore not necessarily discursively expressed" (p.381).

One of the central aims of this dissertation is to integrate a practice perspective of value with an experiential perspective in order to develop the SD-logic value discourse and to address some of the issues raised in relation to the current formulation of SD-logic's FP10. Such an approach seeks to address Arvidsson's (2011) concern that extant theories of value, including traditional, contemporary and the SD-logic value discourses, do not adequately address the complexities of value experiences that emerge from practices of social production. Such concerns underpin the research question and research objectives framing this dissertation, outlined below. It is clear that while culture shapes consumers, institutions and organisations, culture is also shaped by them; therefore, a consumer's relationship with the world, to use Merleau-Ponty's term, is dialectical (Matthews 2002). Specifically, Penaloza and Mish (2011, p.13) elaborate that "what is of interest is how resources such as material, knowledge and skills filter through to social norms and standards (values, plural) in markets (or socio-cultural contexts, and to individual preference judgements (value, singular) that actors use to reproduce the meanings constituting their cultural-economic worlds and to situate themselves within these socio-market constructions". Given participants dialectical relationship with the world and their specific consumption contexts, Barnes (2001) proposes that "what is required to understand practice […] is not individuals oriented primarily by their own habits nor is it individuals oriented by the same collective object; rather it is human beings oriented towards each other" (p.24).

Venkatesh *et al.* (2006) develop this notion in relation to value co-creation, stating that, "in dialectic fashion, consumers and marketers engage in symbolic posturing, constantly co-producing sign values" (p.259). Therefore, in order to understand participant experiences of value co-creation, I concur with Barnes's (2001) assertion that we need to examine not only how consumers relate to or experience their embodiment in the social world, but, more importantly, how consumers relate to each other and things (subjects and/or objects) in shared social contexts and co-create shared meanings.

Research objective one: *Explore the practices through which different participants (service providers, service consumers and other service facilitators) co-create value.*

As exhorted by Woodruff (1997), it is interesting to explore and develop "variations in customer value theory to help us understand how customers perceive (and experience) value in different contexts" by delving "deeply into the world of customers' product use in their situations" (p.150). More specifically, service marketing scholars need to illuminate various moments within the consumption embedded in value co-creation practices. The first research objective seeks to identify and characterise the value co-creation practices from which value emerges.

The first research contribution will be an improved understanding of how value is co-created through participants' differentiated and situated embodied participation in a multiplicity of value co-creation practices in a collaborative consumption context. It is recognised that consumption "is not isolated from the rest of the consumer's world rather it is embedded in that world, the product (or service) is closely related to the person's feelings, other products, relationships of the person, the consumer's society, the consumer's whole life world" (Addis and Holbrook, 2001, p.62). Penaloza and Venkatesh (2006, p.311) forcefully advocate consideration of participants' contexts and call for a "re-centring on consumers in the contexts of their lives in order to better understand the subjective meanings and values of consumers and better appreciate the place of market activity in their lives." This, however, does not deem it acceptable for organisations to engage with consumers to co-create value and then appropriate their immaterial labour for their own commercial objectives (c.f. Zwick *et al.,* 2008; Cova and Dalli, 2009).

Increasingly, service organisations are recognising that "the consumer is no longer a devourer of value but a producer of meanings, life experiences, identities and value" (Firat and

Dholakia, 2006, p.140). An ongoing meaningful dialogue between consumers and organisations on the consumers' own terms is required in order to understand the mutual terms of engagement (Jaworski and Kohli, 2006). It is necessary for service organisations to appreciate how consumers share and negotiate meanings in the marketplace by considering the complex sign value derived from value in use and value-in-exchange (Venkatesh *et al.,* 2006).

Research objective two: *Develop a grounded participant value framework in order to compare and contrast multiple participant experiences of value arising from value co-creation practices.*

This second research objective seeks to characterise how multiple participants make sense of the different types of value that emerge from their participation in multiple value co-creation practices. While a number of previous studies have focussed on customer value (see section 2.6 and appendix D) and supplier value (Walter *et al.;* 2001; Songalailiene *et al.*, 2011), there is a paucity of empirical studies on how other participants experience value in collaborative consumption contexts. In their recent commentary on potential research directions and contributions to the contemporary SD-logic value discourse, Domegan *et al.* (2012, p.209) note that "it is important to establish the conditions in which multiple actors, practices and research perspectives frame and thus illuminate and obscure what are considered outcomes" (i.e. participant value experiences). They further state, "the multi-level analysis of value and co-creation offers a number of potentially fruitful avenues in extending S-D logic" (Domegan *et al.*, 2012, p.208). Contemporaneously, Osborne and Ballantyne (2012, p.167) have called for a 'beneficiary-centric perspective' of value co-creation "that would allow recognition of various unitary, dyadic or network contexts in which co-created value emerges".

Many extant value frameworks are conceptual (e.g. SD-logic, Grönroos's (2008) service logic), draw on anecdotal data (e.g. Prahalad and Ramaswamy, 2004), are not based on systematic empirical research and do not use a practice based approach to study value co-creation (Echeverri and Skalen, 2012, p.354). The majority of the customer value studies reviewed have not been empirically tested, beyond the testing of various consumer value measurement scales, with the exception of Sanchez-Fernandez *et al.*'s (2009) framework, which examined consumer value in services in the context of diners in a Spanish restaurant.

In addition, while consumer experience is regarded as being implicitly and inextricably tied to value co-creation or co-destruction, to date, there has been limited research on how different participants experience value co-creation in collaborative consumption contexts, even though consumption experiences are collectively created, experienced and shared by consumers as opposed to being just experienced by individual consumers (Tynan and McKechnie, 2009). Consumers do not simply make individual subjective evaluations of consumption experiences in isolation rather consumers are both consciously and subconsciously, subtlety or directly, influenced by the emotions and opinions of other consumers (Ramathan and McGill, 2007). Value emerges from the various interactions between beneficiaries or actors in a value constellation (Normann and Ramirez, 1993, 1998; Osborne and Ballantyne, 2012). Finally, as the majority of studies present participant experiences of value in an almost unquestioning positive light (Echeverri and Skalen, 2012), the potential for value co-destruction (i.e. negative value experiences) is frequently not considered.

In particular, Holbrook's (1999) framework foregrounds this dialectic relationship between consumers and the social world. As previously stated, Holbrook defines consumer value as "an interactive, relativistic preference experience" involving interactions between subjects and/or objects (Holbrook, 1999, p.5; Sanchez-Fernandez and Iniesta-Bonillo, 2007; Sanchez-Fernandez *et al.*, 2009). Consumer value (singular) or value experiences (as consumer value is an experience) emerge from consumption practices in specific contexts (Schau *et al.*, 2009) and are characterised by interactivity, relativism, affectivity and preferential judgments (Holbrook 1999, p.509). Consumer preferences are learnt within specific spheres of practice but remain localised to those who share those particular practices (Warde, 2005). Therefore, the different types of value which emerge from participation in value co-creation practices constitute individually differentiated collective evaluative judgments underpinned by values (plural) – that is, by socially constructed evaluative criteria such as norms, goals or ideals (Holbrook, 1999; Schau *et al.*, 2009; Penaloza and Mish, 2011).

2.10 Chapter summary

In this chapter, I have synthesised the service marketing and CCT literature on value in order to illuminate extant knowledge, as well as to identify a number of gaps in understanding, in relation to our understanding of value related phenomena. Following an overview of experiential view of consumption, I highlighted how traditional conceptualisations of consumer value incorporate the problematic legacy of the exchange paradigm, prevalent until relatively recently in much of the services marketing literature. Following this, I provided an overview of some of the multidimensional approaches to consumer value, as well as outlining the contemporary value discourse surrounding SD-logic. Finally, I suggested that a deeper consideration of the various socio-cultural practices framing participant value experiences might be a useful additional focus for service researchers and practitioners. An empirical study which explores the different types of value which arise from participation in value co-creation practices will contribute to the value co-creation literature by integrating both experiential and practice based perspectives on value and value co-creation. I will now outline the research methodology and design for such a study in the next chapter.

3 RESEARCH METHODOLOGY

3.1 Chapter introduction

In this chapter, I outline the overall research strategy and research design for the empirical study that will provide the empirical insights to address the central research question underpinning this dissertation (see Figure 4).

Research question: *How do participants experience value co-creation in a collaborative consumption context?*

Research objective 1: *Explore the practices through which different participants (service providers, service consumers and other service facilitators) co-create value.*

Research objective 2: *Develop a grounded participant value framework in order to compare and contrast multiple participant experiences of value arising from value co-creation practices.*

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1. Philosophical Approach *Idealist ontology* *Constructionism*	**2. Research Strategy** *Abductive* *Interpretive Phenomenological Analysis (IPA)* *Choice of collaborative research context*
3. Methodology *Sampling* *Data collection* *Data analysis*	**4. Criteria for Trustworthiness**

5. Conclusion

Figure 4 Overview of chapter

Firstly, I outline the key ontological and epistemological assumptions underpinning this research and justify the choice of the constructionist paradigm. Secondly, I discuss the choice and implementation of an abductive research strategy in order to explore participant experiences of value co-creation in specific collaborative consumption context of orchestral consumption. Following this, I detail and justify the specific research design choices made in the context of the constructionist paradigm outlined.

3.2 Philosophical perspective

3.2.1 Previous approaches to studying value

As outlined in the previous chapter (see section 2.6), a multiplicity of approaches have been used to study value within the marketing domain. As previously noted, many of the earlier studies on consumer value were rooted in the economics and strategic management literature. Such studies conceptualised consumer value as a unidimensional construct (e.g. Monroe, 1979; Zeithaml, 1988[25]), specifically as a trade-off between benefits and sacrifices (Sanchez-Fernandez and Iniesta-Bonillo, 2007; Sanchez-Fernandez *et al.*, 2009, p.97). Consumer value, in turn, was deemed to be quantifiable using positivistic deductive measurement scales, which could be rated by goal directed respondents or customers.

More recent value frameworks tend to conceptualise consumer value as a highly complex and ambiguous cognitive-affective multidimensional higher level construct[26] (Sanchez-Fernandez and Iniesta-Bonillo, 2007; Boksberger and Melsen, 2011). Many studies have also developed deductive measurement scales (c.f. PERVAL; Sweeney and Soutar, 2001) in order to 'objectively' measure various dimensions of value. However, the definitions used to categorise the various dimensions of value in such studies, and resulting measurement scales, are primarily derived from extant literature as opposed to being grounded in empirical data. Such positivistic approaches to studying consumer value therefore assume that an external reality can: a) be observed theoretically; and b) can then be described in theoretical language in a way that exactly corresponds to what was observed. In addition, they suffer from the limited assumption that 'facts' and 'values' (e.g. of participants, researchers and readers) can be separated from one another (Blaikie, 2010).

3.2.1.1 Studying value using the phenomenological approach

More recently, increasing numbers of service marketing scholars have adopted a post-positivistic stance in order to study value within interpretivist paradigm. The interpretivist paradigm requires scholars to focus on the social world, which in turn is constructed and continually reproduced through the various activities of and relations between social actors,

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[25]For a detailed list, summary and review of traditional unidimensional approaches to consumer value, please see Sanchez-Fernandez and Iniesta-Bonillo (2007, p. 431-434).

[26]For a detailed list, summary and review of multidimensional approaches to consumer value, please see Sanchez-Fernandez and Iniesta-Bonillo (2007, p. 435-440).

and the meanings that they attribute to actions (Blaikie, 2010a, 2010b). However, even within the interpretivist paradigm, scholars seem to give primacy to either the individual or collective perspectives of value co-creation (Felin and Hesterly, 2007) and tend not to combine both perspectives within a particular study.

As mentioned in the previous chapter, the SD-logic value discourse has refocused the attention of service scholars and managers on the phenomenological nature of value (c.f. Edvardsson *et al.,* 2010). Indeed, one of the central foundational premises of S-D logic, FP10, states that, "value is uniquely and phenomenologically determined by the beneficiary". At first glance, FP10 would seem to imply a "very individualist, experiential and situational (perspective), without any ground for objectivity or intersubjectivity" (Lobler, 2011, p.60). This would guide researchers towards adopting a phenomenological epistemology in order to research customer and beneficiary value.

However, as phenomenology is a broad church comprising a continuum of perspectives, which can be placed on a continuum from objective to subjective to intersubjective approaches (Lobler, 2011), as outlined in section 2.7.1.3.1, it is not immediately clear which strand of phenomenology is most applicable to studying value within the SD-logic value discourse. In an attempt to answer this question, Lobler (2011) categorises phenomenology into three broad strands. The first perspective can be traced as Husserl's efforts to develop a "science of consciousnesses through his conceptualisation of 'eidetic' reduction as the first phenomenological perspective". This approach can be characterised as objective as the phenomenologist seeks to 'objectify', uncover and describe the invariant essence of experience as presented to consciousness (p.61).

The second 'phenomenological' perspective seeks to uncover what experience means, solely from 'inside' the mind of the experiencing individual as opposed to outside the experiencing individual (c.f. Snug, 1941). Such approaches therefore move from just describing experiences to also trying to interpret lived experience. While such approaches recognise, to a limited degree, some type of systematic relationship of the individual to the external world, the realm of experience or 'what that is experienced' remain an individual mental construct. As a result, descriptions of experience within this second category are entirely individualistic, subjective, and result in the possible critique of solipsism (Lobler, 2011).

The third perspective is that of Alfred Schutz's social phenomenology[27]. Lobler (2011, p.61) notes that this perspective posits that "only the experienced is meaningful, not, however the experiencing" (Schutz, 1932, p.49) and "by defining the role of another, I myself take on that role" (Schutz, 1932, p.39). Lobler (2011) argues that this third perspective is the phenomenological approach that is most compatible with S-D logic. Furthermore, Lobler (2011) posits that Schutz's phenomenology can be equated with constructionism as it acknowledges both individual experience and meaning making, as well as the intersubjective nature of experiential phenomena. Therefore, constructionism, specifically relational constructionism, as outlined in the next section, is the perspective adopted for the current research.

3.2.2 The case for a constructionist approach to studying value

Following Lobler's (2011) assertion that constructionism is an appropriate perspective for studying value in the context of SD-logic, an idealist ontology and constructionist perspective within the interpretivist paradigm frames the current study. Idealist ontology[28] understands reality to be socially constructed by social actors as they try to make sense of their world and other people. It is assumed that no independent 'external' objective reality exists independent of our thoughts; therefore, there is "no permanent, unvarying criteria for establishing whether knowledge can be regarded as true" (Blaikie, 2010, p.95). Social actors are seen to continuously create, re-create and share interpretations and meanings within their social groups (Crotty, 1998; Blaikie, 2010; Berger and Luckmann, 1966).

My idealist ontological position underpins my epistemological[29] position; namely, the acknowledgement of multiple intersubjective truths. As a constructionist, I seek to describe and explain how social actors co-create meaning through their ongoing relations with others in collaborative consumption contexts. As a result, in this research, I prioritise how

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[27]In line with an abductive research strategy, according to Schutz, 'the constructs of the social sciences are[...]constructs of the constructs made by the actors on the social scene, whose behaviour the social scientist has to observe and explain (Schutz 1963, p.242, cited in Blaikie, 2010a, p.92).

[28]Ontology, in the context of social science and specifically services marketing, refers to the nature of social reality (Blaikie, 2010a; 2010b)

[29]Epistemologies (or theories of knowledge) refer to how researchers might come to know what social reality is, what procedures they might use to come to an understanding of social reality and the criteria that might be used to make knowledge and legitimate claims about the aspects of social reality discovered (Blaikie, 2010a; 2010b).

participants communicate and share their experiences with each other in such contexts (Blaikie, 2010a; 2010b).

3.2.2.1 Social constructivism and social constructionism

While I adopt a constructionist perspective, I acknowledge the problematic relationship between the individual and social construction of reality/meaning as it is unclear as to "the extent to which our individual narratives or personal accounts of our experiences is written for us as opposed to the extent to which we write our own narrative" (Shankar *et al.*, 2001, p.439[30]). It is not the purpose of this research to resolve this longstanding conundrum; rather, as I am interested in both the individual and collective experience of value in collaborative consumption contexts, at first glance, both perspectives within constructionism, social constructivism and social constructionism, are potentially relevant to the current research (Gergen, 1999; Blaikie, 2010a; Lobler, 2011). (For a summary of both perspectives, please see Table 7).

Social constructivism refers to "individual meaning giving, through cognitive processes", in a social context (Blaikie, 2010a, p.22). This broadly equates to the second type of phenomenological approaches to studying value identified by Lobler (see section 3.2.1). While the influence of others is acknowledged, value experiences are still primarily viewed as individual mental constructs, as opposed to being co-created between social actors. On the other hand, social constructionism refers to "intersubjectively shared knowledge, meaning giving that is social rather than individual; i.e. the collective generation and transmission of meaning" (Blaikie, 2010a, p.22).

In this study, it is assumed that all knowledge is intersubjectively and socially constructed, to varying degrees, by individuals within the diverse groups to which they belong, in the specific contexts in which they are embedded. Therefore, individuals through their ongoing relations with others in social contexts generate and sustain a particular socially constructed view of reality (Crotty, 1998; Blaikie, 2010a; Berger and Luckmann, 1966). This perspective equates with Lobler's (2011) third phenomenological approach to studying value; namely, Schutz's social phenomenology or relational constructionism.

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[30] This point relates to longstanding and unresolved debate within social sciences in general, specifically within the wider marketing domain, as to which are the appropriate levels of 'social' analysis e.g. 'micro, meso, macro etc.' (c.f. Little, 2007; Reckwitz, 2002).

Table 7 Comparison between constructivism and social constructionism

	CONSTRUCTIONISM	
	Social Constructivism	**Social (Relational) Constructionism**
Definition	"Individual meaning-giving, through cognitive processes, in a social context"(Blaikie, 2010a, p.22)	Meaning is co-created as part of our relational engagement with others in specific social fields
Orientation	Subjective	Intersubjective
Relationship between mind/individual and others.	Dualistic – Cognitising individual understood as an entity with a knowing mind and seen as separate from world.	Knowledge seen as communal, locally socially constructed and socially distributed, as opposed to being 'stuff of the mind' stored by individuals. Individuals are involved in ongoing relationships with others as they inextricably embedded in web of social relations; therefore meaning is co-created in such relations.
Ontology	Individual construction of reality within a systematic relationship to the external world. Bounded individuals, possessing individual knowledge (Hosking, 2011, p.52).	Assumes 'multiple local or regional ontologies', which emerge from relational processes between interacting social actors (Hosking, 2011 p.51; Hosking, 2010). "Embraces a linguistic and social construction of reality via objectivational discourses in socio-cultural contexts" (Dachler and Hosking, 1995, p.3) "Meanings are therefore open, emergent, are always 'in the making' and have no ultimate origin of ultimate truth. Meanings are however limited by socio-cultural contexts" (Dachler and Hosking, 1995 p.8). (Therefore) "relational processes (practices) may close down or open up possibilities" (Hosking 2011, p.52, p.54), "what is validated or discredited (or given power, so to speak) is local to the ongoing practices that (re)construct a particular form of life" (Hosking, 2011, p.54).
Epistemology	Subjective interpretation. Each individual interprets his/her experience of reality i.e. mentalist interpretation where understanding and meaning results from individual cognitive processes internal to the individual, who is positioned as being separate from the world.	Through discourse and interaction, individuals in social groups establish or co-create shared or common understandings in relation to others with whom they socially relate. "Meaning making is a process of narrating and a reflection of the oppositional unity of text and context. Text and context cannot be separated as if they were entities, since both entail each other and derive meaning only from their opposition and difference." (Dachler and Hosking, 1995, p.8). Muting of possible voices seen as an avoidance of sensemaking (Dachler and Hosking, 1995, p.7).

	CONSTRUCTIONISM	
	Social Constructivism	**Social (Relational) Constructionism**
Role of language	*Language as (mis)representation:* Language seen to implicitly or explicitly represent how participants make sense of their experiences i.e. representational of their 'inner' reality of which the individual is the sovereign author (Dachler and Hosking, 1995). "Language is assumed to represent, refer to, or 'mirror' a non-linguistic 'real' world of objects" (Hosking, 2011, p.49).	*Language as communication:* "Relational processes are considered to 'go on' in inter-acts that may involve speaking, sounds, hearing and listening, gestures, signs, symbols, seeing, dance – theorized as ongoing performances" (Hosking, 2011 p.52)." Language is a way to 'create, sustain and transform various patterns of social relations' [...] 'a process of constructing social realities" (Hosking, 2011, p.50), i.e. "Language is constitutive and (per) formative i.e. forms or constructs the person and the world" (Hosking, 1999, p.2). "Shared understandings or shared meanings (requires) a community of language users in the sense that participants reference at least some interrelated narratives as common contexts for meaning making' - 'implicit meanings or shared sense of a local reality' (Dachler and Hosking, 1995, p.5).
Process of meaning making	*'Monological'* construction of the self and other as self existing, each having their own independent ontology, that is each is able to know and be know, to influence and be influenced 'from the outside' (Hosking, 2011, p.49).	*Dialogical* i.e. multiple selves constructed through language-based relational processes. of creating (common) understandings on the basis of language" (Dachler and Hosking, 1995, p.8). "Examples of relational processes include processes of 'warranting or social certification', 'enrolling and controlling', 'power over' and 'power to' (Hosking, 2011, p.53-54).
Individual V Collective Action	Primacy given to individual action and private interiority. Individualistic *monological* view of the person and self other relations, individual positioned as "a singular and rational self who is able to know other as other really (or probably), who can speak for and about others" (Hosking, 2011, p.49). Collective action and achievements seen as an aggregation of individual actions/experiences.	Primacy given to relational processes i.e. "what people do as participants in, and co-producers of, particular practice communities" (McNamee and Hosking, 2012, p.36). Series of '*inter-relating acts, actants or texts'* (Hosking, 2011, p.53),"emphasis on multiple self-other relations and their mutual creation and co-emergence in ongoing processes" (Hosking, 2011, p.49). While individuals can have situated differentiated experiences, they can implicitly and sometimes explicitly come to a shared understanding of their experiences; i.e. "soft" self other relations viewed as a possibility.
Subject Object relations	Subject (singular) object relations –	Multiple simultaneous inter-acts or inter-textuality (Hosking, 2011, p.52)

3.2.2.2 Relational constructionism

Given that social construction is often conflated with social constructivism, I will use the term relational constructionism to describe the philosophical stance adopted in this dissertation. Relational constructionism focuses on "relational processes and the ways in which these processes construct various forms of life" (McNamee and Hosking, 2012, p.1).
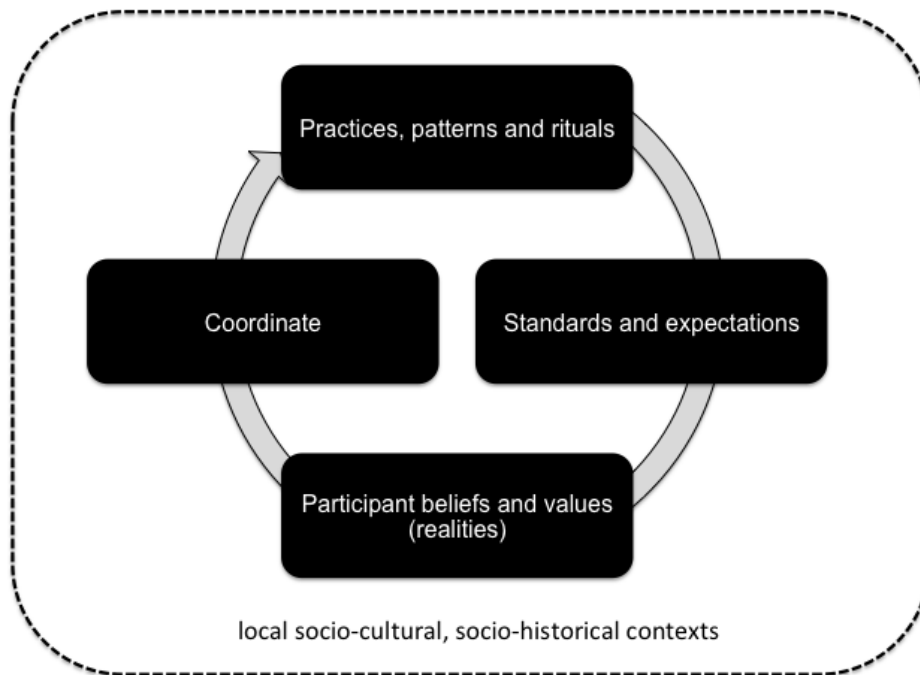
Figure 5 The process of constructing shared participant realities

Source: McNamee and Hosking (2012, p.41)

Relational processes therefore may be viewed as "reality-constituting practice(s)" (McNamee and Hosking, 2012, p.41). The ongoing self-other relations between participants in various social contexts leads to various stabilising effects such as various social practices and conventions, musical forms, various societal structures, etc. (McNamee and Hosking, 2012, p.39).

According to McNamee and Hosking (2012), participation in relational processes such as local[31] practices in turn impacts on what participants warrant or discredit (p.40) (See Figure 5). They emphasise that relational constructionism is not concerned with "individual mental

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[31]'Local' includes socio-cultural and historical context (McNamee and Hosking, 2012, p. 40).

processes or individual traits or characteristics, rather the focus is on what people do together and what their 'doing' makes" (p.1). Adopting a relational constructionist lens invites us then to "focus on the value participants give to certain forms of practice and relational realities" (McNamee and Hosking, 2012, p.80).

In this dissertation, I view meaning and value co-creation as emerging from on-going self-other relations between different social actors through their participation in value co-creation practices in particular local social contexts (see Table 7). This does not imply, however, that all participants in a specific collaborative consumption context will share exactly the same perspective; i.e. consensus is not sought, rather, it is viewed with suspicion. Rather, participants co-create a sphere of common understanding with others in their social group which enables them to communicate with each other and represent and signify various meanings for others in that context. 'Dissensus' (Alvesson and Deetz, 2002; cited in McNamee and Hoskings, 2012, p.48), as opposed to consensus, is expected to emerge at different points in time; e.g. as participants transition between groups, learn from their experiences, adopt various identity positions etc.

In this dissertation, I contend that that reality is both linguistically and socially constructed (Lobler, 2011); i.e. that meaning and sensemaking is articulated and revealed through language and discourse (Gergen, 1999; Lobler, 2011). It is important to note however that both verbal and non-verbal language are not viewed as representing reality, unlike in phenomenological and social constructivist approaches (see Table 7). Rather, language (verbal and nonverbal), is viewed as communicating and co-creating shared meaning, which emerges from participants' engagement in multiple practices. Importantly also, in relation to the research question underpinning this PhD, language is also viewed as revealing how participants *evaluate* (McNamee and Hosking, 2012, p.80) or experience value co-creation. As summarised by McNamee and Hosking (2012, p.94):

> "To the constructionist, language is a differentiating device, and thus evaluation is an inevitable part of relating as what we talk about becomes "this" and not "that" and makes a major contribution to the relational realities we (re) construct and inhabit."

Participants' sensemaking and evaluation emerges from "complex, polyvocal activity grounded in multiple local, historical, situated forms of practice" (McNamee and Hosking, 2012, p.94). Finally, as practices comprise coordinated performances and entities, to

understand practices, both their performances and representations need to be explored (Schatzki, 1996; Warde, 2005).

3.2.3 Research strategy

3.2.3.1 Abductive research strategy

The aim of an abductive research strategy is "to describe and understand social life in terms of social actors' motives and understanding" (Blaikie, 2010a, p.68). Pursuing such a research strategy facilitates 'seeing' the world that is experienced by the research participants themselves i.e. from the 'inside' (Blaikie, 2010a, p.90).

In this dissertation, I wish to explore participants' sensemaking of their experiences of ongoing relations with other social actors, in order to abductively develop a theoretical account that is grounded in their everyday activities, participation in value co-creation practices, language and meanings (Blaikie, 2010b, p.84). For a comparative summary of abductive research strategies to other research strategies, please see Table 8. For a summary of research approach and strategy, please see Table 9.

Table 8 Research strategies, questions and purposes

	Research Strategy			
Purpose	**Inductive**	**Deductive**	**Retroductive**	**Abductive**
Exploration	***			***
Description	***			***
Explanation	*	***	***	
Prediction	**	***		
Understanding				***
Change		*	**	**
Evaluation	**	**	**	**
Assess impacts	**	**	**	**

Key: *** = major activity; **= moderate activity; * = minor activity. These 'weightings' of the connections between objectives and research strategies are indicative only.

Source: Blaikie (2010b, p.105).

Table 9 Overview of the abductive research approach and strategy

Ontological assumptions	Idealist
Epistemological assumptions	Constructionism , specifically relational constructionism
Basic goal	To describe and understand social life in terms of social actors' meanings and motives
Strategy	Abductive, involves developing descriptions and constructing theory that is grounded in everyday activities and in the language and meanings of social actors.
Start:	Discover and describe everyday lay concepts, meanings of participants Derive categories and concepts that can form a basis for 'verstehen', based on lay accounts, of participant's sensemaking and understanding their value experiences in collaborative consumption contexts
Methods used:	Interpretative Phenomenological Analysis (IPA) Data Collection: Participant shared accounts of their experiences, co-created through semi-structured depth interviews and short interviews, supported by participant and non-participant observation Data Analysis: IPA (incorporating Spiggle's (1994) framework for analysing qualitative data) and Matrix Analysis.

Source: Adapted from Huff (2009, p.115) and Blaikie (2010a, p.84-100)

3.2.4 Interpretative Phenomenological Analysis

In this dissertation, I seek to understand how participants' experience value co-creation in collaborative consumption contexts through participant observation and by listening to, collecting and analysing personal accounts, which participants choose to share with me and others in different social groups (Chase, 2008; Webster and Mertova, 2007). As the researcher, and in line with my relational constructionist stance, I assume the role of 'dialogic facilitator' i.e. co-narrator and co-creator of the dialogue (Blaikie, 2010b, p.52).

Relational constructionist inquiry encompasses many approaches including Interpretative Phenomenological Analysis (IPA) (Smith *et al.,* 2009). IPA "is concerned with personal lived experience and thus with exploring peoples' relatedness to, or involvement in, a particular event or process" (phenomenon) (Smith *et al.,* 2009, p.40). IPA researchers are committed to "exploring, describing, interpreting and situating the means by which participants make sense of their experiences" of relating with others by accessing "rich and detailed personal accounts". IPA research is underpinned by a belief that "experience can be understood via an examination of the meanings which people impress on it" (Smith *et al.*, 2009, p.40). IPA recognises that individual sensemaking in collaborative consumption contexts is always perspectival, subjective, temporal and unfinished or dynamic (Smith *et al.*, 2009). In previous

service marketing and IPA research, the hermeneutic spiral has been used as a method to examine both participants and the researcher's co-created context-specific, iterative sensemaking, of their experiences (e.g. Gummesson, 2000; Jacoby and Braun, 2006)[32]. This involves a double hermeneutic i.e. the researcher trying to make sense of participants own sensemaking as part of a relational process (Smith, *et al.,* 2009).

As previously stated, it is acknowledged from the outset that there is "no clear window into the inner life of an individual" (Denzin and Lincoln, 1994, p.12) 'Pure' experience will never be fully accessible to the external researcher nor more importantly to the experiencing individual him or herself (Smith *et al.,* 2009). As outlined by Smith *et al.* (2009, p.33), "when we speak of doing research which aims to get at experience, what we really mean is we are trying to do research that is 'experience close'. Indeed, because IPA has a model of the person as a sensemaking creature, the meaning which is bestowed by the participant on experience, as it becomes an experience, can be said to represent the experience itself".

The goal of the research then is to approximate and interpret the 'outer appearance' of participants' communicated experiences and their possible meanings via observations, descriptions and interpretations (Denzin and Lincoln, 1994). I also acknowledge my partial responsibility for the validity of the readers' interpretations. As a result, when presenting and discussing the research findings (chapters 4 and 5, respectively), I provide a number of empirical illustrations in order to facilitate the reader in making or co-creating his/her own interpretations of the data in assessing the plausibility of the assertions and theoretical propositions forwarded.

3.2.5 Identifying the social field or collaborative consumption context

In general, scholars from a constructionist epistemology tend to coalesce around the use of single or a small number of cases or research contexts (Easterby-Smith *et al.*, 2008). I choose the consumption of classical orchestral performances in contemporary society as the empirical context for this dissertation, given the unique and collaborative nature of value co-

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[32]Thompson *et al.* (1994) note that the hermeneutic circle is a multidimensional concept that can be considered as "(1) a methodological process for interpreting a text (2) a philosophical view of the research process and as (3) a process of the model of which understandings are formed" (p. 433). For the purpose of IPA research and this research, the hermeneutic circle should be considered as a process through which understandings and interpretations of value experiences are formed by both the researcher and participants.

creation involving a conductor, orchestra members, associated orchestra staff, audience members, sometimes soloists etc. The consumption of classical orchestral music has been shaped by a number of socio-cultural and socio-historical practices and can be viewed as a specific social field that is "a network or configuration of objective relations between [social] positions (Bourdieu and Wacquant, 1992, p.99; cited in Ustuner and Thompson, 2012, p.796). Ustuner and Thompson (2012) further elaborate on Bourdieu's concept of social field by qualifying it as "structured by field specific rules, norms, roles and scripts that channel and constrain the range of acceptable (or unacceptable) practices" (p.799). In addition, those with 'insider status' or in more favourable positions in terms of, for example, social, economic or cultural capital within a field, will be best placed to take advantage of opportunities within the field (Bourdieu, 1993; Warde, 2005).

Traditionally, attending and appreciating orchestral performances was considered rather elitist, requiring access to symbolic and social capital typically confined to middle and upper classes that developed their classical music taste through their musical education and attending associated music events. As modern audiences become more diverse and fragmented and the role and importance of music education in schools has decreased (Bradshaw *et al.,* 2005), orchestras are pioneering new approaches to open up access to orchestral music to the public and across social classes and communities[33] through outreach and educational initiatives. The expanded role of modern orchestras thus provides an interesting context for examining the reframing of co-creation practices, meaning and values in order to enable novice and experienced participant to experience value in the context of the different activities, events and performance in which they participate. In addition, while a number of strategic management studies have examined orchestras in relation to organisational aesthetics and conductors in particular, as metaphors for leadership (c.f. Atik, 1994; Koivunen, 2002, 2003; Hunt *et al.*, 2004; Ladkin, 2008; Koivunen and Wennes, 2011), there is a paucity of service marketing studies which have studied participant experiences of orchestral activities. Notable exceptions include Caru and Cova's (2006) study of novice audience members attending an orchestral 'Discovery' event at the Milan auditorium.

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[33]Orchestras of the Future, Association of British Orchestras Report, 9 Nov 2009.

3.3 Methodology

3.3.1 Sampling method and selection of the research site

For the purposes of this research, purposive sampling was used to identify a leading international orchestra, whose activities included both traditional orchestral performances and extensive outreach activities. The Director of Marketing at the London Symphony Orchestra (LSO)[34], one of the world's leading orchestras[35] and a member organisation of the Cranfield School of Management Customer Management Forum (CCMF)[36], was initially approached by the CCMF Director and my PhD Supervisor, Professor Hugh Wilson, in May 2011. Following correspondence and face-to-face meeting with Professor Wilson, the LSO Marketing Director, LSO Digital Marketing Manager, LSO Senior Marketing Manager and I in summer 2011, the LSO kindly agreed to provide research access in October 2011 for a continuous period of six months, upon resumption of the orchestra's schedule after the summer break. Due to organisational scheduling, player, and staff availability, an intensive period of immersive data collection commenced immediately in October 2011 and concluded in February 2012. In addition, the LSO assigned the LSO Digital Marketing Manager as a central point of contact for any queries and to liaise with different LSO stakeholders as required for the duration of the research.

Established in 1904, the LSO's stated mission is "to bring the finest music to the greatest number of people". As a multifaceted self-governing orchestra, the LSO provides a vastly varied range of activities and programmes for its many audiences and participants, under a number of broad groupings including LSO Barbican, which comprises traditional orchestral performances, and LSO Discovery, which conducts more participatory education and community outreach work[37]. Due to the diverse range of activity and the levels of research access given by the organisation, it was felt that it would be an excellent field site for the empirical phase of the PhD.

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[34]For further information, please see www.lso.co.uk.

[35]The December 2008 edition of Gramphone ranked the LSO as number four amongst the top ten orchestras in the world. For further information, please see http://classicalmusic.about.com/od/recommendedlistening/tp/The-Worlds-Best-Orchestras.htm (accessed 30 September 2011).

[36]For further information, please see http://www.som.cranfield.ac.uk/som/p10773/Research/Research-Clubs/Cranfield-Customer-Management-Forum

[37]For further information, please see www.lso.co.uk.

3.3.2 Research purpose

The purpose of the empirical phase of the research was to explore how various participants – musicians, conductors, audience members and staff – experience their participation in the various orchestral, educational and outreach events facilitated by the LSO and LSO Discovery. (For a description of the events attended, please see Table 10. For a summary of the categories of events attended, please see Table 11. For a complete list of each of the specific events and activities attended, please see Appendix F).

3.3.3 Data sources and sampling

3.3.3.1 Overview

The data sources for the specific research included the various social settings related to participants' participation in various LSO and LSO Discovery programmes and activities (e.g. Barbican, LSO St Luke's, music services etc.) (For complete list of the events attended, please see Table F-1). The purpose of the data collection was to engage in conversational interviews with different participants who were directly or indirectly involved in LSO and LSO Discovery events and activities, as well as to participate in and observe as many LSO events as possible, in order to develop an understanding of how they made sense of their experiences.

3.3.3.2 Sampling method

I, together with the LSO Marketing Director and LSO Digital Marketing Manager, employed purposive sampling to identify the participants to interview. I was provided with a name badge featuring the LSO logo in order to identify me as a researcher. In addition, the LSO project sponsor authorised my attendance at a number of LSO events and arranged admission tickets. This meant that I could directly participate in the various activities, primarily as an audience member, and so that I could empathise with other audience members whom I was interviewing. The types of events attended over a six-month period, from when data access was initially granted in October 2011 to February 2012, ranged between traditional concerts at the Barbican and non-traditional, education and outreach events organised by LSO Discovery. In total, I attended 47 LSO and LSO Discovery events (for summary, please see Table 11). For a full list of all of the events attended, together with the relevant event and short interview codes, please see Appendix F.

Table 10 Description of LSO and LSO Discovery events

Event Category Code	Event	Event Description
Provider (LSO) Led Events		
TB	Traditional LSO Concerts at the Barbican	Classical symphonic concerts involving the LSO.
R3	BBC Radio Three Lunchtime Concerts	Typically involve a pianist or other soloist who plays for one hour uninterrupted in the Jerwood Hall, St Luke's. A presenter from BBC Radio 3 introduces the concert and the concert is then recorded in front of a live audience and broadcast later on BBC Radio 3.
EC	LSO Soundscape Eclectica Concerts	Eclectica concerts feature innovative and experimental sounds and take place at LSO St Luke's.
Joint Participant Provider Led Events		
OR	LSO Discovery Days/Open Rehearsals	Designated LSO rehearsals that are open to the public. An LSO Discovery Day comprises of an open rehearsal in the morning, a talk and chamber music, which relates to the composer or work featured in the morning rehearsal, followed by an evening performance of the particular work at a Barbican Concert.
FL	LSO Discovery Friday Lunchtime Concerts	Participatory lunchtime concerts, led by an Animateur, who introduces the various works, instruments and musicians and provides the audience with relevant background information to the performance.
CC	LSO Discovery Community Choir	Amateur community choir local to the Barbican, which performs at a number of LSO events throughout the year.
GA	LSO Discovery Community Gamelan Classes	A Gamelan is a musical ensemble from Indonesia featuring gongs, metallophones, drums and bamboo flutes. The Gamelan Group offers sessions for beginners through experienced players.
SC	LSO Discovery Key Stage/School Concerts/CPD	Key stage concerts are guided concerts performed by the LSO, led by an Animateur, for children in Keystage 1 and 2 in British primary schools. The schoolchildren attend the concerts in the Barbican together with some teachers and parents. They will have been involved with some preparatory work prior to the concert conducted as part of their school music and literary classes e.g. learning a particular song, accompanied by actions, making some props related to the piece etc. Teachers may also have attended some CPD training with the Animateur leading the concert to learn how to prepare their classes for the concerts.

EY	LSO Discovery Early Years	Music appreciation classes for 0-5 year olds. Interactive and creative music workshops for 1-5 year olds, led by an Animateur and sometimes-featuring LSO players. Interviews conducted with parents, nannies or with the children in the presence of their parents/nannies.
JC	LSO Discovery Junior (Youth) Choir	Mixed community choir for children between seven and twelve years of age, led by member of LSO staff.
FC	LSO Discovery Family Concerts and Workshops	Interactive concert performances at the Barbican, featuring the LSO and an Animateur. Families can obtain the music in advance and are invited to participate in the performance. A number of interactive workshops e.g. involving musicians demonstrating various instruments to children etc. also take place in the stalls in the Barbican.
CO	LSO Discovery Centre for Orchestra	A collaborative initiative in orchestral training and development. between the LSO, the Guildhall School and the Barbican Centre. Aims to train young musicians and prepare them for orchestral careers. Events include talks, recitals, artists in conversations and pre concert talks, which are either open to the public or music students.
Participant Led Events		
FU	LSO Fusion Orchestra	Fusion Orchestra is open to young musicians aged 11-18 who live in the following London boroughs: Barking and Dagenham, Bexley, City, Greenwich, Hackney, Havering, Islington, Lewisham, Newham, Redbridge, Tower Hamlets and Waltham Forest.
DT	LSO Discovery Digital Technology Group	Open to young people (13-20) in Islington, Hackney, Tower Hamlets, Redbridge or Newham. The Group makes music with PCs, instruments, and voice, and works towards performances each term.
PN	LSO Panufnik (Composers) Competition	Young Composers Scheme, offers six emerging composers each year the opportunity to write for and rehearse their works with the LSO.
FM	LSO Discovery First Monday Club	Music participation and appreciation sessions for adults and children with disabilities.
Other Events		
BP	LSO Backstage Pass	where parents and their children under 16 are invited backstage for a talk and demonstration by a member of the orchestra and Animateur before a concert, where they can participate and ask questions.
FT	LSO Friends Talk	LSO Friends are individuals who provide financial support to the orchestra, ranging from donations of £50 upwards.
HB	LSO High Volume Bookers	LSO High volume bookers are in persons who attend over ten LSO Barbican concerts per season.
FR	LSO Fans Recording Session	Three hours session in Teddington TV studies where LSO Fans, recruited through the LSO Facebook page, shared their experiences of the LSO. These videos feature in the LSO communication campaign for 2012.

In order to identify different audience members and programme participants at each of the events listed in Appendix F, convenience sampling was used to identify: (a) individual audience members, families and children/teenagers (who attend LSO and LSO Discovery events, includes parents and children involved in various LSO Discovery activities) and (b) 'locals' (i.e. persons of all ages who live or work in the London postcode areas of EC1, EC2, E1 and N1; including parents and children involved in various LSO Discovery activities).

In relation to the selection of participants for depth interviews, purposive sampling was used by the LSO Digital Marketing Manager and me in order to identify the relevant LSO orchestra members and members of LSO and LSO Discovery staff for the purpose of the research (For list of depth interview participants, please see Table 13). Following the compilation of an initial list of interviewees at the beginning of the research, as I conducted the interviews, snowball sampling was used to identify other participants of interest. Indeed, the participants often spontaneously suggested the names of additional potential interviewees during the depth interviews. The opportunity to conduct depth interviews with over forty participants was extremely beneficial as it provided a multiplicity of 'voices', insights and perspectives and revealed the diversity of different participant experiences.

3.3.4 Data collection

As I sought to illuminate how various participants experience value co-creation in the collaborative consumption contexts of the various orchestral and educational outreach activities facilitated by the LSO, the data collection primarily involved face to face loosely-structured depth interviews, conducted in an informal conversational style (Landridge, 2007), supplemented by participant observation and non-participant netnography. Participant narratives in relation to their value experiences were collected using 47 depth interviews and 375 short interviews (ca. 10 minutes duration), supplemented by 188 hours of participant observation (see Table 11), as well as ongoing non-participant netnography, over a six-month period

Table 11 Summary of data collected at the LSO and LSO Discovery events

Events	Number	Participant Observation (hrs)	No. of Short Interviews	Duration of Short Interviews (mins)
Provider (LSO) Led Events	**18**	**65**	**132**	**744**
Traditional LSO Concerts at the Barbican	*11*	*44*	*73*	*392*
BBC Radio Three Lunchtime Concerts	*5*	*15*	*40*	*269*
LSO Soundscape Eclectica Concerts	*2*	*6*	*19*	*83*
Joint Participant Provider Led Events	**37**	**100**	**200**	**1189**
LSO Discovery Days/Open Rehearsals	6	30	34	168
LSO Discovery Friday Lunchtime Concerts	3	6	23	138
LSO Discovery Community Choir	4	10	25	159
LSO Discovery Community Gamelan Classes	4	10	15	108
LSO Discovery Key Stage/School Concerts/CPD	4	8	25	159
LSO Discovery Early Years	6	12	27	150
LSO Discovery Junior (Youth) Choir	2	7	14	98
LSO Discovery Family Concerts and Workshops	3	7	19	62
LSO Discovery Centre for Orchestra Talks/Recitals/Artists in Conversations/Pre Concert Talks	5	10	18	147
Participant Led Events	**5**	**15**	**32**	**158**
LSO Discovery Fusion Orchestra	2	8	20	91
LSO Discovery Digital Technology Group	1	3	2	10
LSO Panufnik (Composers) Competition	1	2	3	19
LSO Discovery First Monday Club	1	2	7	38
Other Events	**4**	**8**	**11**	**69**
LSO Backstage Pass	1	2	0	0
LSO Friends Talk	1	2	4	13
LSO High Volume Bookers	1	1	5	36
LSO Fans Recording Session	1	3	2	30
Overall Total	**47**	**188**	**375**	**2160 mins (36 hrs)**

3.3.4.1 Depth interviews

In line with my previously mentioned role of 'dialogic facilitator', the purpose of the loosely structured depth interviews was to facilitate knowledge co-construction through the articulation of multiple narratives, between the participants and myself. I choose not use the term "interviewee" and "interviewer" when reporting the findings, rather I prefer to refer "participants" or "co-researchers" (McNamee and Hosking, 2012). This emphasises that participants are fellow travellers in search of the shared meaning of such experiences, as opposed the researcher or data miners singularly pursuing knowledge discovery of 'objective' facts or individual subjective realities (Kvale and Brinkmann, 2009; McNamee and Hosking, 2012). Finally, in line with the relational constructionist stance adopted, it is important to view each interview or conversation viewed "as an ongoing relational process that is co-constructed [..] each interview text is treated as a relational (and not individual) text – as a dialogical multi-voiced performance" (McNamee and Hosking, 2012, p.56).

Table 12 Summary of participants for depth interviews

Depth Interviews (ca. 50-90 minutes) – Participants	Number
LSO Players	9
LSO (Senior Management, Marketing Team, Project Managers and Coordinators, Receptionists)	14
LSO Discovery Staff	10
Community Ambassadors/Animateurs/LSO Volunteers	7
Other (Audience members, conductors)	7
Total	**47**
Total Interview Minutes	**1,911**
Total Interview Hours	**32**
Total number of transcribed pages (Times New Roman, font 12, single spacing)	**477**

The LSO project sponsor identified and referred the relevant LSO orchestra members and staff for the purpose of the research. The LSO Digital Marketing Manager briefed all participants on the purpose of the research, arranged all interviews in advance. Of the fifty participants contacted, forty-seven agreed to be interviewed. In a number of cases,

arranging the interviews took a number of weeks due to the extremely busy schedule of musicians due to their performing and international touring commitments.

The interviews with LSO musicians mainly took place backstage at the Barbican or in the restaurant at LSO St Luke's before or after rehearsals. The depth interviews with LSO and LSO Discovery staff either took place in the LSO Barbican offices or in the cafe at LSO St Luke's or in the Barbican. Depth interviews with other programme participants, such as teacher's participating in an LSO Discovery educational programme, took place in the offices of the local London borough music services. Depth interviews with some regular audience members mainly occurred in the Barbican or LSO St Luke's cafe. All interviews were recorded, with the permission of participants, using a mini digital recorder.

While advocates of an open-ended approach to interviewing favour the recounting of experiences of a phenomenon in an unconstrained fashion, exploratory semi-structured interviews provided me with an informal guiding structure to collect good quality data (Langdridge, 2007). Therefore, I used a loose interview protocol with sensitivity and flexibility as an initial broad thematic guide to the conversations with participants (see Appendix H). When conducting the interviews, I was not unduly constrained by the interview protocol as the priority was to remain open to the various personal accounts told by the respondents, in their particular order, and to allow participants to change the sequence and form of the questions asked if appropriate (Kvale, 1996). I also memorised the protocol as I wanted to put participants at ease, encourage them to engage in a relaxed conversation as equal participants (as opposed to between an omnipotent researcher as expert and the participant from who insights were to be mined). Throughout the interviews, participants were invited to recount specific events and experiences of value (positive and negative) that are personally meaningful to them (Denzin and Lincoln, 2008).

Table 13 Depth interview participants

Code	Interviewee	Position	Interview Date	Location	Duration (mins)	Interview transcript pages[38]
9	**LSO Players**					
Py_1	Female	LSO orchestral musician, string section	08 Nov 2011	Barbican	60	12
Py_2	Male	LSO orchestral musician, string section	25 Nov 2011	Barbican	45	10
Py_3	Female	LSO orchestral musician, string section	13 Jan 2012	Barbican	52	12
Py_4	Female	LSO orchestral musician, string section	12 Jan 2012	LSO St Luke's	37	11
Py_5	Male	LSO orchestral musician, string section	05 Nov 2011	Barbican	45	11
Py_6	Male	LSO orchestral musician, brass section	25 Nov 2011	Barbican	15	5
Py_7	Female	LSO orchestral musician, pianist	12 Oct 2011	LSO St Luke's	15	3
Py_8	Male	LSO orchestral musician, persussion section	13 Oct 2011	LSO St Luke's	15	3
Py_9	Female	LSO orchestral musician, string section	22 Oct 2011	LSO St Luke's	10	3
14	**LSO management and administration**					
LS_1	Female	Marketing Manager, New Audiences	26 Oct 2011	Barbican	43	9
LS_2	Female	Marketing Co-ordinator	13 Jan 2012	Barbican	31	10
LS_3	Female	Marketing Director	26 Oct 2011	LSO St Luke's	62	14
LS_4	Male	LSO Friends co-ordinator	09 Nov 2011	Barbican	84	18
LS_5	Female	Receptionist	17 Oct 2011	Barbican	36	12

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[38]Number of typed pages, single spaced, font size 12.

Code	Interviewee	Position	Interview Date	Location	Duration (mins)	Interview transcript pages[38]
LS_6	Female	Receptionist	26 Oct 2011	Barbican	54	16
LS_7	Male	Junior Choir Director	07 Nov 2011	LSO St Luke's	37	9
LS_8	Female	Archivist	13 Jan 2012	Barbican	65	15
LS_9	Female	LSO Student Programme Coordinator	13 Jan 2012	Barbican	46	13
LS_10	Female	Digital Marketing Manager	13 Jan 2012	Barbican	69	18
LS_11	Male	Senior Marketing Manager	13 Jan 2012	Barbican	61	13
LS_12	Female	Head of Development	09 Feb 2012	Telephone Interview	31	8
LS_13	Female	Sales and Events Manager LSO St Luke's	10 Feb 2012	Telephone Interview	90	19
LS_14	Male	Financial, HR and Strategy Director	21 Feb 2012	Telephone Interview	30	8
10	**LSO Discovery Staff**					
LD_1	Female	Head of LSO Discovery	12 Jan 2012	Barbican	54	15
LD_2	Female	Community Projects Manager	22 Oct 2011	LSO St Luke's	26	4
LD_3	Female	Community Projects Co-ordinator	22 Oct 2011	LSO St Luke's	-	4
LD_4	Female	LSO On Track Projects Manager	16 Jan 2012	LSO St Luke's	50	14
LD_5	Male	LSO On Track Projects Co-ordinator	16 Jan 2012	LSO St Luke's	63	14
LD_6	Male	Digital Projects Manager	17 Oct 2011	LSO St Luke's	25	8
LD_7	Female	C4O	16 Nov 2011	Barbican	41	11
LD_8	Female	Young Talent Project Coordinator	18 Nov 2011	Barbican	35	9
LD_9	Female	Young Talent Project Coordinator	28 Oct 2011	Barbican	30	9
LD_10	Male	Schools Programmes	13 Dec 2011	Barbican	68	15

Code	Interviewee	Position	Interview Date	Location	Duration (mins)	Interview transcript pages[38]
7	**Community Ambassadors/Animateurs/Freelance**					
FL_1	Male	Community Ambassador	26 Oct 2011	LSO St Luke's	40	10
FL_2	Male	Gamelan Animateur	11 Nov 2011	LSO St Luke's	56	14
FL_3	Female	Animateur	18 Nov 2011	LSO St Luke's	37	13
FL_4	Female	Animateur	16 Jan 2012	LSO St Luke's	31	9
FL_5	Female	Animateur	11 Nov 2011	LSO St Luke's	33	9
FL_6	Male	Director Community Choir	07 Nov 2011	LSO St Luke's	26	8
FL_7	Male	LSO Friend and Volunteer	24 Nov 2011	LSO St Luke's	65	13
7	**Other (Audience members, conductors)**					
Or_1	Male	Soloist Film Concert and LSO Discovery Lunchtime Concert	09 Nov 2012	Phone Interview	35	8
Or_2	Male	City Professional	30 Nov 2011	Barbican	56	10
Or_3	Female	Conductor who attended at Marin Alsop Talk 5 Nov 2011	05 Nov 2011	Barbican	20	7
Or_4	Male	Trained Conductor (20s) just moved to London to pursue his career	18 Jan 2012	Skype	51	9
Or_5	Female	Audience Member/	20 Jan 2012	Skype	14	4
Or_6-7	Males x 2 (Father and son)	LSO Concert Goers	27 Oct 2011	Barbican	22	8
47 Depth Interviews completed – duration (mins/hrs)					**1911/32**	**477**

The personal accounts that emerged from the interviews helped *"reflect the participant's perspective on his/her experiences as they emerge in the context of an interview"* (Pollio *et al.*, 1997, p 31). It is important to note, however, that during the depth interviews, research participants, as part of the sensemaking process, sometimes altered, changed and contradicted their perspectives or attitudes towards a theme. I also checked my emergent understanding and sensemaking from earlier interviews – particularly points of 'conversion, diversion and contradiction' (Penaloza, 2001, p.376), with participants who were interviewed later in the process, which resulted in a richer understanding of various participants' perspectives.

Equally, during the course of the interviews, some participants seemed to 'discover' or become more aware of their perspectives in relation to a particular theme being described. For instance, they used phrases such as '*I never really thought of it before'*, '*I suppose what it means to me is....'*, '*that's interesting, come to think of it....'*, '*it's nice that you ask as I have been thinking about this recently....'* etc. In such instances, I tried to sensitively use probing questions in order to seek clarification of the participants' primary perspectives, where appropriate, in order to form a view as to whether any possible inconsistencies were representative of the contradictions or contradicting experiences in the life world of the participant. In this sense, the participants and I were not only co-researchers but also become co-learners during the course of an interview (Kvale and Brinkmann, 2009). All interviews were recorded so as to allow me to concentrate fully on the unfolding dialogue.

While, like Caru and Cova (2006), I too agree with Richardson (1999, p.470) that "we can never know anything about a subjective experience as such" and adopt his 'intermediate solution', which he justifies by stating "we can at least study the reports that are made". In line with my relational constructionist stance, I acknowledge that personal accounts only reveal a version of experience (i.e. that do not *represent* reality but may *communicate* our co-created *sensemaking* of some reality), as we can never be fully aware of the social world and also as conscious experience is framed by pre-reflective experience and practices. Therefore, personal accounts reveal participants' co-created sensemaking, albeit in an imperfect way, of their participation in value co-

creation practices, and highlight some of the issues figural for them in a particular local context.

3.3.4.2 Short interviews

I also conducted 375 short interviews (i.e. average duration ten minutes) before, during (i.e. at the interval) and after the various events attended, in order to supplement the data gathered through the depth interviews (For summary and coding for the short interviews conducted, please see Table F-1. For the interview protocol used for the short interview, please see Table G-1). The LSO provided me with an LSO name badge, with the LSO logo, stating that I was a researcher. This was an important source of credibility and trust when conducting short interviews with audience members attending various LSO events. In relation to the traditional LSO concerts held at the Barbican, audience members were randomly approached in the foyers before and after concerts, as well as during the interviews for their spontaneous and hopefully unreflected immediate experiences of the particular performances.

In relation to the events held at LSO St Luke's (the LSO's outreach centre), audience members were mainly approached in the restaurant before and after the events and during the interval. In order to solicit children's experiences, due to ethical considerations and guidelines approved by Cranfield School of Management, I spoke with their parents (often in the company of their children) and only spoke with their children with the parents' permission or if the child interjected with their opinions while interviewing their parents, grandparents or guardians.

3.3.4.3 Supplementary data collection methods

The collection of personal accounts of experience through the semi-structured depth and short interviews was supplemented by online and offline participant and non-participant observation and textual analysis. As summarised in Table 10 and Table F-1, I attended 47 LSO/LSO Discovery events between October 2011 and February 2012. I conducted over 188 hours of participant observation at these events which helped me gain a "sense of participant culture(s) or social life, the way that their lives transpire with respect to their work and their routines of daily life" (Dahlberg *et al.*, 2008, p.212) i.e. participants' life-world contexts. While conducting the participant observation, I

observed the participant observation guidelines and protocol outlined by Charmaz (2006) (see Appendix I). I also noted my personal reflections throughout the research in order to make my own perspectives and engagements with research participants and the research context transparent. In relation to non-participant netnographic observation, the LSO Facebook page, the LSO Twitter feed (@lso or @londonsymphonyorchestra) and other relevant sites where LSO actual or potential audiences commune provided additional 'thick description' and nuanced understanding of participants' value experiences (Elliott and Jankel-Elliott, 2003, p.192; Catterall and Maclaran, 2002; Jupp, 2006; Kozinets, 2010).

Finally, in order to better understand the specific local historical and cultural context of the LSO as both an orchestra and organisation I read Richard's Morrison's history of the LSO, *Orchestra the LSO: A century of triumph and turbulence*, published in 2004 to mark the centenary of the orchestra's foundation. I also conducted an in-depth interview with the LSO Archivist who is the dutiful custodian of many historical records and documents, e.g. original programmes, personal diaries of some of the original players from some of the orchestra's first international tours, etc. She also kindly allowed me to view some of these historical artefacts.

3.3.5 Data reduction and analysis

The principal objective of the data analysis was to co-create a nuanced and detailed understanding of participants' co-created sensemaking of their experiences of various LSO activities and events with an emphasis on the convergence and divergence between participants. The second objective of the data analysis was to identify patterns and thematic content from the data that might further illuminate the lived experiences and meanings of value for different participants. Thirdly, the data analysis and synthesis assisted the development of suggestive theoretical propositions relating to participants' sensemaking of their experiences in collaborative consumption contexts, which will be discussed further in chapter 6.

All interview recordings, comprising 4,071 minutes or over 70 hours in total[39], were downloaded from my mini digital voice recorder onto my laptop at the end of each day and backed up to an external drive. Subsequently, all depth interviews and short interviews were transcribed, saved as separate word files and uploaded, together with my field notes, to NVivo9, amounting to 977 typed interview transcript pages in total (477 typed pages of depth interviews and ca 500 pages for the short interviews). Facilitated by NVivo9 data analysis software, the data analysis involved the interpretive phenomenological analysis (IPA) of participant value experiences and sensemaking and different value co-creation practices, followed by a multiple perspective comparison of value experiences and sensemaking of different participants (namely audience members, musicians and staff) that emerged from the various value co-creation practices observed using matrix analysis.

For ease of explanation, I present the data analysis stages, which incorporate Spiggle's (1994) qualitative analysis guidelines, separately and sequentially below. However, it is important to understand and appreciate that IPA is an iterative hermeneutic non-linear process, with many of the steps overlapping as part of an ongoing hermeneutic process in order to achieve 'verstehen' or understanding of participants' experiences.

3.3.5.1 Immersion, categorisation and dimensionalisation

The first step of the data analysis necessitated 'immersion' in participants' personal accounts of their experiences (Smith *et al*., 2009). In order to achieve this, I listened to each day's recordings at the end of each day of data collection and re-listened to the interview recordings a number of times throughout the data collection period. Following transcription of the interviews, I then read and reread each interview transcript a number of times (on average five times). In addition, after each listening or reading session, I reread the field notes and observations that were made after each interview conducted.

Upon each rereading of the transcript and field notes, I conducted a detailed line-by-line analysis 'of the experiential claims, concerns and understanding of each participant' was

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[39] The total of 4,071 mins (ca 70hours) comprised of 1,911 minutes (ca 32 hours) recordings of depth interview and 2,160 minutes (36 hours) recordings of short interviews.

made (Smith *et al.,* 2009, p.78). The rereading of the transcripts resembled a form of free textual analysis involving data driven open coding, where I produced comments and observations as I reread each transcript. My initial descriptive comments for each transcript focussed on issues concerning the various experiences and practices relating to the various events or programmes participants were involved in which they highlighted as having particular meaning for them (Smith *et al*., 2009).

Following this categorisation, I attempted to 'break down' and 'rebuild' the text' again in order to facilitate 'verstehen' or interpretation of the texts through a hermeneutic spiral of understanding (Spiggle, 1994). Upon subsequent readings of each transcript, I compiled natural "meaning units" using data driven opening coding (Kvale and Brinkmann, 2009, p.2010). In accordance with the abductive research strategy pursued, I paid special attention to the use of language, in particular the lay terms participants used (i.e. in vivo codes) to prioritise meanings in their personal accounts (Charmaz, 2006).

Finally, I outlined some of the characteristics, properties and/or dimensions of each meaning unit or codes identified and therefore contribute towards theory generation (Spiggle, 1994). This involved, for example, examining the various practices identified and developing a definition of each value co-creation practice identified based on participants' descriptions (see chapter 1). Furthermore, I sub-divided each practice into its constituent elements – procedures, engagements and understandings (Schatzki, 1996) based on participant descriptions, my field notes and observations. In addition, I defined each value experience identified (see chapter 5) from the participant descriptions coded under each value experience node.

3.3.5.2 Comparison, abstraction and integration

Next, I compared the different value experiences identified within and across the interviews conducted using the constant comparative method (Spiggle, 1994), in order to identify any gaps in the data collected that needed to be corroborated using further purposive data sampling in order to explore or develop emergent themes (Charmaz, 2006). As mentioned in section 3.3.3.2, this also helped me to identify additional interview participants. For instance, after conducting over thirty depth interviews, an

analysis of the interviews conducted up to that point seemed to prioritise the social objectives of the LSO, in the absence of any mention of the operational and financial imperatives underpinning the long-term sustainability of the orchestra itself. This led to arrange to interview the Events organiser at LSO St Luke's, the Head of Audience Development and the Director of Finance in order to sense check this perspective with an alternative financial and managerial perspective.

Following this, I abstracted or 'rebuilt' some of the initial codes into higher order theoretical categories or constructs (Spiggle, 1994; Charmaz, 2006). For instance, the various value co-creation practices identified were condensed into twenty value co-creation practices (see chapter 1). Finally, in order to make the analysis more coherent, I explored the relationships between categories and concepts identified in focused and axial coding process (Spiggle, 1994; Charmaz, 2006; Smith *et al*., 2009), or through a process of integration, to use Spiggle's (1994) term. Specifically, I grouped the twenty value co-creation practices identified into five categories, some of which related to those practices which preceded the actual events attended (e.g. inculcating) or continued long after the events attended (e.g. supporting). I also condensed the thirteen value experiences identified into three categories, namely societal, autotelic and instrumental value experiences.

3.3.5.3 Pilot testing and final coding

In order to 'sense-check' the data I was collecting and to pilot how I would apply Spiggle's (1994) seven data analysis stages, I selected and analysed an illustrative example of the data collected. I transcribed and collated all the data gathered in relation to an LSO Discovery day focussed on Benjamin Britten, which took place on 9th October, shortly after I began my six months of data collection at various LSO events. The LSO Discovery Day began with a morning rehearsal of Britten's War Requiem in the Barbican, which was open to the public. Following this, a UK academic who published a biography of Britten gave a talk on his life and in the afternoon at LSO St.

Luke's[40]. Afterwards, a music professor and pianist from the Guildhall and an LSO cellist performed some of Britten's chamber music. The LSO Discovery Day concluded with an LSO performance of the War Requiem in the Barbican that evening. After reviewing my initial coding of the various data sources (e.g. Facebook, LSO website, programme, short interviews conducted, field notes) relating to the day, I noted that I had been, somewhat unintentionally, overly influenced by the various customer value frameworks previously identified in the literature (for examples of initial coding of pilot data, please see Appendix J).

I therefore discarded this coding and began afresh. This time round I sought to 'bracket' as much as possible my extant knowledge of the consumer value literature and stay with the data, by reading and rereading transcripts and re-listening to the recordings, in order to 'let the data (and participants) speak for themselves. The final codes that emerged for the analysis of the complete set of data collected over the six-month long study were much richer because of this awareness. (For list of final codes (grandparent nodes, parent and sibling nodes, please see Appendix K. For illustrative example of final coding detail, please see Appendix L).

3.3.6 Matrix analysis

I also used matrix analysis (Nadin and Cassell, 2004; Miles and Huberman, 1994) to to facilitate a multiple perspective analysis and comparison of participants' experiences of value co-creations between different groups of participants (e.g. audience members, musicians and staff). Matrices usually comprise of a table, with row and columns, or, alternatively a series of nodes and links between them (Nadin and Cassell, 2004).

Using the framework matrix functionality in NVivo9, I developed a number of matrices and subsequently exported them into Excel, which are included chapters 3 and 5 (See for example Table 35 and Table 36). In each table, the columns represent the concepts, characteristics or issues which emerged from the preceding analysis of participant value experiences and sensemaking of their participation in the various value co-creation

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[40] LSO St Luke's, the UBS and LSO Music Education Centre, is an 18th-century Grade 1 listed Hawksmoor church, restored to become the home of the LSO's community and music education programme, LSO Discovery. For further information, please see http://lso.co.uk/lso-st-luke-s

practices noted (Nadin and Cassell, 2004), which the rows relate to different participant groups. Following completion of the different matrices, I then analysed the matrix data for emerging patterns, relationships, similarities and contrasts etc. in order to generate what is termed the 'analytic text', which I discuss in chapter 6.

3.3.7 Criteria for trustworthiness

I outline the criteria for trustworthiness underpinning the current research in Table 14. As multiple participant constructions are always "in the making" and never fixed or complete, in this study I prioritise the different local realities that exist for different participants. I do not seek objectivity or consensus in relation to the research findings; rather, I consider that the multiple interpretations of different participants are legitimate in themselves, offering their own coherence and possibilities in the specific local context studied.

Table 14 Criteria for trustworthiness within the relational constructionist paradigm

Truth	Generalisability	Consistency	Neutrality (Objectivity)
Assumes that universal truth is impossible. Recognise that multiple participant group/community based constructions are always "in the making" and never fixed or complete. Appreciate that different local rationalities offer multiple possibilities and reveal what different participants value. However, credible research seeks multiple "thick" accounts.	Although multiple accounts are often sought to provide "thick description", assumes limited generalisability. An important empirical question: *How likely is it that ideas and theories generated in one setting will also inform observations in other settings?*	A hope to discover some consistency within a social group, but this is not guaranteed. Important questions: *Would similar observations be made by different researchers? Would similar observations be made on different occasions?*	Suspects objectivity and neutrality claims. Interpretations by different participants in the context studied are considered legitimate, offering their own coherence and possibilities. Empirical researchers are expected to reflect on their impact as observers and/or participants and their potential biases – Researcher is positioned as collaborator as opposed to expert and research participants viewed as co-constructors as opposed to research objects. Role of researcher is to open up conversations as to what is valued by different participants.

Source: Blaikie (2010a; 2010b); Hosking and McNamee (2012)

In order to ensure transparency in relation to the research process, I have provided an audit trail throughout this chapter of the various steps and taken and decisions made in relation to the empirical phase of the PhD. I have also highlighted my own position in relation to the research; namely, I see myself as a dialogical facilitator who co-constructs an understanding of participants' experiences of value in an orchestral consumption context. In addition, the "thick description" provided in chapters 4 and 5 also assists the reader in verifying the assertions and propositions made based on the empirical findings.

As outlined in section 1.9, I disseminated, presented and discussed the findings of the literature review and empirical study in a number of conferences and publications throughout the PhD process. During these conferences and as a result of participating in the journal review process, I discussed my epistemological, ontological and methodological decisions presented and discussed in this dissertation, with a number of marketing scholars, which added to the rigour of the research strategy employed. Specifically, a number of discussions with Professor Lisa Penaloza, EDHEC Business School, France underscored the problematic issue of viewing language as being representative as opposed to being communicative of reality and encouraged me to move towards a constructionist as opposed to a phenomenological approach to studying value. This led to an interesting journey of different perspectives that culminated in the discovery of relational constructionism, whose assumptions, I felt, resonated with my own emerging philosophical perspective.

A key concern of relational constructionism is how research might effect change amongst participants. I presented a 50 page consultancy report summarising the key findings and managerial insights to the LSO project sponsor, LSO senior management and members of LSO and LSO Discovery staff (nineteen persons in total) at a three hour meeting in the Barbican on February 6, 2012 (for presentation and research report please see Appendix M). At this meeting, I had the opportunity to discuss my key findings with some of the participants interviewed and to check if the findings and recommendations made sense from a managerial perspective. This was revealing and interesting as it led to a number of discussions between the different participant groups (e.g. LSO Discovery staff, finance, marketing etc.), as well as with me, in relation to the

insights presented and issues raised, which increased the awareness of the different perspectives co-existing in relation to different issues. These discussions also generated a number of practical suggestions in relation to some of key challenges identified and led to a brainstorming of possible strategic responses and were incorporated into the final sixty-four page internal report forwarded to the LSO Board on 20 February 2012.

3.4 Chapter summary

In this chapter, I presented the research strategy considerations and decisions for the empirical phase of the PhD. As participants' experiences of value co-creation in collaborative consumption contexts are always 'in the making' and therefore incomplete, a key concern of the research strategy was to illuminate multiple participants' value experiences across a range of LSO activities and events. Firstly, I outlined the philosophical, epistemological and ontological assumptions that provide the foundation of the current study. Using this lens, I justified the choice of an abductive research strategy and outlined in detail the decisions made in relation to sampling, data collection and analysis, using IPA, in the context of a six-month immersive participant observation study with the London Symphony Orchestra in London. Overall, I conducted 47 depth interviews and 375 short interviews, as well as 188 hours of participant observation. The 977 pages of transcribed data and 70 hours of recordings from the depth and short interviews were then analysed, with the assistance of the qualitative data analysis software, NVivo9 using IPA and Spiggle's (1994) data analysis framework. I now present the results of the analysis in chapters 4 and 5.

4 VALUE CO-CREATION PRACTICES IN AN ORCHESTRAL CONSUMPTION CONTEXT

4.1 Chapter introduction

In this chapter, together with Chapter 5, I report the findings of the empirical study that address the central research question underlying this dissertation, namely: *How do participants experience value co-creation in a collaborative consumption context?* Specifically, in this chapter, I present the findings that address the first research objective outlined in Chapter 2; namely: *explore the practices through which different participants (service providers, service consumers and other service facilitators) co-create value.* I first outline the different value co-creation practices that emerged from participants' participation in the different LSO and LSO Discovery events and programmes and organise them into thematic categories. Following this, I detail the 'anatomy' or physiology of each value co-creation practice identified (Schau *et al.*, 2009). In the next chapter, Chapter 5, I present the findings, which address the second and third research objectives outlined in Chapter 2. When reading this chapter, it is important to bear in mind that practices are not characteristics of individual participants; rather participants are merely carriers of a multiplicity of practices in specific socio-cultural contexts. Participants represent unique embodiments of differentiated and situated levels of participation in a multiplicity of intersecting practices in any given social context.

4.2 Value co-creation practices

4.2.1 Introduction

Following immersion in the social field of orchestral consumption over a six-month period, I induced five thematic categories of value co-creation practices from the interview, participant observation, non-participant netnography and textual data collected, namely: inculcating, facilitating, participating, performing and sustaining. Each thematic category comprised a total of twenty value co-creating practices, specifically: (1) inculcating – *avoiding, initiating*, *imbuing, internalising*; (2) facilitating – *bringing about, reaching out*, *opening doors, Animateuring*, *catalysing* (3) realising -

performing, (open) rehearsing, conducting, improvising, orchestral playing (4) participating – *anticipating, entering into, connecting and spectating* and (5) sustaining – *supporting and relating* (see Figure 6).

Inculcating
• Avoiding
• Initiating
• Imbuing
• Internalising

Facilitating
• Organising
• Reaching out
• Opening doors
• Animateuring
• Catalysing

Realising
• Performing
• (Open) rehearsing
• Conducting
• Improvising
• Orchestral playing

Sustaining
• Supporting
• Relating

Participating
• Anticipating
• Entering into
• Connecting
• Spectating
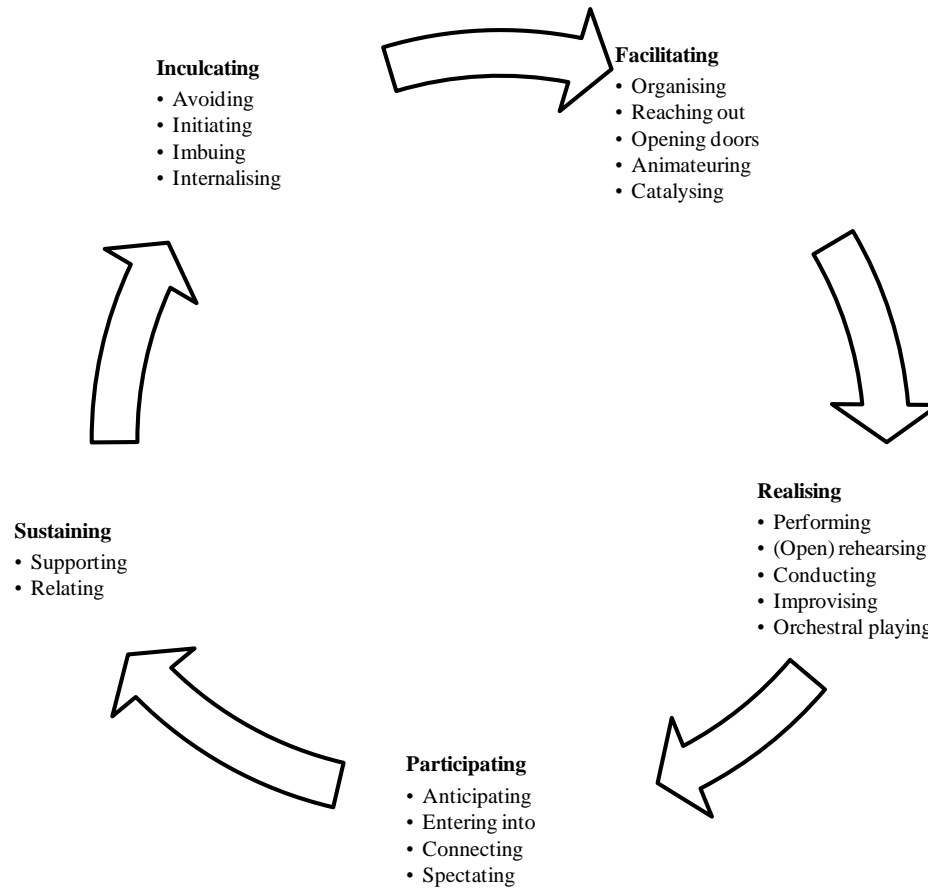
Figure 6 Value co-creation practices in an orchestral consumption context

Following the induction and categorisation of the twenty value co-creation practices, I then dimensionalised (Spiggle, 1994) each of the value co-creation practices identified (Schau *et al.*, 2009) in order to induce the constituent understandings, engagements and procedures , or to use Schau *et al.* (2009) terms, the anatomy of each value co-creation practice. This is also in line with Warde's (2005, p.139) observation that:

> *'It is worth considering that the three key components of the nexus identified by Schatzki as linking doings and sayings in order to constitute a practice (understandings, procedures and engagements) may vary independently of one*

another between groups of participants. For it is highly likely that – without flouting the condition that the elements constitute a linked nexus – agents vary in their understandings, skills and goals and that the relationship between these three components also varies. It is probable that people learn each in different ways, suggesting that we might profitably examine in detail how understandings, procedures and values of engagement are each acquired and then adapted to performances'.

The findings suggest that participation in the twenty value co-creation practices identified was either facilitated or hindered by participants' differentiated and situated understandings, engagements and procedures. Procedures refer to *explicit rules, principles, precepts, and instructions; what is sometimes called discursive 'know-that' knowledge*. Understanding refers to *knowledge of what to say and do; skills and projects, sometimes called 'know- how' (i.e., tacit cultural templates for understanding and action)*. Engagements refer to *ends and purposes, which are emotionally charged, in the sense that people are attached or committed to them* (Schau *et al.*, 2009, p.47). When utilising this anatomy, it is important to keep in mind that practices are coordinated entities that require performance. Each participant "is not only a carrier of patterns of bodily behaviour, but also of routinised ways of understanding, knowing how and desiring. These conventionalized 'mental' activities of understanding, knowing how and desiring are necessary elements and qualities of a practice in which the single individual participates, not qualities of the individual" (Warde, 2005, p.134).

I will now discuss each of the five categories of value co-creation practices, together with the twenty constituent practices, in more detail in the sections below. In each section, I include a comprehensive summary table, which contains the abductively generated description of each of the value co-creation practices identified within a particular category, together with the anatomy of each value co-creation practice, accompanied by illustrative quotations or observations relating to each of the value co-creation practices identified.

4.2.2 Inculcating value co-creation practices

The first thematic category of value co-creating practices identified was *inculcating* value co-creation practices. Inculcating value co-creation practices refer to those practices, which facilitated participants' socialisation in classical music and general music appreciation. In many instances, inculcating value co-creation practices reveal how certain participants are socialised in an appreciation and love of classical music from a very early age, primarily in their homes or schools, namely through *initiating* value co-creation practices (see Table 15).

Initiation into musical practices and the development of musical knowledge seemed to move along a spectrum from being experiential, exploratory and playful for early years/young children to include more adult activities such as attending concerts, studying music professionally, attending educational talks and events etc. (e.g. see Table 15). Both parents who had benefited from such socialisation experiences in their youth and those who had not were resolved in their desire to pass on this *'valuable gift'* to their children. For example, a young couple attending a family concert commented:

> *I think it is implicit rather than explicit but there is no doubt our son has an enjoyment of music, he has said sentences to music, cause and effect I don't know, but I like to think it has played some small role because he has come to more concerts than a lot of adults go to in their whole life and we want to carry on doing that because it is great* (Family with young child who attended the Eclectica The North concert, Short interview code SI_2, Event code E2_2).

This, in turn, contributes to the socially constructed development of participants' musical tastes and the socio-culturally generated meanings associated with various classical repertoires, namely *imbuing* value co-creation practices (see Table 16). Imbuing practices involve general socialisation – talking, listening, learning, etc., between peers, family members, etc., in the home, at school or immediate social contexts. Depending on participants' backgrounds and beliefs, they either felt they were able to 'follow' a work or piece and appreciate it or alternatively, perceived a distance from it, which was akin to being 'lost' in some way. In addition, some participants noted

that their understandings of classical music changed and evolved, as they got older; i.e. imbuing practices seemed to continue throughout their lifetime.

Table 15 Initiating

Initiating	
Description	Initiation into musical practices and development of musical knowledge moved along a spectrum from being experiential, exploratory and playful for early years/young children to include activities such as attending concerts, studying music in school, professionally, attending educational talks and events etc. (e.g. see *facilitating - enhanced engagement* practices below).
Procedures	As outlined in '*avoiding'*, classical music can be off-putting for some and therefore those unfamiliar with the field are reluctant to participate or to *'step over the threshold'*. Novice participants who did, depending on the activities chosen (e.g. see *facilitating - enhancing engagement*' practices), were glad they had '*stepped over the threshold*'. The initiation of participants, particularly young children into music was seen as a gradual process that needed to be done in an experiential and playful way. Participants, particularly parents, felt that it was important to involve children from a very early age as then *'music will be with them for the rest of their lives'*. Other procedures involved attending concerts, exposing family members to different types of music and for some studying music, either at school or professionally.
Understandings	Recognition of the importance of early introduction to music in the home and by families in order to develop 'cultural' know-how in relation to music, followed closely by the recognition of the important role of music in schools. In a process of reverse socialisation, for those parents who did not learn or experience music growing up, they found that participating in educational sessions with their young children opened up music and instruments to them.
Engagements	Parents, grandparents, staff and teachers were passionate about *'passing on'* the cultural knowledge in relation to music appreciation and appreciation as a result of their own socialisation or positive experiences or due to a strong awareness that they did not have such opportunities; e.g. in their families, at their schools. Some parents became very irate and upset if their child could not get a place in certain programmes as they felt that their child would be missing out.
Illustrative Quotation	*I think it is implicit rather than explicit, but there is no doubt our son has an enjoyment of music. He has said sentences to music: cause and effect, I don't know, but I like to think it has played some small role because he has come to more concerts than a lot of adults go to in their whole life and we want to carry on doing that because it is great (*Family with young child who attended the Eclectica The North concert, Short interview code SI_2, Event code E2_2).

Table 16 Imbuing

Imbuing	
Description	Participants seem to repeat certain 'fixed' notions in relation to participation in classical music; e.g. *'classical music is for a certain type of person*', '*only older people go to the opera'* etc. and espouse the ideology or mission that music can empower, connect and break barriers and thus is critical for society.
Procedures	Procedures involve general socialisation – talking, listening, learning, etc., between peers, family members etc., in the home, at school or immediate social contexts. Depending on such background and beliefs, participants either felt they were able to 'follow' a work or piece and appreciate it or alternatively, perceived a distance from it, which was akin to being 'lost' in some way.
Under-standings	Participants noted that their understandings of classical music changed and evolved as they got older (e.g. *As you get older, you understand more about life and classical music means more to you*). Also, different types and genres are music were easier to *'universally understand'* or perform than others, for both novice and regular concert goers and professional musicians. For example, some noted that classical music from the romantic period was easier to be understood universally as it had a structure that people understood whereas modern music was more about experiments or focussed on the instrumental level.
Engagements	As noted under '*avoiding*' and '*initiating'* value co-creation practices, some felt that *'people who come to classical music concerts are on the whole a certain type of person'* and the *'classical music was not everyone's cup of tea'*, which in turn impacted on the decision to engage or not in classical music practices. Generally, people *'enjoy listening to something that they know something about'* (e.g. can appreciate the form or have some background cultural knowledge, or the piece has been opened up in some way, e.g. through enhanced engagement) or can relate to their experience (e.g. film music). Other participants, notably some LSO and LSO Discovery senior staff, felt that music should be available to everyone to engage in, as it connects people and breaks down barriers; i.e. they often spoke of the power of music to empower individuals, communities and societies.
Illustrative quotation	One member of the LSO Community Choir noted *'some of them find it* (learning new pieces/repertoires) *interesting, but as you know, classical music is not everybody's cup of tea. There are some classical pieces that you have to understand the music to actually enjoy it* (Middle-aged female, short interview code SI_6, Event code CC_1).

Imbuing practices are closely related to *internalising* practices (see Table 17). Music and music making are seen as central to the identity and being of certain participants, in particular professional musicians. For instance, one member of the orchestra commented:

> *I don't really feel like a complete person unless I am playing (names instrument), which sort of gives you an indication, if I go away on a holiday, by the end of the two week holiday I am desperate to get back to playing* (Depth Interview Participant Py_5, LSO player, member of orchestra).

Table 17 Internalising

Internalising	
Description	Music and music making are seen as central to the identity of certain participants, in particular professional musicians. The initiation and development of musical knowledge goes beyond the realm of music itself but also develops participants' social, literacy, language and life skills and may result in formative life experiences.
Procedures	One outcome of the types of socialisation described in '*inculcating'*, '*initiating'*, '*participating'* and '*realising'* value co-creation practices was that certain participants eventually became freelance professional musicians (e.g. members of LSO, conductors, composers etc.) The requirements to participate, play, improvise and contribute in groups; for example in the LSO Fusion Orchestra or the Early Years music appreciation sessions, develops participants' social and literacy skills and provides positive role models.
Understandings	Sometimes participants demonstrated a mastery and virtuosity that comes from the many years of dedication and study that are required to become a professional musician working with one of the world's leading orchestras. Other participants displayed an understanding and feeling for music and musicianship that was fused with their very being and identity so that they were one. Through participation in various activities, such as Early Years, Fusion, Junior Choir, etc., other participants developed social skills, for example, by playing together they learn how be part of a group, to ask and answer questions, to take alternating parts in group tasks etc., in addition to taking part in music making.
Engagements	Music making was seen as being central to participants' lives. Some LSO players felt that it defined them ('*I am who I am because I play with the LSO'*) whereas other orchestra members were irritated by been seen as '*an orchestral musician'* which was seen as a very restricted or limiting view of who they were. One participant felt that his engagement in the various LSO activities was a form of expressing his deep love of music in different ways. Engagement occurs at the social as well as musical level, which in turn may lead to social bonding, engaging with peers and a feeling of being part of a group. Participation helps some '*find their path'*, develops confidence, self - esteem and facilitates '*emotional access'*. Sustained engagement also requires commitment and tenaciousness.
Illustrative Quotation	*I don't really feel like a complete person unless I am playing (names instrument), which sort of gives you an indication, if I go away on a holiday, by the end of the two week holiday I am desperate to get back to playing* (Depth Interview Participant Py_5, LSO player, member of orchestra).

Music and music making are seen as central to the identity of certain participants; in particular, professional musicians. The development of musical knowledge goes beyond the realm of music itself to include the development of participants' social, literacy, language and life skills and may result in formative lifetime experiences. For example, one parent of a child in the Junior Choir and toddler in the Early Years group commented:

I think it will, it is a lifetime experience. I know Sam will remember it. I know as an adult he will. It will be one of those highlights and as a parent you realise that. You think that this is a special moment that they will remember, so all the organising to get them here on a Monday, you know, that makes it all worthwhile (Short Interview SI_3, Event code JC_2).

Many adult participants and, in particular, parents and primary schoolteachers, realised the importance of music in relation to the development of a wide range of life skills beyond music itself e.g. teamwork, literacy, confidence etc., regardless of whether they had grown up with classical music or not.

Table 18 Avoiding

Avoiding	
Description	The world of classical music is seen as something alien and foreign, '*crazy'*, '*not for me'*. Even if some participants would like to engage with this world, they did not feel that they had the required competence or background knowledge and had difficulty knowing where to start. Such non-participants are often apologetic and embarrassed by this personally perceived knowledge deficit.
Procedures	Participants do not have requisite competence or background knowledge of classical music; e.g. may perceive it as strange, alien or '*something crazy'*, and they '*don't know where to start*.
Understandings	Knowing about music or being musical is seen as natural for others but unnatural for them. Aware of lack of understanding of cultural schemas related to classical music, '*feel not qualified to give an opinion'*..
Engagements	Reluctant to engage with the world of classical music '*as do not know where to start'*. Precluded from participating or engaging e.g. due to belief that one does not have musical ear or that they do not have the competence of skills.
Illustrative Quotation	*It is not to say teachers are unwilling to learn about music, I have to say my colleagues are fantastic, they don't know where to start, even with a scheme, like music express, which I think is rubbish, they don't know where to start* (Teacher participating in the LSO on Track Teacher CPD programme in East London, Short interview code SI_5, Event code SC-3).

Finally, those participants who were not socialised in or exposed to classical music from an early age participate in what I term *avoiding* practices (see Table 18), which characterise their non-participation in classical music events. For this group of participants, the world of classical music is seen as something alien, foreign, and not understood. Participation in classical music activities becomes more difficult or even impossible because of the lack of integration between the requisite procedures, understandings and engagements. Even if some of these participants, who were not

socialised in classical music, wanted to engage with this world, without assistance, they did not know where to start. Many of these non-participants were apologetic and embarrassed by this personally perceived knowledge deficit.

4.2.3 Facilitating value co-creation practices

The second thematic category of value co-creating practices identified was *facilitating* value co-creation practices. Facilitating value co-creation practices primarily refer to the LSO's and LSO Discovery's efforts to facilitate the initiation of novices or new participants into both classical music and general music making through participatory musical events or programmes where audience members perform certain tasks such as singing at guided Key stage school concerts. Examples of novice participants, depending on the event or programme, include young children, schoolchildren, new audiences, those who had not previously been exposed to classical music, for example members of the general public and primary school teachers.

Facilitating value co-creation practices were further categorised into those value co-creation practices, which facilitated audience involvement and development and those that enhanced participant engagement and understanding. Facilitating audience involvement and development practices encompassed *organising* value co-creation practices and related organisational processes including scheduling, programming, promoting, and marketing various LSO activities (see Table 19). It also includes various strategic processes, including audience development, fundraising and finance, and curating the LSO archive since the orchestra's establishment in 2004. Many o*rganising* value co-creation practices involve senior LSO management and the LSO Board, made up of LSO players, who plan and select future season's programmes. For example, the LSO Barbican, Eclectica and BBC Radio 3 concerts are planned between 12-18 months in advance. Such value co-creation practices require decisions to be made in relation to the composers and associated works selected, whether programmes are mixed, feature one composer or form part of an LSO Discovery Day and involve negotiations with multiple stakeholders, including with leading conductors, soloists and LSO orchestral musicians etc.

Table 19 Organising

Organising	
Description	Encompasses the various practices and organisational processes involved in organising, scheduling, programming, promoting, and marketing various LSO activities. Also includes various strategic processes, including audience development, fundraising and finance, curating the LSO archive.
Procedures	Advanced planning of season; e.g. 12-24 months in advance, booking of orchestra, conductors, and soloists, integrating Barbican season concerts and themes with the LSO Discovery programme, where possible and where synergies exist. Organising, scheduling, programming, promoting, and marketing various LSO activities and other strategic processes.
Understanding	Requires detailed knowledge of classical music and field, conductors schedules, audience projections, negotiating skills, balancing the scheduling of guaranteed 'sell out' concerts (i.e. popular works and composers) with pushing the boundaries in relation to new and innovative choices; e.g. featuring new conductors, modern composers etc. in the programme, forecasting audience tastes and potential concert audiences; e.g. 12-14 months out. Cultural understandings and ethos underpinned by the LSO's mission to bring *'the finest music to the greatest number of people'* seemed to be deeply embedded in the organisation. Many LSO and LSO Discovery employees, all of whom have a background in music, and members of orchestra spontaneously highlighted this. Overall, LSO Discovery emphasised a more social ethos compared to the overall LSO organisation, which highlighted the commercial imperatives that needed to be achieved.
Engagements	Multiple engagements with conductors, orchestra members and soloists, negotiated consensus in relation to the programming choices made. LSO and LSO Discovery employees all seemed to exude a passion, enthusiasm and energy for their work that motivated them to work extremely hard and deliver a complex number of projects over time. Employees often described their roles in terms of how it fitted with the LSO's mission. They seemed empowered, proactive and passionate about what they were doing and seemed driven by an intrinsic motivation of wanting to make a difference or by their love of music. Some creative tensions emerged due to the requirement to balance various objectives. Management provided a unifying rationale as to how the different parts of the organisation worked together achieving its various social, commercial and audience development aims.
Illustrative Quotation	*I have a number of LSO hats, one of which is preparing music for the orchestra, directing the choir here and doing arrangements and things like that, so I have a number of capacitie*s (Depth Interview Participant LS_7, Director LSO Junior Choir and LSO Librarian). *Working with St Luke's involved welcoming customers and guests to that venue, who had come to watch the concerts, and do various other stuff, as you know it is a venue for all sorts of rehearsals for the LSO, for concerts, weddings, conferences and stuff.* (Depth Interview Participant FL_1, Steward at LSO St Luke's).

Reaching out practices are all about fostering and encouraging the 'we-ness' of music, namely open access for all and include various LSO Discovery outreach activities and practices, which seek to encourage participation in classical music particularly for novice users, at a regional and societal level, through informal creative participatory music making (see Table 20). *Reaching out* practices include working with

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schoolchildren and their teachers in the areas of guided concerts, Key stage concerts, teacher CPD and the provision of online education resources, community based music programmes in a number of City boroughs including early years programme, junior and community choir, Gamelan group working in partnership with local music services in East London boroughs.

Table 20 Reaching out

Reaching out	
Description	Fostering and encouraging the 'we-ness' of music, namely open access for all. Comprises LSO Discovery outreach activities and practices to provide increased and open access to all, encourage participation in classical music, particularly for those new to the social field of classical music, includes working with schoolchildren and their teachers in the areas of guided concerts, Key stage concerts, teacher CPD and the provision of online education resources, community based music programmes in a number of City boroughs including early years programme, junior and community choir, Gamelan group working in partnership with local music services in East London boroughs.
Procedures	Informal, creative, participatory, experiential music making. Central guiding premise is that '*everybody is a musician*' and has a unique voice. Procedures (see *enhanced engagement practices*). Procedures are very well developed as LSO Discovery comprises one of the largest and most active music outreach centres in Europe. As the societal need is so great and can never be fully met, requirement to carefully balance need, resources and priorities. It is not about maximising participant numbers but more about process and outcomes. Also involved training others (e.g. school teaching CPD programme) to facilitate involvement in music amongst school children.
Understanding	Collective understanding and commitment to open access to music in order to achieve the LSO mission amongst LSO and LSO Discovery staff and LSO players. Recognition of the symbiotic, integral and critical function of outreach as part of the overall work of the LSO.
Engagements	Optional engagement by various LSO players, together with various LSO Discovery staff, all of which have a background in music and arts administration. Co-creates creative, innovative, personal responses to music and music making from participants in an informal and enjoyable way. Does not require previous knowledge of classical music and associated norms etc. Some participants will engage with LSO outreach activities as they develop and grow e.g. move from Early Years to Junior Choir to Fusion Orchestra etc. Others may just experience some LSO outreach activities on a once off basis e.g. a Guided School Concert.
Illustrative Quotation	*I think if there are good procedures and mechanisms in place at the entry level of any project it can be broad access and you will always get some attrition as the thing moves up and people get better and the groups get smaller. I don't think there is any harm in allowing that and really pushing the most able to go further, I think you can have both you can have broad access which leads on to high achievement, I think to have that duality, it does require the correct mechanisms in place* (Depth Interview Participant LS_7, Director LSO Junior Choir).

Reaching out practices seek to foster the 'we-ness' of music and encourage open access for all, regardless of participants' backgrounds (e.g. the degree of background musical knowledge) or objectives (e.g. to simply enjoy a piece of music or to become a professional musician). Participation in *reaching out* value co-creation practices has therefore the potential to be highly differentiated on an individual basis, depending on participants' objectives. From LSO and LSO Discovery's perspectives, the LSO organisation seeks to maintain a delicate balance between encouraging talented individuals to develop further, should they wish, and ensuring that the objective for most participatory programmes is facilitating open access for all, underpinned by the belief that *'everyone is a musician'* (Depth interview with Head of LSO Discovery). This delicate balance is summarised in the following quotation from a depth interview with the Director of the LSO Junior Choir:

> *I think that if there are good procedures and mechanisms in place at the entry level of any project, it can be broad access. You will always get some attrition as the thing moves up and people get better and the groups get smaller. I don't think that there is any harm in allowing that and really pushing the most able to go further. I think you can have both; that is, you can have broad access, which may also lead on to high achievement for some. I think that to have that duality, it does require that the correct mechanisms in place* (Depth Interview Participant LS_7).

Enhancing engagement value co-creation practices, comprising *opening doors* and *Animateuring* value co-creation practices are led by LSO Discovery. *Opening doors* practices (see Table 21) facilitate intimate and informal access to the LSO and to different music forms, works, composers etc. In particular, such practices facilitate understanding for novice and regular concert goers, children etc. of different forms of music, works etc. by providing some of the 'code' and context to appreciate a work or piece beyond an immediate experiential level. Generally, participants who attended such participatory sessions welcomed the 'storying' of a work or piece, which provides them with context and background. For example, one mother of a toddler who attended an Under 5s concert commented:

My son didn't stop talking about the elephant who had been the tuba; he really liked it. It was excellent the way the animals were matched to the character of the instrument and the sound. He just seemed really transfixed. Actually, it was a blessed relief to have 45 minutes of peace, to put it like that. That is my point of view from his point of view: It gave him something to talk about at home and he was able to identify some good instruments which maybe he wouldn't have been exposed to through the books he has. He had never seen a tuba before, so that was excellent. He might even take it up! (SI_9, Event code EY_6).

Table 21 Opening doors

Opening doors	
Description	Enabling intimate and informal access to the LSO and to different music forms, works, composers etc.
Procedures	Informal interactive and participatory introduction to music, works etc. Often commentary provided by an LSO player, Conductor or Animateur on some aspects of the work, style, composer, personal interpretation, socio-historical context of the composition etc. Audience members often had the opportunity to pose questions, etc.
Understandings	Facilitates understanding for novice and regular concertgoers, children, etc. of different forms of music, works, etc. Provides some of the 'code' and context to appreciate a work or piece on more than an immediate experiential level.
Engagements	Generally, participants who attended such participatory sessions welcomed the 'storying' of a work or piece, which provides them with context and background. For a few musical connoisseurs, this was annoying (e.g. the commentary at BBC R3 concerts). Others were ambiguous– they liked the fact that background information was provided but hoped that this would not take away from the direct appreciation of the music.
Illustrative Quotation	*My son didn't stop talking about the elephant who had been the tuba. He really liked. It was excellent the way the animals were matched to the character of the instrument and the sound. He just seemed really transfixed. Actually, it was a blessed relief to have 45 minutes of peace. To put it like that, that is my point of view from his point of view. It gave him something to talk about at home and he was able to identify some good instruments which maybe he wouldn't have been exposed to through the books he has. He had never seen a tuba before, so that was excellent. He might take it up*. (Mother of toddler who had both attended an LSO Discovery Under 5s concert, SI_9, Event code EY_6).

For regular concertgoers and a few musical connoisseurs, some *opening door* practices were annoying (e.g. the commentary provided before and during BBC R3 concerts). Other participants demonstrated a more ambiguous attitude – they liked the fact that background information was provided but hoped that this would not take away from the direct appreciation of the music. For example, one gentleman who attended the LSO

Britten Discovery Day commented that he was very interested in learning about the composer behind the particular work, the War Requiem as it might help him better appreciate the work but hoped that the music would still deliver its' own or the composers' desired meaning:

> *Some people say the man is in the music but some say you judge the music as art not necessarily in terms of the biography of the person who has written it .....Hopefully it (the talk) won't change how I feel about the music – which is beautiful – but I do (emphasis) want to find out about the man* (Male, 30s, SI_5, Event Code OR_1).

Table 22 Animateuring

Animateuring	
Description	Guided participation facilitated by specially trained freelance LSO Discovery Animateurs (all trained musicians). Present and lead participatory events such as Key stage 1 School concerts, lunchtime concerts. Coordinate and lead activities such as Early Years (Under 5s) experiential music education programme for infants and toddlers.
Procedures	Prepare, plan and rehearse and lead participatory events. Work together with LSO players, LSO Discovery staff, teachers etc. Provide accessible information, commentary on various aspects of music, a particular work, artist, composer etc. in an informal accessible way and facilitate and encourage audience interaction and participation.
Understandings	Provide accessible information, commentary on various aspects of music, a particular work, artist, composer etc. in an informal accessible way which facilitates understanding for both novice and regular concert goers. Facilitate music exploration and experiential understanding of sounds and instruments; e.g. for early years students and young school children.
Engagements	Creative, animated, personable presenters who put the audience and participants at ease and make them feel relaxed. Create a safe and non-threatening space for participants to ask any questions that come to mind. Facilitate participation by creating a relaxed, informal, enjoyable, interesting educational experience.
Illustrative Quotation	*Well, I say at the beginning to them, 'There is no right, there is no wrong, I want you to enjoy this, I want you to, if you can, imitate what I do.' The child will see it is ok, so it has gone through the mother; however, some children don't want you to do that and want to hold your hand, so really it is a balance of going with the child's flow, but trying to do that, I also say to them, you know, I encourage them to sit down when we sit down but children sometimes won't especially when they have learnt to walk, they don't want to sit down, so I don't get stressed about it. Please, I will ask your child to sit down but if they don't they will be over there and then suddenly something will get them and they will come back, so really you are giving the child that space to come back when they are ready and any more than that they just pick up as I sing along*. (Depth Interview Participant FL_4, Animateur and Leader of Early Years Programme and Under 5s concert).

Animateuring practices (see Table 22) refer to the guided participation carried out by specially trained facilitators called Animateurs, who are all trained musicians and who work on a freelance basis for LSO Discovery. Animateurs present and lead participatory events such as Key stage 1 School concerts, lunchtime concerts in an informal, yet very informative, enjoyable fashion and coordinate and lead activities such as Early Years (Under 5s) experiential music education programme for infants and toddlers. As summarised by one Animateur responsible for coordinating the Early Years programme:

> *Well, I say to them at the beginning, there is no right, there is no wrong, I want you to enjoy this [....]really you are giving the child that space to come back when they are ready and any more than that they just pick up as I sing along (Depth Interview Participant FL_4).*

By presenting relevant background information in a fun, educational and accessible way, Animateurs facilitate participation of both novice and experienced audiences and create a safe and non-threatening space for participants to ask any questions that come to mind. *Animateuring,* combined with *opening up* practices, 'open up' what is going on for participants and audiences. Such practices encompass tacit skills and an awareness of students' musical progression and development in understanding. As another LSO musician noted:

> *You learn on the job [...] not everybody is gifted at it, you need to be able to easily bring yourself down to that (particular participant's) level and do it with a smile on your face [...] you have to learn to shut up and listen [...] you have got to let them do it, let them develop it, let them see for themselves* (Depth Interview Participant Py_3).

Finally, facilitating value co-creation practices comprise *catalysing* value co-creation practices (see Table 23). Catalysing primarily involves various LSO orchestral musicians working with LSO Discovery to develop aspiring professional musicians

(e.g. in the context of the LSO String Experience[41] and the LSO Academy[42]), as well as more general outreach programmes, such as in class sessions with schoolchildren, the early years programme, and sessions for persons with disabilities, etc.

Table 23 Catalysing

Catalysing	
Description	Teaching, engaging, involving and mentoring different LSO Discovery participants, e.g. LSO String Experience, LSO Academy, children in classroom sessions, disabled groups, and early years programme participants.
Procedures	Observing, teaching, exploring, telling, demonstrating, guiding, interacting, respecting, noticing, encouraging, providing constructive feedback in order to facilitate participant progression. Stimulating interest and facilitating involvement and participation.
Understandings	Need to learn how to impart knowledge of music and ensemble playing as opposed to just performing; e.g. *'forces me to think how I play so that I can show others'*. Need to be able to sense and discern what participants are capable of and how they best might be encouraged.
Engagements	Participants, including LSO orchestral players, Animateurs, primary school teachers, involved in leading participatory events need to *'learn on the job'* and *'not everybody is gifted at it'*, felt that teachers/players need to enjoy this role and to want to do it, otherwise it will not work. Need to be able *'to easily bring yourself down to that (particular participant's) level'* and *'do it with a smile on your face'*, *'have to learn to shut up and listen'*...*'you have got to let them do it, let them develop it, let them see for themselves'*. Initially a shock for some musicians to have to lead a session as used to sitting in rehearsal or concert being led by conductor, orchestra leader etc.
Illustrative Quotation	*They can easily bring themselves down to that level, when they think back to when they were learning. I think you have to do it with a smile on your face; you've got to have a talent of keeping kids and students entertained and with you on a journey. Once you lose them you are stuck and I think there are certain people who are very good that; they've got a plan and they know a plan that works and they can relate what they think and how they view learning music and education work to the group they are working with and I really do believe that it is a unique talent* (Depth Interview Participant Py_3, LSO player, member of the LSO, speaking about some other LSO players who are involved in various LSO Discovery projects).

The procedures embedded in catalysing practices include observing, teaching, exploring, telling, demonstrating, guiding, interacting, respecting, noticing,

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[41] Established in 1992, the LSO String Experience Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO (for further information, please see http://lso.co.uk/string-experience-scheme, accessed 3 October 2011).

[42] Each year the LSO Academy provides up to 30 promising young instrumentalisats aged 14 to 24 with a unique opportunity to work with LSO orchestral musicians in a week of orchestral focussed masterclasses at LSO St Luke's (for further information please see http://lso.co.uk/lso-academy, accessed 3 October 2011).

encouraging, providing constructive feedback in order to facilitate participant progression, stimulating interest and facilitating involvement and participation. Participation in such practices was not innate or natural for the LSO musicians, rather they had to learn how to impart knowledge of music and ensemble playing as opposed to just performing or sitting in a rehearsal being led by a conductor. As one musician noted:

> It (teaching and mentoring) forces me to think how I play so that I can show others' (Depth Interview Participant Py_2).

4.2.4 Realising value co-creation practices

The third thematic category of value co-creation practices induced is *realising* value co-creation practices. *Realising* value co-creation practices comprise of those value co-creation practices associated with LSO musicians, conductors or programme participants' preparations for and actual public performances. Realising value co-creation practices comprise of *performing, (open) rehearsing, conducting, improvising and orchestral playing*.

Table 24 Performing

Performing	
Description	Public interpretive act where musical ideas are interpreted, realised, presented, shared and transferred to the audience i.e. *'showing music to the audience'*
Procedures	Interpreting musical work, sharing that interpretation while playing together, *'bringing the music out'*. Putting music in context after rehearsals. Can combine different forms e.g. singing, dancing, film with orchestral playing.
Understandings	Being aware of what's happening. Fitting in with others, including the conductor, orchestra leader, leader of a section etc. As one musician stated, *'I am always thinking about what is going on, but people (the audience) don't notice'*.
Engagements	Performing is seen as *'something to aim for'*. Emotional engagements can include *'intensity', 'feeling part of a group', 'getting a real buzz'*, so that the performance goes by quickly *'as get lost in it'*.
Illustrative Quotation	*It is just a feeling really because I will do so many of these, sometimes I will go home and think that was alright, I will know on one level that it was fine and the audience thought it was fine, sometimes you go home and just go 'oh, nailed that', I think it is about whether you had a smooth rehearsal and whether you had got along with everybody and how you feel, did you feel like you prepared, but it is hard. I don't think you can actually sum it up with a list of things.* (Participant FL_3, LSO Animateur talking about leading participatory concerts).

Performing is a public interpretive act, where musical ideas are interpreted, presented and shared with the audience. As one LSO musician described, performing is about *showing music to the audience* or *bringing the music out* (see Table 24). Many participants spoke about the immersive nature of performing, e.g. of *getting lost* in a performance. Other LSO musicians spoke of always being aware of what's happening, including fitting in with conductor, orchestra leader, principal of section etc. As one LSO musician commented:

> *I am always thinking about what is going on, but people (the audience) don't notice* (Depth Interview Participant Py_2).

Performing in public comprises other practices such as *conducting* and *playing in the orchestra*, and for the LSO Fusion Orchestra, *improvising* (see Table 27).

Table 25 Conducting

Conducting	
Description	Where the conductor or maestro interprets what a composer wishes from a work or piece and inspires and leads the orchestra to bring the work/music to life.
Procedures	Embodied music making. One conductor spoke of conducting as *'inhabiting gesture'*, where it seems *'music is coming from the body'*. Involves channelling the conductor's interpretation of the work and wishes of the composer and inspiring the orchestra to bring this interpretation to life, almost independently of the conductor. Conducting in rehearsals involves the conductor explaining his/her wishes and breaking a work into pieces, rehearsing certain sections and answering players' questions. Conducting in concerts is no longer about explaining but 'showing the way to the musicians'; it's about complete focus on the music.
Understandings	Necessary to know and feel the music and what the orchestra is doing. One conductor spoke of the *'music talking to him'*. Orchestra need to know what the conductor wants so that there is a unified common interpretation of the artistic conversation between the players, composer, work and conductor.
Engagements	Sensing, inspiring and leading the orchestra. Players need to feel confident that the conductor knows what s/he is doing and that they respect the players. *Less is more'*, need to lead and inspire the orchestra but not block or impede them.
Illustrative Quotation	*Getting the music the way the composer wants it and getting the orchestra independent of you, doing it as the composer wants but also getting the orchestra to the stage when they don't need you anymore really. It is their music making and they have to enjoy it, you are just there to act as a sort of a functionalist, you are the arc the blood goes through. That is what is important: Is the orchestra independent of you in the end and is the composer satisfied ?*(Sir Colin Davis, Conductor LSO, speaking during Artists in Conversations, LSO St Luke's, Event CO_2, Field notes).

Conducting, while comprising embodied technical skill, is largely tacit in its expression and involves the conductor or maestro interpreting what a composer wishes from a work

or piece and inspiring the orchestra, through embodied gesture and presence, to bring the music to life (see Table 25). One conductor interviewed described conducting as *embodied music making*, involving *inhabiting gesture, where it seems music is coming from the body*. He continued to state that conducting:

> *Involves the channelling of the conductor's interpretation of the work and the wishes of the composer and inspiring the orchestra to bring this interpretation to life, almost independently of the conductor* (Depth interview participant Or_4).

Whereas conducting in rehearsals involves the conductor explaining his/her wishes, breaking down and rehearsing distinct sections of a work and answering players' questions; conducting concerts or other performances is no longer about explaining but about *showing the way to the musicians, it's about complete focus on the music* (Depth interview participant Or_4).

Table 26 Orchestral playing

Orchestral Playing	
Description	Becoming a member of the LSO, a self governing orchestra, involves being auditioned by other members. Members/players compromise of freelance musician professionals who select which concerts and other activities to participate in each season.
Procedures	Auditioning (e.g. to join, to become a principal of a section), selecting which events you wish to perform in, participating in collective decisions taken by the orchestra, electing a board to represent the collective and democratic wishes of the orchestra members, developing and amending the rules governing the orchestra. (Also see sections on *performing, (open) rehearsing* etc.)
Understandings	Dynamic, progressive, self governing collective, each member understands that s/he has a voice and has a say in all decisions in relation to the orchestra, a feeling of '*having a stake in things'*.
Engagements	Diverse range of activities e.g. performing Barbican concerts, participating in various LSO Discovery events as performers, mentors, teachers etc. Collective culture of the orchestra and its players according to participants includes being *'vibrant', 'gutsy', 'up-for-it', 'committed to excellence'*
Illustrative Quotation	*When we played the [names work and concert] for me, that's everything in one little package. Because you've got the excitement and you have got the control and the skill, you've got the maturity and musical integrity. It is very rare to get everything in one package. I mean for me, I like excitement, so for me, that is terribly important. I am willing to forgive other bits and pieces if excitement is part of it, and often with the LSO it is because that is the style of the orchestra* (Depth Interview Participant Py_4, LSO player relating her experience of a particular concert the previous evening).

Orchestral playing, as the LSO is a self-governing orchestra, comprises a number of value co-creation practices (see Table 26), including being auditioned by other LSO members, firstly, by the particular section and then by other section leaders. This is then followed by a long trial period; e.g. in some cases over a year. LSO players are freelance musician professionals, governed by the collectively determined rules and constitution of the orchestra, who can select which national and international concerts and other activities to participate in each season, as well as deciding on which outreach activities, if any, to become involved in.

Improvising value co-creation practices (see Table 27) were induced from observation of LSO Fusion Orchestra rehearsals, performances, and from informal short interviews with LSO Fusion Orchestra participants. The LSO Fusion Orchestra is comprised of teenagers from boroughs local to the Barbican (e.g. London boroughs of EC1 and EC2), as well as a number of East London boroughs. *Improvising* value co-creation practices involve music making through improvisation. Participants revealed *improvising* value co-creation practices to be '*a different type of music making*', where you are '*not shown how to play*' or '*are free to play as you want without rules or script*'. The main thing that participants seemed to like was the freedom and creativity and that fact '*that no one judges how you play*'.

Table 27 Improvising

Improvising	
Description	To play music extemporaneously, with little, if any, preparation.
Procedures	Creating music together, sitting or standing, without scores, e.g. inventing variations on a theme or melody
Understandings	*Different type of music-making*', '*not shown how to play*', free to play as you want *without rules or script*, '*no one judges how you* play'.
Engagements	'*Being free*', '*being creative*' and expressive, generating ideas yet performing with others as part of a collective'. As expressed by one Fusion Orchestra Member, '*I seem to do better when I am not singing to a sheet of music. That's freedom*'.
Illustrative quotation	*I just like making stuff up and I like being free. I seem to do better when I am not singing to a sheet of music. That's freedom* (Member of LSO Fusion Orchestra, SI_6, Event FU_1).

While *performing* value co-creation practices culminate in public interpretive acts, other value co-creation practices such as *(open) rehearsing* are essential preparatory value co-

creation practices in anticipation of public performances (see Table 28). While typical rehearsals are closed to the public (i.e. happen behind closed doors), open rehearsals are open to the public and may become impromptu performances of a complete work if the conductor decides to rehearse the whole piece straight through. (Open) rehearsing comprises the practice '*that bind pieces together'*.

Rehearsing involves both talking (mainly the conductor, but sometimes the players) and playing a piece or work all the way through (e.g. almost like a performance) or playing different parts/sections themes selected by the conductor. During rehearsals, the conductor imparts his/her understanding of the work and how s/he would like it interpreted and played by the orchestra, through gesture and words, so that a common interpretation is shared between the conductor and the players. In addition, at rehearsals, players can verbally check this understanding during rehearsals; however, typically, this is tacitly conveyed.

Table 28 (Open) rehearsing

(Open) rehearsing	
Description	To practice in preparation for a public performance. Open rehearsals are open to the public; otherwise typical rehearsals are closed to the public i.e. happen behind closed doors.
Procedures	Practices that bind pieces together. Involves talking and playing. A piece or work might be played all the way through (e.g. almost like a performance) or different parts/sections themes can be selected by the conductor and practiced. From the audience's perspective, participants observe and imagine what is going on. They enjoy *'seeing the chemistry'* and *'learning about the thinking behind the music'*.
Understandings	Conductor needs to impart his/her understanding of the work and how s/he would like it interpreted/played to the orchestra so that a common interpretation is shared. Players can check this understanding in rehearsal if required. Conscious focus on the work/piece compared to the more immersive nature of a performance (see *performing*).
Engagements	At open rehearsals, audience enjoying seeing and learning about *'how things are put together'* and learning about *'what is behind the music'*. They also enjoy observing the interactions between the conductor and players (see *connecting*). One player noted that players must often adopt a very passive role in rehearsing, it is quite formal. He felt for the audience it must be 'like watching paint dry' and it is not something that he would ever consider attending.
Illustrative Quotation	*To hear a piece of music like that when I don't otherwise have the opportunity or also to hear the bits and pieces and just when they pick out little bits, trying to, for one thing in a piece, to get to hear those bits to be able to follow some of the more detailed lines which can sometimes be hidden in the whole piece, so it is just learning about the music and having the experience of music* (Audience member who attended an open rehearsal, SI4, Event CodeOR_1).

From the perspective of the members of the public who attended open rehearsals, they seemed to enjoy seeing and learning about *how things are put together* and learning about *what is behind the music*. They also mentioned the informality (e.g. the orchestra members were dressed casually, texting on their mobile phones during their breaks from playing etc.), which was seen, by some, as being less intimidating than going to a formal concert. As one member of the public who attended an open rehearsal commented in a short interview:

> *To hear a piece of music like that when I don't otherwise have the opportunity or also to hear the bits and pieces and just when they pick out little bits, trying to, for one thing in a piece, to get to hear those bits to be able to follow some of the more detailed lines which can sometimes be hidden in the whole piece, so it is just learning about the music and having the experience of music* (SI_4, OR_1 LSO Discovery Day Benjamin Britten).

4.2.5 Participating value co-creation practices

The fourth thematic category of value co-creation practices induced were *participating* value co-creation practices and primarily involve various audience members and programme participants engaging in various LSO activities and programmes. *Participating* value co-creation practices include *anticipating, entering into, connecting* and *spectating* and reflect the differentiated nature of engagement and participation by participants.

Anticipating value co-creation practices comprise many differentiated practices, depending on participants' preferences, tastes and their contexts. These include gathering information, research, discussing and arranging with friends and family, advanced booking, buying and listening to pieces in advance, procuring the score or attending a Discovery event or teacher CPD session, learning songs (e.g. school children and their teachers in advance of schools concert) or music (e.g. in advance of family concerts).

Entering into value co-creation practices (Table 30) refers to the taking part in or sharing in something, to get or become involved, interacting and trying to understanding

or contribute. Participation in such practices seem to differ depending on participants' backgrounds and interests, ranging between formal and informal, depending on the event or activity. For example, *entering into* value co-creation practices at formal Barbican concerts involve observing certain etiquette while listening and watching players come on stage and other rituals such as the orchestra dressing in tails, knowing when to clap, when not to talk, not to take pictures etc.

Table 29 Anticipating

Anticipating	
Description	To intend, to make or be ready to do something, to lead up to something, to decide or arrange in advance.
Procedures	Idiosyncratic and differentiated depending on each participant and their context. May involve gathering information, researching, discussing, arranging with or inviting friends and family, booking in advance, listening to pieces in advance, obtaining the score or attending a related LSO Discovery event, teaching a CPD session, learning songs (e.g. in advance of schools concert) or music (e.g. in advance of family concerts, to select and decide.
Understanding	Awareness of own preferences, tastes and those of others whom you invite to join you at particular events. Awareness of the level of formality (etiquette) or informality and participation required by different events. As one participant note, *some events may suit me more than others'*,
Engagements	Related to taste, preference, previous musical knowledge etc. May involve looking forward to, anticipating, curiosity, a sense of excitement, nostalgia (e.g. *if heard work, piece before, it brings to mind previous performances or associations'*. Some participants invite others so that they can share their passion, interest and experience. Older people seemed to predominantly prefer to attend daytime as opposed to evening events e.g. as they are anxious to not travel at night, due to economic considerations etc.
Illustrative Quotation	*We book in advance and that way we normally get a discount, we are only pensioners and we always sit, if we can, up in the gallery, up in the back row, in two specific seats. The first time we came we sat there, and we like it because you can actually see so much and the acoustics are very much better up there and we are centred and prices are reasonable up there, it comes to a lot when you add it all up, when we book the tickets, you think wow that is over £100 but it is value for money.* (Retired couple who attended an LSO Barbican concert, SI_3, Event Code TB_11).

In more participatory events, e.g. early years programme and under 5s concerts, *entering into* practices are more informal and interactive and less prescriptive in terms of engagement and participants are encouraged to participate and enjoy music making. As the Animateur responsible for the Early Years programmes and Under 5s concerts noted:

I find participation the most important thing, you know, and then I know people are on your side and taking responsibility for the sound as well as the musicians and me. That is the highlight for me, when people committing to joining in (Depth Interview Participant FL_5).

Table 30 Entering into

Entering into	
Description	Taking part in or sharing in something, to get or become involved, interacting and trying to understanding or contribute.
Procedures	Ranges between formal and informal. depending on the event or activity. *Entering into* at formal Barbican concerts comprises a certain etiquette, listening and watching players come on stage, dressed in tails, audience being hushed, when to clap, not to talk, take pictures etc. BBC R3 concerts are also formal as being recorded so cannot talk, must turn off phones, need to be silent and know when to clap. In more participatory events, e.g. early years programme, it is more informal and interactive and participants are encouraged to participate, less prescriptive, more expressive.
Understanding	Relates to the degree of formality or informality. For formal events – e.g. classical concert going – participants need to know and understand the rules and etiquette e.g. when to clap etc. For more participatory events, participation is more free, open and self expressive. For some participatory events – e.g. lunchtime concerts – sometimes the explanations *'are too technical'*. Others appreciate hearing about how musicians or conductors understand and interpret a piece i.e. like *'hearing from the horse's mouth'*.
Engagements	All participants engage but at different levels. For some, it is a more immediate reactive engagement related to everyday experiences (e.g. if they do not have a musical background). For others, engagement seems to be related to participants' level of musical knowledge, ability to play certain instruments etc. In the cases of very young children and some people with disabilities, they may not appear to be participating in sessions but break into song when they return home. Engagement and understanding of explanations and commentary was sometimes difficult for older people who have difficulty hearing e.g. complain about acoustics, speaking too fast or not clearly enough, and sometimes led to experiences of disappointment, exclusion and frustration. Young children, e.g. those in the early years programmes, may not immediately participate in class but sing and continue the experience when they get home. Some participants were anxious and fearful that opportunities to participate or be somehow be taken away e.g. if don't secure place the next time or if funding is cut.
Illustrative Quotation	*I find participation the most important thing, you know, and then I know people are on your side and taking responsibility for the sound as well as the musicians and me. And that is the highlight for me, when people are committing to joining in*. (Depth Interview Participant FL_5, Animateur, Under 5s Concert).

Connecting value co-creation practices (see Table 31) comprise implicit as opposed to explicit sensemaking on the behalf of practitioners, including feeling, observing, listening, sensing or imagining reactions, engaging at different levels, that resulted in audience members feeling part of a group, of *something bigger* (Table 31*)*. As one parent of a child in the Junior Choir commented:

A feel good experience and, also for him, it's an opportunity to be part of a bigger group, where you have to rely on each other. If one of them messes up, it is pretty obvious, you know. I think for other schools not just singing but singing as a group, is really important (SI_2, Event Code JC_2).

Participation in *connecting* value co-creation practices engendered feelings of fellowship, receptivity and connection and seemed to establish a real or notional link with other participants, including Animateurs, LSO players, the conductor, other audience members etc.

Table 31 Connecting

Connecting	
Description	Feeling part of a group, *'something bigger'*, feelings of fellowship and receptivity, connecting or establishing a real or notional link with other participants, for example with the Presenter, LSO players, conductor, other audience members, LSO staff as well as a particular work, composer and local community or area. Opportunity to socialise and bond with friends and family.
Procedures	Implicit as opposed to explicit, involves feeling, observing, listening, sensing or imagining reactions, engaging at different levels.
Understanding	Implicit, knowing, coming to know or imagining *'the other'*, feeling part of a larger group or collective.
Engagements	Spiritual, magical experience, feeling part of group *'something bigger'*, relating to or connecting with other participants.
Illustrative Quotation	*A feel good experience and also for him to be part of a bigger group where you had to rely on each other. If one of them messes up, it is pretty obvious, you know. I think for other schools not just for singing but singing as a group, is really important for him (*Parent of child in Junior Choir, SI_2, Event Code JC_2).

Finally, *spectating* value co-creation practices involved audience members adopting passive rather than active roles while watching or observing a performance and tend to vary according to the level of formality characterising a particular event. While appreciation occurs at different levels for different participants, this was not always directly observable. In other instances, certain participants revealed that they did not fully appreciate what was going on, as they did not have a musical background of what was going on (see also *initiating* value co-creation practices). Other participants who did possess such knowledge and understanding were sometimes dismissive of those that did not. For example, one audience member attending an LSO concert at the Barbican commented:

I hate the philistines surrounding me who don't like it but don't know why they don't like it (SI_1, event code TB_9).

In a similarly dismissive tone, another participant mentioned that an understanding and appreciation of art *'is the only thing that civilises us'*, else *'we would be abased'* (SI_3, Event Code CO_3).

Table 32 Spectating

Spectating	
Description	To watch or observe an event, play passive rather than active role in the event, appreciation occurring at different levels but not always directly observable.
Procedures	Watching and observing, being guided by what others are doing; e.g. when to clap, when to talk, when not to cough etc.
Understanding	Lack of knowledge and appreciation by those with musical background of what's going on (see also *initiating* value co-creation practices). Some with such knowledge and understanding may be dismissive of those that don't, e.g. One audience member commented *'I hate the philistines surrounding me who don't like it but don't know why they don't like it'* (SI_1, event code TB_9). Others mentioned that an understanding and appreciation of art *'is the only thing that civilises us'*, else *'we would be abased'* (SI_3, Event Code CO_3).
Engagements	Having or making a connection (see *connecting*), often based on level of musical knowledge (see *initiating*) or the degree to which an event is participatory and the levels of formality. Whether or not participants connect may lead to enjoyment or alienation. Some participants mentioned *'it makes you think'* and that they felt *'in the hands of the musicians'*. Others seem to be transported or immersed in various ways and let the music conjure up various images in their imaginations and take them to different places.
Illustrative Quotation	*Some days it works, some days it doesn't. For me, tonight, it did not. That is how I picked it up. I am not against mixing (programmes), creating conflict in some way, or putting pieces together which have nothing in common. Sometimes you see something very modern and very old put together, like the neighbours were here, but I didn't feel that tonight. It felt like two concerts, but I came for the first and last part and not the middle* (Audience member at Eclectica mixed programme concert, SI_8, Event Code EC_1).

Spectating value co-creation practices at BBC R3 concerts were also formal in nature, as the concerts were being recorded so participants could not talk, had to turn off their mobile phones in advance, needed to be silent and to know when to clap. In contrast, *spectating* value co-creation at participatory events (e.g. family or lunchtime concerts) invited and encouraged audience members to become involved and participate (see also *entering into* practices in this section).

4.2.6 Sustaining value co-creation practices

The final thematic category of value co-creation practices identified was *sustaining* value co-creation practices.

Table 33 Supporting

Supporting	
Description	To give monetary and/or non-monetary assistance to the LSO in order to facilitate it in achieving its mission, namely '*to bring the finest music to the greatest number of people*, which comprises a delicate balancing of commercial and social objectives.
Procedures	To donate financially, with donations ranging from micropayments to large-scale philanthropy and bequeathing of legacies. Also includes subscribing or joining LSO Friends[43] and LSO patrons' scheme[44], regularly attending or supporting various musical events, volunteering, becoming a Community or Student Ambassador or acting 'ambassadorial', without being a formally designated ambassador. In relation to mentoring, please also see '*facilitating understanding*. Applies to both individuals and organisations (e.g. who collaborate in relation to various Corporate Social Responsibility (CSR) initiatives or the sponsorship of various programmes and events.
Understanding	Recognition and internalisation of LSO mission, balanced with a personal assessment of what one is prepared to sacrifice e.g. in terms of time (e.g. volunteering) or money, implicit understanding that some intangible benefits that might result; e.g. enhanced social network, recognition, increased access to orchestra, feelings of having made a difference.
Engagements	Feeling one can make a difference in some way. Participants may have a number of conscious and subconscious goals or reasons to participate in different events. They may or may not seek some type of reciprocity in the social exchange e.g. giving back, get closer to the orchestra, prestige, wanted to meet new or like minded people, advanced booking, recognition (e.g. name in programme), monetary benefits (e.g. savings from advanced bookings or tax benefits). Depending on whether participants' various needs and motivations are fulfilled, participants might feel satisfied, encouraged and reassured, alienated or frustrated. For organisations or corporate sponsors, engagement often needs to be a public act. For philanthropists, engagement may be either public or private, depending on the wishes of the individuals concerned.
Illustrative Quotation	*We are both musicians ourselves and you know we wanted to support them (the LSO) in what they were doing by doing our little bit* (Couple who attended an LSO Barbican concert, SI_2, Event Code TB_4).

This includes those value co-creation practices which contribute to the financial and long-term viability of orchestra and its various outreach activities over time (*supporting*

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[43] LSO Friends are members of the public who provide philanthropic support to the LSO and LSO Discovery. Annual membership starts at £50 a year. LSO Friends receive a number of benefits such as advanced booking of LSO season tickets and the opportunity to attend a number of open rehearsals and talks throughout the year. For further information, please see http://lso.co.uk/lso-friends

[44] LSO Patrons is a similar philanthropic support scheme to LSO Friends, however membership starts from £1,000 per annum upwards. For further information, please see http://lso.co.uk/lso-patrons

value co-creation practices), as well as the value co-creation practices through which different participants appear to maintain an affective relationship with the LSO over time (*relating* (to the LSO) value co-creation practices). *Supporting* value co-creation practices involves members of the public, including self-selected audience members, who provide monetary and/or non-monetary assistance (e.g. volunteering one's time) to the LSO (see Table 33). This, in turn, facilitates the LSO in pursuing and achieving its mission; namely, to bring the finest music to the greatest number of people, which in turn necessitates maintaining a delicate balance between commercial and social objectives.

Many participants engaged in supporting practices spoke about wanting to make a difference in some way. These participants seemed to have a variety of conscious and subconscious reasons to participate in different events, but nearly always revealed a desire for some type of reciprocity in the social exchange e.g. giving back, get closer to the orchestra, prestige, wanted to meet new or like minded people, advanced booking, recognition (e.g. name printed in programme), monetary benefits (e.g. savings from advanced bookings or tax benefits). Depending on whether participants' various needs and motivations are fulfilled, participants who engage in supporting practices might feel satisfied, encouraged and reassured, alienated or frustrated.

Relating value co-creation practices (see Table 34) led to the development of personal relationships, meanings and perceptions amongst audience members and members of the public as a result of their engagement with different LSO activities, on a one-off basis or over time (See also *entering into* and *connecting* value co-creation practices, Table 30 and Table 31 respectively). Participation in *relating* value co-creation practices has a diverse and wide-ranging impact on participants and leaves a strong emotional and affective impression. As one elderly gentleman in his 60s, who attends over ten LSO Barbican concerts a year remarked:

> *I have seen young women coming through, seen them get pregnant and seen them get silver hair. That is for me like watching a football team. I have seen a whole range of guest leaders come in and now you have this new one. You get to know them; they (the LSO players) are characters within themselves and that*

increases your interest in the orchestra and it enhances your enjoyment of the music which is always played at top level, top quality (SI_1, Event Code HB_1).

Table 34 Relating

Relating	
Description	Personal relationships, meanings and perceptions that develop for participants as result of their engagement with different LSO activities, on a one-off basis or over time. (See also *entering into* and *connecting* practices).
Procedures	Observing the changing character and evolution of a self-governing orchestra Awareness and appreciation of LSO reputation and mission. Developing personal and affective relationships with 'their' (participants) orchestra.
Understanding	Being part of and experiencing the self governing orchestra that is the LSO leads to the realised expectation of '*combination of extreme refinement and extreme exuberance*', '*extrovert*', '*gutsy*', '*up-front*' and knowing or sensing that *the orchestra will also give their all, and then some '*. Something '*beyond an orchestra*', '*an ideal which means a lot*' and commitment to the LSO mission. Feel like '*real people*' who are '*integrated and aware of each other'*, who '*have a rapport within themselves*' and who have '*tremendous respect*' for music and music making.
Engagements	Participation and engagement has diverse and wide-ranging positive impacts on some participants and leaves a strong emotional and affective impression on them. Personally significant for a number of participants and is a large part of their identity. The LSO is awe-inspiring and authentic to some however this strong brand can also be a barrier for some areas of outreach work, for example associations of disciplined professional excellence and the highest standards might deter novice participants attending less formal participatory events.
Illustrative Quotation	*I have seen young women coming through, seen them get pregnant and seen them get silver hair. That is for me like watching a football team. I have seen a whole range of guest leaders and come in and now you have this new one. You get to know them; they (the LSO players) are characters within themselves and that increases your interest in the orchestra and it enhances your enjoyment of the music which is always played at top level, top quality* (Gentleman 60s, High Volume Booker who attends over ten LSO Barbican concerts annually, SI_1, Event Code HB_1).

4.3 Chapter summary

This chapter orients the reader towards the thesis findings, which address research objective one, namely to *explore the practices through which different participants (service providers, service consumers and other service facilitators) co-create value*. In this chapter, I outlined and described five thematic categories of value co-creation practices – inculcating, facilitating, performing, participating and supporting, comprising twenty value co-creation practices. I also presented the anatomy of each of the value co-creation practices identified specifically procedures, understandings and engagements, as identified by Schatzki (1996) and previously presented by Schau *et al.*

(2009). In the next chapter, I present the findings that address research objective two and *develop a grounded participant value framework in order to compare and contrast multiple participant experiences of value arising from value co-creation practices.*

5 VALUE EXPERIENCES IN AN ORCHESTRAL CONSUMPTION CONTEXT

5.1 Chapter introduction

In this chapter, as well as the preceding chapter, I report the findings of the research study, which addresses the central research question framing this dissertation: *How do participants experience value co-creation in a collaborative consumption context?* While chapter 4 addressed the first research objective related to this research question, in this chapter, I present the research findings that relate to the second research objective outlined in chapter 2, specifically to *develop a grounded participant value framework in a collaborative consumption context in order to compare and contrast multiple participant experiences of participation in value co-creation practices.* In chapter 6, I will then discuss how the empirical findings presented both in this and the previous chapter contribute to the development of a number of theoretical propositions that address the central research question of the PhD.

5.2 Value experiences

5.2.1 Overview

As previously stated, the second research objective is to: *develop a grounded participant value framework in order to compare and contrast multiple participant experiences of value arising from value co-creation practices.* In this chapter, I characterise then contrast the different value experiences (or the multiple dimensions of value) (Sanchez-Fernandez and Iniesta-Bonillo, 2007, Sanchez-Fernandez *et al.,* 2009) with emerged from participants' participation in the twenty value co-creation practices characterised in chapter 4 Thirteen value experiences were induced from the data and are categorised into three thematic categories, societal, instrumental and autotelic, based on the *purpose of consumption* (Holt, 1996, p.2) (see Figure 7).

VALUE CO-CREATION PRACTICES:
Inculcating: *Avoiding, Initiating, Imbuing, Internalising*
Facilitating: *Organising, Reaching out, Opening doors, Animateuring, Catalysing*
Realising: *Performing, (Open) rehearsing, Conducting, Improvising, Orchestral playing*
Participating: *Anticipating, Entering into, Connecting, Spectating*
Sustaining: *Supporting, Relating*

AUTOTELIC (INTRINSIC) VALUE

- Transformative
- Spiritual
- Playful
- Emotional
- Hedonic

INSTRUMENTAL (EXTRINSIC) VALUE

- Functional *Efficiency Economic*
- Epistemic
- Multisensory

SOCIETAL (ETHICAL) VALUE

- Relational
- Altruistic

Aesthetic

Figure 7 Emergent value experiences from multiple ongoing self-other relations in an orchestral consumption context

Holbrook (1999, p.4) states that 'one can *only* understand a given type of value (experience) by considering its relationship to *other* types of value (experiences)[45]. While I loosely group the different value experiences induced from the data into autotelic, instrumental and societal value experiences (see Figure 7); this is simply for illustration purposes. Each of the thirteen types of value experiences induced from the data overlap and cannot be neatly separated from each other; i.e. participants' experience of value co-creation is a holistic phenomenon which emerges from participation in a range of value co-creation practices in the context of various LSO activities and programmes. In the following section, I characterise each of the value experiences identified, based on participants' descriptions, as well as from my own field notes relating to my role in the research, namely as participant observer and dialogic facilitator.

5.2.2 Aesthetic value experiences

Aesthetic value experiences emerged from the self-other relations between participants and a particular composer, piece, work or programme activity (e.g. improvisation, in the case of the Fusion Orchestra or keeping rhythm and singing as part of a school concert). Some audience members seemed to experience participation in the various value co-creation practices as a 'pure' aesthetic experience pursued or enjoyed for purely its own sake (i.e. as autotelic value). This seemed to be particularly the case for some professional musicians and regular concertgoers or fans of a particular artist and composer). For example, one audience member and avid Steve Reich fan, who attended both an LSO Steve Reich concert in the Barbican, in addition to a performance of Steve Reich's music as part of the LSO St Luke's Eclectica series, commented:

> *I had, as I said before, heard Steve Reich talk on the radio and had heard some*
> *pieces of his music, I just loved it (the Eclectica concert) for lots of reasons: it*
> *was a whole combination of musical voice and musical instrument, and story,*
> *across continents, across time and how very present it was, and the technology*
> *and the live instruments, I just loved it for all of those things, but more so, I*

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[45] Italic emphasis in original quotation.

think, for the story, the human voice and the instruments, I just thought that was wonderful (SI_3, Event Code CO_1).

For others, participation in various musical events and programmes seemed to interrupt some stream of phenomenal experience or life-world; i.e. participants seemed to relate their experience of the various activities and performances to their everyday life and did not make specific connections with specific composers, works, genres etc. Indeed, they often mentioned that they were unfamiliar with the musical background or context of the work (e.g. in the case of novice participants or new audience members). As commented by the Head of LSO Discovery:

This (LSO Discovery) is about people 'being in the music' and getting involved. It is not a case of telling someone this is the way it is; it is about experiencing it, for everyone in themselves and that is what we mean when we are actually making music with other people (Depth Interview Participant LD_1).

5.2.3 Societal value experiences

Societal or ethical value experiences emerge from participation in value co-creation practices, such as *inculcating, internalising, avoiding*. Societal experiences can be considered to emerge beyond the immediate or general orchestral consumption context, namely at a societal level and have the potential to positively contribute to the betterment of society in general. Many LSO Discovery and LSO staff, Animateurs and some LSO musicians involved in LSO Discovery work spontaneously highlighted such experiences when they spoke of their work or the LSO mission of "bringing the finest music to the greatest number of people". For instance, the LSO Director of Marketing and LSO St Luke's summarised the essence of LSO Discovery work as:

It (LSO Discovery) has more of a social ethos and a lot of the work that happens in Discovery is not done for audience development purposes or to feed any other aspect of the LSO, it is done for altruistic reasons and they try to create experiences that are artistic experiences in their own right, you know, for the participants (Depth Interview Participant LS_11).

Societal value experiences can be further sub-categorised into relational and altruistic value experiences, which are detailed below.

5.2.3.1 Relational value experiences

Relational value experiences refer to participants' sense of being connected to or dissociated from something bigger than them or society in general. Relational value experiences comprise inclusion and alienation value experiences, respectively. Inclusion value experiences emerged from participation in various *participating* and *connecting* value co-creation practices, which results in a sense of feeling part of the LSO experience and different LSO activities. In addition, certain participants felt connected to other participants who 'co-experienced' a particular event or performance, e.g. musicians, conductor, soloist, other audience members. As one LSO Musician noted:

> *When you are performing on a stage with a hundred musicians, it is a fantastic experience. Being a part of that (group of) one hundred (people), sharing, creating something together, which you share with another 2,000 people in the audience. There is always, sort of electricity, an atmosphere, whether the audience are engaging with it* (Depth Interview Participant Py_5).

Another audience member attending an LSO Discovery Day, a male in his early 30s, commented:

> *I was just fascinated to hear what a conductor thinks about what they are performing and just the thought process that goes into the performance you are about to hear.* (Short interview code SI_3, Event Code OR_1).

Interestingly, other participants felt connected with other participants, dead or alive, who were not present; e.g. fans of a composer of a particular work felt a profound connection with composers that they admired or followed, or with fellow participants in a programme. As noted by the LSO Discovery Community Projects Manager:

> *It (i.e. participation in various LSO Discovery programmes and events) means an awful lot to some people. Obviously, for the one-off activities, people aren't with us very often; it might be once a term or twice a term. For things like Fusion Orchestra, there's a wonderful story I can tell you about some of the*

participants that are here today. Three of the girls that are upstairs and have been coming since they were thirteen or fourteen, they've now left school and gone off to university and one of them is in the middle of her fresher's week from a university outside London and she has come back to London to come to Fusion Orchestra and because, for them it means, not just about making music but it is about the kind of social side of things as well, they see it as a real family. For them it is an opportunity for them to come back, I won't say to come back to their home but it's a bit like that, it really means a lot to them (Depth Interview Participant LD_2).

In contrast to inclusion value experiences, alienation value experiences refer to some participants' sense of separation or distance from what is going during some LSO events or performances. In a few instances, participants spontaneously elaborated, sometimes apologetically, that they did not have a musical background or had not been initiated or socialised in relation to musical understanding (see *initiating* practices, Table 15). For example, a mother of a child participating in the Early Years programme, who also had an older child in the Junior Choir, mused:

Maybe it is the classical aspect of it, maybe some people feel it is not for them or are put off by stepping over the threshold (SI_5, Event Code JC_2).

Another teacher participating in an LSO Discovery CPD programme in East London, who was trying to promote the teaching of music in his or her school, observed:

Music in our school, people are very scared of it. I mean there are some personal issues there. What would really help the kids would be to get all the teachers in the school to do a whole day of music training, with maybe a follow up day later, just to see it is not scary, and that anyone can do it, you don't have to have a passion for music. I think that would be amazing if they (LSO Discovery) could come in and say "it is not that scary, go for it", I think that would be the most beneficial for the children (SI_5, Event Code SC_3).

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5.2.3.2 Altruistic value experiences

Altruistic value experiences refer to a sense or feeling of satisfaction experienced by different participants, particularly novices, and members of the different communities local to the Barbican and East London, where the LSO targeted certain outreach activities that tried to open up music participation practices for novices and different communities. For example, the Director of the LSO Discovery Gamelan programme spoke of his desire to open up a rich world of musical experiences to students:

> *As a tutor, it is important for me to open up the students to all kinds of musical expressions and learning about, and also playing these exotic instruments, it helps them a lot to understand how different music is used, performed and perceived in different parts of the world, so it is very important for them* (Depth Interview Participant FL_2).

In addition to the LSO and LSO Discovery staff's desire to 'open up' classical music and to reach out to participants, certain participants, such as the more 'seasoned' or regular concert goers also spoke about their sense of *wanting to make a difference* and their desire to share their passion of music in order to inspire and encourage others. One audience member who attended an LSO Discovery concert revealed his amazement at experiencing how music opens up so many possibilities for participants:

> *I think that what you can do with music is phenomenal; it makes it incredibly interesting and opens it up for different people like me in so many different ways* (SI_7, Event Code FL_2).

5.2.4 Autotelic value experiences

Autotelic value experiences describe the various value experiences which emerged from the value co-creation practices that participants highlighted as having impacted on or moved or changed them in some way. Such experiences can be further categorised into transformative, playful, spiritual, emotional and hedonic value experiences.

5.2.4.1 Transformative value experiences

Transformative value experiences are where participants highlighted their sense of being changed or moved as a result of participating in various *spectating, entering into and connecting* value co-creation practices. For example, one parent of a child in the junior choir felt that:

> *Music is fundamental to our existence, to express oneself, whether that is singing in the bath, or, you know, playing a musical instrument. I think it is integral to the soul. It was important for my daughter to have a musical outlet for her creativity and an instrument she had to learn to play and that she could use her own instrument and learn to fine tune that [....]and just being with a group of people not only is it fun, I think it is important to make music together with other people, it is good for the soul* (SI_5, Event Code JC_1).

Many participants referred to the embodied nature of their experiences e.g. transformative experiences were characterised by terms such as *eye opening*. Other participants spoke about *being taken out of myself*, being *uplifted* or *awakened*. Different participants recounted experiences of immersion and flow; e.g. they spoke about *getting lost* and or *being fully absorbed* in the experience. Finally, others mentioned that the challenge to experience something new had changed them and their perspectives in different ways (which they often did not specify, just left open). For example, one Gamelan participant who was formerly a university lecturer and who found academic learning easy found learning the Gamelan very challenging. She revealed how the difficulties she experienced in learning the instrument made her more appreciative of the difficulties students face:

> *I found I was gobsmacked not to be good at it; it didn't come together at first. It didn't come naturally. It made me a better teacher and it made me understand, you know, you say something that you know very well, but if someone isn't musical or doesn't have an ear, we all have to learn different ways. I had to see things written down at first, see it visually. I couldn't do it by ear, I still find that hard. In my work, which has nothing to do with music, it certainly made me a much better teacher, a lecturer. For lots of my students, English was a second*

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language and they didn't know the things I took for granted and it made me realise people learn in different ways (SI_1, Event Code GA_2).

5.2.4.2 Playful value experiences

Participants revealed playful value experiences; namely freely enjoying an activity or performance for its own sake, in a non-prescriptive or non-conditioned way. Such experiences were particularly prevalent and important for facilitating the exploration of music and instruments for young children (infants, schoolchildren and families) in various programmes such as the Early Years, Under 5s and school concerts. For example, one mother whose nine-year-old daughter was in Junior Choir stated:

> *She likes it; I only know that when she comes home, she dances around.* (SI_4, Event Code JC_2).

In such instances, playful value experiences were important foundational experiences preceding more serious engagement with music later in life (e.g. taking up music lessons etc.), in addition to playful emotional appreciation. Adults rarely referred to such experiences, including when they spoke about the initiation of adults into music. This was in spite of the fact that playful value experiences are applicable to all ages, as noted by the Animateur who leads the Early Years and Under 5s concert.

> *I just think music is fun; a world without music would be a completely different world, not one I would want to be in, and you just see children walking down the road, in a playground, singing away, you see how important music is to spiritual value experiences* (Depth Interview Participant FL_4).

A second Animateur who also hosts Under 5s concerts, also spontaneously forwarded similar sentiments:

> *I think this (an under 5s concert), hopefully, reminds people, parents and carers to drop their guards – you know, to join in with the playing hopefully. I think people forget to play and do silly things, you know, they hopefully get released from their worries and so they are transported back to their youth. I hope they enjoy it as much as the children. I think that is the key to thing. If the adults are enjoying it, then the kids are enjoying it because everyone is sort of symbiotic*

with each other, especially if it is the mother and father. If the mother is really enjoying it, then the child will be into it because that is how it works, it is so much heightened. So the most important thing is to get the adults on-board, get them to let their hair down and not be shy (Depth Interview Participant FL_5).

5.2.4.3 Spiritual value experiences

Other participants spoke of their experiences of various LSO activities and programmes in spiritual or sacred terms, often using religious vocabulary. For example, one audience member stated that '*music to me is like faith is to other people*' (Depth Interview Participant LS_3). Another parent of a child in the Early Years programme described music as being '*food for mind and body*' (SI_5, Event code JC_2). Others hinted at aspects of their experiences that they found quite difficult to put into words, for example saying that '*it is difficult to put into words*' (SI3, Event code HB_1) or '*inarticulable*'. Finally some participants spoke of a calmness and sense of humility experienced as a result of experiencing '*something bigger than them*'. Similar to transformative value experiences (see section 5.2.4.1), some participants revealed a strong sense of *being moved* in some way, often in a subconscious way and of something '*becoming*', being created or coming from the music or overall experience.

5.2.4.4 Emotional value experiences

Emotional value experiences refer to the wide range of emotions experienced, induced or released before, during or after certain activities and events. For instance, some audience members and LSO orchestral musicians spoke of the excitement and thrill that they felt when attending certain performances or when performing certain works. Others, especially parents of children who had performed in public, spoke of the sense of pride that certain performances engendered in them. In addition, different audience members experience different levels of intimacy with other participants, including members of the orchestra (see also *connecting* value co-creation practices section 4.2.5). When conversing with some participants, they became nostalgic as they articulated the aspects of the LSO experience that were meaningful for them. For instance, one elderly gentleman attending an open rehearsal in LSO St Luke's remembered attending his sister's wedding there in the 40s or 50s when it at been a church. In another example, a

particular piece reminded an elderly lady attending a lunchtime BBC R3 concert of her late husband who had died twelve years previously, as it was one of his favourite pieces.

Overall, participants revealed a wide range of emotional value experiences ranging from the positive to the more negative. While the more positive emotional value experiences are examined in more detail in the next section– hedonic value experiences – more negative emotional value experiences included loneliness and frustration. For instance, one Animateur working with children under 5 spoke of the loneliness she felt as a result of often having to work alone and revealed that she would welcome the opportunity to develop contacts with other Animateurs in the field in order to be reenergised, share ideas etc. In other instances, some parents expressed their frustration or disguised disappointment at not being able to secure places in the Early Years Programme for their children due to the demand for places.

Sometimes participants combined both positive and negative value experiences in their narratives. One LSO Discovery project coordinator, for example, spoke about her anxiety and nervousness before the first participatory event that she had to organise independently and of her joy and satisfaction that it went really well. Another mother of a young toddler who attended an Under 5 concert spoke about how the actual live performance of the particular piece made her sad but that now the recording of the same music makes her endlessly happy upon hearing it:

> *When we came the first time, there was a penguin who was sad and they played some sad music and she burst into tears because the music was affecting her so much and then we bought this CD from it and have been listening to it ever since and she absolutely loves it* (SI_16, Event Code EY_6).

5.2.4.5 Hedonic value experiences

Hedonic value experiences comprise the different types of enjoyment different participants found in various aspects of the LSO experience e.g. the music, the facilitation, the venue etc. or the overall experience of a particular activity. For instance, the mother of one of the LSO Fusion orchestra members who attended an LSO Fusion Orchestra Performance remarked:

(I like this Fusion concert) because, in contrast to classical (performances) where you have to be very quiet, a little bit of jazz brings out the best in people (smiles) (SI_5, Event Code FU_2).

An audience member attending a BBC Radio 3 concert in the Jerwood Hall in LSO St Luke's mused:

Just lovely sitting there looking at the trees; the venue is lovely, listening to beautiful music (SI_1, Event Code RS_4).

5.2.5 Instrumental value experiences

While Holbrook (1999) refers to extrinsic value experiences, I refer to this next category of value experiences as instrumental value experiences, which emerge from how participants relate to or interact with various aspects of the LSO value proposition, as they participate in various value co-creation practices. Instrumental value experiences comprise functional (efficiency and economic), epistemic, multisensory and ambience value experiences, each of which I discuss in further detail below.

5.2.5.1 Functional value experiences

Functional value experiences refer to those non-monetary and monetary aspects of the LSO value proposition, which participants highlighted as positively or negatively impacting on their overall experience of LSO activities and programmes, and which I term efficiency and economic value experiences respectively.

5.2.5.1.1 Efficiency value experiences

Efficiency value experiences refer to instances where participants highlighted how aspects of the LSO offering (e.g. scheduling, booking and admission systems, venue and facilities) affect their value experiences. For instance, older people seemed to prefer daytime and lunchtime performances rather than attending evening Barbican concerts, as they did not like travelling at night. As a result, a relatively large number of older people seemed to attend BBC R3 concerts at LSO St Luke's as opposed to attending evening Barbican concerts.

In relation to booking and admission, for many LSO Discovery events, demand exceeds supply. In order to ensure that they could attend their preferred events, many participants, in particular elderly participants, like to plan ahead in order to avail themselves of volume discounts. Such participants tended to book the requisite number of tickets in advance, in order to ensure their place and to avail themselves of the discounts available. In order to ensure equal opportunity of access to all, LSO Discovery introduced a lottery system for admission to certain programmes that were over subscribed. While the majority of participants regarded this as fair, some participants were frustrated and disappointed when they did not secure a place in their programme of choice.

Other participants highlighted aspects of the venue or facilities, which seemed to either positively or adversely, affect their overall experience of LSO activities. For instance, a number of concertgoers criticised some of the facilities at the Barbican, such as the toilets and facilities for the disabled. The LSO is only resident at the Barbican and does not own the facilities; nevertheless, some participants regarded the facilities at the Barbican as being integral to the LSO concert experience. Other participants, such as one audience member who attended a BBC Radio 3 concert at LSO St Luke's, commented on how the cafe and catering facilities influence his value experiences.

> *The food is fine but the portions are tiny and I have a big appetite, so I would literally need to come here three times to fill up, so I don't come here at all now* (SI_5, Event Code R3_1).

Others highlighted how aspects of the scheduling, programming and timing of events affected their overall LSO experiences. For example, one audience member, who attended an LSO Discovery concert at LSO St Luke's, commented:

> *It is a short time I like. I find if I go to a concert after the interval, I think oh dear I've got another one; 45 minutes is long enough. It is like going to a lecture; forty minutes is enough* (SI_6, Event Code FL_1).

5.2.5.1.2 Economic value experiences

Economic value experiences refer to how participants made sense of the impact of economic considerations and disposable income on participants' choice of, or participation in, certain activities and programmes. It also comprises the 'value for money' experiences in relation to participant decisions to provide financial support to the orchestra; e.g. becoming an LSO Friend or patron (see Table 33 *supporting* value co-creation practices). For other participants, issues relating to access to programmes and affordability were closely linked. In the case of pensioners, for example, they only attended free or subsidised events and did not attend Barbican evening concerts, as they felt the tickets were more expensive (in addition to being held at night as opposed to during the day). For other participants, cost was not an issue. For example, in the case of participation of Under 5s in the Early Years programme, places are subsided and therefore are limited, so enrolment is by lottery basis, to ensure opportunities of equal access to all, regardless of ability to pay.

5.2.5.2 Epistemic value experiences

Epistemic value experience primarily comprised informational and novel experiences, which enhance general and musical knowledge: what in many cases could be characterised as 'entertaining education'. Epistemic value experiences mainly emerged from informal and participatory events, including LSO Discovery programmes such as the Early Year's programme, Under 5, family, school and guided concerts. Such participatory events, which combine music and learning, educate participants in a fun and informal way, by encouraging participants to appreciate and explore various themes and participate in the performances in various ways. For instance, members of the LSO Fusion Orchestra liked participating in *improvising* value co-creation practices and being free because they felt that this allowed them to express themselves. Other participants found some contemporary living composers' concerts (such as the various performances of the contemporary British living composer, Thomas Ades) novel and intriguing, with one participant commenting:

> *It is very novel, new, and you come back and experience it again and to discover more* (SI_2, Event Code TB_11).

Another couple, in their late 50s to early 60s, who attended a free LSO Centre for Orchestra music demonstration, enjoyed being part of an interesting and novel experience, and commented:

> *Money is always an issue, and this (concert) was not expensive; it does make a difference when you don't have a lot of money to throw around [....] but sometimes you get a really interesting experience* (SI_3, Event CO_1).

5.2.5.3 Multisensory value experiences

Multisensory value experiences referred to instances where some music and works evoked multiple senses. Different participants related how some functional efficiency value experiences, e.g. issues in relation to seating, acoustics, and lighting, literally had a physical impact on them. Multisensory value experiences also include the impact of the bodily functions of others (mainly while *spectating,* see Table 32); e.g. fidgeting in seats, coughing, babies crying, etc. In addition to participants describing how various functional value experiences affected them physically, a number of parents highlighted how music develops their children's senses, as well as other interests in life (e.g. see internalising practices, Table 17).

Other events were literally multi-sensory experiences. One example was the Eclectica The North concert, which involved two Scandinavian musicians playing natural instruments (e.g. a block of ice, pieces of wood, and rocks) in order to evoke sounds of the North. One audience member shared how he responded to the music and performance:

> *I could hear all the snow; it was very snow and ice music – very good; you could think about the ice* (SI_1, Event Code EC_2).

Another audience member, who lived and worked in Bali and who attended a Gamelan concert, commented:

> *I remember being in Bali and you hear it (Gamelan music) everywhere there, so sitting at night looking over rice fields hearing the Gamelan coming down from the villages – beautiful.*

His wife, who had also lived in Bali with him, then added:

> *I can even get the smell of the tropics – so nice* (SI_4, Event Code GA_3).

5.2.5.4 Ambience value experiences

Finally, ambience value experiences can be characterised as an overall feeling or sense, felt or brought out in participants who emerged from a particular performance, venue or following interactions with other participants. As one audience member who attended an Eclectic Steve Reich concert noted:

> *The music creates a feeling, creates an ambience I like to experience* (SI_7, Event Code EC_1).

Another school teacher who accompanied a school group to a Key stage concert at the Barbican commented:

> *The atmosphere of all the children coming together from different schools, they may take that home* (SI_4, Event Code SC_1).

A BBC Radio3 audience member remarked:

> *There is a particular atmosphere here (Jerwood Hall, LSO St Luke's) apart from the acoustics, which is tranquil and beautiful* (SI_2, Event Code R3_3).

5.3 Comparing and contrasting multiple participant value experiences

Depending on the degree of shared understandings between participants of the procedures and engagements inherent in the various practices, multiple value experiences emerged (see Figure 7). While the consumer value literature traditionally prioritised value in exchange (which broadly relate to economic and efficiency value experiences), more recently S-D logic has prioritised value in use over value in exchange. However, an illustrative comparison between the value experiences, which emerged for different participants and participant groups across the range of LSO and LSO Discovery activities, presents a more nuanced and complex relationship between different value experiences (see Table 35).

Table 35 Illustration of emergent value experiences in an orchestral consumption context

LSO Examples/ Illustrative Quotations	LSO Barbican concerts	LSO Discovery Days, LSO Key stage School Concerts	Under 5 concerts, Early Years concerts and programmes	Participants in Panufnik (young composer) competitions, Fusion Orchestra, LSO on Track
Audience members	**Societal Relational Inclusive Value Experience and Epistemic Novel Value Experience:** *It is a fantastic venue, you know, great conductor and fantastic orchestra and you have things like this going on afterwards to keep you entertained. For me, probably not a lot more. It is a lot different, say, than going to something in St Paul, Mayfair where you might feel more excluded perhaps from the normal concert goers. No, it was great.* (**Male Audience Member, 20s at concert with girlfriend, attended Gergiev Barbican concert and the LSO Aftershock (informal post concert 'music club' type event in the Barbican foyer afterwards, SI_13, Event Code TB_8)**	**Societal Relational Inclusive Value Experience and Epistemic Novel Value Experience:** *I was just fascinated to hear what a conductor thinks about what they are performing and just the thought process that goes into the performance you are about to hear* (**Audience member, male early 30s, LSO Discovery Day, short interview code SI_3, Event Code OR_1).**	**Transformative Value Experience:** *My son didn't stop talking about the Elephant who had been the Tuba! He really liked it. It was really excellent, the way the animals were matched to the characters of the instruments and their sounds. He just seemed really transfixed. He was able to identify some new instruments which maybe he wouldn't have been exposed to through the books he has. He had never seen a tuba before, so that was excellent. He might even take it up!* (**Mother with three children, 16 months to four years old, who attended the Under 5s concert, SI_9, Event Code SC_2).**	**Hedonic Value Experience:***(I like this Fusion concert) because, in contrast to classical (performances) where you have to be very quiet, a little bit of jazz brings out the best in people (smiles)* (**Mother of Fusion Orchestra Member attending the Fusion Orchestra Performance, short interview code SI_2, Event Code FU_2).**

LSO Examples/ Illustrative Quotations	LSO Barbican concerts	LSO Discovery Days, LSO Key stage School Concerts	Under 5 concerts, Early Years concerts and programmes	Participants in Panufnik (young composer) competitions, Fusion Orchestra, LSO on Track
LSO Musicians/ Members of the LSO and LSO Fusion Orchestra	**Societal Inclusive Value Experience***: When you are performing on a stage with a hundred musicians, it is a fantastic experience. Being a part of that (group of) one hundred (people), sharing, creating something together, which you share with another 2000 people in the audience. There is always, sort of electricity, an atmosphere, whether the audience are engaging with it* (**LSO Musician, Depth Interview Participant Py_5**) **Emotional Value Experience:** *I was kind of, with the orchestral one, I was a little bit more on edge because of the pressure of it all, because you really don't want to mess up when it is being recorded* (**Tenor Soloist performing at LSO Tiomkin Film Music Concert in the Barbican, Depth Interview Participant Or_1**).	**Altruistic Value Experience, Epistemic Value Experience, Emotional Value Experience:** *It is a special thing. I think there is a lot more that goes on here; it is just such a nice atmosphere to see a hall packed with kids and if we don't look after that we are not going to have anyone coming to concerts. We are not going to have the tradition we have in Britain, many, many years, decades you know, of classical music and music within the country. I think it is massively, massively important for the orchestra and the atmosphere is fantastic, I think the kids enjoy it.* (**LSO Musician speaking about performing in Key stage school concerts, Depth Interview Participant Py_6**).	**Epistemic Value Experience***: I also have to take control of a class of thirty students who have various degrees of concentration and willingness to co-operate, so you have to develop techniques to make those workshops work and over twenty years it has been a fantastic education for me* (**LSO Player speaking about working with school groups in the classroom, Depth Interview Participant Py_5**).	**Aesthetic Value Experience:** *I like the improvisation. I just like making stuff up and I like being free. I seem to do better when I am not singing from a sheet of music or reading a score. That's freedom* (**Fusion Orchestra Member, aged fourteen years, SI_6, Event Code FU_1**).

LSO Examples/ Illustrative Quotations	LSO Barbican concerts	LSO Discovery Days, LSO Key stage School Concerts	Under 5 concerts, Early Years concerts and programmes	Participants in Panufnik (young composer) competitions, Fusion Orchestra, LSO on Track
LSO and LSO Discovery Staff/ Animateurs	**Play (ful) Value Experience***: I think that it would be really interesting to have the orchestra there and have people choose the repertoire they would like them to play. I think that would be very interesting and quite challenging for the orchestra as well because you'd never know what was going to be selected. I have always wanted to programme my own concert* **(LSO Discovery Staff Member, Depth Interview Participant LD_9).** **Inclusive Value Experience:** *It is about that inspiration, when you hear a full orchestra playing, all those musicians together, and there is that collective spirit there. I think it is also really important for the musicians in the orchestra and for any person to feel that their individual thinking [hard to make out] ....contribution. So it is kind of having that sense of doing something together but also really valuing individuals* **(Head of LSO Discovery, Depth Interview Participant LD_1).**	**Emotional Value Experience***: (It was my) first time running (a Discovery Day) on my own so I was quite worried how it would be perceived, if technical things would go wrong for the presentation. Generally, sort of a bit jittery but it all went very smoothly* **(LSO Discovery Staff Member, Depth Interview Participant LD_9).** **Emotional Value Experience**: *It is just a feeling really because I will do so many of these, sometimes I will go home and think that was alright. I will know on one level that it was fine and the audience thought it was fine. Sometimes you go home and just go 'oh, nailed that'. I think it is about whether you had a smooth rehearsal and whether you had got along with everybody and how you feel, did you feel like you prepared* **(Animateur Key stage School Concerts, Depth Interview Participant FL_3).**	**Emotional Value Experience and Societal Inclusive Value Experience:** *I love introducing the instruments to the orchestra, I love having the freedom to be creative, and it is such a fantastic space upstairs to work and do that concert, and the children, they are a bit noisy but generally they are very engaged and the response from the parents is overwhelming and the response from the musicians is overwhelming. They laugh, and I laugh and I love it and at the end I'll end up with a dance: the grannies are dancing, the mums, the dads, the musicians and it is like, like you know, inclusive, fabulous experience.* **(Animateur, Early Years Programme and Under 5 Concerts, Depth Interview Participant FL_4).**	**Altruistic Value Experience**: *I would like LSO Discovery participants to be influencing even more how the orchestra performs on the Barbican stage. We already, through the (Panufnik composer) project scheme over the last six years, provide opportunities for almost sixty composers who have wanted to compose for the LSO. I would love for more of that to happen, and, actually, from different musical genres as well. For example, involving participants that we are working with in their teenage years, who might be incredibly talented [...], getting them to write for the LSO* **(Head of LSO Discovery, Depth Interview Participant LD_1)**

Participants' multiple perspectives of the different value experiences that emerged from participation in the twenty value co-creation practices outlined in chapter 4 can be characterised as polyphonic (differentiated within and between participant groups), harmonious (similar in certain aspects within and between participant groups), and on occasion discordant (with tensions emerging within or between participant groups, such as when novice concert-goers engaged in *spectating* (see Table 32) rather than *entering into* practices (see Table 30)). Participation in such practices seem to differ depending on participants' backgrounds and interests, ranging between formal and informal, depending on the event or activity.

The types of value experienced by different participants (e.g. LSO musicians, staff and audience members) tended to vary across different LSO events, as well between individuals attending different events. As outlined in Table 35, an example of a relational value experience that emerged from participation in traditional Barbican concerts included one LSO orchestral musician's sense of communitas and connection with other participants in the concert hall:

> *When you are performing on a stage with a hundred musicians, it is a fantastic experience. Being a part of that (group of) one hundred (people), sharing, creating something together, which you share with another 2000 people in the audience. There is always, sort of electricity, an atmosphere, whether the audience are engaging with it* (LSO Musician, Depth Interview Participant Py_5).

Warde (2005) notes that different practitioners learn and become initiated into practices in different ways which in turn may lead to variations in performances of a practice. The research findings indicate that, depending on the degree of shared understandings between participants of the procedures and engagements inherent in the various practices, multiple contested individual and collective experiences emerged. Taking the example of traditional LSO concerts cited above, other novice audience members, who had not previously attended such events, also experienced relational value. Some novice

audience members, for example, found that the addition of more informal events such as the Aftershock[46] music club held in the Barbican foyer after a traditional Barbican concert made them feel welcome and included, even though they did not regularly attend traditional orchestral concerts. One said:

> *It is fantastic venue, you know, great conductor and fantastic orchestra and you have things like this going on afterwards to keep you entertained, for me probably not a lot more. It is a lot different than, say, going to something in St Paul, Mayfair where you might feel more excluded perhaps from the normal concert goers. No, it was great. (Male Audience Member, 20s at concert with girlfriend, attended Gergiev Barbican concert and the LSO Aftershock (Informal post concert music club),* SI_13, Event Code TB_8).

Interestingly, during participant-orchestra led events, such as Under 5s and guided school concerts and LSO Discovery Days, LSO musicians were taken out of their comfort zone and had to develop new skills (e.g. coaching, teaching, mentoring) to complement their professional music and performance skills, in order to facilitate music making with novice participants. This, in turn, led to epistemic and emotional value experiences, both for LSO musicians and participants.

> *I also have to take control of a class of thirty students who have various degrees of concentration and willingness to co-operate so you have to develop techniques to make those workshops work and over twenty years it has been a fantastic education for me* (LSO Player speaking about working with school groups in the classroom, Depth Interview Participant Py_5).

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[46] LSO Aftershock is a series of free late night classical music club events featuring a mix of classical music and electronica in the laid back atmosphere of the Barbican stalls. For further information, please see http://lso.co.uk/aftershock

Table 36 Illustrative multiple participant value experiences

		Illustrative value experiences highlighted by different participants		
		Instrumental value experiences	Societal (ethical) value experiences	Autotelic value experiences
P A R T I C I P A N T S	**LSO and LSO Discovery management and staff with responsibility for financial control**	Functional value experiences, particularly economic value experiences – in order to facilitate societal (ethical) value experiences in the form of educational outreach.	Felt that the LSO mission i.e. societal (ethical) value experiences could only be achieved by carefully ensuring financial viability and sustainability of the LSO organisation.	Felt that essentially the 'orchestra was primarily a symphony orchestra'. By ensuring financial viability, this in turn enabled the outreach work to be expanded and developed, which in turn would enable autotelic value experiences for participants.
	LSO Discovery staff with responsibility for educational outreach and other social programmes	Were not fully cognisant of the various economic tradeoffs and considerations needed to subsidise LSO Discovery work e.g. did not fully appreciate that LSO St Luke's needed to be available for commercial hire X number of days a year to subsidise various LSO Discovery events over the year.	Prioritised societal – specifically the facilitation inclusive and altruistic value experiences and the reduction or elimination of alienating value experiences.	Emphasised the importance of intrinsic value experiences in relation to opening up music to new audiences and novice participants.
	LSO musicians	They embodied the LSO value proposition, both as members of a self governing orchestra i.e. whose members form a board to run the orchestra. Agreed a constitution etc. and as players who were members of one of the world's leading orchestras.	LSO players who were involved in LSO Discovery were passionate about facilitating societal value experiences i.e. inclusive and altruistic value experiences and the reduction or elimination of alienating value experiences.	Some spoke about the transformative value experiences, which emerged from engaging in LSO Discovery work. Also highlighted intrinsic value experiences – emotional, hedonic, playful, spiritual – in the context of performing particular works and pieces and playing with the orchestra.

Illustrative value experiences highlighted by different participants			
	Instrumental value experiences	**Societal (ethical) value experiences**	**Autotelic value experiences**
Member of the LSO Fusion Orchestra	Epistemic value experiences particularly educational and novel value experiences highlighted. Unconstrained aesthetic experiences, where they could express their creativity highlighted.	Participants spoke of inclusive value experiences, feeling part of a group, something bigger than them.	Primarily highlighted hedonic value experiences.
Regular Audience members Barbican/ BBC R3 concerts	Prioritised ('pure') aesthetic experiences, economic value experiences such as affordability important.	Inclusive value experiences – felt they understood, appreciated and were part of what was going on.	Different participants highlighted various autotelic value experiences.
New/Novice audience members attending performances at Barbican/St Luke's	Epistemic value experiences or desire for something new, novel or educational highlighted	Often felt alienated at traditional LSO Barbican concerts, felt LSO Discovery more inclusive (inclusive value experiences)	Playful and hedonic value experiences important encouragement to return again. Transformative, spiritual value experiences were not typically mentioned by this group.
Parents children in Early Years programme/Under 5 concerts/ Junior Choir	Epistemic value experiences particularly educational value experiences highlighted, in additional to epistemic (novel) and multi-sensory experiences (e.g. in the case of children under 5).	Some parents spoke of altruistic value experiences – wished to pass on love of music to their children. Also spoke about inclusive value experiences – that an understanding and appreciation of music would remain with their children throughout their lives	Playful and hedonic value experiences highlighted as being very important for children under 5.
Audiences Eclectica concert series	Aesthetic and epistemic value experiences particularly novel value experiences, multi-sensory experiences (e.g. The North concert).	Societal (ethical) value experiences were rarely, if at all, mentioned by this cohort.	Emotional and hedonic value experiences highlighted.

(Left margin, vertical text: PARTICIPANTS)

The musicians performing in the LSO Fusion Orchestra, in contrast to the professional members of the LSO orchestra, welcomed the freedom to improvise and express themselves, resulting in emotional and aesthetic value experiences:

> *I like the improvisation. I just like making stuff up and I like being free. I seem to do better when I am not singing from a sheet of music or reading a score. That's freedom* (Fusion Orchestra Member, aged fourteen years, SI_6, Event Code FU_1).

A broader comparison of the value experiences between different participant groups is presented in Table 36. In relation to LSO staff, different value experiences were emphasised by staff with financial responsibility and those with other responsibilities, e.g. in relation to LSO Discovery projects.

While both groups were committed to delivering the LSO mission, they differed in their views as to how this should be done. One senior member of staff with financial responsibility felt that as the '*orchestra was primarily a symphony orchestra*'. The LSO mission (i.e. societal (ethical) value experiences) could only be achieved by carefully ensuring financial viability and sustainability of the LSO organisation. In other words, economic value experiences were a prerequisite for facilitating societal (ethical) and aesthetic value experiences, in the long term.

In contrast, LSO Discovery staff were not fully cognisant of the various economic tradeoffs and considerations needed to subsidise LSO Discovery work, which in turn led to some tension or misunderstandings. LSO Discovery staff members prioritised the facilitation of relational, specifically inclusive and altruistic value experiences, and the reduction or elimination of alienating value experiences. They did not fully appreciate that LSO St Luke's needed to be available for commercial hire X number of days a year to ensure that Y amount of LSO Discovery events could take place there at other times. Another creative tension which emerged amongst LSO Discovery staff and range of programmes was the requirement to facilitate different types of aesthetic value experiences − music-making for all (comprising altruistic, playful, epistemic

experiences etc.) and facilitating some participants in becoming professional musicians (comprising different types of epistemic experiences, etc.).

LSO musicians, both as members of one of the top ten orchestras in the world and a self-governing orchestra (i.e. whose members formed a board and co-created the constitution and rules governing the orchestra), embodied the LSO value proposition, namely delivering aesthetic and functional excellence, relational and epistemic value experiences. In addition to co-creating aesthetic experiences for both themselves and other participants, those LSO orchestral musicians who were also involved in education and outreach activities spoke of the transformative experiences that emerged from participating in such programmes, which resulted in very different emotional value experiences than when they performed in traditional LSO Barbican concerts. In contrast, members of the LSO Fusion Orchestra, who were teenagers who were not yet professional musicians, highlighted hedonic value experiences, together with relational value experiences as a result of communitas and aesthetic value experiences as a result of being free to improvise, express themselves and make their own music.

Finally, audience members' value experiences tended to vary based on whether they regularly attended certain events or programmes, whether they had a musical background or not and their different motivations for attending specific events. In the case of traditional LSO concerts at the Barbican, regular concert goers prioritised 'pure' aesthetic value experiences, however issues impacting to economic value experiences, such as affordability, were also critical to their overall experience. In contrast, novice concert goers attending such events tended to either highlight epistemic value experiences resulting from the novelty of the occasion and experience. However, for others, negative relational experiences emerged as feelings of alienation or distance in relation to what was going on. Such participants, namely audience members who were not familiar with the social field of classical music and orchestral consumption, tended to prefer more participatory events such as LSO Discovery Days, Friday lunch time and Under 5s concerts. They highlighted the playful, hedonic and epistemic value experiences, which emerged from such participatory formats, which in turn facilitated participants' engagement, and understanding of what was taking place. Other adults, themselves socialised in the social field of orchestral consumption, emphasised the

importance of such epistemic value experiences in order to pass on their love of music to their children. Finally, audience members who attended the Eclectica series of concerts, which were often experiential or multi-sensory in nature, highlighted very different value experiences than did traditional LSO Barbican audience members. For this group, epistemic, specifically novel, multi-sensory and aesthetic value experiences, emerged from attending these less formal, more experiential concerts at LSO St Luke's.

5.4 Chapter summary

In this chapter, I presented the research findings, which specifically address the second research objective of this dissertation outlined in chapter 2; namely, *to develop a grounded participant value framework in a collaborative consumption context in order to compare and contrast multiple participant experiences of participation in value co-creation practices.* The abductively generated participant value framework summarised in Figure 7 includes three categories of value experiences, comprising thirteen value experiences, which emerged from participation in the twenty value co-creation practices identified in the previous chapter. The specific categories and subcategories of value experiences identified are*:* societal (ethical) value experiences – *relational, altruistic,* instrumental (extrinsic) value experiences related to the LSO value proposition – *functional (efficiency, economic), epistemic, multi-sensory and ambience* and autotelic value experiences– *transformative, playful, spiritual, emotional and hedonic.* As illustrated in Table 36, different participants concurrently experienced a wide variety of value experiences during different LSO events and programmes. Following the presentation of the research findings in this and the previous chapter, I now discuss the research analyses in the context of extant value research in chapter 7.

6 DISCUSSION

6.1 Introduction

As outlined in chapter 1, the motivation for this dissertation was a desire to explore how participants experience value co-creation in a collaborative consumption context. In this chapter, I seek to integrate a practice and an experiential perspective of value in order to further the value discourse within service marketing and specifically, to address some of the problems identified with the current formulation of SD-logic's FP10. In order to achieve this aim, I discuss the empirical findings presented in chapters 4 and 5 in relation to the two research objectives outlined in section 2.9. Specifically, I discuss how value and meaning is co-created through participation in practices. I then discuss the nature of the value experiences that emerge from participation in value co-creation practices and conclude with a comparison of the multiple perspectives of value, which emerge in collaborative consumption contexts. By applying the principles of problematisaton (see next section), I critique the extent to which the empirical findings extend, differ from, corroborate or contradict what is already known about value within the service marketing and CCT discourses reviewed. I then outline nine alternative assumptions or theoretical propositions in relation to how participants experience value co-creation in collaborative consumption contexts.

6.2 Problematisation and extant value research

Similar to Felin and Hesterley (2007), in this study, I wish to make explicit the implicit assumptions underlying the extant value literature as this is central to this dissertation. In order to foreground, identify and challenge some of the ontological, epistemological and methodological assumptions underlying the extant value literature within the services marketing domain, throughout this thesis, I applied the six principles of problematisation (Alvesson and Sandberg, 2011, p.256) (see Table 37) to the value literature reviewed and the research findings.

In relation to the extant approaches to value research within the services marketing domain, 'a great deal can be learned from juxtaposing contradictory propositions and assumptions' (Poole and Van de Ven, 1989, p.566). The assumptions underpinning extant value research are outlined in chapter 2 and summarised in Table 38. In this chapter, some of these assumptions are evaluated and, where applicable, alternative assumptions (or theoretical

propositions) are forwarded. Problematisation thus becomes the 'central ingredient in the development of more interesting and influential theories' as it allows us to think a little differently about what is already known' (Alvesson and Sandberg, 2011, p.247-253). By applying the principles of problematisation in this way, I seek to address Arvidsson's (2011) concern that extant theories of value, including traditional, contemporary and the SD-logic value discourses, do not adequately address complex value phenomena, which emerge from practices of social production.

Table 37 Problematisation methodology in the context of value research

	Methodological principles for identifying, articulating and challenging assumptions	Application in context of dissertation
1	Identify a domain in the literature	Review of the value literature (chapter 2)
2	Identify and articulate assumptions underlying this domain	Review of the value literature (chapter 2 and Table 38)
3	Evaluate assumptions	Review of the value literature (chapter 2), discussion chapter 6 and Table 38)
4	Develop alternative assumptions	Chapter 6, assumptions considered and evaluated in relation to the value discourse in services marketing.
5	Consider and evaluate alternative assumption groups in relation to relevant academic audience	

Source: Alvesson and Sandberg (2011, p.256-260)

6.3 Value co-creation through participation in value co-creation practices

In this section, I discuss how the findings presented in chapter 4, together with extant literature, address the first research objective, namely to *explore the practices through which different participants (service providers, service consumers and other service facilitators) co-create value.* As noted in chapter 2, much of extant value literature is conceptual, draws on anecdotal data (e.g. Prahalad and Ramaswamy, 2004), is not based on systematic empirical research and does not use a practice based approach to study value co-creation (Echeverri and Skalen, 2012, p.354).

Table 38 Comparing value approaches

Theoretical Construct	Unidimensional (and some) multidimensional approaches to value	Value in the Experience	Value in Practice (Value Co-creation practices)
Philosophical perspective	Positivism	Constructionism	
	Realist or critical realist	Phenomenological (social constructivist)	(Relational) constructionism (social constructionism)
Orientation	Objective	Subjective	Intersubjective
Form of knowing (Ontological Question)	*Deductive*, based on theoretically justified hypothesis.	*Inductive/Abductive*, Interpretive: individuals' (service customers') subjective experiences are justified as data	*Inductive/Abductive*, collective shared meanings, which emerge from value co-creation practices.
Evidence (Epistemological Question)	Aims to present objective, generalisable results that are based on subjective self reported data, private mental states and mental deliberation.	Individual sensemaking that is based on an iterative and cumulative process of previous and current understanding (the hermeneutic spiral).	Ongoing relational processes, multiple shared realities that emerge from relational practices between social actors, emphasis on collective and embodied sensemaking.
Role of language	Objectify value through the development of measurement scales (e.g. Likert scales such as PERVAL).	Language seen to represent participants' experiences of value	Language viewed as communicating emergent co-created realities that emerge from value co-creation practices.
Individual versus social (collective) perspective	Service provider's perspective on how individual service customers perceive value.	Cognitising individual whose experiences of value are both individually (intrasubjective) and socially (intersubjective) constructed.	Multiple shared realities that emerge from relational practices between social actors in collaborative consumption contexts.
Temporal nature	Value is perceived in pre-service, in-service, and post-service consumption phases	Value experiences are based on current, previous, and imagined future experiences within and outside the context of the specific service.	Socio-historical i.e. relational processes (practices) may close down or open up possibilities' 'what is validated or discredited (or given power, so to speak) is local to the ongoing (value co-creation) practices that (re)construct a particular form of life' (Hosking 2011, p.52, p.54).

Theoretical Construct	Unidimensional (and some) multidimensional approaches to value	Value in the Experience	Value in Practice (Value Co-creation practices)
Context	Defined by the service provider	Event-specific and justified by the individual service customer in the individual's life-world, which is socially constructed. Identifies the world as lived, in comparison to the world as construed by an external entity, for example, a service provider	Meanings are limited by socio-cultural contexts (Dachler and Hosking, 1995, p.8; Hosking, 2000, p.4). (Therefore) 'relational processes (practices) may close down or open up possibilities' (Hosking, 2011, p.52, p.54), 'what is validated or discredited (or given power, so to speak) is local to the ongoing practices that (re)construct a particular form of life' (Hosking, 2011, p.54).
Theory/ Practice	Development and testing of theories	Theory generation	Practice/performance; theory as practice
Goal of data analysis	Focus on acts; Measurement of the degree to which various value dimensions are present, perceived and measured in relation to a specific consumption context	Possible pattern identification e.g. individually differentiated value experiences	Forms of practice/performance *in context*
Applicable research methods and techniques	Surveys, questionnaires	Interpretive e.g. seeks individuals' sensemaking of their experiences, descriptions view as individual mentalist constructions.	Participative, interpretive. Descriptions viewed as being co-created and emergent from relational processes, such as social practices.
Criteria for trustworthiness	Seeks objective reliability and validity, uses fixed protocols etc.	Seeks to illuminate individuals subjective experiences	Generativity, 'validity' decided in relation to usefulness to multiple 'local' communities, focus on emergence and reflectivity
Theoretical contribution	A measurement scale that enables analysis of relationships between constructs; may add specificity, new mechanisms or boundaries to existing theories	Suggestive propositions may act as an invitation for further work on the phenomenon or set of issues revealed in empirical studies.	Suggestive propositions may act as an invitation for further work on the phenomenon or set of issues revealed in empirical studies.
Previous studies	Sheth *et al.*(1991a, 1991b); Sweeney and Soutar (2001)	Helkkula and Kelleher (2010); Helkkula *et al.* (2012),	Schau *et al.* (2009); McColl-Kennedy *et al.* (2012), Korkman *et al.*, (2010);

Source: Author (adapted Helkkula *et al.,* 2012, p.68 – 69), McNamee and Hosking (2012).

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In their recent commentary on potential research directions and contributions to the contemporary SD-logic discourse on value, Domegan *et al.* (2012, p.209) note that "it is important to establish the conditions in which multiple actors, practices and research perspectives frame and thus illuminate and obscure what are considered outcomes" (i.e. participant value experiences). While some of the value co-creation practices identified and outlined in chapter 4 have been previously discussed in the consumer behaviour literature and, to a lesser extent, in the services marketing literature, this is the first grounded study of value as it arises from multiple practices in a collaborative consumption context, specifically orchestral consumption[47].

In contrast to other approaches to studying value, practice based approaches enable us to explore how participants experience ongoing self-other relations between practitioners who participate in diverse value co-creation practices. Importantly, practice based approaches enable us to examine how participation in value co-creation practices opens up or close down possibilities for participants to co-create meaning, as well as value in local socio-cultural and socio historical contexts. As a result, such approaches to studying value reveal the polyvocality of the multiple participant value experiences which emerge in specific social fields or contexts, which in fundamental for service organisations who wish to facilitate positive value experiences.

6.3.1 The context of context

As highlighted in chapter 2, Penaloza and Venkatesh (2006, p.311) call for a "re-centring on consumers in the contexts of their lives in order to better understand the subjective meanings and values of consumers and to better appreciate the place of market activity in their lives". The twenty value co-creation practices identified in chapter 4 illuminate 'the context of context" (Askegaard and Linnet 2012); i.e. how participants' participation in the various value co-creation practices in wider socio-cultural contexts, including and beyond music or orchestral consumption, frame individual participant value experiences. For example, value co-creation practices such as *inculcating* illuminated how participants developed social, literacy, language, and life skills because of their participation in such practices. For some

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[47] For summary of how the various value co-creation practices identified relate to extant literature, please see Appendices N, O, P, Q and R.

participants, this contributed to the development of a deeper understanding of themselves and their relationship to the world and sometimes resulted in transformative experiences (Marotto *et al.*, 2007; Schouten *et al.*, 2097). Participation in *internalising* value co-creation practices (section 4.2.2) involved participants internalising music into their lives so that it became inseparable from participants' identities and their conscious reflected experiences (Venkatesh and Meamber, 2008) (see, for example, internalising practices, Table 17).

The research analyses suggest that class phenomena, such as the development of taste and the acquisition of cultural capital, strongly impact *participating* value co-creation practices (Andreasen and Belk, 1980; Bamossy, 1985; Bourdieu, 1994, Holt, 1998, Venkatesh and Meamber, 2008). In contrast, *avoiding* practices are particularly challenging to research as non-participation in certain practices can be because of avoiding or simply choosing not to participate in a certain practice that one might normally participate in a certain situation. Therefore, in order to be in a position to co-create value and meaning, participants, and particularly novice participants, need to be socialised or initiated into the relevant cultural codes of consumption or relevant value co-creation practices (Cova *et al.,* 2011; Pongsakornnungsilp and Schroeder, 2011).

6.3.2 Temporality, value experiences and value co-creation practices

As noted by Warde (2005), "changing positions within practices (over time) may be narrated in terms of changing forms of consumption, whether of objects or experiences" (p.145). The findings suggest that how participants made sense of their participation in value co-creation practices changes over time (Addis and Holbrook, 2001), e.g. as participants are gradually initiated into new value co-creation practices (outlined in next section). Changes in participant preferences or 'valuing' (Flint, 2006) as a result of initiation into new practices changed (positively or negatively) participants' value experiences (Domegan *et al.,* 2012). For instance, after toddlers attended a number of participatory Early Years workshops and concerts, they became more and more confident about joining in and singing along. In some instances it took a number of weeks before this occurred, particularly in the case of children under two years of age.

These findings are in line with the continuum of consumption experiences (Arnould *et al.,* 2002; Caru and Cova, 2007) outlined in section 2.5.2, which includes pre-consumption experiences (e.g. planning for and imagining the experience), the purchasing experience, the

core consumption experience, remembered consumption experience and nostalgia experiences (e.g. which involves reliving or reconstructing past experiences). These five phases would seem to broadly equate to the five categories of value co-creation practices identified in the research: pre-consumption experience – *inculcating* value co-creation practices, consumption experience – *facilitating, participating, performing* value co-creation practices and post-consumption experience – s*upporting* value co-creation practices. Value and meaning co-creation therefore builds on previous experience and socialisation, is dynamic, mutable and emerges from specific contexts (Thompson *et al.,* 1989; Arnould *et al.,* 2006). This leads me to forward the following proposition:

Proposition 1: *Participation in value co-creation practices requires previous socialisation into such practices. Where that is not the case, thoughtful supportive and sustained initiation of novices in practices by service organisations may encourage participation over time.*

6.3.3 Separating the sacred from the profane through consecrating and deconsecrating value co-creation practices

Participation in value co-creation practices relating to orchestral consumption emerged as something very different from participants' everyday ordinary experiences and resulted in transformative, spiritual and emotional value experiences for many. In their seminal article on sacred and profane consumption, Belk et al. (1989) note that certain forms of consumption, such as music, 'become a vehicle of transcendent experience; that is, consumer behavior exhibits certain aspects of the sacred' (p. 1)[…], as being more significant, powerful and extraordinary than the self (p.13). The findings suggest that, in the context of the LSO, participation in value co-creation practices maintain, sustain and reinforce the sacred on behalf of participants. For example, the shared experience of a performance, in a 'sacred' place such as LSO St Luke's, impacted on participants' value experiences; for example, they recognised it as being something that was 'bigger than them'. LSO events took participants "out of themselves", in that they induced transformative, emotional and spiritual value experiences for many.

Consecration refers to participants' "recognition [..] of the sacred value of an entity (whether a person, an action or a situation)" (Lamont, 2012, p.206). In order for novice participants to be initiated into value co-creation practices, an initial process of deconsecrating needs to occur in order to open the requisite understandings, procedures and engagements. This,

however, may result in negative value experiences for certain expert participants already socialised in such practices. In the case of the LSO, from a participant perspective, various consecration practices, such as *performing* (incorporating formal Barbican performances) seemed to work towards separating the sacred from the profane through strict adherence to rituals, cultural codes, levels of formality and tradition. (Belk *et al.*, 2009). Conversely, other value co-creation practices, such as *open rehearsing* and *opening doors,* seemed to deconsecrate formal orchestral consumption practices and open up some of their rituals and formality to novice practitioners, thus making participation more accessible to novice users.

While most participants at LSO education and outreach events welcomed this, others seasoned connoisseurs felt that what they perceived to be deconsecrating value co-creation practices detracted from their 'pure' aesthetic experience. Some expert regular concertgoers, socialised in orchestral consumption from an early age, felt that LSO efforts to make performances more accessible to novice participants, for example through animateuring practices, negatively impacted on their own enjoyment of the work. So enhanced engagement practices such as animateuring, opening doors and reaching out were experienced as value co-destruction practices, as opposed to value co-creation practices, for some expert participants. Therefore, for novice participants' positive value experiences emerged from such participatory events, while for others, such as some expert or seasoned concertgoers, negative value experiences emerged for the same event. This issue of unintended consequences of initiation is a difficult challenge for the LSO and presumably for other service providers who need to determine how best to facilitate positive value experiences for all participants.

Proposition 2: *Value co-creation practices may maintain the sacred on behalf of participants. For novices to be initiated into practices, an initial process of deconsecrating is needed to open up practices to them. This may, however, result in negative value experiences for already socialised participants.*

6.3.4 Societal value experiences and value co-creation practices

According to Arvidsson's embryonic theory of social production, societal (ethical) value, namely 'the ability to create the values that make a multitude into a community' (Marazzi, 2008, p.60, cited in Arvidsson, 2011, p.261), becomes possible 'once private forms of affect have been remediated and abstracted to general sentiment' (Arvidsson 2011, p.273). In the

context of this study two categories of societal value experiences – relational and altruistic value experiences – were induced from the data (see Table 39).

Value co-creation practices, such as *reaching out*, *opening doors*, *animateuring, catalysing and internalising* all principally involve the LSO and LSO Discovery's efforts to achieve their mission of 'bringing the finest music to the greatest number of people'. Such value co-creation practices, which Arvidsson (2011) terms practices of social production, highlight how the LSO seeks to open up the understandings, procedures and engagements embedded in value co-creation practices in order to initiate novice users into such practices. In such instances, "value is produced by ethics, or by the ability to install affectively significant relations", resulting in 'affective potential' (Arvidsson, 2011).

Therefore, as a result of pursuing the LSO mission (that is, to bring the finest music to the greatest number of people) and initiating novices into music and orchestral consumption, awareness is maintained of classical music and orchestral consumption, which in turn helps promote orchestral consumption in contemporary society over time. While there is no guarantee that all individuals who participate in LSO Discovery's educational and outreach activities will continue to engage in such activities continuously throughout their lifetime, there is a possibility that they may or that their participation in these activities may encourage others to participate. As a result, the LSO may eventually be 'rewarded by', at worst, a stabilisation or, at best, an increase in interest and participation in music and orchestral consumption in wider society (Arvidsson, 2011). On the other hand, it seems plausible that if the LSO, and other orchestras in the UK and elsewhere do not engage in education and outreach activities with various groups, including schools, music services, educational bodies, community groups, families with young children etc., that interest and participation in classical and orchestral music in society at large may indeed decline over time.

Table 39 Societal value experiences

Participant Value Experiences*	Abductively generated definition*	Theory of Consumption Values (Sheth *et al.*, 1991a, 1991b)	Typology of Consumer Value (Holbrook, 1999)	Other definitions in the literature and supporting literature
Societal (Ethical) Value				
Societal (Ethical) Value	Societal (ethical) value experiences comprised of fostering or participating in value co-creation practices which had the potential to positively contribute to the betterment of society in general.	Absent as specific value type, yet seems to be a subset of societal value, when combined with ethics as altruistic value (seen Sanchez-Fernandez *et al.*, 2009	Refers to when consumption is actively pursued for its own sake following consideration of the (positive) effect it may have on others; e.g. ethical fashion buying or buying fair trade products (intrinsic-other-oriented-active).	Ethics, or the creation of affectively significant relations, can form, however transitory, a set of common values which can confer a particular ethos, or shared sense of purpose or direction on a diffuse and otherwise loosely connected network of social production. (Arvidsson, 2012 p.269). Social construction of meaning and value 'Value has a collective and intersubjective dimension and should be understood as value-in-social-context' (Edvardsson *et al.*, 2011, p.333).
Relational Value				
Inclusion	Feeling part of the LSO experience and different LSO activities as a result of participating, communing and connecting practices. Participants felt connected to other participant who were present – musicians, conductor, soloist, other audience members – and those who were not present (e.g. fans of a composer of a particular work).	Absent as a specific value type, but may be form of 'positive' social value.	Absent as a specific value dimension, but may incorporate 'positive' status value and 'positive/high' esteem value	Participation rites and rituals in collective consumption - can both include and exclude communitas (Caru and Cova, 2005; Caru and Cova, 2006; Belk *et al.* 1989). The alienated artist (Bradshaw *et al.,* 2006). Aesthetics - distinction or integration into a unified consumption experience (Venkatesh and Meamber, 2008). Art appreciation, social context and community building (Harrison, 2009). 'When elements of practices are congruent – i.e. when providers and customers are in consensus as to which procedures, understandings and engagements should inform a specific interaction – value co-creation will be the outcome'. Similarly, when such elements are not in concensus, value co-destruction occurs (Echeverri and Skalen, 2011, p.367).

Participant Value Experiences*	Abductively generated definition*	Theory of Consumption Values (Sheth *et al.*, 1991a, 1991b)	Typology of Consumer Value (Holbrook, 1999)	Other definitions in the literature and supporting literature
Alienation	Feeling distant from the LSO experience. (e.g. sometimes as a result of not having a musical background or having been initiated or socialised in relation to musical understanding, see *initiating* practices).	Absent as a specific value type, but may be form of 'negative' social value.	Absent as a specific value dimension, but may incorporate 'negative' status value and 'negative/low' esteem value	
Altruistic	Satisfaction, which results in the pursuit of the LSO mission to opening up music participation, practices for novices and different communities. Participants who wanted to make a difference; (e.g. to open up music to novice participants or to share their passion of music in order to inspire others).	Absent as a specific value type, yet seems to be a subset of social (societal) value, when combined with ethics as altruistic value (seen Sanchez-Fernandez *et al.*, 2009). Altruistic value as "a concern for how one's consumption behaviour affects others where this experience is viewed as a self-justifying end-in-itself, as when engaging in ethically desirable practices in which virtue is its own reward or when feeling some sort of spiritual ecstasy". (Holbrook, 2006, p.716).	Absent as a specific value type, comprising a combination of ethics and spirituality value dimensions in current framework (see Sanchez-Fernandez *et al.*, 2009)	Altruistic value in the context of a well-women's health service (Zainuddin *et al.*, 2011).

* Highlighted cells denote the abductively generated participant value experiences in the participant value framework

It is interesting to note that certain value dimensions relating to societal (ethical) value, which are present in both Holbrook's (1999) and Sheth *et al.'s* (1991) frameworks, were not specifically induced as separate value dimensions from the data. However, they may be present in the data in certain ways. For instance, Sheth *et al.* (1991) characterise social value as when consumers of a service associate with a social group and include aspects such as social image, identification, social self-concept, expression of personality and pursuit of social class membership (Bearden and Etzel, 1982; Holbrook, 1994; Sheth *et al.,* 1991; Sweeney and Soutar, 2001).

While societal (ethical) value is not specifically identified in Holbrook's (1999) typology, it may be already included as part of status and esteem categories in his framework or form an important sub-category of relational value experiences induced from the data, which include inclusion and alienation experiences. Indeed, Holbrook's (1999) status and esteem value dimensions are actively used to influence or impress others (extrinsic-other-oriented-active) and include a reactive awareness of the effect of one's consumption on others (e.g. in the case of conspicuous consumption (extrinsic-other-oriented-reactive) therefore they could also be incorporated under the relational value experiences induced from the data.

Proposition 3 *Sustained initiation of novices into value co-creation practices increases societal value experiences, which in turn, may increase participation in these value co-creation practices over time.*

6.3.5 Co-creation of meaning and participation in value co-creation practices

Fourthly, the understandings, procedures, and engagements embedded in the value co-creation practices identified in chapter 4 impact the degree to which value and meaning is co-created between participants engaging in such practices. As noted by Penaloza and Mish (2011), "SD-logic's elaborations of value as meaning-laden, contextual, experiential, phenomenological, and operative for multiple actors at the level of the social system converge with the work on meaning production in CCT research" (p.11). They further note that both SD-logic and CCT scholars conflate meaning and value (Penaloza and Mish, 2011).

Both authors provide a useful comparison between the CCT and SD-logic's value discourse, which is particularly applicable to this study. They note that "CCT conceptualizes meaning as a group reproduction, and culture as a discursive field and set of improvised practices

foundational to the formation of actor subjectivities and activities" (Penaloza and Mish, 2011, p.11).
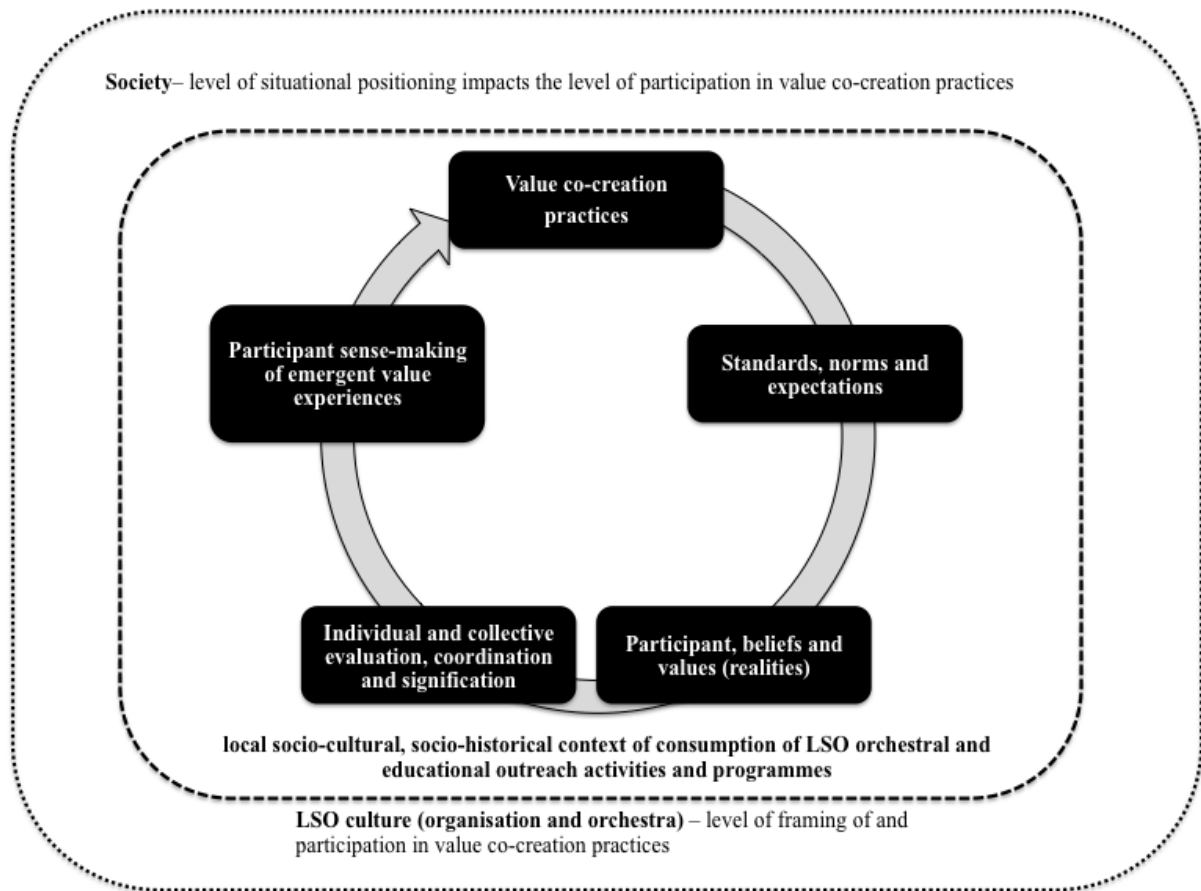
Figure 8 Value and meaning co-creation through participation in value co-creation practices

Source: Author; adapted from McNamee and Hosking (2012, p.41) and Penaloza (2001, p.391).

Furthermore, their observation that Holbrook's (1999) work on value – which recognises how consumers draw on various socio-cultural resources to co-create value and meaning at both an individual and collective level in specific contexts – integrates with the literature on meaning in CCT, which emphasises the socio-cultural resources impacting on both individual consumer *values* and the *value* experienced is a particularly useful insight for extending the value discourse within service marketing.

In addition, Arnould *et al.*'s (2006) cultural resource-based theory of the consumer framework outlined in chapter 2, which integrates SD-logic and CCT value discourses (Penaloza and Mish, 2011) is a helpful conceptualisation of how participants use their resources (social, cultural, physical and economic) to co-create value and meaning with

service organisations. In summary, "cultural meaning provides the subjective material with which people construe themselves as individuals and accomplish the shared 'objective' understandings that render intelligible their interactions with others in and outside markets" (Penaloza and Mish, 2011, p.12). This argument is very much in line with the relational constructionism approach outlined in Chapter 3, summarised in Figure 8 and further contextualised in terms of the empirical findings presented in Chapters 4 and 5.

As noted in Chapter 3, the LSO's mission is to "bring the finest music to the greatest number of people". In an era where there is less music education in the UK school curriculum and where orchestral consumption remains largely confined to a certain social milieu and demographic (Bradshaw *et al.,* 2005), the LSO's challenge is to inculcate and develop certain values (i.e. norms and standards) in society at large that advance the understanding and appreciation of classical music. Through engaging novice participants, LSO staff, Animateurs and musicians "open up" participation in the various value co-creation practices associated with classical music, through, for example, *inculcating, facilitating and participating* value co-creation practices. This then contributes to the co-creation of *meaning*, *values* and *value* experiences. The research analyses support this contention: for example, value co-creation practices such as *'opening doors'* involve sensegiving by musicians, conductors and animateurs, in order to teach and encourage novices about how to experience or make sense of a particular work.

The research findings suggest that participation in certain value co-creation practices enable both regular and novice participants to perceive and share what Schatzki (1996) terms teleoaffective structures, by embracing ends, projects, tasks, purposes, beliefs, emotions, and moods (Schatzki, 1996, p.76). However, while participants' goals and purposes are framed by social practices, they are also directed, to varying degrees, by individual needs and wants, previous experiences and life-world contexts (Matthews, 2002; Penaloza and Mish, 2011). Participants' participation in practices is internally differentiated and their positions within practices are subject to change. While participants can direct their purposes and goals within their participation in practices to a limited degree, such participation has symbolic meaning (Matthews, 2002) constituting sign value (Venkatesh *et al.,* 2006) and reveals a certain social order (Penaloza and Venkatesh, 2006; Warde, 2005).

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It is therefore not possible to understand value solely from either a phenomenological or a practice-based perspective, as the meaning of phenomenological experience is, in part, socially constructed and co-created through participation in practices (Holland *et al.,* 1998; Penaloza and Venkatesh, 2006). It is necessary for service organisations to appreciate how participants share and negotiate meanings by considering the complex sign value derived from value in use and value-in-exchange (Venkatesh *et al.,* 2006). Multiple participants shape the conversation and negotiate what the nature of the value proposition and value co-creation process should or might be (Jaworski and Kohli, 2006). Value co-creation between the organisation and participants emerges from various shared and contested meanings mutually negotiated in the marketplace (Venkatesh *et al.,* 2006) or specific social fields.

Proposition 4: *Value experiences emerge from participants' individually differentiated and situated participation in a multiplicity of value co-creation practices in specific socio-cultural and socio-historical contexts. Therefore, it is not possible to study value and meaning co-creation in collaborative consumption contexts solely from a phenomenological or practice based perspective; rather, both approaches are required to 'complete the circle'.*

Proposition 5: *Participation in value co-creation practice results in co-created meanings and generates sign value.*

6.3.6 Initiation of novices into unfamiliar value co-creation practices

Fifthly, few authors elaborate how service organisations might facilitate novices' value experiences or initiate them into unfamiliar value co-creation practices. Notable exceptions include Arnould and Price's (1996) study of extraordinary experience in the context of white water rafting, which outlines the various rites of integration, namely 'planned social interactions that consolidate various forms of cultural artefacts (language, displayed emotions, gestures, symbols, and the physical setting) with the objective of achieving 'a temporary sense of closeness' between 'potentially divergent subsystems' (p.27). In the context of orchestral consumption, Caru and Cova (2006) outline how novice participants may learn to attribute meaning to a musical experience as a result of a 'Discovery type day' (through value co-creation practices which they call stamping) in the Milan Auditorium, Italy, which may eventually lead to immersion in such experiences.

Furthermore, the research findings suggest that both meaning and value co-creation is co-created between novice participants through the ongoing relations between different participants, such as regular audience members, service organisation staff, musicians etc. The initiation of novice participants into value co-creation practices would seem not only to result in the co-creation of meaning or value but can also result in new or modified practices. In a sense, then, the initiation process not only merely facilitates value but also is productive of it. In order to better initiate novices into unfamiliar practices, service organisations also need to consider how traditional value co-creation practices could be opened up through circuits of practice (Pantzar and Shove, 2010; Shove *et al.*, 2012). This may be done by recasting understandings, procedures and engagements (Reckwitz, 2002) (see Figure 9), for example, through the provision of knowledge, reframing of meaning or reconfiguring the social context in some way (Halkier *et al.*, 2011).

Whether initiation into practices occurs through early socialisation or results from the deliberate actions of institutions and organisations such as LSO Discovery's educational activities, it represents a move from conscious undertaking to being part of pre-reflective experience (Merleau-Ponty, 1962; Matthews, 2002, DeLancey, 2009, p.369-373; Sandberg and Tsoukas, 2011, p.243). While pre-reflective experience (Merleau-Ponty, 1962) cannot be discursively expressed (Askegaard and Linnet, 2011); it is always tacitly referenced in the framing and articulation of participants' value experiences. As illustrated in Figure 9, novice participants unfamiliar with particular practices (see Proto practices), do not understand the requisite procedures and engagements involved in particular consumption practices. As a result, no links exist between the different practice elements, resulting in feelings of alienation and distance. The research findings indicate that initiation of novices necessitated reciprocated sensemaking and sensegiving, which afforded participants access to a world that they may have previously considered outside of their experience.

Figure 9 Co-creation of shared meanings through value co-creation practices

Proto-Practice: Pre-formation of practice: Links not yet made, Absence of co-created meaning/signification.

Understandings (what to do and say)

Procedures

Value experiences framed by differences in meaning/ valuation between participants

Engagements

Initiation into practice for novice participants: Contested meanings, links between understandings, procedures, engagement tentatively forged

Understandings (what to do and say)

Procedures

Value experiences framed by co-created meanings/ Sign value

Engagements

Practice: Practice formation and re-formation. Links being made and sustained by co-created shared meanings between participants

Understandings (what to do and say)

Procedures

Value experiences framed by shared meanings / sign value

Engagements

Participant valuing and co-creation of shared (contested) meanings

Emergent value experiences

As outlined in frame 2 of Figure 9, this initiation of novice participants into practices opened up the requisite understandings, procedures and engagements by tentatively forging links between them for novice users. In doing so, the LSO facilitated greater consumer agency and was able to counter, as noted by Warde (2005, p.145), "an effect of the operation of the general field of social power wherein dominant groups exclude others from involvement in activities which they represent as especially worthwhile and where expertise is, hence, socially and personally prestigious". Finally, the third and final frame in Figure 9 illustrates the situation for 'regular' socialised or initiated participants, for whom the requisite understandings, engagements and procedures inherent in particular practices are familiar and tacitly known and shared.

A further challenge faced by the LSO and other service organisations, beyond the design of practices appropriate for initiates which co-create shared meanings, is to sustain participation of novice users in circuits of practice over time. Sustaining value co-creation practices identified included supporting and relating value co-creation practices, which mainly comprised of various subscription and development schemes such as LSO Friends and Patrons, as well as other philanthropic and corporate fundraising programmes.

Proposition 6: *The initiation of novices into value co-creation practices necessitates the facilitation of participant sensemaking through the co-creation of meanings; that is, reciprocated sensemaking and sensegiving.*

6.4 Emergent multiple participant value experiences in collaborative consumption contexts

As highlighted in chapter 2, Holbrook's (1999) consumer value framework foregrounds the dialectic relationship between participants and the social world (Holbrook, 1999, p.509). Participants learn preferences within specific spheres of practice but such preferences remain localised to those who share those particular practices (Warde, 2005). Therefore, participants' diverse value experiences which emerge from participation in value co-creation practices are individually differentiated collective evaluative judgments underpinned by values (plural) – that is, by socially constructed

evaluative criteria such as norms, goals or ideals (Holbrook, 1999; Schau *et al.*, 2009, Penaloza and Mish, 2011). I will now discuss the different value experiences revealed by the analyses in the context of extant value research.

6.4.1 Emergent value experiences from participation in value co-creation practices

In contrast to Prahalad and Ramaswamy (2000) and SD-logic's assertion that participants are empowered active creators of value (Vargo and Lusch, 2004, 2008), the analyses suggest that this is not the case, rather diverse and interrelated value experiences emerged from participation in the twenty value co-creation practices identified in chapter 4[48]. Participants' value experiences revealed individually differentiated, collective evaluative judgments underpinned by values (plural) – that is, by socially constructed evaluative criteria such as norms, goals, or ideals (Holbrook, 1999; Schau *et al.,* 2009; Epp and Price, 2011; Penaloza and Mish, 2011).

Different value experiences emerged because of individuals' participation in diverse value co-creation practices, some of which broadly aligned with the value types identified by Holbrook (1999) and Sheth *et al.* (1991), specifically hedonic, social, emotional, and aesthetic value experiences. Other value experiences induced include societal (ethical), multisensory, transformative, altruistic and spiritual value experiences. Furthermore, while different value experiences, for example economic and aesthetic value, are seen as subspecies of value within Holbrook's (1999) framework, the findings suggest that the thirteen value experiences induced from the data overlap and cannot be neatly separated from each other. The research findings therefore clarify the nature of participant value through a grounded examination, extension, and elaboration of the different value experiences, which emerged in an orchestral consumption context[49].

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[48] For a complete list of the abductively generated descriptions of the thirteen value experiences induced from the data, together with supporting literature, please see Table 39,Table 40,Table 41 and Table 42.

[49] For further details, please see Table 39, Table 40, Table 41 and Table 42, each of which compares Holbrook's (1999) and Sheth *et al.'*s (1991a; 199b) and other definitions of the different types of value experiences with the abductively generated descriptions of participants' value experiences and extant literature.

As previously noted, most existing customer value frameworks are conceptual, with the definitions of the different value dimensions in such frameworks principally derived from previous literature. Holbrook (1999), for example, does not precisely define each constituent value dimension of his framework; rather, he provides the theoretical background of each dimension. This is also the case for different perceived value scales such as PERVAL (Sweeney and Soutar, 2001). Similarly, Holbrook's (1999) value framework has not been applied in different empirical contexts (exceptions include the application of Holbrook's typology to the service consumption context of vegetarian dining in Australia, Sanchez-Fernandez *et al.*, 2009), in order to either confirm or adapt the typology in different consumption contexts. The application of Holbrook's typology in the collaborative consumption context of an orchestra thus contributes to the extension of Holbrook's (1999) Typology of Consumer Value.

6.4.2 Aesthetic value experience in everyday and aesthetic consumption contexts

While Sanchez *et al.* (2009) adopted a reflective approach to understanding consumer value in their study, future research is needed to consider and compare both reflective and formative approaches to examine consumer value. While subjectivists might posit that the value experiences that emerge from aesthetic consumption contexts are idiosyncratic matters of personal taste, others argue that aesthetic consumption experiences are intersubjective, with evaluation and preferences being socially constructed (Charters, 2006).

Carroll (2001) and Venkatesh and Meamber (2008) present a comprehensive typology of aesthetic experiences. 'Traditional' aesthetic experiences comprise aesthetic experiences valued for their own sakes; i.e. autotelic versus instrumental value. Allegorical aesthetic experiences comprise emancipatory experiences, which separate, 'transport' or 'lift' participants from their everyday lives. Minimalist aesthetic experiences are where participants view and experience art in their own terms; i.e. phenomenologically. Finally, pragmatic aesthetic experiences considers aesthetic

experience as part of the individual's overall experience; i.e. aesthetic experience is simply a part of one's lived experience as opposed to being separate from it (Carroll, 2001; Venkatesh and Meamber, 2008).

In the literature on arts marketing and aesthetic consumption, the experiences of orchestral and classical music concertgoers are assumed to be either 'traditional' (valued for its own sake by participants) or 'allegorical' (emancipatory or capable of lifting participants out of themselves in some way). In contrast to this, all four categories of aesthetic experience identified with Venkatesh and Meamber's (2008) typology of aesthetic experiences were present in the data analysed, reflecting participants' individually differentiated and situated participation in a multiplicity of value co-creation practices across the different LSO activities and events. While the findings revealed that some expert concertgoers indeed experienced transformative and spiritual value experiences as a result of attending classical performances, many other types of value experiences, including functional, multisensory, epistemic and altruistic value experiences were also evident. While both novice and regular participants experienced all four categories of aesthetic experience in relation to their participation in various LSO events and programmes, novice participants attending BBC R3 or traditional LSO Barbican concerts rarely experienced 'traditional (pure)' aesthetic experience, perhaps because they lacked the relevant musical background or training to go beyond their life-world experiences.

Overall, the findings suggest that, in its 'purest' form, aesthetic experience refers to an appreciation of some consumption experience intrinsically valued as an end in itself; i.e. an autotelic experience. For some participants, particularly some professional musicians and regular concert goers or fans of a particular artist and composer, participating in various LSO activities seemed purely aesthetic; i.e. it was purely about experiencing a particular work or piece of music for its own sake.

Table 40 Instrumental value experiences

Participant Value Experiences*	Abductively generated Description	Theory of Consumption Values (Sheth *et al.*, 1991a, 1991b)	Typology of Consumer Value (Holbrook, 1999)	Other definitions in the literature and supporting literature
Instrumental	Value experiences, which relate to or derive from the service organisation's value proposition(s).	Not specified	Equates to 'extrinsic value; pertains to a means–end relationship wherein consumption is prized for its functional, utilitarian or banausic instrumentality in serving as a means to accomplishing some further purpose, aims goal or objective' (Holbrook, 1999, p.10).	Extrinsic value (Walker *et al.*, 2006)
Functional	Refer to both monetary and non-monetary aspects of the LSO value proposition, which I term as efficiency and economic value experiences, respectively, which participants highlighted as positively or negatively impacting on their overall experience of LSO activities and programmes.	Functional value 'pertains to the ability of a product (or service) to perform its functional, utilitarian or physical purposes' (Sheth *et al.*, 1991, p.8). Includes economic considerations such as price and cost.	Not specified specifically but comprises excellence and efficiency value dimensions	Instrumental rationality and the functionality of art (Harrison, 2009). Value co-destruction as well as value co-creation during service provider customer interactions (Echeverri and Skalen, 2011).
Economic	Impact of economic considerations and disposable income on choice of and participation in certain experiences and activities, as well as providing direct financial support to the orchestra.	Functional value relates to economic and efficiency attributes related to a particular market offering e.g. performance, reliability and price (Sheth *et al.*, 1991a, 1991b).	Refers to the potential of the service to deliver/achieve the consumer's goals and also incorporates the notion of inferred quality (which seems in part to relate to the benefits trade-off in the unidimensional models of consumer value and desired value in Woodruff's 1997 model) (Sanchez *et al.*, 2009) (extrinsic-self-oriented-reactive)	
Efficiency	Impact of service elements on the participant experience (e.g. scheduling, booking and admission systems, venue and facilities).		Value that results from a consumption experience as a means to achieve some self-oriented purpose. 'Give versus Get' aspects of the experience, includes participants' monetary cost, time and effort. (Holbrook, 1999, p.12-24; Sanchez-Fernandez, *et al.,* 2009, p.98-102). Refers to the time, effort and monetary outlay incurred by the consumer in procuring, developing or consuming a service.	

Participant Value Experiences*	Abductively generated Description	Theory of Consumption Values (Sheth *et al.*, 1991a, 1991b)	Typology of Consumer Value (Holbrook, 1999)	Other definitions in the literature and supporting literature
Epistemic	Experiential, informal participatory events which combine music and learning. Comprises informational, 'entertaining education 'and novel experiences which enhance general and musical knowledge	Consumers seek alternatives to 'satisfy curiosity, to provide novel experiences, or to enhance their general knowledge' (Sheth *et al.*, 1991, p.9), 'satisfies the desire to get away from the everyday routine (novelty) or to learn about or experience something new (Sheth *et al.*, 1991, p.9)	Not specifically identified as a dimension	Consumption of novel experiences (Hirschman, 1984)
Multisensory	Some music and works evoked the senses. Parents' sense that music develops their children's senses, as well as other interests. A lot of participants related some of the functional efficiency value experiences as to how it impacted on them physically e.g. issues in relation to seating, acoustics, and lighting. Also comprises the impact of the bodily functions of others (mainly while spectating) e.g. fidgeting in seats, coughing, babies crying.	Absent	Absent	Music, while auditory, can evoke other senses. Somatic experience i.e. how the body informs the logic of thinking about and appreciating art (Joy and Sherry, 2003). Aesthetic experiences include sensory experience or involuntary physical reaction (Wagner 1999). Deep experience of orchestra peak performance described by orchestra players in physical bodily terms (Marotto *et al.*, 2007).
Atmosphere/ Ambience	Overall feeling or sense created or brought out by the music or a particular a particular performance, venue or interactions with others.	Absent	Possibly element of aesthetic value	Ambience – the character or ambience of a place. Atmosphere – the pervading tone or mood of a place, situation, or work of art (Oxford Dictionary, http://oxforddictionaries.com, accessed 27May2012).

In its 'applied' or 'framed' form, other types of value experiences (e.g. different types of utilitarian value experiences) seem to emerge for participants (Holbrook, 1999, p.12-24; Sanchez-Fernandez *et al.,* 2009, p.98-102) i.e. an instrumental experience (see Table 40). For other participants, music or events were phenomenologically experienced in the context of their own lives or life-world.

Proposition 7: *Value experiences that emerge in aesthetic consumption contexts are not solely confined to aesthetic value, but rather also include functional, multisensory, epistemic and altruistic value.*

6.4.3 Communitas and alienation

Participation in the value co-creation practices identified in chapter 4 can create a sense of 'communitas' or alienation (Turner, 1974; Belk *et al.,* 1989; Caru and Cova, 2005, 2006) (see Table 39), particularly amongst non-initiates or novices in a particular practice. As summarised by Echeverri and Skalen (2011)," "when elements of practices are congruent – i.e. when providers and customers are in consensus as to which procedures, understandings and engagements should inform a specific interaction – value co-creation (or value co-destruction) will be the outcome" (p.367).

Some participants experienced positive relational value as a result of their participation in *participating, communing* and c*onnecting* practices. Such participants felt included and connected to others who were present – musicians, conductor, soloist, other audience members – and those who were not present e.g. fans of a composer of a particular work. In contrast, others, particularly novice participants, often experienced negative relational value experiences (i.e. a sense of distance or alienation). Such participants felt distant from the LSO experience because of not having a musical background or not having been initiated or socialised in relation to musical understanding (see *avoiding* and *spectating* value co-creation practices*;* sections 4.2.2 and 4.2.5 respectively).

Proposition 8: *Relational value experiences may be experienced as both inclusive and alienating, depending on the socialisation of different participants in the requisite value co-creation practices involved.*

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Table 41 Aesthetic value experiences

Participant Value Experiences*	Abductively Generated Description*	Theory of Consumption Values (Sheth *et al.*, 1991a, 1991b)	Typology of Consumer Value (Holbrook, 1999)	Other definitions in the literature and supporting literature
Aesthetic value	An experience of art or piece of music experienced for its own sake (in particularly for some professional musicians and regular concertgoers or fans of a particular artist and composer). For other participants, music or events were phenomenologically experienced by participants in the context of their lifeworlds.	Absent as specific value dimension, yet seems to be a subset of emotional value	In its 'purest' form involves the reactive appreciation of some consumption experience valued intrinsically as a self-oriented end in itself (e.g. appreciation of a particular work of art) (intrinsic-self-oriented-reactive).	Carroll (2001) and Venkatesh and Meamber (2008) present a typology of aesthetic experiences – traditional (aesthetic valued for its own sake; i.e. intrinsic versus instrumental value),.allegorical (emancipatory experiences separate from daily everyday life); minimalist (i.e. examines how the participant views art in his or own terms; i.e. phenomenologically); and pragmatic (views aesthetic experience as part of the individuals overall experience) Examination of the role of aesthetic in everyday consumption practices and experience, distinguishes between everyday aesthetics and the arts and examines the relationship between aesthetics and the construction of meaning (Venkatesh and Meamber, 2008). Examines four key areas in relation to aesthetic consumption and experience – disinterested attention; objective and subjective taste; the nature of the aesthetic encounter; and the relationship of evaluation to preference (Charters, 2006)

* Highlighted cells denote the abductively generated participant value experiences in the participant value framework

Value experiences comprise not only instrumental value experiences, (i.e. resulting from the attainment of some particular goal or aim (see Table 40); rather, they also include autotelic experiences; specifically transformative, spiritual, hedonic, playful and emotional value experiences (see Table 42). Such autotelic experiences have the capacity to transform; 'lift' or take participants out of their everyday experience on either a temporary or more permanent basis. Orchestral conducting, playing and performing have been referred to as sacred consumption or as sacred experience (Belk *et al.,* 1989; Marotto *et al.,* 2007), comprising various participation rites and rituals (Caru and Cova, 2006). Such experiences can be emotionally moving and sometimes spiritual (Chambers 2006), involving experiences of 'communitas', ecstasy and flow and result in 'taking a person outside of themselves.'

The research findings reveal that spiritual, transformative or transcendent value experiences (comprising of ecstasy and flow) (Schouten *et al.*2007) emerged for participants, often regular concertgoers, who were socialised or initiated into the requisite value co-creation practices. Indeed, participants often had difficulty in verbalising such value experiences. Examples include participants saying that *'it is difficult to put into words'* or '*inarticulable*'. Others sensed that their experiences were '*ethereal*' or '*otherworldly*' or described themselves as being '*mesmerised*', '*engrossed*', '*transfixed*' or on *'an ecstatic high'*. Some also described the overall LSO experience in religious terms e.g., *'music to me is like faith is to other people*' (Depth Interview Participant LS_3) or music as being *'food for mind and body'* (SI_5, Event code R3_3).

Finally, some participants referred to a sense of calmness and humility due to experiencing *'something bigger than them'*. For many, there was a strong sense of being moved in some, often subconscious, way, and of something '*becoming*', being created or coming from the music or overall experience. Illustrative quotations include one from an audience member who attended the Eclectica The North concert at LSO St. Luke's:

> *It was something quite special and magical to be reproduced live; it was really quite magical and other worldly* (SI_8, Event Code EC_2).

Table 42 Autotelic value experiences

Participant Value Experiences*	Abductively Generated Description*	Theory of Consumption Values (Sheth *et al.*, 1991a, 1991b)	Typology of Consumer Value (Holbrook, 1999)	Other definitions in the literature and supporting literature
Autotelic Value				
.	Value experiences that are appreciated as ends in themselves and result in participants being moved or changed in some way.	Not specified	Similar to intrinsic value, occurs when some 'consumption experience is appreciated as an end it itself - for its own sake - as self-justifying, ludic or autotelic' (Holbrook, 1999, p.10).	Practices and autotelic consumption (Holt, 1995).
Transformative	Experience of being changed or moved in some way as a result of spectating, participating and connecting practices.	Not specified	Not directly specified but included under intrinsic value	Transformative, flow, immersion, embodiment. Transcendent Consumer Experience – flow and/or peak experience in a consumption context (Schouten *et al.,* 2007).
Spiritual	Participants had difficulty in describing this particular experience, emphasis on otherworldliness, being moved or changed in ways that they could not understand and therefore felt that such experiences emanated from another place/some higher, if undefined, power.	Absent as specific value type, yet seems to be a subset of societal value, when combined with ethics as altruistic value (seen Sanchez-Fernandez *et al.*, 2009	'Via sacred or magical experiences, spiritual value is pursued for its own sake as an end in itself' (Holbrook, 1999, p.23). Comprises the reactive 'other-oriented experiences valued for their own sake – especially when the relevant "other" is some higher-level entity such as nature, the cosmos, or a deity' (Holbrook, 2006, p.215) (intrinsic-other-oriented-reactive)	Orchestral conducting, playing and performing as a sacred experience (Marotto *et al.,* 2007). Participation rites and rituals in collective consumption (Caru and Cova, 2006). Emotionally moving and sometimes spiritual aesthetic experience (Chambers, 2006). Sacred Consumption (Belk *et al.,* 1989) – includes communitas, ecstasy and flow and taking a person outside of themselves. Extraordinary experience (Arnould and Price, 1993). Transcendent consumer experience – flow and/or peak experience (Schouten *et al.,* 2007).

Participant Value Experiences*	Abductively Generated Description*	Theory of Consumption Values (Sheth *et al.*, 1991a, 1991b)	Typology of Consumer Value (Holbrook, 1999)	Other definitions in the literature and supporting literature
Emotional	Wide range of both positive and negative emotions experienced, induced or released, for different participants even for the same events.	Emerges when consumption leads to the arousal of different positive or negative emotions or affective states.	Absent as a specific dimension, may incorporate aspects such as play (hedonic value), and aesthetics	Expression theory – considers individuals feelings and emotions experienced during aesthetic consumption (Townsend, 1997; Venkatesh and Meamber, 2008; Harrison, 2009). Emotionally moving and sometimes spiritual aesthetic experience (Hirschman and Holbrook, 1982; Holbrook and Hirschman, 1982; Chambers, 2006).
Hedonic	'Relaxed enjoyment' was the main form of hedonic experience that many participants referred to. Different aspects of the LSO experience resulted in different types of enjoyment for different participants (e.g. the music, the facilitation, the venue etc.).	Not specifically mentioned, incorporated under emotion value	Not specifically mentioned, incorporated to limited degree under play	Fantasies, feeling and fun (Holbrook and Hirschman, 1982)
Playful	Playful enjoyment for its own sake, non-prescriptive or conditioned emotional reaction to particular experiences. Critical in relation to the exploration of music and instruments for young children (infants, school children and families). Foundation for further more serious engagement later, in addition to playful emotional appreciation.	Absent as specific value type, yet seems to be a subset of emotional value	Involves consumer actively having or pursuing fun in a way that distinguishes work from leisure and includes the perceived relationship between the participant and other participants, staff, companions, decor, entertainment or other fun aspects of consumption (intrinsic-self-oriented-active).	Fantasies, feeling and fun (Holbrook and Hirschman, 1982)

* Highlighted cells denote the abductively generated participant value experiences in the participant value framework

Another participant who attended an LSO open rehearsal remarked:

> *I love the concerts, I feel you get taken out of yourself, all your worries; I sit here and feel I am in a different world* (SI_1, Event Code OR_3).

6.4.4 Multiple participant experiences of value co-creation practices

As recently noted by Domegan *et al.* (2012, p.208), 'the multi-level analysis of value and co-creation offers a number of potentially fruitful avenues in extending S-D logic'. Contemporaneously, Osborne and Ballantyne (2012, p.167) have recently called for a 'beneficiary-centric perspective' of value co-creation 'that would allow recognition of various unitary, dyadic or network contexts in which co-created value emerges'.

Lamont (2012) also notes the importance of illuminating the different (e)valuation criteria of participants and the socio-cultural structures that support and lead to different value experiences in various social contexts. To date, however, studies of value from multiple perspectives, other than either the consumer or service provider perspective, have been absent from the literature and this research addresses this gap.

In the context of this study, the research analyses revealed that emergent value experiences varied within and between different participant groups such as professional musicians, staff and types of customers (e.g. novice versus regular customers) (Warde, 2005; Grönroos, 2008). The different perspectives and interrelationships between the different value experiences induced are particularly interesting to organisations who wish to facilitate value co-creation in collaborative consumption contexts, particularly where conflicts exist between participants' actual and desired value experiences. For example, in relation to '*opening doors',* many novice participants welcomed the opening up of a particular work or piece which facilitated their appreciation of the work. However, for a small number of musical connoisseurs this actually took away from their own 'pure' and personal appreciation of the work.

Another interesting contrast in perspectives was the relative emphasis placed by different participants on economic value experiences. While SD-logic argues for a replacement of value in exchange with value in use, as noted in chapter 2, Penaloza and

Venkatesh (2006, p.302) present a convincing argument for conceptualising "value as created in exchange and simultaneously and sequentially in use". Building on this argument, Penaloza and Mish (2011) argue that the challenge for both scholars and organisations is to "theorize value in exchange as it intersects with value-in-use among actors in their domains in relation to the market (or local socio-cultural) system" (p.28).

The research analyses revealed that many LSO Discovery staff with responsibility for educational outreach and other social programmes prioritised societal (ethical) value experiences such as inclusion and altruistic value experiences and the reduction or elimination of alienating value experiences. Due to their situated perspective within the LSO Discovery department, this group of participants were not fully cognisant of the various economic tradeoffs and considerations needed to subsidise LSO Discovery work. For instance, they did not fully appreciate that LSO St Luke's needed to be available for commercial hire for a fixed number of days a year to generate funds and subsidise various LSO Discovery events that could take place there at other times.

On the other hand, LSO and LSO Discovery management and staff with responsibility for financial control prioritised functional value experiences, particularly economic value experiences – in order to facilitate societal (ethical) value experiences in the form of educational outreach. This group of participants felt that the LSO mission (i.e. the delivery of societal (ethical) value experiences) could only be achieved by carefully ensuring financial viability and sustainability of the LSO organisation. For them, the central focus was facilitating pure aesthetic value experiences and the *orchestra was primarily a symphony orchestra.* By ensuring financial viability, the orchestra would be able to finance, develop and expand its outreach work, which in turn would enable autotelic value experiences for participants of various LSO and LSO Discovery events and programmes and facilitate societal (ethical) value experiences at a societal level. As the LSO Financial Director, who has also responsibility for a number of other strategic and organisational issues in relation to the orchestra, commented:

> (Meeting the desires of all the different participant groups is) *a difficult balancing act* [.....] *I think it works as best it can, balancing both the financial and the non-financial elements* (Depth Interview Participant LS_14).

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Different participants may therefore simultaneously have positive and negative value experiences in the same collaborative consumption context. This requires service organisations to understand how best to facilitate the value experiences of different participants without creating negative value experiences for other groups. A focus of different voices and multiple perspectives thus contributes to a more critical discourse in relation to value co-creation. Some Consumer Culture Theorists (e.g. Cova and Dalli, 2009) emphasise that consumers and service organisations do not necessarily live in harmony and challenge S-D logic for trying to construct an ethereal marketscape of harmony.

Proposition 9: *Different participants may simultaneously or concurrently have positive and negative value experiences in the same collaborative consumption contexts.*

6.5 Chapter summary

In this chapter, through the application of the principles of problematisation, I discussed the extent to which the empirical findings extend, differ from, corroborate or contradict what is already known about value within the service marketing and CCT discourses reviewed. I then outlined nine alternative assumptions or theoretical propositions in relation to how participants experience value co-creation in collaborative consumption contexts. Specifically, I have outlined and contextualised, within the context of extant service marketing, CCT and marketing literature, how the analyses of the research findings have addressed the two research objectives underpinning this PhD. Furthermore, I have demonstrated that this study contributes to value research by illustrating, through grounded data, that it not possible to neatly disentangle value experiences from the value co-creation practices from which they emerge.

Based on research findings, I propose a change to the wording of FP10, which currently states that *value is uniquely and phenomenologically determined by the beneficiary*. I recommend that the wording of FP10 be amended to state that *participant experiences of value emerge from ongoing and multiple self-other relations as a result of participation in diverse value co-creation practices. Therefore value, while socially constructed, is both intersubjectively and phenomenologically determined*. I further posit that the degree of intersubjectivity depends on the localisation of participants

within particular practices and whether or not symbolic meaning is shared with other participants in similar contexts. Co-creation includes co-evaluation of value outcomes within a shared interpretive space between participants in collaborative consumption contexts. A practice view of co-creation goes beyond a process view of value co-creation in illuminating how meaning is co-created, not just value or activity. In addition, a co-creation view of practice goes beyond a process or phenomenological view of co-creation in illuminating the role of service providers in jointly framing or opening up practices to optimise participant value experiences.

7 CONTRIBUTION, LIMITATIONS AND IMPLICATIONS

7.1 Chapter introduction

This chapter is the concluding chapter in this thesis. Based on the discussion of the findings in chapter 6, the primary purpose of this chapter is to outline and discuss how the research conducted contributes to theory and practice. In this chapter, I also highlight the limitations of the research and possible future research directions.

7.2 Research question and research objectives

In response to Askegaard and Linnet's (2011) call for a greater 'contextualization of lived consumer experiences' (p.381), the central aim of this dissertation was to explore how participants experience value co-creation in a collaborative consumption context and to specifically address two research objectives:

Research objective one: *Explore the practices through which different participants (service providers, service consumers and other service facilitators) co-create value.*

Research objective two: *Develop a grounded participant value framework in order to compare and contrast multiple participant experiences of value arising from value co-creation practices.*

7.3 Theoretical contribution

According to Alvesson and Sandberg (2011, p.247, 253), problematisation, namely the identification and challenging of the assumptions underlying existing theories, is the "central ingredient in the development of more interesting and influential theories" as it invites us to think a little differently about what is already known. Specifically, in this dissertation, I identified the assumptions underpinning extant value research and addressed some of the issues raised by drawing on both the research findings and insights from the CCT literature on value. I argued that it is not possible to examine participants' experiences of value co-creation without considering the value co-creation practices framing such experiences. It is therefore necessary to examine how participants relate to each other (Barnes, 2001) and co-create shared meanings through participation in diverse value co-creation practices in shared social contexts.

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A numbers of scholars have critiqued SD-logic for being pre-paradigmatic and requiring further inductive development (Winklhofer *et al.,* 2007; Brodie *et al*., 2011). In particular, Brodie *et al.* (2011) have highlighted the lack of empirical studies required to develop and empirically test midrange theories, in order to verify, disaffirm or consolidate SD logic's foundational premises. Based on research analyses, I propose a refinement of S-D logic's FP10. I suggest that the current wording of FP10, where *value is uniquely and phenomenologically determined by the beneficiary,* should be amended to state that *participant experiences of value emerge from ongoing and multiple self-other relations as a result of participation in diverse value co-creation practices. Therefore value, while socially constructed, is both intersubjectively and phenomenologically determined*. I further posit that the degree of intersubjectivity depends on the localisation of participants' within particular practices and whether or not meanings are shared with other participants in similar contexts.

While the research context studied was the collaborative consumption context of orchestral consumption, I posit that the proposed amendment to FP10 is applicable to all consumption contexts, not just collaborative ones. While this specific study of an orchestral consumption context enables us to consider the degree to which participants' experiences of their shared context are similar, all consumption involves participation in multiple value co-creation practices, from which various value experiences emerge. As stated by Warde (2005, p.144), 'an individual's pattern of consumption is the sum of the moments of consumption which occur in the totality of his or her practices. If the individual is merely the intersection point of many practices, and practices are the bedrock of consumption, then a new perspective on consumer behaviour emerges'.

If as suggested by Warde (2005), all consumption involves participation in value co-creation practices, then value is indeed both intersubjectively and phenomenologically determined in all consumption contexts as the proposed refinement to FP10 suggests. For instance, even in contexts where no other individuals are directly present during consumption, the value experiences which emerge from this consumption experience are intersubjectively as well as phenomenologically determined as they are framed by participation in various value co-creation practices, as well as how individuals makes sense of their participation in these practices. For example, the experience of reading a

book alone in one's sitting room is impacted by initiating into very literary practices in childhood, contemporary reading practices and book formats-such as how to read a book or browse an ebook, the individual's acquired taste in literature (e.g. imbuing practices) and so on.

The current research therefore contributes to the value discourse within SD-logic and the wider service marketing domain by integrating both experiential and practice based perspectives on value and value co-creation. Furthermore, the nine theoretical propositions outlined in chapter 6 are a nascent form of midrange theory (Edmondson and McManus, 2007; Brodie *et al*., 2011) and could form the basis of further empirical research and development of more general theory. I now discuss the two key research contributions and nine theoretical propositions relating to the two research objectives previously outlined.

7.3.1 Research contribution one

Research contribution one: Increased understanding of participants' participation in a multiplicity of value co-creation practices in a collaborative consumption context.

The first research contribution is an increased understanding of participants' situated and differentiated participation in a multiplicity of value co-creation practices in a collaborative consumption context (see Table 43). In their recent commentary of potential research directions and contributions to the contemporary SD-logic discourse on value, Domegan *et al.* (2012, p.209) note that "it is important to establish the conditions in which multiple actors, practices and research perspectives frame and thus illuminate and obscure what are considered outcomes" (i.e. participant value experiences). Despite this, only a limited number of studies have used a practice-based approach to study value empirically, with some notable exceptions (c.f. Schau *et al.,* 2009; Korkman *et al.*, 2010; Echeverri and Skalen, 2012; McColl-Kennedy *et al*., 2012). Furthermore, no empirical study has attempted to integrate an experiential and practice based perspective (Helkula and Kelleher, 2012), in order to "better understand the subjective meanings and values of consumers and better appreciate the place of market activity in their lives" (Penaloza and Venkatesh, 2006, p.311).

Table 43 Summary of theoretical propositions relating to research contribution one

	Proposition
P1	Participation in value co-creation practices requires previous socialisation into practices. Where that is not the case, though, supportive and sustained initiation of novices in practices by service organisations may encourage participation over time.
P2	Value co-creation practices may maintain the sacred on behalf of participants. For novices to be initiated into practices, an initial process of deconsecrating is needed to open up practices to them. This may, however, result in negative value experiences for already socialised participants.
P3	Sustained initiation of novices into value co-creation practices increases societal value experiences, which in turn, may increase participation in these value co-creation practices over time.
P4	Value experiences emerge from participants' individually differentiated and situated participation in a multiplicity of value co-creation practices in specific socio-cultural and socio-historical contexts. Therefore, it is not possible to study value and meaning co-creation in collaborative consumption contexts solely from a phenomenological or practice based perspective; rather, both approaches are required to 'complete the circle'.
P5	Participation in value co-creation practices results in co-created meanings and generates sign value.
P6	The initiation of novices into value co-creation practices necessitates the facilitation of participant sensemaking through the co-creation of meanings; that is, reciprocated sensemaking and sensegiving.

This is the first grounded study of value as it arises from practices in a collaborative consumption context, specifically orchestral consumption. The first research contribution, therefore, is an improved understanding, through an integration of experience and practice based perspectives, of how different participants co-create value through their participation in a multiplicity of value co-creation practices in a collaborative consumption context, specifically orchestral consumption. Value experiences emerge from participants' individually differentiated and situated participation in diverse value co-creation practices, which maintain, sustain and reinforce the sacred on behalf of participants. For participants socialised in the requisite understandings, procedures and engagement embedded in specific value co-creation practices, participation results in co-created meaning and generates sign value. However, in order for novice participants to be initiated into such practices, an initial process of deconsecrating needs to occur in order to open the elements of the practice. This, however, may result in negative value experiences for certain expert participants already socialised in such practices.

7.3.2 Research contribution two

Research contribution two: Comparison of multiple participant experiences of participation in value co-creation practices through the grounded extension of Holbrook's (1999) and Sheth *et al.*'s (1991a, 1991b) Consumer Value Typologies.

The second research contribution is a grounded examination, elaboration and comparison of the different value experiences which emerge in a collaborative consumption context through a grounded extension of Holbrook's (1999) and Sheth *et al.*'s (1991a, 1991b) Consumer Value Typologies. Holbrook's (1999) framework for the analysis and research of consumer value foregrounds this dialectic relationship between participants and the social world. As previously stated, Holbrook defines consumer value as 'an interactive, relativistic preference experience' involving interactions between subjects and/or objects (Holbrook 1999, p.5; Sanchez-Fernandez and Iniesta-Bonillo, 2007; Sanchez-Fernandez *et al.*, 2009). Consumer value (singular) or value experiences (as consumer value is an experience) emerges from value co-creation practices in specific contexts (Schau *et al.*, 2009) and are characterised by interactivity, relativism, affectivity and preferential judgments (Holbrook, 1999, p.509). Consumer preferences are learnt within specific spheres of practice but remain localised to those who share those particular practices (Warde, 2005). Therefore, the value experiences, which emerge from participation in value co-creation practices are individually differentiated collective evaluative judgments underpinned by values (plural) – that is, by socially constructed evaluative criteria such as norms, goals or ideals (Holbrook, 1999; Schau *et al.*, 2009, Penaloza and Mish, 2011).

Many extant value studies in the service marketing domain are conceptual or draw on anecdotal data (e.g. Prahalad and Ramaswamy, 2004). Furthermore, the definitions of the different value categories in many of the conceptual value frameworks are principally derived from previous literature reviews and are not abductively or inductively generated. Many such studies have not been tested empirically, beyond the testing of various consumer value measurement scales, with the notable exception of Sanchez-Fernandez *et al.*'s (2009) framework, which examined consumer value in

services in the context of diners in a Spanish restaurant, which provided empirical validation of a customer value measurement scale.

Through the development of a participant value framework (see Figure 7 and Table 39, Table 40, Table 41 and Table 42), this study provides a grounded extension of Holbrook's (1999) and Sheth *et al.*'s (1991a, 1991b) consumer value typologies. Different types of value, some of which broadly align with the value types identified by Holbrook (1999) and Sheth *et al.* (1991a; 1991b), specifically hedonic, social, emotional and aesthetic value experiences, emerged from the twenty value-creation practices identified in chapter 4. Additional value experiences, which supplement both frameworks, were also identified. These include societal, multisensory, transformative, altruistic and spiritual value experiences. In addition, some negative value experiences (e.g. relational alienation experiences) were induced from the data collected. This potential for value co-destruction (i.e. negative value experiences) has been largely ignored in the literature to date, as the majority of studies present participant experiences of value co-creation in an almost unquestioningly positive light (Cova *et al.*, 2011; Echeverri and Skalen, 2012).

As recently noted by Domegan *et al.* (2012, p.208), a 'multi-level analysis of value and co-creation offers a number of potentially fruitful avenues in extending S-D logic'. Contemporaneously, Osborne and Ballantyne (2012, p.167) have recently called for a 'beneficiary-centric perspective' of value co-creation 'that would allow recognition of various unitary, dyadic or network contexts in which co-created value emerges'. As previously noted, consumers do not simply independently make mentalistic individual subjective evaluations of consumption experiences in isolation; rather, consumers are both consciously and subconsciously, subtly or directly, influenced by the emotions and opinions of others (Ramathan and McGill, 2007).

While a multiple participant focus on value and value co-creation contributes to a more critical value co-creation discourse, both theoretically and empirically, studies of value from the perspective of multiple participants and participant groups have been largely absent from the literature to date. This research contribution addresses this gap. As value emerges from the various interactions between beneficiaries or actors in a value

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constellation (Normann and Ramirez, 1998; Osborne and Ballantyne, 2012), service organisations need to understand participant value experiences within participants' socio-cultural contexts, or using Heidegger's (1962, orig. 1927) terminology, consider the 'totality of the human-being-in-the-world' in order to deliver meaningful value propositions. The research findings suggest that ongoing meaning co-creation emerges between different participants as they engage in value co-creation, which leads to a better understanding of how to initiate novice participants into such practices (Jaworski and Kohli, 2006). These different perspectives and the interrelationships between different types of value experiences are particularly interesting for service organisations who wish to facilitate value co-creation in collaborative consumption contexts, particularly where conflicts between the actual and desired value experiences of different participants exist. This research contribution is summarised by the research propositions outlined in Table 44.

Table 44 Summary of theoretical propositions relating to research contribution two

Proposition	
P7	Value experiences that emerge in aesthetic consumption contexts are not solely confined to aesthetic value, but rather also include functional, multisensory, epistemic and altruistic value.
P8	Relational value experiences may be experienced as both inclusive and alienating depending on the socialisation of different participants in the requisite value co-creation practices involved.
P9	Different participants may simultaneously have positive and negative value experiences in the same collaborative consumption contexts.

7.4 Contribution to practice

7.4.1 Implications for the LSO

In relation to the specific orchestral consumption context studied, audience development is a recurring challenge for all orchestras in contemporary society, due to various factors such as the continuing decline in orchestral attendance and music education in schools noted earlier in section 3.3.1. Currently, LSO Marketing and LSO Discovery seek different audience development outcomes and are measured and evaluated in different ways. LSO marketing is primarily tasked with promoting 'non participatory' Barbican performances to various audience groups in order to ensure that certain audience volume and income targets are met and to secure LSO's profitability and sustainability

in the short to medium term. LSO Discovery, on the other hand, engages new, amateur and emerging professional audiences and directly involves them in participatory musical experiences, which develop their engagement with contemporary and classical music to varying degrees over their lifetime and professional careers. This contributes to audience development in the long term by enabling greater numbers to access, appreciate and perform inspirational music to the degree to which they choose to do so throughout their lives.

A further challenge faced by LSO, beyond the design of practices appropriate for initiates which co-create shared meanings, is to sustain participation of novice users in circuits of practice over time. Sustaining value co-creations practices identified included supporting, which mainly comprised of various subscription and development schemes such as LSO Friends and Patrons, as well as other philanthropic and corporate fundraising programmes. In discussing the research findings with LSO staff, this was identified by senior management as a key challenge in experience design. The discussion began to brainstorm ways of crafting practices that would help novices to bridge seamlessly from highly participatory events to the LSO's traditional concerts.

As discussed in chapter 6, the research findings indicated that different audience groups desired different levels of participation in relation to different LSO events and programmes. For the purposes of the executive report presented to the LSO Board (see presentation of report to the LSO in Appendix M), I consolidated the value co-creation practices outlined in chapter 5 into four broad categories. *Spectating* is fundamentally an act of receiving a finished musical experience. *Enhanced engagement* involves the provision of additional information to participants (e.g. relating to a composer, piece, and conductor), which may activate understanding, and enjoyment of the music experience. *Co-creation* involves audience members/participants contributing something to the music experience or performance. Finally, *Participant as Artist* is where participants substantially take control of the musical experience, focus shifts from work, piece or theme to the process or performance (Brown *et al.*, 2011). I then outlined the various different strategies that were appropriate for each category (for summary, please see Table 45).

Table 45 LSO Audience Participant/Involvement/Participation (I/P) Spectrum (Low I/P – High I/P)

	Spectating	Enhanced Engagement	Co-Creation	Participant as Artist
Nature of audience/ participant role.	Audience is mainly passive, main focus is on music appreciation. Greater the knowledge of the relevant musical language, the easier it may be for the audience member and vice versa.	For the main part, creative expression on behalf of the audience member or participant is limited but enjoyment/understanding of the piece or work might be enhanced.	Audience member participates and is involved in the music experience or performance curated or led by LSO performers and Animateurs.	Full participation at novice, amateur or at professional level
LSO Examples	LSO Barbican concerts, BBC R3 lunchtime concerts, Eclectica.	Discovery Days, Artists in Conversation, Discovery Lunchtime Concerts.	Schools concerts, Guided Schools Nights, Under 5 and family Concerts, Early Years	Participants in Panufnik and Donatella Flick competitions, (Fusion Orchestra).
Current Role of Marketing	Increase audience numbers and income.	Limited.	Limited involvement in the organisation of such events.	No involvement.
Current Role of Discovery	Limited direct involvement	Organisation, coordination and evaluation of performances/ programmes.	Expert - Organisation, coordination, promotion and evaluation of performances, Provision of advance information, training and feedback to participants	Expert - Organisation, coordination, promotion and evaluation of performances, Provision of advance information, training and feedback to participants.
Possible Marketing Discovery Collaboration - new audiences	Marketing and Discovery co-promote group student scheme to 'non local' schools, music services and hubs (inter/nationally supplemented with participatory experience	Marketing and Discovery to co-develop discovery type formats (e.g. community and families) as well as matinee and shorter Barbican concerts with an accessible repertoire for 'novice' audiences.	Creation of participatory musical experiences; e.g. family concerts and workshops at Barbican and revised larger scale Back stage pass experience.	Marketing to work with Discovery to co-promote such events and to also research the 'LSO experiences' along the way, e.g. for LSO Friends, Online Communities etc.

Source: Adapted from Brown, Novak-Leonard, and Gilbride (2011) Getting In On the Act - How arts groups are creating opportunities for active participation, James Irvine Foundation, California, October. 4

While LSO Marketing engages with community and family audiences to a certain degree, LSO Discovery interacts more directly with these groups through their participatory music programmes. In the report to the LSO Board, I recommended that they should collaborate more in order to develop additional larger scale participatory performances in the Barbican, particularly for new audiences. Such performances might include additional Family Concerts, more Discovery Days with a less formal shorter concert in the afternoon and shorter forty-five minute performances of more accessible classical pieces either before some LSO Barbican concerts or as matinee weekend performances.

Finally, as noted in section 3.3.7, a key concern of relational constructionists is how research might effect change amongst participants and organisations. During the three-hour presentation of the findings to over twenty LSO staff members on 6th Feb 2012 in the Barbican, London, there was a very positive brain storming session as to how to facilitate greater participation across the LSO spectrum of events for different participant groups. This involved engaged discussion between the different participants (e.g. LSO Discovery staff, finance, marketing etc.), which increased awareness of the different contested perspectives in relation to the different issues raised. The reflection of multiple participant perspectives in an open and engaging way during the presentation thus illuminated the 'experience of the other' and made participants more aware of the context and framings underpinning alternative perspectives, which in turn promoted engaged dialogue, participative decision making and strategising within the organisation. The discussions generated a number of practical suggestions in relation to the key challenges presented, as well as possible strategic responses. These were then incorporated into the final sixty-four page internal report forwarded to the LSO Board on 20th February 2012. The fact that a 'neutral' researcher external to the organisation conducted the research allowed participants to be frank and open in relation to their personal experiences and views. It also gave participants the space to externalise and make sense of their experiences as they shared and co-created meaning with the researcher. Commenting on the impact of the research conducted six months after the report was presented to the LSO Board, the Marketing and LSO St Luke's Centre Director, stated that:

You might be happy to hear that a joined up LSO CRM approach went into the Business Plan and is one of my top priorities for 2012/13. Directly as a result of your research project. It might take us a while to sort out but you certainly opened our eyes ...(Email to researcher and CCMF Director, 10th October 2012).

7.4.2 Implications for practitioners other than the LSO

While value research from phenomenological or behavioural perspectives focuses on individual action and agency, practice based approaches to value illuminate how participation in shared social conventions, such as value co-creation practices, is integral to value and meaning co-creation (see Table 36).

Table 46 Behaviour and practice

	Theories of behaviour	Theories of practice
Basis of action	Individual choice	Shared, social convention and practices
Processes of change	Causal	Emergent
Positioning policy	Service organisation seeks to externally influence the factors and drivers of participant behaviour	Service organisation and participants are embedded in the systems of practice that it seeks to influence
Transferable lessons	Clear: based on universal laws	Limited by historical, cultural specificity

Source: Shove et al, (2012, p.143)

While the findings require confirmation in other social fields beyond orchestral consumption, the findings suggest that service practitioners should give greater consideration to the various value co-creation practices in which the service organisation's staff and customers are embedded, from which value experiences emerge and which the service organisation seeks to influence, over time (Table 46). While it is necessary for service organisations to uncover the specific value co-creation practices specific to their social field, they might also consider other contexts where variations of the value co-creation practices in this study might occur (see Table 47) in order to learn how other service organisations facilitated or hindered engagement in such practices.

Table 47 Potential illustration of value co-creation practices in non-orchestral consumption contexts

Inculcating	
Avoiding	Limited access and participation in third level education amongst lower working classes compared to other social groupings.
Initiating	Development of literacy and second language skills in preschool children provides a head start and makes the early years in school much easier, seems as though school/education *'comes naturally to them'*
Imbuing	Certain leisure pastimes associated, stereotypically, with certain people classes e.g. croquet and cricket associated with the upper classes.
Internalising	Sometimes beliefs or practices e.g. such as being a member of a particular religion can be internalised into ones identity. In extreme cases, this may lead to religious fundamentalism – an unquestioning acceptance of dogma or doctrine.
Facilitating	
Organising	Event management, organising a wedding.
Reaching out	Policies and processes to increase access to third level education amongst certain social groups or geographical areas e.g. disadvantaged areas of a large city.
Opening doors	Provision of health and safety information to children in schools in an entertaining and fun way e.g. using animated characters, cartoons, games etc.
Animateuring	Presentation of educational childrens programmes, pantomimes.
Catalysing	Development and training of professional athletes, different professions; e.g. doctors.
Realising	
Performing	Teaching and lecturing.
(Open) rehearsing	Team training for different sports events.
Conducting	Leader or Managing Director of a large corporation developing and implementing strategic vision and strategy. Introducing and management change in service organisations through change management programmes.
Improvising	Jazz musicians during a jamming section; trade union representatives negotiating with company representatives and Human Resource Managers.
Orchestral playing	Being a team player working in a particular division or department of an organisation.
Participating	
Anticipating	Managing one's career.
Entering into	Participating in a live debate.
Connecting	Being a member of a brand community or tribe.
Spectating	Young children prior to when they can speak, observing and absorbing all the time.
Sustaining	
Supporting	Volunteering, participating in a favour exchange.
Relating	Football fandom, supporting your favourite soccer team.

As previously noted (see section 4.2.2), participation in value co-creation practices requires previous socialisation into them. For instance, this is particularly the case in relation to inculcating value co-creation practices. As illustrated in Table 47, for example, the development of literacy and second language skills in young infants and children gives them a head start when they commence primary school compared to others who did not have these opportunities. Similarly, internalising value co-creation practices in the development of religious beliefs in early childhood (again see Table 47), often consistent with those of the family and society one is born into, often remain unquestioned until children grow older and begin to question for themselves. In cases where participants have not been socialised into particular value co-creation practices from childhood, thoughtful supportive and sustained initiation of novices in practices by service organisations may encourage participation over time. For example, reaching out practices can be designed to encourage greater participation in tertiary education amongst disadvantaged groups in society who might not have previously considered pursuing a tertiary qualification (see Table 47).

Consequently, service organisations play a key role in opening up the understandings, procedures and engagements embedded in value co-creation practices for novice participants. It also may be necessary for different service organisations, as part of a wider service ecosystem or network, to sustain these efforts over time. For instance, in the case of promoting orchestral consumption at a societal level, this involves schools, community groups, arts organisations, music services, orchestras, music colleges and so on, all working towards the same goal in a coordinated fashion[50]. Alternatively, as illustrated in Table 47, organising a favour exchange involves a network of volunteers, engaged in supporting value co-creation practices, who have access to diverse skills and resources, coming together to form a peer-to-peer-network who will exchange service for service with each other based on reciprocity as opposed to financial exchange. As noted by Shove *et al.* (2012, p.145), service organisations and 'policy makers are by implication themselves part of the patterns, systems and social arrangements they hope

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[50] For further information, please see the UK National Plan for Music Education report, published by the Department for Culture, Media and Sport (UK) in November 2011. The report can be downloaded at https://www.education.gov.uk/publications/standard/publicationDetail/Page1/DFE-00086-2011

to govern: they do not intervene from the outside, nor do their actions have effect in isolation [....] interventions have effect (some intended, some not) within and as part of the ongoing dynamics of practice'. As a result, service organisations, across all industry sectors, who seek to frame value co-creation practices need to proceed tentatively, in incremental stages, learning through experimentation, trial and error and dialogue with participants and to always be acutely sensitive to the context of context framing participants' value experiences.

In addition, service organisations need be aware of participants' experiences of value co-destruction, as well as value co-creation, in the same collaborative consumption contexts. This requires service organisations to develop a deep understanding of how best to facilitate value co-creation without creating negative value for other participants. Encouraging and maintaining constructive dialogue between participants, as well as participatory strategy development, will assist in facilitating value co-creation, where possible and within the constraints (include financial) within which the service organisation operates.

7.5 Limitations of the study

This study has a number of limitations. Firstly, it was not permissible to take photographs or videos of any of the events or venues due to data privacy considerations, the university ethical protocol governing the research and the rules of the LSO board in relation to this matter. Photography and videography would have greatly helped the participant observation, which relied solely on written field notes.

Secondly, the data collection phase (September 2011 to March 2012) commenced shortly after project approval by the LSO sponsors in September 2011, as it was during this time that the most events, concerts etc. were scheduled (the LSO is on holiday or tours internationally during the summer months). This meant that it was not possible to conduct an initial pilot study, analyse the data and then amend the research study. However, unlike a deductive research strategy, full immersion in the research site throughout the research process is very much in line with the interpretive approach adopted, so the timelines did not affect the findings, but rather facilitated the

development of a hermeneutical understanding of the phenomenon being studied throughout the data collection period.

Thirdly, limitations in relation to time, money, the PhD process and employment requirements itself were issues affecting the research. Ideally, such a research project would be as part of a research team so that different researchers could compare and share observations, perspectives, etc. Due to the nature of the PhD process, in this case, the research had to be carried out more or less solely by the researcher. As I am a part-time PhD student, who also lectures at University College Cork, Ireland, fortunately I was able to consolidate my lightened teaching load into one day per week in Ireland, which allowed me to remain in London to conduct the research over the six-month period, apart from returning to Ireland for one day each week. As I was personally funding the research, this resulted in some financial strain, but was well worth it in terms of the level of data full immersion in the field provided.

Fourthly, it would have been beneficial if I had been a member of the CCT community of scholars, either at Cranfield and more broadly (e.g. a number of universities have research centres and scholars solely focussed on interpretive and CCT research), from the beginning of the research. Being part of such a community would have facilitated a deeper understanding of consumer culture and sharing of perspectives. My exposure to the CCT literature developed from recognition of the limitations inherent in much of the value discourse in services marketing, particularly during the last two years of study. I look forward to developing my understanding of this rich field of work following completion of my PhD. Despite this, I feel that, in this dissertation, I have contributed to the service marketing literature by integrating some of the richness of the CCT body of literature with the value discourse in services marketing.

7.6 Suggestions for further research

Future longitudinal or extended case studies are required in order to better understand whether the initiation of novices into unfamiliar value co-creation practices will sustain participation in practices over time and to illuminate the contexts and conditions under which this might occur. The insights provided by such studies would then inform

service scholars and organisations with regards as to how best to contribute to societal (ethical) value in the long term, as suggested by Arvidsson (2011).

Additional studies which examine the dynamic nature of value co-creation practices, specifically how individual and local variations and enactments of (diverse value co-creation practices) accumulate and persist over time (Shove *et al.,* 2012) would contribute to better understanding the wider context framing participant experiences of value co-creation. For example, further research is required to examine how value co-creation practices emerge, exist, or die. In addition, more detailed examination of the spatial, temporal and power considerations in each of the collaborative consumption contexts studied would provide some useful insights for both practitioners and scholars (Shove *et al.,* 2012, p.119-137). For instance, do participants' attending a free public open-air LSO concert in Trafalgar Square, London, experience different value experiences to similar participants attending the performance of same works, by the same musicians and conductor in the Barbican concert hall in London?

Moving beyond the practice level, the constituents of the various value co-creation practices elements (understandings, engagement practices; Schatzki, 1996) need to be unpacked further. Moreover, there is a paucity of knowledge regarding how the different elements of value co-creation practices and the nexus between different value co-creation practices are generated, renewed and produced (Shove *et al.,* 2012, p.14). A number of alternative practice elements could be induced from the data using, for example, Shove *et al.'s* (2012) constituent elements of practices, namely competence, meaning and material. This would be particularly interesting in non-service contexts, where materiality becomes an important consideration in relation to value co-creation and traditional exchange theory.

Finally, the nature of aesthetic consumption itself has become a much-debated topic within the CCT and management literature, and to a very limited degree in the services marketing literature. Additional research might focus on what is unique and shared in terms of value, experience and practice with other aesthetic contexts (e.g. theatre, street performance, dance, contemporary music performance), as well as non-aesthetic consumption contexts.

7.7 Chapter and thesis summary

In this thesis, I synthesised the service marketing and CCT value literature in order to illuminate the assumptions underpinning extant value research, as well as identify a number of gaps in current understanding. By highlighting how traditional conceptualisations of consumer value incorporate such assumptions, in addition to the problematic legacy of the exchange paradigm (see Table 38), I argued that a deeper consideration of the various socio-cultural practices framing participant value is a useful additional focus for service researchers and practitioners.

Through the integration of experiential and practice based perspectives, I developed a participant value framework which characterises and constrasts the different types of value which emerged from participants' unique and embodied differentiated and situated participation in a multiplicity of value co-creation practices in the collaborative consumption context of orchestral consumption. In doing so, I contributed to contemporary value research by conducting the first grounded study of value as it arises from multiple practices in a collaborative consumption context, specifically orchestral consumption.

Overall, the research findings suggest that value co-creation includes co-evaluation of value outcomes within a shared interpretive space between participants in collaborative consumption contexts. A practice view of co-creation goes beyond a process view of value co-creation in illuminating how meaning is co-created, not just value or activity.. Furthermore, this dissertation demonstrates that a co-creation view of practice goes beyond a process or phenomenological view of co-creation in illuminating the role of service providers in jointly framing or opening up practices to optimise participant value experiences. Based on these findings, I proposed a refinement of S-D logic's FP10.

7.8 Final thoughts

In line with the relational constructionist approach adopted, the use of metaphors stimulates the imagination and facilitates meaning co-creation through the creative juxtaposition of a source domain on a target (academic) domain (Boxenbaum and

Rouleau, 2011, p.276). The orchestral consumption context studied, then, provides both a literal context and a metaphor, which illustrates the reciprocated sensemaking and sensegiving required to co-create value and meaning between participants, including those traditionally delineated as customers and suppliers, in collaborative consumption contexts. At a source domain level, the multiple value experiences that emerged from the value co-creation practices identified can be characterised as polyphonic (differentiated within and between participant groups), harmonious (similar in certain aspects within and between participant groups), and on occasion discordant (where tensions emerged within or between participant groups). This has implications for the LSO and LSO Discovery in terms of the formulation and co-creation of different aspects of the LSO value proposition.

At a target or symbolic domain level, a musical score does not just coordinate a co-creation process; it frames and shapes an interpretive space of potential shared meanings. Such shared meanings only emerge from ongoing self-other relations through participation in value co-creation practices in collaborative consumption contexts and prove crucial for participant sensemaking of different value experiences. Similarly, both marketing scholars and service providers often conceptualise value co-creation practices as a set of processes or activities where participants know how to act, or 'know the score'. The research findings indicate that, in addition, co-creating shared meanings necessitated the organisation and orchestra interacting with novice audience members in order to open up the understandings of orchestral consumption practices; and that these understandings concern not just how-to-act but also how-to-interpret. A score does not constitute meaningful music, nor even does the score being played; rather, the dynamic emergent nature of its meaning needs to be understood, co-created and interpreted by participants in ongoing relations with each other. Value experiences rely on shared framing between conductors (service organisation managers) and participants (regular, novice and potential service consumers, front and back office service personnel, other service providers within a service value network) participating in a multiplicity of value co-creation practices.

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APPENDICES

Appendix A AMA Servsig 2012 Best Conference Paper

Polyphony, Discord and Harmony: Individual Experiences of Value in Collaborative Consumption Contexts

Introduction

Service-Dominant (S-D) logic's tenth foundational premise (FP 10) posits that 'value is uniquely and phenomenologically determined by the beneficiary' (Vargo and Lusch, 2008, p.7). Gronroos (2011) has argued for an extension of FP 10 to incorporate the interactive nature of value co-creation, as also emphasised by Holbrook (1999), while others emphasise the socio-cultural practices framing value co-creation (Korkman *et al.*, 2010). Studies which integrate both the phenomenological and practice-based value research approaches have been largely absent to date, resulting in a critical lack of consideration of the impact of socio-cultural context on an individual's construction of value (Edvardsson *et al.,* 2011; Askegaard and Linnet, 2011).

In this paper, we argue for a deeper appreciation of the symbiotic relationship between value experiences and value co-creation practices, particularly in collaborative consumption contexts in which meanings may be shared as much as behaviours. Practices, comprising shared understandings of what to do and say, procedures and engagements in situated contexts, embed individuals in the social world, tie us to each other, and, as a result, frame individuals' lived, embodied experiences of value (Reckwitz, 2002; Warde, 2005; Barnes, 2001). While practices are not possessions or characteristics of individuals, individuals are carriers of various value co-creation practices, which need not be coordinated with each other (Reckwitz, 2002, p.250). As a result, individuals represent unique embodiments of diverse levels of participation in multiple practices within a cultural or social group. Drawing on Lobler (2011) and Edvardsson *et al*. (2011), we also suggest that individual sensemaking of the value experiences which emerge from value co-creation practices, while socially constructed, is intersubjectively and phenomenologically determined. Therefore,rather than solely adopting either a phenomenological or a practice based perspective to explore the contours of value co-creation, we seek to entwine them, by examining individual value experiences which emerge from individuals' concurrent participation in multiple value co-creation practices in collaborative consumption contexts.

The aims of the paper are to examine participants' experiences of practices in a collective consumption context in order to illuminate how value is co-created through participation in such practices; and to explore specifically the role of *meaning* co-creation in the individual value experiences which emerge. We outline and discuss the findings of a study which examines how the London Symphony Orchestra (LSO), one of the world's leading orchestras, has sought to broaden participation in orchestral consumption practices by co-creating meaning for novice, amateur and expert participants through a variety of co-creation practices. We conclude with propositions relating to the individual experience of value co-creation practices in collaborative contexts.

Method

Our research context is the social field of classical orchestral performance. The stated mission of the LSO is "to bring the finest music to the greatest number of people". The longitudinal study explores how various participants – musicians, conductors, audience members and staff –make sense of the value experiences which emerge from the various orchestral, educational and outreach events facilitated by the orchestra. Participant narratives in relation to these

experiences were collected using 40 in-depth interviews and 410 short interviews (ca 10 minutes duration), supplemented by participant observation and non-participant netnography, over a four-month period. We acknowledge that personal accounts only reveal a version of experience, as we can never be fully aware of the social world and also as conscious experience is framed by pre-reflective experience and practices. However, personal accounts reveal participant sense making, albeit in an imperfect way, in relation to individuals' participation in practices, and highlight some of the issues figural for them. All interviews were recorded, transcribed and analysed using interpretative phenomenological analysis (Smith *et al.,* 2009) and NVivo9 data analysis software.

Findings

As illustrated in Table1, three broad groupings of value co-creation practices emerged:1) provider led practices–traditional concerts in which customer practices were limited to 'appreciating' and 'spectating'; 2) joint customer-provider practices–more informal events in which 'narrating' and'opening doors' helped to open up classical music to novice audience members; and 3) customer-led practices–the direct involvement of customers in 'performing' and 'directing'. Participants occupied dynamic positions within and outside these practices, due in large part to variations in understandings and know-how in relation to the practices' procedures and engagements. For example, lack of background knowledge made 'appreciating' inaccessible unless combined with such practices as 'narrating' and 'opening doors'.

Individual experiences of value, illustrated in Table 2, correspondingly varied both between and within participant groups such as audience, staff, musicians and animateurs (individuals who would introduce music and who were prominent in 'narrating' and 'opening doors' practices). The multiple value experiences that emerged can be characterised as polyphonic (differentiated within and between participant groups), harmonious (similar in certain aspects within and between participant groups), and on occasion discordant (with tensions emerging within or between participant groups, such as when novice concert-goers engaged in 'spectating' rather than 'appreciating' practices). Depending on the degree of shared understandings between participants of the procedures and engagements inherent in the various practices, multiple contested individual and collective experiences of use, exchange and sign value emerged. Examples of value experience types include formative and transformative value experiences, relational (or, at the opposite pole, alienation) value experiences, hedonic (or anxious) value experiences, immersive, aesthetic, participatory, creative and altruistic value experiences.

Discussion

Proposition 1: Value experiences emerge as a result of participation in value co-creationpractices.

Different value experiences emerged as a result of individuals' participation in diverse value co-creation practices, some of which broadly aligned with the value types identified by Holbrook (1999) and Sheth *et al.* (1991), specifically hedonic, social, emotional and aesthetic value experiences. While our goals and purposes are framed by social practices, they are also directed, to varying degrees, by our individual needs and wants, our previous experiences and lifeworld contexts (Matthews, 2002; Penaloza and Mish, 2011). Individuals' participation in practices is internally differentiated and individuals' positions within practices are subject to change. It is therefore not possible to understand value solely from either a phenomenological or a practice-based perspective, as the meaning of phenomenological experience is, in part, socially constructed and is co-created as a result of our participation in practices (Penaloza

and Venkatesh 2006; Holland *et al.* 1998). Our data confirms this contention: for example, practices such as 'narrating' involves sense-giving by musicians, conductors and animateurs in order to teach and encourage novices how to make sense of and value a particular work. We next expand on this co-creation of *meaning*.

Proposition 2: Participation in value co-creation practices in collaborative consumption contexts results in co-created meanings and generates sign value.

Participation in value co-creation practices allows social actors to perceive and share what Schatzki (1996) terms teleoaffective structures, embracing ends, projects, tasks, purposes, beliefs, emotions, and moods (Schatzki, 1996, p. 76). Participants' value experiences revealed individually differentiated, collective evaluative judgments underpinned by values (plural) – that is, by socially constructed evaluative criteria such as norms, goals or ideals (Holbrook, 1999; Schau *et al.*, 2009; Epp and Price, 2011; Penaloza and Mish, 2011). Emergent value experiences varied within and between different participant groups such as professional musicians, staff and customers (Gronroos, 2008; Warde, 2005). While individuals can direct their purposes and goals within their participation in practices, such participation has symbolic meaning (Matthews, 2002) constituting sign value and reveals a certain social order (Penaloza and Venkatesh, 2006; Warde, 2005). The different perspectives and interrelationships between different value experiences are particularly interesting to organisations who wish to facilitate value co-creation in collaborative consumption contexts, particularly where conflicts between the actual and desired value experiences of different participant groups exist. This brings us to the managerially important group of novices – perhaps new customers – who are unfamiliar with co-creation practices.

Proposition 3: The initiation of novices into value co-creation practices necessitates the facilitation of participant sense making through the co-creation of meanings; that is, reciprocated sense making and sense giving.

In order to better initiate novices into unfamiliar practices, organisations need to consider how traditional consumption practices could be opened up through circuits of practice (Panzar and Shove, 2010) by recasting understandings, procedures and engagements (Reckwitz, 2002) (see Figure 1). The research findings indicate that initiation of novices necessitated reciprocated sense making and sense giving (Heinonen *et al.* 2010) which afforded participants access to a world that they may have previously considered outside of their experience. In doing so, the LSO facilitated greater consumer agency and was able to counter, as noted by Warde (2005, p. 145), "an effect of the operation of the general field of social power wherein dominant groups exclude others from involvement in activities which they represent as especially worthwhile and where expertise is, hence, socially and personally prestigious". A further challenge faced by organisations, beyond the design of practices appropriate for initiates which co-create shared meanings, is to sustain participation of novice users in circuits of practice over time. In discussing the research findings with LSO staff, this was identified by senior management as a key challenge in experience design. The discussion began to brainstorm ways of crafting practices which would help novices to bridge seamlessly from highly participatory events to the LSO's traditional concerts.

Conclusion

This study contributes to value research by illustrating through grounded data that it is not possible to disentangle value experiences from the value co-creation practices from which they emerge. As a result, service marketing scholars and practitioners alike need to refocus 'on the context of context' (Askegaard and Linnet, p. 381)–that is, to contextualise value experiences within the value co-creation practices in which they are embedded. Based on our

findings, we propose a refinement of S-D logic's FP 10. We suggest that individual sensemaking of the value experiences that emerge from value co-creation practices, while socially constructed, is intersubjectively and phenomenologically determined. We further find that the degree of intersubjectivity depends on the localisation of particular practices and whether or not their symbolic meaning is shared with others in similar contexts. Co-creation includes co-evaluation of value outcomes within a shared interpretive space between customers and service providers. A practice view of co-creation goes beyond a process view in illuminating how meaning is co-created, not just activity. A co-creation view of practice goes beyond a consumer practice view in illuminating the role of providers in jointly designing practices to optimise perceived value.

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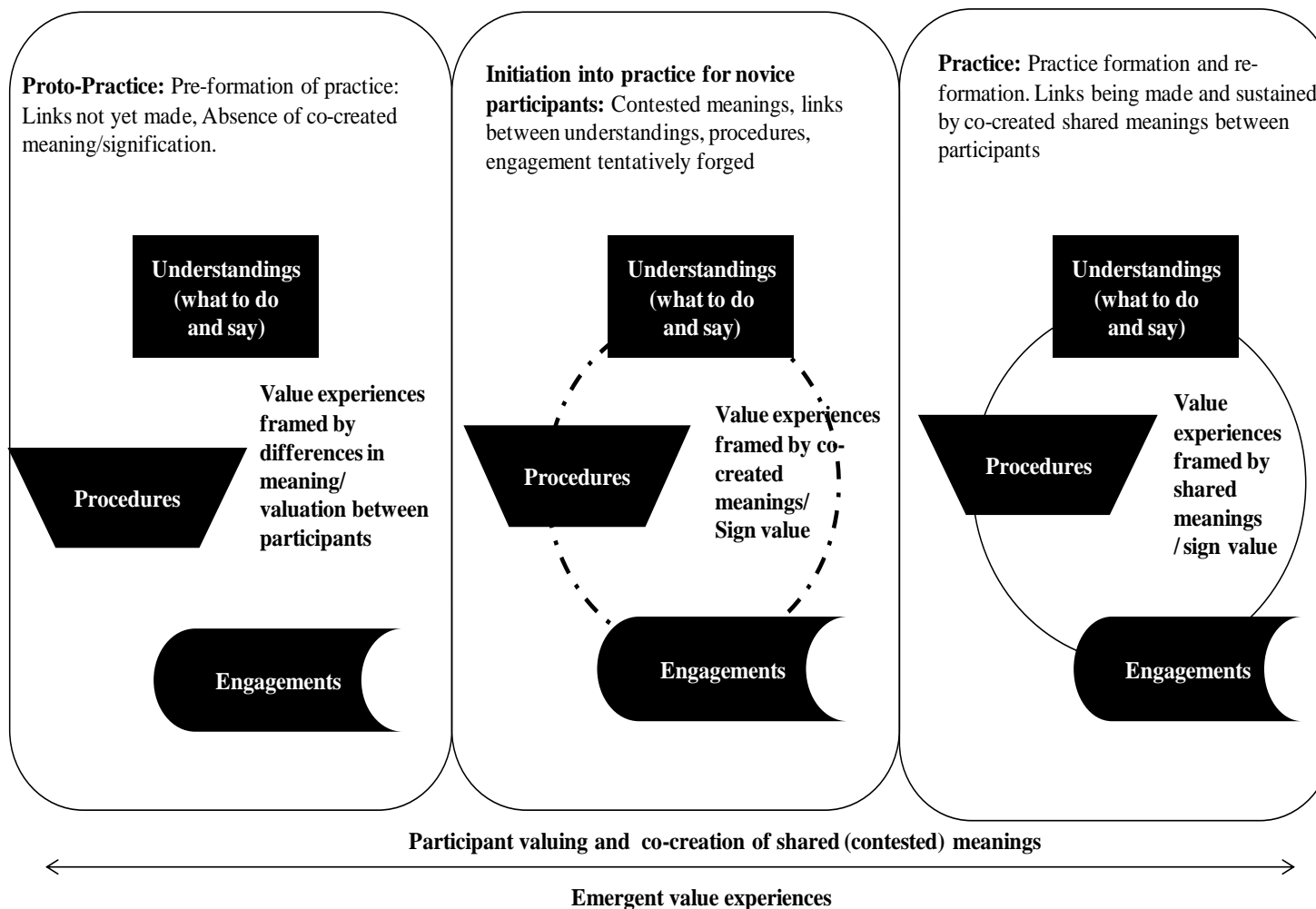Warde, A. (2005), "Consumption and theories of practice", *Journal of Consumer Culture*, Vol. 5 No. 2, pp. 131-153.

Table 1.Value co-creation practices in an orchestral context

	Provider led value co-creation practices	Joint customer-provider led value co-creation practices		Customer -led value co-creation practices
Nature of audience member/ participant role.	Audience is mainly passive, main focus is on music appreciation. Greater the knowledge of the relevant musical language, the easier it may be for audience member and vice versa.	For the main part, creative expression (value co-creation or value co-production) on behalf of the audience member is limited but enjoyment/understanding of the piece or work might be enhanced.	Audience member participates in in the music experience or performance curated or led by LSO performers and animateurs (leaders in the practices of 'narrating' or 'opening doors').	Full participation by Fusion Orchestra members (youths aged between 10 and 19 years from local community and East London boroughs) and novice, amateur or professional competitors, comprising music students or young music professionals who wish to pursue an orchestra related career (e.g. as a professional musician, composer, conductor etc.), who are given the opportunity to work, conduct or compose for the LSO.
LSO Examples	LSO Barbican concerts	LSO Discovery Days	Under 5 concerts, Early Years concerts and programmes	Participants in Panufnik (young composer) competitions, Fusion Orchestra.
Illustration of Situated Value Co-Creation Practices	**Appreciating:** Typically assumes, from the perspectives of both the LSO and regular concert-goers, that audience members possess the situated understandings of orchestral consumption practices, including background musical knowledge, skills and competences and familiarity with classical concert going practices. Where this is not the case, e.g. where novice audience members have come along for the first time and do not have a musical background, or indeed for regular audience members who are unfamiliar with a particular genre or composer, to a certain extent they are appreciating the performance from a distance, the outside i.e. **Spectating**	Enhanced engagement orchestral practices, such as **Narrating**, where the conductor, animateur or musicians provide audience members with additional information i.e. cultural resources (Arnould, Price and Malshe 2006), for example relating to the composer and his/her life, the piece, and subjective reactions and interpretations to the music/work etc., which can assist the audience in participating in and appreciating the event. There is a closely related practice of **Opening Doors** whereby traditional orchestral consumption practices are opened up to novice audience members, including young children, in order to enhance participation. Mechanisms include user-friendly invitations to attend, a timing and location which is more convenient and less intimidating than the traditional concert venue, and repertoire selection designed for accesibility.		**Performing** is where participants in a particular programme or competition 'create' the score or performance. For example, in the Panufnik Young Composer competitions, teenagers submit their orchestra scores to the LSO and then participate in a week long workshop with professional conductors and the LSO where they interpret and develop the work, which is then performed in front of a live audience at the LSO education centre LSO St Luke's. The winning work is also included in an LSO programme in the Barbican. As part of the workshops and rehearsals, the young composers answer musicians' queries and co-develop the score based on the musicians different experiences of reading and interpreting it. **Directing** refers to a similar competition or scheme for young conductors (the Donatella Fllick competition) which offers young conductors the opportunity to work with the LSO. The competition winner conducts the LSO at a formal concert in the Barbican. For the conductor, the orchestra becomes his/her instrument through which his/her interpretation of a score or work will be expressed.
Illustration of Situated Value Co-Creation Practices in non-orchestral contexts	**Appreciating:** Sports (e.g. cricket, dressage), high fashion, wine and interior design are sectors where it is necessary to understand the rules in order to participate in appreciating. Otherwise one is left **spectating,** feeling on the outside looking in and engaging with others consistent with that.	Much contemporary advertising for aspirational products involves not the communication of previously well understood benefits but **narrating**, in which the brand is given meanings related to such goals as status (e.g. clothes) and attractiveness (e.g. drinks). Brands with strong consumer communities such as Jeep may **open doors** to community membership through such approaches as Jeep's Tread Lightly days, in which newer customers are shown how to drive off-road without excessive environmental impact.		An example of **performing** is where undergraduate students, working with local businesses on consultancy type action learning projects, develop solutions to a company's business challenges. An example of **directing** is where postgraduate students direct or lead a class or tutorial on behalf of a lecturer.

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Table 2.Emergent value experiences in an orchestral consumption context

	Provider led value co-creation practices	Joint customer-provider led value co-creation practices		Customer-led value co-creation practices
LSO Examples	LSO Barbican concerts	LSO Discovery Days	Under 5 concerts, Early Years concerts and programmes	Participants in Panufnik (young composer) competitions, Fusion Orchestra.
Examples and Illustrative Quotes of Emergent Value Experiences - Audience members	**Relational Value Experience:** (Connecting with other audience members:) *I like when the audience actually listens to the music rather than rattling through (crisp) packets and talking. The Barbican has a special atmosphere, the audience is usually quite educated about the music and there is a nice spirit during the performance* **(LSO Barbican Concert Audience Member).**	**Relational Value Experience:** (Connecting with the conductor:) *I like the way he conducts, it is brilliant to watch. That (open rehearsal performance) was fascinating, the way he started off, patching up different bits and pieces that he thought weren't quite to his taste...... it is quite something to watch him conducting, looking from behind you see all these wonderful gestures, it is brilliant the way he moulds the music with such great expression in his hands, I can imagine what his face is doing* ! (laughs) **(Gentleman, late 40s, regular audience member).**	**Transformative Value Experience:** *My son didn't stop talking about the Elephant who had been the Tuba! He really liked. It was really excellent, the way the animals were matched to the characters of the instruments and their sounds, he just seemed really transfixed. He was able to identify some new instruments which maybe he wouldn't have been exposed to through the books he has. He had never seen a tuba before, so that was excellent. He might even take it up!* **(Mother with three children, 16 months to four years old, who attended the Under 5s concert).**	**Hedonic Value Experience:** (I like this Fusion concert) *because, in contrast to classical (performances) where you have to be very quiet, a little bit of jazz brings out the best in people (smiles)* **(Mother of Fusion Orchestra Member attending the Fusion Orchestra Performance).**
Examples and Illustrative Quotes of Emergent Value Experiences - Musicians	**Immersive Value Experience:** *When you are performing on a stage with a hundred musicians, it is a fantastic experience. Being a part of that (group of) one hundred (people), sharing, creating something together, which you share with another 2000 people in the audience. There is always, sort of an electricity, an atmosphere, whether the audience are engaging with it* **(LSO Musician).**	**Formative Value Experience:** *For us, as members of the Orchestra, it is really, really good that the LSO gives us opportunities to perform chamber music and that sort of thing. Everybody can get the chance to do that. I don't mind doing a masterclass in front of 200 people - but to stand up and talk is not a skill that I have developed over the years. There are certain members (of the Orchestra) who like to do that. I am more than happy to play, but not to have to stand up and talk coherently about music. (Despite this) I really enjoyed it day very much* **(LSO Musician who performed chamber music session with one other musician, followed by Q&A with audience members as part of an LSO Discovery Day).**	**Formative Value Experience:** *I suppose it is good to give experiences to other people, beneficial experiences through music, but also as a musician, myself, it is very healthy for me to be put into different situations, to be challenged in different ways* **(LSO Musician).**	**Aesthetic Value Experience:** *I like the improvisation. I just like making stuff up and I like being free. I seem to do better when I am not singing from a sheet of music or reading a score. That's freedom* **(Fusion Orchestra Member, aged fourteen years).**
Examples and Illustrative Quotes of Emergent Value Experiences - Staff/ Animateurs	**Creative Value Experience:** (Imagined/Desired) *I think, it would be really interesting to have the orchestra there and have people chose the repertoire they would like them to play. I think that would be very interesting and quite challenging for the orchestra as well because you'd never know what was going to be selected. I have always wanted to programme my own concert* **(LSO Staff Member).**	**Anxious Value Experience:** *(It was my) first time running (a Discovery Day) on my own so I was quite worried how it would be perceived, if technical things would go wrong for the presentation, generally sort of a bit jittery but it all went very smoothly* **(LSO Discovery Staff Member).**	**Participatory Value Experience:** *I find participation the most important thing, you know, then I know people are on your side and taking responsibility for the sound as well, along with the musicians and I. That is the highlight for me , people committing to joining in* **(Animateur, Under 5s concert).**	**Altruistic Value Experience:** *I would like LSO Discovery participants to be influencing even more how the orchestra performs on the Barbican stage. We already , through the (Panufnik composer) project scheme over the last six years, provide opportunities for almost sixty composers who have been wanting to compose for the LSO. I would love for more of that to happen, and, actually, from different musical genres as well. For example, involving participants that we are working with in their teenage years, who might be incredibly talented [...], getting them to write for the LSO* **(Head of LSO Discovery, LSO Education and Outreach).**

Figure 1.Co-creation of shared meanings through value co-creation practices

Proto-Practice: Pre-formation of practice: Links not yet made, Absence of co-created meaning/signification.

Understandings (what to do and say)

Procedures

Value experiences framed by differences in meaning/ valuation between participants

Engagements

Initiation into practice for novice participants: Contested meanings, links between understandings, procedures, engagement tentatively forged

Understandings (what to do and say)

Procedures

Value experiences framed by co-created meanings/ Sign value

Engagements

Practice: Practice formation and re-formation. Links being made and sustained by co-created shared meanings between participants

Understandings (what to do and say)

Procedures

Value experiences framed by shared meanings / sign value

Engagements

Participant valuing and co-creation of shared (contested) meanings

Emergent value experiences

Appendix B Use of the experience construct

This appendix summarises the use of the experience construct in the marketing literature (see section 2.4 note on terminology and section 2.5 understanding consumer experience and experiential consumption).

Table B-1 Use of experience construct in the marketing literature

Construct	Definition(s) and Characteristics	Company or Customer Perspective	Principal Literature Domains
Service Experience	Service experiences occur when a consumer interacts with a store's physical environment, its personnel, and its policies and practices (Hui and Bateson, 1991); includes both functional and emotional outcomes(Sandstrom *et al.*, 2009, p. 245); "a service process that creates the customer's cognitive, emotional and behavioural responses" (Edvardsson *et al.*, 2005, p. 151); "the outcomes of the interactions between organizations, related systems/processes, service employees and customers" (Bitner *et al.,* 1997, p. 193)	Company perspective	Service Marketing
Consumption Experience	Consumption experiences which occur when consumers consume and use products or services (Brakus *et al.*, 2009).	Customer (consumer) and company perspective	CCT
Consuming Experience	Same as previous: i.e. experiences which occur when consumers consume and use products or services (Caru and Cova, 2007). Also has double entendre of consuming experience i.e. staged experiences delivered by companies using customer experience management.	Customer (consumer) and company perspective	CCT and Marketing
Customer Experience	A "set of interactions between a customer and a product, a company, or part of its organization, which provoke a reaction."Strictly personal, implies the customer's involvement at different levels (rational, emotional, sensorial, physical, and spiritual)","Its evaluation depends on the comparison between a customer's expectations and the stimuli coming from the interaction with the company and its offering in correspondence of the different moments of contact or touch-points" (Gentile *et al.*, 2007, p. 397).	Customer (consumer) and company perspective	Services marketing and marketing

Construct	Definition(s) and Characteristics	Company or Customer Perspective	Principal Literature Domains
	"the internal and subjective response customers have to any direct or indirect contact with a company" [...]"Direct contact generally occurs in the course of purchase, use, and service and is usually initiated by the customer"[....] "Indirect contact most often involves unplanned encounters with representatives of a company's products, service or brands and takes the form of word-of-mouth recommendations or criticisms, advertising, news reports, reviews and so forth "(Meyer and Schwager, 2007, p.118).		
	"the customer experience construct is holistic in nature and involves the customer's cognitive, affective, emotional, social and physical responses" [...] "created not only by those elements which the organisation can control but also by elements that are outside of the organisation's control" [....] "customer experience encompasses the total experience, including the search, purchase, consumption, and after-sale phases of the experience" (Verhoef *et al.*, 2009, p.32).		
Experiential marketing	"Goal is to create holistic experiences that integrate individual experiences into a holistic Gestalt" [...] "concerned with achieving pleasurable experiences. Five different types of experiences, or strategic experiential modules (SEMs), that marketers can create for customers are distinguished: sensory experiences (SENSE); affective experiences (FEEL); creative cognitive experiences (THINK): physical experiences, behaviours and lifestyles (ACT): and social-identity experiences that result from relating to a reference group or culture (RELATE). These experiences are implemented through so-called experience providers (ExPros) such as communications, visual and verbal identity, product presence, electronic media, etc."(Schmitt, 1999, p.53).	Company perspective	CCT and marketing
Experiential value	'Interactive relativistic preferential experience' (Holbrook, 1999, p.9),	Customer (consumer) perspective	CCT

Appendix C Comparing value co-production, value co-creation and value creation

This appendix compares the use of the constructs – value co-production, value co-creation and value creation- in the marketing literature (see section 2.7.1.1 introducing the service-dominant logic value discourse).

Table C-1 Comparison of value co-production, value co-creation and value creation constructs

	Value co-production	Value co-creation	Value creation
Definitions	Creating value with customers and incorporating customer value co-creation system (resources) into the organisations processes (i.e. design, production) resulted in customised offerings (Wikstrom, 1996a). Organisation supporting the customer value-creating role (customer company interactions) in the organisations processes (Wikstrom, 1996b). Integration of firms' and customers' value chains (Tzokas and Saren, 1997). Value co-produced between actors over time. Services a framework for all activities considered co-produced (Ramirez, 1999).	Consumers become "active players' in the value co-creation process who can influence where, when and how value is generated" (Prahalad and Ramaswamy, 2000). "The benefit realized from integration of resources through activities and interactions with collaborators in the customer' service network.'' That is,' a multiparty all encompassing process including the focal firm and potentially other market-facing and public sources and private sources as well as customer activities (personal sources)' (McColl-Kennedy *et al.*, 2012, p. 5)	Value creation emerges from interactions in value constellation. (Ramirez, 1999). Value is perceived by the consumer based on the 'value in use' as opposed to being determined by the producer (value in exchange) and the consumer is always involved in the creation and co-creation of value (Grönroos, 2008). Value is seen to emerge from consumers' processes and consumers are the ultimate creators of value (Grönroos, 2008).

	Value co-production	Value co-creation	Value creation
Characteristics	Firm centric.	Firm centric. The service organisation's role is to facilitate value co-creation and the co-creation of experiences (i.e. experience innovation) as opposed to seek to 'embed' value in the organisation's product and service offerings (Prahalad and Ramaswamy, 2003, p. 17). Consumers seen as having access to their own resources and the as having the ability to integrate them with other resources, including those of the company, to co-create value. Payne *et al.* (2007, p. 84) assert that "value propositions exist in order to facilitate the co-creation of experiences."	Customer centric. Value creation or value in use seen as "a phenomenological experience perceived by a customer (consumer) interacting with products/service bundles in use situations" (Woodruff and Flint, 2006, p. 185). Customer dominant logic (Heinonen *et al.*, 2010) positions the customer as the central value-creating actor, rather than the service, the service provider/producer or the interaction or the system.
Limitations	Main focus is the reduction in firms' costs or 'sacrifice', little or no focus on customer sacrifice and whether it indeed may be higher as a result of participation in co-production (Bendapudi and Leone, 2003). Primarily a service provider view, focus still remains on the service offering rather than on the consumer's specific value requirements given his/her immediate and socio-cultural context (Heinonen *et al.*, 2010). Assumes that customers have processes and that organisations can control how customers interact with companies' processes.	Primarily a service provider view, focus still remains on the service offering rather than on the consumers' specific value requirements give his/her immediate and socio-cultural context (Heinonen *et al.*, 2010). According to Grönroos (2008), co-creation does not necessarily result in value emerging (Heinonen *et al.*, 2010, p.538). Assumes customers can identify, access, appropriate and successfully integrate the relevant resources required to co-create value.	Assumes customers can identify, access, appropriate and successfully integrate the relevant resources required to co-create value. Ignores socio-cultural context that frames if and how consumers can create and experience value.

Appendix D Overview of value co-creation studies reviewed

This appendix summarises and compares the value co-creation studies reviewed (see chapter 2).

Table D-1 Overview of value co-creation studies reviewed

Year	Authors	Value co-production /(co-)creation			Primary Perspective			Type of Paper		Conceptualisation of how value-creation occurs								Discipline					
		Co-production	Creation	Co-Creation	Firm	Customer	Individual/Citizen	Conceptual	Empirical	Resource integration	Resource based view/Resource Advantage Theory	Interactions	Firms Processes	Joint Processes	Customer Processes	Emergent from value co-creation experiences	Value co-creation practices	Services Marketing	Industrial/Business-to-Business Marketing	SD-logic	Marketing	CCT	Strategic Management
1996a	Wikstrom (EJM)	x				x		x													x		
1996b	Wikstrom (JoMM)	x				x															x		
1997	Tzokas and Saren	x				x		x													x		
1999	Ramirez	x			x	x		x															x
2000	Bowman and Ambrosini		x		x	x		x			x												x
2000	Prahalad and Ramaswamy																						
2003	Prahalad and Ramaswamy			x		x		x						x		x					x		
2004	Vargo and Lusch	x			x	x		x						x						x			
2006	Arnould, Price and Malshe	x			x			x		x										x		x	
2007	Lusch, Vargo and Obrien	x			x	x		x		x				x						x			
2006	Ramaswamy			x		x								x		x					x		
2007	Priem		x			x		x					x										x

Year	Authors	Co-production	Creation	Co-Creation	Firm	Customer	Individual/Citizen	Conceptual	Empirical	Resource integration	Resource based view/Resource Advantage Theory	Interactions	Firms Processes	Joint Processes	Customer Processes	Emergent from value co-creation experiences	Value co-creation practices	Services Marketing	Industrial/Business-to-Business Marketing	SD-logic	Marketing	CCT	Strategic Management
2007	Sirmon, Hitt and Ireland		x		x						x												x
2007	Clulow, Barry and Gerstman					x					x												x
2008	Grönroos		x	x	x			x		x				x	x					x	x		
2008	Sandstrom, Edvardsson, Kristensson and Magnusson			x		x		x						x		x		x					
2008	Payne ,Storbacka and Frow			x	x	x		x						x				x		x			
2009	Schau, Muniz and Arnould			x		x		x	x								x				x	x	
2009	Heinonen and Strandvik	x				x		x	x							x							
2009	Russell-Bennett, Provite and Zainuddin						x	x													x		
2010	Baron and Harris			x		x		x	x	x											x		
2010	Andreu, Sanchez and Mele			x	x	x		x	x	x			x	x	x		x	x			x		
2011	Grönroos	x	x	x	x			x				x	x	x	x					x			
2011	Macdonald, Wilson, Martinez and Toossi			x	x	x		x	x				x	x	x					x			
2011	Edvardsson, Tronvoll and Gruber																						
2012	McColl–Kennedy, Vargo and Dagger			x		x		x	x	x				x			x	x			x		
2012	Hibbert, Winklhofer andTemerak			x		x		x	X									x					

Appendix E Comparison of the use of value constructs in the marketing literature

This table compares the use of different value construct in the marketing literature (see chapter 2).

Table E-1 Comparison of value constructs

	Use Value	Exchange Value	Value in exchange (unidimensional view)	Consumer value (multidimensional view)	Value in use	Value in context	Value in the experience
Definitions	"The specific qualities of the product perceived by customers in relation to their needs, thus being something created by the firm and not by customers" (Bowman and Ambrosini , 2000, p.2)	"the actual price paid by the customer to the firm for the service or product purchased" (Bowman and Ambrosini, 2000)	Customer's overall assessment of the utility of a product based on perceptions of what is received and what is given" (Zeithaml, 1988).	A relativistic preference (comparative, personal, situational) characterising a subject's (consumer's) experience of interacting with some object….i.e. any good, service, person, place, thing, event, or idea" (Holbrook, 1994. p.9)	"Value in use reflects the use of the product or service in a situation to achieve a certain goal or set of goals." (Flint *et al.*, 1997, p. 170); "value is perceived by the customer based on the 'value in use' as opposed to being determined by the producer (value in exchange) and the customer is always involved in the creation co-creation of value" (Grönroos, 2008).	Term used to highlight the contextual nature of value co-creation and that value co-creation is contingent on resource integration, which is in line with the spirit of FP9 and FP10.but no formal definition by Vargo and Lusch to date. (Vargo *et al.*, 2008; Vargo 2009, Vargo *et al.*, 2009; Chandler and Vargo, 2011).	'Individual service customers' lived experiences of value that extend beyond the current context of service use to also include past and future experiences and service customers' broader life-world contexts'. (Helkkula *et al.*, 2012).

	Use Value	Exchange Value	Value in exchange (unidimensional view)	Consumer value (multidimensional view)	Value in use	Value in context	Value in the experience
Characteristics	Value is embedded in product or service offering. Organisation omnipotent as to what constitutes value for customers. Customers seen as passive recipients of value, who are unable to create value for themselves.	Focus on economic monetary value, with its resulting contribution to company profits and profit maximisation.	Trade-off between benefits and sacrifices, reflected in many of the unidimensional models of customer (consumer) perceived value. Focus on economic /utilitarian aspects (Sanchez-Fernandez and Iniesta-Bonillo, 2007). "Cognitive assessment (Sanchez-Fernandez and Iniesta-Bonillo, 2007).	Focus on consumer behaviour (Sanchez-Fernandez and Iniesta-Bonillo, 2007. " cognitive-affective assessment (Babin *et al.*, 1994; Park, 2004).	Comprises cognitive – affective dimensions. Value emerges from the customers' processes. Customers are the 'ultimate creators of value" (Grönroos, 2008; Grönroos, 2009, p.353). "Value in exchange can only exist if value in use has been created or emerges (e.g. Woodruff and Gardial, 1996, Vargo and Lusch, 2004; Grönroos, 2006, 2008, 2009).	"Value is a context specific phenomenon that is uniquely and phenomenologically experienced by beneficiaries in specific contexts";"idiosyn-catic, experiential, contextual and meaning-laden'" (Vargo *et al.*, 2009).	Prahalad (2004) posits that "value is now centred in the experiences of consumers" (p. 137). Propositions in relation to value in the experience (Helkkula *et al.*, 2012, p.67): it is individually intrasubjective and socially intersubjective, can be both lived and imaginary, based on previous, current, and imaginary experiences, temporal and emerges from individually determined social contexts

	Use Value	Exchange Value	Value in exchange (unidimen sional view)	Consumer value (multidimensional view)	Value in use	Value in context	Value in the experience
Perspective	Product centric, service provider perspective on how customers (consumers) perceive value and how the organisation delivers value	Product centric, Service provider perspective on how customers (consumers) perceive value and how the organisation delivers value. Encompasses the profit making and economic notion of the firm.	Company, customer and consumer perspectives. Cognitive approach. Focus on utilitarian and economic value.	Consumer perspective. Cognitive and affective approach.	Consumer perspective, Cognitive and affective approach.	Consumer Perspective – Phenomenological Approach, Value as experienced by the beneficiary (consumer) and is both individually and socially constructed (e.g. consumers, service provider representatives or other actors involved).	Individual, influenced by others, determines the nature of value as experienced.

	Use Value	Exchange Value	Value in exchange (unidimen sional view)	Consumer value (multidimensional view)	Value in use	Value in context	Value in the experience
Empirical studies	Typically involves formal hypothesis testing, statistical inference, standard statistical analyses	Typically involves formal hypothesis testing, statistical inference, standard statistical analyses	Primarily deductive, direct observation of value e.g. formal hypothesis testing, statistical inference, standard statistical analyses. Lack of agreement regarding the antecedents of value (Sanchez-Fernandez and Iniesta-Bonillo, 2007).	Studies primarily behavioural and inductive in nature. Observation of value through it's components, lack of agreement regarding the components of value Sanchez-Fernandez and Iniesta-Bonillo, 2007). Data analysis includes formal hypothesis testing, statistical inference and analysis, identification of emergent patterns of consumer behaviour, may use thematic content, analysis coding for evidence of constructs.	Studies primarily behavioural and inductive in nature. "instead of involving perceptions, the value in use perspective is focused on customer activities….. a service element is potentially value-adding only if it activates the customer to use it." (Heinonen and Strandvik, 2009, p.40).Data analysis seeks to identify emergent patterns or practices of consumer behaviour.	Lack of empirical studies to date, articles mainly conceptual in nature.	Few empirical studies to date. For illustrative example, please see Helkkula *et al.*, (2012).

	Use Value	Exchange Value	Value in exchange (unidimen sional view)	Consumer value (multidimensional view)	Value in use	Value in context	Value in the experience
Applications	Dependent on the company's view of the customer, dependent on the degree to which such a view is informed by customer research, interaction etc.	Assists in the determination of economic value	Widely embraced in the literature. Provides insights into how customers (consumers) employ heuristics to evaluate customer value retrospect- ively. Provides knowledge of how value is evaluated(San chez- Fernandez and Iniesta- Bonillo, 2007).	Hardly embraced in the literature (Sanchez-Fernandez and Iniesta-Bonillo, 2007). Provides insights into how consumers perceive value and into how companies might better facilitate value co-creation and deliver more consumer relevant value propositions. Provides specific direction on how to improve value (Sanchez-Fernandez and Iniesta-Bonillo, 2007).	Agency for value creation is centred on the consumer. Enlarged focus to consider the consumers processes and every day experiences. Provides insights as to how companies might better facilitate value co-creation and deliver more consumer relevant value propositions.	Highlights the criticality of understanding consumer context, which is constantly evolving and changing, which in turn means the consumer experience of value creation is in constant flux.	Complements more traditional customer-perceived approaches and enables a deeper understanding of how consumers perceive value in certain contexts.

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	Use Value	Exchange Value	Value in exchange (unidimensional view)	Consumer value (multidimensional view)	Value in use	Value in context	Value in the experience
Limitations	Considers value as being determined and created by the firm, customer viewed as passive value taker and seen as a mere input to the firms value creation processes, ignores customer's role in value creation.	Considers value in economic, utilitarian and monetary terms. Ignores other sources of value (e.g. hedonic and social value) and the customers role in value creation.	Companies and customers perform different pre determinable roles. Companies supply the product or service offering with 'embedded' value and customers are just passive buyers, users and value takers, where they serve as inputs in the firm's value co-creation processes.	Lack of agreement with regards to the possibility of identifying the dimensions of consumer value beyond what can be observed and the nature of the relationships between components.	Restricted to those consumption activities (past or present) when the product or service was actually used. Does not consider indirect experience of value e.g. appreciating the value others derive from consumption, demonstrated through WOM, marketing communications, etc. Does not consider e.g. "reimagining" an experience e.g. nostalgic recollection or reinventing what happened in the past, imagining what happens in the future (all these examples represent real "imagined" sources of value.	Limited snapshot at a specific point in time of what constitutes value for the customer in a specific situation or context.	Not all aspects of experience can be consciously recalled or reflected on. Ignores the 'context of context' i.e. the socio-cultural context of the consumer which may frame his/her experiences.

Appendix F Summary of LSO events attended for the empirical study

This appendix categorises and lists the various types of LSO and LSO Discovery events attended as part of the empirical study. The table also codes the short interviews conducted at each event, as well as summarising the total duration of the short interviews conducted at each event attended (see section 3.3 methodology).

Table F-1 LSO events attended

Event Code	Date	Category (LSO/LSO Discovery)	Event	Time	Location	Number of short interviews conducted	Participant codes for short interviews conducted	Total duration of short interviews (mins)
PROVIDER LED EVENTS								
TRADITIONAL LSO CONCERTS AT THE BARBICAN								
TB_1	Sun 9 Oct 2011	LSO	LSO at the Barbican - Britten's War Requiem	19.30h	Barbican	7	**SI1-SI7**	29
TB_2	Sat 15 Oct 2011	LSO	LSO at the Barbican Music of Steven Reich - Kristen Jarvi Conductor	19.30h	Barbican	8	**SI1-SI8**	59
TB_3	Thurs 27 Oct 2011	LSO	LSO at the Barbican - Dimitri Tiomkin	19.30h	Barbican	4	**SI1-SI4**	12
TB_4	Sun 30 Oct 2011	LSO	LSO at the Barbican - Nikolaj Znaider Conductor	19.30h	Barbican	6	**SI1-SI6**	40
TB_5	Fri 4 Nov 2011	LSO	Joan of Arc at the Stake – Honegger	19.30	Barbican	0	**-**	0
TB_6	Sun 6 Nov 2011	LSO	LSO at the Barbican - Voices of Light	19.30h	Barbican	5	**SI1-SI5**	36

Event Code	Date	Category (LSO/LSO Discovery)	Event	Time	Location	Number of short interviews conducted	Participant codes for short interviews conducted	Total duration of short interviews (mins)
TB_7	Wed 9 Nov 2011	LSO	LSO Concert - Bartok, Nielsen, Zemlinsky	19.30h	Barbican	9	**SI1-SI9**	59
TB_8	Thurs 24 Nov 2011	LSO	LSO - Prokofiev, Tchaikovsky, Gubaidulina and LSO Aftershock	19.30h and 22.00h - 01.00	Barbican	16	**SI1-SI16**	73
TB_9	Sun 27 Nov	LSO	LSO Gubaidalina	19.30-22.00h	Barbican	10	**SI1-SI10**	29
TB_11	31 Nov 2011	LSO	LSO Znaider Concert	19.30-22.00h	Barbican	6	**SI1-SI6**	30
TB_11	Sun 15 Jan 2012	LSO	LSO - Ades, Mahler	19.30h	Barbican	2	**SI1-SI2**	25
BBC RADIO 3 LUNCHTIME CONCERTS								
R3_1	Thurs 13 Oct 2011	LSO	BBC Radio 3 Lunchtime Concert Nicholas Angelich	13.00h	LSO St Luke's	8	**SI1-SI8**	39
R3_2	Thurs 20 Oct 2011	LSO	BBC Radio 3 Lunchtime Concert Shai Wosner	13.00	LSO St Luke's	12	**SI1-SI12**	75
R3_3	Tues 27 Oct 2011	LSO	BBC Radio 3 Lunchtime Concert	13.00	LSO St Luke's	6	**SI1-SI4**	30
R3_4	Thurs 10 Nov 2011	LSO	BBC Radio 3 Lunchtime Concert Elisabeth Leonskaja	13.00h	LSO St Luke's	7	**SI1-SI7**	43
R3_5	Thurs 24 Nov 2011	LSO	BBC Radio 3 Lunchtime Concert Barry Douglas	13.00h	LSO St Luke's	7	**SI1-SI3**	82

Event Code	Date	Category (LSO/LSO Discovery)	Event	Time	Location	Number of short interviews conducted	Participant codes for short interviews conducted	Total duration of short interviews (mins)
LSO SOUNDSCAPES ECLECTICA SERIES								
EC_1	Wed 12 Oct2011	LSO	UBS Soundscapes Eclectica Different Trains Steve Reich	20.00	LSO St Luke's	10	**SI1-SI10**	33
EC_2	Tues 8 Nov 2011	LSO	UBS Soundscapes Eclectica The North	20.00h	LSO St Luke's	9	**SI1-SI9**	50
JOINT PROVIDER/PARTICIPANT LED EVENTS								
LSO DISCOVERY DAYS/OPEN REHEARSALS								
OR_1	Sun 9 Oct 2011	LSO Discovery	LSO Discovery Day Benjamin Britten - Open Rehearsal and Talk	10.00-13.00/2.30-5.30	Barbican/LSO St Luke's	7	**SI1-SI7**	25
OR_2	Fri 14 Oct 2011	LSO Discovery	Open Rehearsal for Local People Kristjan Jarvi	15.00-18.00	LSO St Luke's	9	**SI1-SI9**	35
OR_3	Tues 8 Nov 2011	LSO	LSO Friends Open Rehearsal for LSO Friends- Bartok, Nielsen, Zemlinsky	13.00h	Barbican	6	**SI1-SI6**	38
OR_4	Sun 27 Nov 2011	LSO Discovery	LSO Discovery Day/Sofia Gubaidulina	10.00-17.30	Barbican	5	**SI1-SI5**	31
OR_5	Tues 10 Jan 2012	LSO	LSO Ades, Walgon, Elgar	19.30h	Barbican	2	**SI1-SI2**	11
OR_6	Sun 15 Jan 2012	LSO Discovery	LSO Discovery Day: Contemporary British Composers Thomas Ades	10.00-17.00h	Barbican/LSO St Luke's	5	**SI1-SI5**	28

Event Code	Date	Category (LSO/LSO Discovery)	Event	Time	Location	Number of short interviews conducted	Participant codes for short interviews conducted	Total duration of short interviews (mins)
LSO DISCOVERY FRIDAY LUNCHTIME CONCERTS								
FL_1	Fri 14 Oct 2011	LSO Discovery	LSO Discovery Friday Lunchtime Concert	12.30h	LSO St Luke's	12	**SI1-SI12**	57
FL_2	Fri 4 Nov 2011	LSO Discovery	LSO Discovery Friday Lunchtime Concert	12.30h	LSO St Luke's	8	**SI1-SI8**	59
FL_3	Fri18 Nov 2011	LSO Discovery	LSO Discovery Friday Lunchtime Concert (Gubadalina)	12.30	LSO St Luke's	3	**SI1-SI3**	22
LSO DISCOVERY EARLY YEARS								
EY_1-5	Oct/Nov 2011	LSO Discovery	Shake Rattle and Roll Music Workshops for 1-5 year olds	Mondays 10.00-13.00	LSO St Luke's	11	**SI1-SI11**	70
EY_6	Fri 11 Nov 2011	LSO Discovery	Concerts for Under 5s (Nurseries and Playgroups)	10.30 - 11.15am and 12.30-13.15	LSO St Luke's	16	**SI-S16**	80
LSO DISCOVERY COMMUNITY CHOIR								
CC_1	Oct/Nov 2011	LSO Discovery	LSO St Luke's Community Choir	6-8pm	LSO St Luke's	8	**SI1-SI8**	129
LSO DISCOVERY KEYSTAGESCHOOL CONCERTS/SCHOOL TEACHER CPD								
SC_1	Tues 1 Nov 2011	LSO Discovery	LSO Discovery Key Stage Schools Concerts (x 2)	11- 12.00, 12.15-13.15	Barbican	10	**SI1-SI10**	57
SC_2	Tues 15 Nov 2011	LSO Discovery	LSO Discovery Key Stage Schools Concerts (x 2)	11-12.00, 12.15-13.15	Barbican	7	**SI1-SI7**	40

Event Code	Date	Category (LSO/LSO Discovery)	Event	Time	Location	Number of short interviews conducted	Participant codes for short interviews conducted	Total duration of short interviews (mins)
SC_3	Thurs 1 Dec 2011	LSO Discovery	LSO Discovery - Secondary Schools Teacher CPD	16.30h-18.30h	Hackney Music Services	6	**SI1-SI6**	43
SC_4	Mon 16 Jan 2012	LSO Discovery	LSO St Luke's INSET Teacher CPD Workshop	10.00-12.30h	LSO St Luke's	2	**SI1-SI2**	19
LSO DISCOVERY COMMUNITY GAMELAN CLASSES/CONCERTS								
GA_1	Fri 28 Oct 2011	LSO Discovery	LSO Gamelan Session for Visiting Norwegian Students	11.00h	LSO St Luke's	3	**SI1-SI3**	19
GA_2_	Oct/Nov 2011	LSO Discovery	LSO St Luke's Community Gamelan Group	17.30 -19.00 (Beginners) 19.15-20.30 Intermediates	LSO St Luke's	4	**SI1-SI4**	44
GA_3	Fri 18 Nov 2011	LSO Discovery	LSO St Luke's Community Gamelan Group Concert	19.30h	LSO St Luke's	8	**SI1-SI8**	45
LSO DISCOVERY JUNIOR (YOUTH) CHOIR								
JC_1	Mon 31 Oct 2011	LSO Discovery	LSO St Luke's Junior Choir	16.00-18.00	LSO St Luke's	8	**SI1-SI8**	37
JC_2	Mon 7 Nov 2011	LSO Discovery	LSO St Luke's Junior Choir	16.00-18.00	LSO St Luke's	6	**SI1-SI6**	61

Event Code	Date	Category (LSO/LSO Discovery)	Event	Time	Location	Number of short interviews conducted	Participant codes for short interviews conducted	Total duration of short interviews (mins)
LSO DISCOVERY FAMILY CONCERTS AND WORKSHOPS								
FC_1	Sun 16 Oct 2011	LSO Discovery	Pre Concert Family Workshop for 7-12 year olds	10.00-12.30	Barbican	19	**SI1-SI19**	62
FC_2	Sun 16 Oct 2011	LSO Discovery	LSO Discovery Family Concert Music from the Movies	14.30 - 15.30	Barbican			
LSO DISCOVERY CENTRE FOR ORCHESTRA TALKS/RECITALS/ARTISTS IN CONVERSATION								
CO_1	Sat 15 Oct 2011	LSO Discovery	Centre for Orchestra Performance Demonstration: The Music of Steve Reich	14.30-17.30	LSO St Luke's	6	**SI1-SI6**	42
CO_2	Mon 31 Oct 2011	LSO Discovery	The World of Conducting Centre for Orchestra Performance Demonstration: Sir Colin Davis and Nikolaj Znaider	11.00am	LSO St Luke's	1	**SI_1**	8
CO_3	Fri 4 Nov 2011	LSO Discovery	Artists in Conversation - Women in Leadership	18.00?	Barbican	6	**SI1-SI6**	63
CO_4	Sat 5 Nov 2011	LSO Discovery	LSO Artist Conversation Marin Alsop	14.00h	LSO St Luke's	5	**SI1-SI5**	34
CO_5	Sun 27 Nov 2011	LSO Discovery	UBS Soundscapes - LSO Artist Portrait Anne Sophie Mutter	19.30h	Barbican	0	**-**	0
PARTICIPANT LED EVENTS								
LSO DISCOVERY FUSION ORCHESTRA								
FU_1	Sat 22 Oct 2011	LSO Discovery	LSO Fusion Orchestra Rehearsal	10.00-13.00	LSO St Luke's	7	**SI1-SI7**	38
FU_2	Tues 25 Oct 2011	LSO Discovery	LSO Fusion Orchestra Film Music Concert	18.00-19.30	Barbican	13	**SI1-SI13**	53

Event Code	Date	Category (LSO/LSO Discovery)	Event	Time	Location	Number of short interviews conducted	Participant codes for short interviews conducted	Total duration of short interviews (mins)
LSO PANUFNIK (COMPOSERS) COMPETITION								
PN_1	Wed 11 Jan 2012	LSO Discovery	LSO St Luke's Panufnik Composers' Workshop	13.00-17.00h and 18.00h-21.00h	LSO St Luke's	3	**SI1-SI3**	19
LSO DISCOVERY DIGITAL TECHNOLOGY GROUP								
DT_1	Mon 17 Oct 2011	LSO Discovery	Digital Technology Group Workshop for 12-18 year olds	16.00-19.00	LSO St Luke's	2	**SI1-SI2**	10
LSO DISCOVERY FIRST MONDAY CLUB								
FM_1	Fri 21 Oct 2011	LSO Discovery	First Monday Club	10.15-15.00	LSO St Luke's	7	**SI1-SI7**	38
OTHER								
BP_1	Sun 30 Oct 2011	LSO	Back stage Pass	18.00	Barbican	0	-	0
FT_1	Wed 9 Nov 2011	LSO	LSO Friends Talk Denis Wick (retired trombonist, former member of the orchestra)	18.00h	Barbican	4	**SI1-SI4**	13
HB_1	Tues 10 Jan 2012	LSO	LSO High Volume Bookers Reception	18.30-19.15	Barbican (Fountain Room)	5	**SI1-SI5**	36
FR_1	Sun 15 Jan 2012		LSO Film Recording	14.00-17.00	Teddington Studios	2	**SI-S2**	30

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Appendix G Short interview guide

Table G-1 Short interview guide

This short interview guide was used for conducting short interviews with audience members (see section 3.3.3.2 short interviews) before, during (at the interval) and after the LSO and LSO Discovery events attended (see Appendix F).

Research Questions/Themes of Interest	Possible Interview Questions	Purpose/Supporting Literature
Introduction and initial background questions:	Brief the participant on the purpose, aim and duration of the interview and ask permission to proceed. Background Questions: - Note gender, age ranges, number in party and relationship to each other, occupation and where travelled from.	Share information with participants in order to enter into a conversation, dialogue as equal participants (McNamee and Hosking, 2012) Clarification of purpose of the study/briefing of respondents, Obtaining informed consent (Kvale, 1996)
How do different participants experience traditional LSO concerts (at the Barbican)? What value experiences do they highlight? What are the positive, negative and desired aspects of each experience from the different participants' perspectives?	In relation to today's event/performance, can you tell me the story as to why/how you came to be here today? Can you describe the experience so far/what it meant to you? What was it like? (Positive aspects, negative aspects etc.) (if group ask question to each person in group) Any particular highlight? Low point? What did you like/dislike? (probe reaction to the other participants/actors etc) Overall, what did you think about today's event?	Introductory open question asks about a concrete situation, which is then pursued/elaborated on (Kvale, 1996, p.132; Charmaz, 2006). Probing and clarification indicates to respondent that the interviewer is interested in what they are saying/builds empathy (Kvale, 1996, p.132). Participants reveal their experiences of value in different contexts through personal narratives which convey their sensemaking of their subjective experiences and realities (Polkinghorne, 1988; Shankar *et al.,* 2001; Webster and Mertova, 2007). Elicitation of spontaneous descriptions of participant experiences, later ask for rationalization/evaluation of the experience (i.e. what did you think? etc.) (Kvale, 1996, p.131; Charmaz, 2006).

Research Questions/Themes of Interest	Possible Interview Questions	Purpose/Supporting Literature
Would the participants like to change anything in order to make their experiences more positive, more enjoyable?	If you had a magic wand, in an imaginary situation where anything is possible, is there anything that you would like to change about the experience/event? *(Possible prompts – probes if having difficult – e.g. it can be in relation to any aspect that comes to mind? everything is possible, there are no limitations Is there anything that would make it easier, more attractive or encourage you or your family to attend or experience more LSO/LSO Discovery Events? (Why? Why not?)*	Projective technique to remove 'rational' restrictions in relation to solicited experiences. Encourages imagined experiences (Helkkula and Pihlstrom, 2010; Helkkula, 2010)
Optional Themes: What is the role of music/particular work/composer in your or your family's life? What does the LSO/LSO Discovery/LSO St Luke's mean to you?	Can you describe this piece/composer etc. means to you? Can you tell me whether you have experienced this piece/composer live before and if so you can remember/describe that occasion? Can you tell me what place music has in your or your family's life at the moment? (e.g. play an instrument, no musical knowledge etc.). Anything else that comes to mind?	Seeks to examine the notion of 'value in context' (Vargo, *et al.*, 2008) i.e. what place has music, attending music events in general have in participants lives i.e. exploration of the life-world context (i.e. central to phenomenological perspective).
Concluding Questions	Is there anything else that you would like to say about your experience today? the LSO/LSO Discovery/LSO St Luke's in general	Debriefing of respondents at end of the interview, should they have any queries/questions (Kvale, 1996)
Concluding Statement	I have no further questions. Is there anything else you would like to bring up or ask about before we finish the interview? Thank you very much for your time. All information will be treated confidentially. Participants collective feedback will be used by the LSO/LSO St Luke's to better understand participants	

Appendix H Depth interview protocols

This appendix presents the orienting semi-structured interview protocols for the depth interviews (see section 3.3.4.1) which outline some of the possible themes that might be explored in the depth interviews. For depth interview participants – LSO Staff, Members of Junior and Community Choirs, Project Managers and Coordinators, LSO Musicians etc. the nature of some of the questions and the degree of probing varied. This was driven by a desire to conduct the interviews in a relaxed and conversational style of interview and to give the interviewee space to identify the nature of the value experiences relevant or salient to him/her as opposed to rigidly following a specific interview protocol.

Interview Protocol 1 – Teenager Participants in Gamelan/Youth Choir/Next Generation on Track/Fusion Orchestra etc. (and Parents if Meet)

Introduction: Brief the participant on the purpose and aim of the interview.

Background Questions:

Tell me a story of how you came to be part of the choir/Gamelan Group/Fusion Orchestra etc.?

Tell me a story of your experience of the (specific) group (i.e. specify)?

(If activity is also tied to an event) In relation to today's event/performance/rehearsal, can you describe the experience so far?

How often do you attend other LSO or LSO St Luke's Events (state event)? Or similar events? (e.g. each month, annually, never)?

Is there anything else that you would like to say about your experience of this group (specify)?

Interview Protocol 2 – LSO/LSO Discovery Staff/Animateurs/Project and Coordinators

Introduction: Brief the participant on the purpose and aim of the interview.

Background Questions:

In relation to today's event/performance (if interviewing personnel in conjunction with a particular event that they have organised), can you describe the experience so far?

Are you involved in any other LSO (LSO Discovery Events)?

If so, what was your particular role?

How would you describe your experiences (and those of other actors e.g. musicians, Animateurs, audience etc.) of such events? (positive and negative aspects)

Taking your magic wand, is there anything that you would change about that experience? (What would be for you a positive development?

How would you describe the similarities or differences between the audiences who attend these (e.g. LSO St Luke's) events as opposed to those who attend LSO performances?

Interview Protocol 3 – LSO/LSO Discovery Senior Management

Introduction: Brief the participant on the purpose and aim of the interview.

Background Questions:

Tell me the story of how you came to work with the LSO/LSO Discovery, your path to where you are today?

In relation to events at LSO/LSO St Luke's, tell me a story of some of the positive aspects, negative aspects etc.

How would you describe your experiences (and other actors e.g. musicians, Animateurs, audience etc.) of LSO/LSO Discovery events? (Positive and negative aspects)

How did you feel about the orchestra/Animateur/conductor/choir/audience (i.e. list various actors) interactions etc.? (Like/dislike – probe reaction to the other participants/actors etc)

How would you describe the relationship or differences between the audiences who attend these (e.g. LSO St Luke's) events as opposed to those who attend LSO performances?

If you had a magic wand, in an imaginary situation where anything is possible, is there anything that you would like to change about today's experience/event? (In relation to any aspect that comes to mind? everything is possible, there are no limitations)

To conclude, could I ask you what LSO/LSO Discovery means to you? Where you would like to see both of them in 2-3 years time?

Interview Protocol 4 – Members of LSO Orchestra

Introduction

Brief the participant on the purpose and aim of the interview.

Background Questions:

Can you tell me a story of how you came to join the LSO?

What does is feels like to be a member of the LSO? Tell me the story of a typical day or week.

As you look back on some of these previous experiences, are there any events/performances/occasions that stand out in your mind? (Positive, negative)

In relation to the activities organised by LSO Discovery/LSO St Luke's, do you participate in them? If so which ones? If not, any particular reason?

How do you experience these various activities? (go through each in turn)

If LSO St Luke's/LSO Discovery could give you a magic wand, anything you would change in relation to your experience?

Have your views/experiences changed since joining the LSO? After having these experiences, is there any advice that you would give new members to the LSO, staff at the LSO/LSO St Luke's in general?

Appendix I Participant observation guidelines and protocol

As detailed in section 3.3.4.3, this appendix outlines the participant observation guidelines and protocol (Charmaz, 2006) that I followed as a participant observer attending the various LSO and LSO Discovery events outlined in Appendix F.

Overview:

- Record individual and collective actions of participants
- Include full, detailed notes with anecdotes and observations
- Emphasise significant processes occurring during the setting
- Identify and address what participants define as interesting and problematic
- Attend to the participant's language use
- Place actors and actions in scenes and contexts

Some Questions (situation, setting and participants):

- What is the setting of action? When and how does action take place?
- What is going on in the field setting? What specific acts comprise this activity/event?
- How are actors (research participants) organised? Who is in charge? How is membership achieved and maintained?
- What are people (specify) doing?
- What do actors pay attention to? What is preoccupying, critical? What do they pointedly ignore that other actors might pay attention to?
- What practices/skills/methods of operation to participants employ? What symbols do participants use/invoke to understand and interact in their life-worlds?
- What are people saying?
- What do participants' actions and statements take for granted?
- How do structure and context serve to support, maintain, impede or change their actions and statements?
- What practices are at issue here? Under what conditions do such practices develop?
- How do(es) the participants think, feel, and act while engaged in the practice?

- What goals do actors seek? When, from their perspective, is an act well or poorly done? How do they judge action – by what standards, developed and by whom?

- When, why, and how does the practice change?

- What are the consequences of the practice?

- What rewards do various actors gain from their participation?

- Other observations?

Source: Charmaz (2006, p.22-24)

Appendix J Coding of pilot data

This appendix presents the coding of the data, which emerged from the pilot study conducted (see section 3.3.5.3 pilot testing and final coding).

Initial open coding

Name	Sources	References	Created On	Created By	M
Relationship to Composer	5	7	28/02/2012 14:23	CK	2
Informal Relaxed Enjoyment	1	1	28/02/2012 14:28	CK	2
Economic considerations	1	1	28/02/2012 14:28	CK	2
Informational Value	3	3	28/02/2012 14:29	CK	2
Hear Orchestra Members Experiences and of Others	2	2	28/02/2012 14:30	CK	(
Social Value	2	2	28/02/2012 14:32	CK	(
Relationship with Conductors	4	7	28/02/2012 14:33	CK	(
Part versus Whole	2	3	28/02/2012 14:35	CK	(
Personally Know Performers Artists	1	1	28/02/2012 14:37	CK	(
Attend Similar Events (non LSO)	1	1	28/02/2012 14:38	CK	(
Levels of Previous Musical Knowledge	1	1	28/02/2012 14:39	CK	(
Importance of Information to assist musical experience	1	2	28/02/2012 14:40	CK	(
Desire to get to know members of the orchestra performers	1	1	28/02/2012 14:44	CK	(
Open Rehearsals	1	2	28/02/2012 14:46	CK	(
Relationship with Particular Work	4	8	28/02/2012 14:50	CK	(
Attend Events to hear new works	1	1	28/02/2012 14:54	CK	(
Preparation for Concerts	1	1	28/02/2012 14:55	CK	(
Category for Music Liked	1	1	28/02/2012 14:56	CK	(
Flow	1	1	28/02/2012 15:00	CK	(
Relationship to Artists Performers	1	2	28/02/2012 15:01	CK	(
Personal Associations Meanings	1	1	28/02/2012 15:03	CK	(
Importance of Venue	2	4	28/02/2012 15:03	CK	(
Lifeworld Context	2	2	28/02/2012 15:04	CK	(
Sharing Experiences with Family and Friends	1	1	28/02/2012 15:08	CK	(

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Examples of open code extracts

Example 1 – Relationship to Artists Performers – 2 Quotations from one interview

Nodes

◯ Relationship to Artists Performers

<Internals\\Audience Members\\LSO Barbican Concerts\\18-02-2012 - LSO_Barb_Britten_Int4_9Oct2011 - Copy> - § 2 references coded [7.08% Coverage]

Reference 1 - 4.38% Coverage

the other reason for coming is, the two guys singing there are two of my favourite singers, they are just brilliant. I did a Mozart prom with them three years ago now and that was absolutely brilliant, they were terrific, it was just a wonderful concert

Reference 2 - 2.70% Coverage

it was nice to see the Russian lady soloist as well, she has a hard act to follow but she was lovely, great voice, so all round very nice, very enjoyable.

Example2 – Lifeworld Code – 2 Quotations – 2 different interviews

Nodes

◯ Lifeworld Context

<Internals\\Audience Members\\LSO Barbican Concerts\\18-02-2012 - LSO_Barb_Britten_Int4_9Oct2011 - Copy> - § 1 reference coded [3.53% Coverage]

Reference 1 - 3.53% Coverage

I used to record stuff here as well it is just because I used to work for the outside broadcasts and did some classical music, with Gergiev, I did the Shostakovich 1-14 some years ago and bits and pieces.

<Internals\\Audience Members\\LSO Barbican Concerts\\18-02-2012 - LSO_Barb_Britten_Int5_9Oct2011 - Copy> - § 1 reference coded [8.45% Coverage]

Reference 1 - 8.45% Coverage

I was doing a class on great books and it came up because of the beautiful poetry that is involved with Requiem.

Condensation of codes into categories

Name	Sources	References
Nodes		
Participants Lifeworld Context Previous Experiences	0	0
Levels of Previous Musical Knowledge	0	0
Attend Similar Events (non LSO)	1	1
Little Previous Musical Experience	1	1
Category for Music Liked	1	1
Attend Events to hear new works	1	1
Preparation for Concerts	1	1
Personal associations and meanings	1	1
Lifeworld context	3	3
Nature of the Value Proposition Participatory Experience	0	0
Part versus Whole	2	3
Framed versus unframed	3	4
Nature of (Aesthethic) Value Experiences	0	0
Social Value	1	1
Sharing experiences with family and friends	1	1
Relationship to Interactions with Artists Performers	2	3
Relationship to Interactions with Composer	6	8
Negative Value	1	2
Relationship to Interactions with Conductors	4	7
Relationship to Interactions with Orchestra Members	3	3
Relationship to Interactions with Particular Work	3	7
Hedonic Value	1	1
Musicians Experience Enjoyment	2	3
Informal Relaxed Enjoyment	0	0
Immersion	0	0
Flow	1	1
Functional Value	0	0
Informational Value	3	5
Relationship to interactions with venue	2	4
Economic value	2	2

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Example 3 – Informational Value Code – 3 Quotations – 1 from one interview and two from second interview

Nodes

◯ Informational Value

<Internals\\Audience Members\\LSO Barbican Concerts\\18-02-2012 -
LSO_Barb_Britten_Int4_9Oct2011 - Copy> - § 1 reference coded [6.44% Coverage]

Reference 1 - 6.44% Coverage

the sessions over at St Luke's were very interesting, our lecturer over there, Mervin is brilliant, he came out with some brilliant stuff, but then he has written so much about Britten, he knows his stuff very well, so he was a an ideal choice for doing that, he speaks well, played some lovely bits and pieces, said one or two things I didn't realise which is always nice

<Internals\\Audience Members\\LSO Discovery Day\\18-02-2012 -
Dis_DDay_OR_Britten_Int2_9Oct2011 - Copy> - § 1 reference coded [10.45% Coverage]

Reference 1 - 10.45% Coverage

afterwards we go to St Luke's, funnily enough today we can't, you then get someone who is good to discuss, top people who will talk to you about certain aspects of the person either the conductor or the writer of the music then we have members of the orchestra play a quartet and that is very lovely because they then express their feelings about the music

<Internals\\Audience Members\\LSO Discovery Day\\18-02-2012 -
Dis_DDay_Talk_Britten_Int2_9Oct2011 - Copy> - § 1 reference coded [4.03% Coverage]

Reference 1 - 4.03% Coverage

I got interested in Benjamin Britten about seven or eight years ago, but also the speaker today is a friend of mine, but I would have come anyway because I am fascinated, I love learning about the things behind the music

Appendix K Final coding

This appendix details the final coding trees or nodes (grandparent, parent and siblings) which emerged from the completed coding process (see section 3.3.5 data reduction and analysis).

Coding Tree - LSO Discovery Activities and Events

Name		Sources	References
LSO and LSO Discovery Participant Events		461	826
LSO Barbican Concerts		98	178
LSO Barbican Voices of Light Alsop 6Nov2011		9	9
LSO Barbican Bartok Nielsen Zemlinsky 9Nov2011		17	31
LSO Barbican Ades Mahler 15Jan2012		7	33
LSO Barbican Ades Walton Elgar 10Jan2012		5	19
LSO Barbican Gergiev Prokofiev Tchaikovsky Gubaidalina 24Nov2011		17	32
LSO Barbican Joan of Arc at the Stake Honegger Alsop 4Nov2011		0	0
LSO Barbican Znaider 30Oct2011		6	6
LSO Barbican Tiomkin Concert 27Oct2011		12	21
LSO Barbican Britten 9Oct2011		7	9
LSO Barbican Concerts General Overall		0	0
LSO Barbican Steve Reich 14Oct2011		8	8
LSO Barbican Gubaidalina Concert 27 Nov 2011		10	10
LSO Barbican Other Events		8	14
LSO High Volume Bookers Reception 10Jan2012		5	5
LSO Barbican Backstage Pass 30Oct2011		1	2
LSO Student Pulse Scheme		0	0
LSO Friends Scheme		2	7
LSO Community Ambassador Scheme		0	0
LSO Discovery Events		263	511
LSO Discovery Panufnik Composers Workshop 11Jan2012		7	30
LSO Discovery Junior Choir		15	15
LSO Discovery Early Years		16	17
LSO Discovery Community Choir		8	8

Name		Sources	References
LSO Discovery Fusion Orchestra		17	21
LSO Discovery First Monday Club 21Oct2011		6	6
LSO Discovery Digital Technology Group Workshop 17Oct2011		1	1
LSO Discovery Days Open Rehearsal and Talks		47	145
LSO Discovery Schools Concerts and CPD		26	61
LSO Discovery C4O and Artists in Conversations		24	59
LSO Discovery Gamelan		19	25
LSO Discovery Friday Lunchtime Concerts		28	56
LSO Discovery Family Concerts		39	55
LSO Discovery General Overall		11	12
LSO St Lukes Artistic		71	99
BBC R3 Concerts		49	67
BBC R3 Elisabeth Leonskaja 10Nov2011		10	16
BBC R3 Shai Wosner 20Oct2011		15	20
BBC R3 Shai Wosner 27Oct2011		6	8
BBC R3 Barry Douglas 24Nov2011		5	7
BBC R3 Concert 13 Oct 2011		9	12
BBC R3 Concert 25 Oct 2011		4	4
Eclectica Concerts		22	32
Eclectica Steve Reich Different Trains 15Oct2011		10	12
Eclectica The North 9Nov2011		12	20
LSO and LSO Discovery Overall		21	24
Freelance_Philip King		1	1
LSO Staff_Karen Cardy		1	1

Name		Sources	References
LSO Staff_Rosaline Ogunro Interview		1	1
LSO Staff_Victoria		1	1
LSO Musician_Sarah Quinn		1	1
LSO Musician_Robert Turner		1	1
LSO Musician_Hilary Jones		2	3
LSO Musician_Anna		1	1
LSO Musician_Amanda Truelove		1	1
LSO Musician_ Philip Cobb Interview		1	1
LSO Musician_ Matt Gibson		1	1
LSO Staff Tim Oldershaw		2	3
LSO Staff Tomoyo Mikawa		1	1
LSO Audience Andrew Riescher		1	1
LSO Volunteer Rod Stafford		2	3
LSO Staff Jo Johnson		1	1
LSO Archivist Libby Rice		1	1
LSO Staff Rikesh Shah		1	1

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Coding Tree – Value co-creation practices

Name			Sources	References
Participation Practices in LSO Programmes and Events			263	1544
INCULCATING			58	88
Initiating and Developing Musical Knowledge			32	42
Continuing the initiation after early years period			3	3
Introducting to the enjoyment and pleasure of music			4	5
Initiating Children into Music			15	18
Studied Music			4	4
Opportunity for novices to learn about musice			2	2
Childrens participation in music making exposes parent to music			1	1
Initiating Teenagers Young Adults into Music			1	2
Initiation into music as young adult			1	1
Wanting to share a passion for music			1	2
Attending Robert Meyers Concerts			1	1
Internalising (music into one's life)			5	6
Part of ones life			1	1
Identity as a musician			2	2
Music being integral to ones life			1	1
Music Professionals			2	2
Developing life and social skills			13	16
Building confidence and musicality			1	1
Important Formative Lifetime Experience			2	2
Finding a path			1	1
Commitment			1	1
Developing people			1	2
Assists children with language difficultires			1	1
Developing confidence Self expression			1	1
Developing literacy skills			2	2
Developing social skills			1	1
Aid to learning			1	1
Imbuing Socio-cultural meanings and norms surrounding classical music practices			7	10
Attending opera when older			1	1
Music should be part of everyday life Not hidden away			2	2
Impression Classical Music can be for older people			1	1
Classical music is not everyone's cup of tea. For some pieces need to understa			1	1
Classical concerts attract a certain type of person			1	1
Modern music can be quite experimental confusing sometimes			1	3
Music to me is like faith is to other people, music is an art form that breaks dow			1	1
Avoiding Fearing the unknown Feeling its not for me			4	7
Not knowing where to start			1	1
Embarrassment and Shame			1	1
Natural Unnatural musician			2	3
Apologetic about lack of musicial knowledge			1	1
Stepping over the threshold			5	7
FACILITATING			86	525
Facilitating Audience Involvement and Development			44	415
Organising and Promoting			25	233
Reaching out			38	182

Name			Sources	References
Facilitating Understanding			24	42
Teaching & Mentoring			18	31
Leading Sessions			8	11
Enhancing Engagement			33	68
Opening Up and Storying music			20	27
Plea for tradition Concentrate on excellence			1	1
Introductory notes to pieces			1	1
Difficult to engage not opened up enough			1	1
Making music accessible			1	1
Story told by the music			1	1
Guided Schools Concerts			1	3
Informal introduction to music			2	2
Opening up			1	1
Demonstrating			1	1
Pre concert talks			2	2
Animateuring			15	41
Composing			1	2
Connecting with the audience			1	2
Intermediary between musicians and audience			1	3
Joining up			1	1
Natural and free			1	1
New born babies preverbal singing to their hearts			1	1
Three way thing Animateur Child Parent			1	1
Space			1	1
Desire for CPD Sources of inspiration			1	2
Desire to train up musicians in early years activities			1	2
Encouraging people to sing			1	1
Love having the freedom to be creative			1	1
No hot housing Importance of singing to children			1	1
PARTICIPATING			218	572
Spectating			54	85
Observing and listening to sounds			1	1
Special personal live performance Vs Studio Performance			1	1
Civilising			1	1
Favourite seats			9	9
Cannot enter hall once concert has started			1	1
View from the outside			1	1
Disruptive Children			2	2
Knowing how to behave at concerts			3	3
Formality			2	2
Coughing			3	5
Fidgeting			3	3
Experiencing a live orchestra performance			4	5
Orchestral concert going as the Most wonderful live record machine			1	1
Listening and versus seeing			1	1
Hearing and Watching			4	4
Visual experience			6	11
Attending Cycle or Series			1	1
Attending Concerts with School Groups			3	3
Appreciating			20	28

Name		Sources	References
Communing and Connecting		133	243
Socialising (with family and friends)		34	39
Connecting with LSO musicians		25	30
Connection to LSO staff		2	3
Connection with the audience		18	24
Connection to Players		12	13
Connecting with conductor		38	56
Connection to Presenter		1	2
Connection to area		2	5
Connection to Building		15	22
Connecting with Composer		20	25
Connection to LSO		1	5
Connecting to other participants		1	1
Connecting parent and infants young children		4	4
Connection to particular work		2	2
Communing		12	12
Preparing and Planning		53	84
Preparing the Class		7	7
Planning Ahead		6	10
Anticipating and Locating the Venue		3	4
Deciding between events		24	34
Commuting to the Venue		0	0
Patterns and Types of Different Events Attended		4	5
Trusting the Programming Orchestra Conductor		1	1
Buying Procuring Tickets		7	9
Informing oneself about composer work etc. in advance		4	5
Non classical people		1	1
Word of Mouth		1	1
Day versus evening performances		2	2
Repertoire		1	1
Participating and Engaging		94	160
Engaging		28	38
Playing instruments		23	33
Continuing the experience		7	10
Co-creating the musical experience		9	11
Opportunities for more individualised playing within the group		1	1
Musicmaking		6	8
A miniature orchestra, orchestra but a different type		1	1
Multilayered Mixed Ability		3	5
Opportunity to work with older more experienced musicians		3	3
Co-producing the experience		3	3
Participation in workshops		2	2
Participating in class		5	7
participation ofchildren		10	10
Desire to be more involved more interaction		5	5
Co-creating the performances as artist		2	5
Co-producing the performance		4	4
Good listener but not a good participant		1	1
Joining up		7	10
PERFORMING		73	225
(Open) Rehearsing		19	41

Name			Sources	References	
Openness Some more open than others			1	2	
Proximity to Orchestra			2	3	
Talking and playing			1	1	
Watching paint dry			1	1	
Part Versus Whole			6	9	
Comparing concert and rehearsal			1	1	
Learning Desire to Learn			12	18	
Performing 2			33	68	
Dressing up			1	1	
Parental Pride			1	1	
Sense of achievement			1	1	
Representing Certifying achievement			1	1	
Gamelan Dancers			1	1	
Community Performing Groups complement each other			1	1	
Performing V Practicing			1	3	
Combining music and dance			2	2	
Opportunity to play with with more experiences musicians			1	2	
Showing music to people			1	1	
Importance of working towards a performance			1	1	
Expectancy before the performance			1	1	
Performing with LSO			2	2	
Bring out the work music			1	2	
Great Performances Musicians			2	3	
Mixing recording and live performance (Different Trains)			1	1	
Fitting in with section orchestra conductor			3	5	
Programming			13	21	
Spectrum of Participatory Experiences			1	2	
Desire to feature other instruments in addition to piano works			1	1	
Themed Weekends			1	3	
Conducting			7	30	
Maestro			1	1	
Let the music tell you what to do			1	1	
Artery the blood runs through Channeling the music and composers wishes			1	1	
Getting in the way vs freeing enabling the orchestra			1	1	
Learning from more experienced composers			1	1	
Orchestral conducting is the repertoire and the instrument that I most enjoy wor			1	1	
Different types of music talking to me			1	2	
Looking at the bigger picture Always having an eye on yourself			1	1	
Gesture and being expressive			1	1	
Inspiring musicians and the orchestra			1	2	
Need to have something to share with the orchestra which you express through			1	2	
Have to find intimacy with the players but not be too intimate with them Human			1	1	
Concert performance full immersion No longer need to keep an eye on yourself			1	1	
Preparing for a performance			1	1	
Performing All about the music and the musicians Sensing the audience			1	1	
Role of baton			1	1	
Orchestra as instrument Point of View			1	1	
Gift of the conductor			2	5	
Improvising			5	7	
Being free			3	4	
Originality			1	1	

Name			Sources	References
Composing			4	4
Playing in orchestra			11	54
Self expression			1	1
Unique atmosphere each concert			0	0
Unplanned different to rehearsal			0	0
Playing because you want to make the music happen			0	0
Precision and Passion			0	0
Energy coming from the orchestra			0	0
Getting everything in one package			1	1
Player Parent Experience			1	1
Touring			4	5
Repetoire Choice of Work			1	6
Variety of roles			4	11
Having a stake in things			1	1
Joining the LSO			6	14
Extremely busy Desire for more time			2	2
Playing chamber music			2	3
Working Interacting Playing with the LSO as a student			3	6
Channeling - great performanc			1	1
Auditioning			1	1
SUSTAINING			44	134
Supporting			27	85
Parental Desire to Support			1	2
Competitor LPO Contemporaries Scheme			1	3
LSO Volunteers			1	1
Being an LSO Friend			23	66
Becoming more involved			4	6
Building and Developing Corporate Relationships			1	6
Relationship to and meaning of the LSO			28	49
Strong brand can be intimidating for some of those targetted by outreach work			1	2
Film Music			1	1
Changing Character of the Orchestra			3	4
Professional Excellence			8	9
Real People			1	1
Warm Welcoming			1	1
Being a Fan			1	2
Have a rapport within themselves			1	1
Combination of extreme refinement and extreme exuberance			1	1
Personal Connection Affinity			1	1
Distinctive Evolving Sound			1	1
Upfront Guttsy Very LSO-ish			4	4
Something beyond an orchestra			1	1
An ideal which means an awful lot			1	1
Financially supporting contributing to the orchestra			1	1
LSO is a very significant part of my life and a very significant joy as well			1	1
Always give their all			1	1
communicate an extrordinary respect for the music and a wisdom and understa			1	1
Awe inspiring			1	1
Mutually supportive in a very impressive way			1	1
Have a vibe			1	1
Members of Self Governing Orchestra			1	1

Coding Tree – Value Experiences

Nodes			
Name		**Sources**	**References**
(Aesthetic) Value Experiences		151	317
Instumental		78	121
Multi Sensory		28	38
Evocative		6	7
Seating		5	6
Coughing during performances		1	1
Inaudibility		9	13
Lighting		1	1
Darkness Cafe St Lukes		1	1
Obstruction Microsphones		1	1
Stampeding		1	1
Develops their senses, interests in life		1	1
Epistemic		20	25
Informational		10	12
Accessibility presentation of information		1	2
Appreciating instruments and Live performance		1	1
Lack of Briding in Mixed Programme		1	2
Opportunity to learn		1	1
Entertaining Education		3	4
assists general early years learning		1	1
Novelty		7	8
Functional		36	45
Efficiency		26	32
Admission system		10	13
Venue and Facilities		6	7
Booking System		5	5
Scheduling		7	7
Economic		12	13
Free		2	2
Affordability		4	4
Atmosphere		11	13
Ambiance		7	8
Autotelic		86	138
Spiritual		23	29
Transfixed		1	1
mesmeric		1	1
Ethereal		1	1
Inarticulable		1	1
Ecstatic High		1	1
Awe inspiring		1	1
Tingle down spine and goose bumps		1	1
Humbling		1	1
Calming		5	6
Food for the mind and body		1	1
Engrossing		1	1
Flow		1	1
Food for the soul		2	2

Name			Sources	References
Music to me is like faith is to other people, music is an art form that breaks dow			1	1
Play(ful)			7	7
Lighthearted			1	1
Joyful			2	2
Fun World without music would be a completely different world			1	1
Transformative			29	37
Enriching Stimulating			1	1
Eye opening			1	1
Inspiration			2	3
Uplifting			4	4
Awakening			1	1
Get taken out of yourself			2	2
Rewarding			2	2
Challenging			3	4
Outstanding			1	1
Creative			6	7
Flow			3	4
Moving			1	1
Emotional			48	65
Hedonic Experience			26	30
Pride			3	3
Exciting			3	4
Thrilling			1	2
Nostalgic			7	8
Lonely			1	1
Dissapointment if can not get a place			1	1
Fear			1	2
Heavy			1	1
Anxiety			2	3
Orchestra does not smile at end of concerts			1	2
Intimacy			3	3
Ethical (Societal)			38	56
Altruistic Bridging Value			2	2
Opening up music			1	1
Alienation			11	16
Diversity in Audience Ages and Types			1	1
Fear of the unknown			1	1
Embarrassment and Shame			1	1
Stepping over the threshold			5	7
Apologetic about lack of musicial knowledge			1	1
Natural Unnatural musician			2	3
Inclusion			29	38
Social (Linking) Value (We-ness and Us-Ness)			25	32

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Appendix L Example of final coding

As detailed in section 3.3.5.3 pilot testing and final coding, this appendix provides an illustrative example of the final coding which emerged on completion of the coding process, by specifically illustrating how the node – hedonic experiences – was coded; i.e. the number and types of references coded, together with illustrative quotations from these references.

<u>**Example – Coding of hedonic experiences**</u>

26 sources coded:

Name	In Folder	References	Coverage
05-01-2012 Helen Innes Interview - Transcribed	Internals\\Depth Interviews\\LSO Discovery Staff and Animat	1	0.80%
13-01-2012 Amanda Truelove Interview - Transcribed	Internals\\Depth Interviews\\LSO Musicians	2	5.70%
18-02-2012 - Dis_DDay_OR_Britten_Int2_9Oct2011 - Copy	Internals\\Audience Members\\LSO Discovery Day and Open	1	6.66%
22-01-2012 Rosaline Ogunro Interview - Transcribed	Internals\\Depth Interviews\\LSO Staff	1	1.60%
Art_R3_Douglas_Int2_24Nov2011	Internals\\Audience Members\\R3 Concerts	1	3.99%
Art_R3_Douglas_Int3_24Nov2011	Internals\\Audience Members\\R3 Concerts	1	1.46%
Art_R3_Int8_12Oct2011	Internals\\Audience Members\\R3 Concerts	2	20.99%
Art_R3_Leonskaja_Int1_10Nov2011	Internals\\Audience Members\\R3 Concerts	1	16.72%
Art_R3_Leonskaja_Int2_GrandmotherFriendofElisabeth_10N	Internals\\Audience Members\\R3 Concerts	2	12.90%
Art_R3_Leonskaja_Int3_10Nov2011	Internals\\Audience Members\\R3 Concerts	1	1.43%
Art_R3_Leonskaja_Int7_10Nov2011	Internals\\Audience Members\\R3 Concerts	2	5.11%
Dis_DFri_Int6_4Nov2011	Internals\\Audience Members\\LSO Discovery Friday Lunchti	1	8.94%
Dis_EYears_Int2_31Oct201	Internals\\Audience Members\\Early Years	1	13.54%
Dis_EYears_Int3_31Oct2011	Internals\\Audience Members\\Early Years	1	15.94%
Dis_EYears_Int5_7Nov2011	Internals\\Audience Members\\Early Years	1	12.18%
Dis_EYears_Int7_7Nov2011	Internals\\Audience Members\\Early Years	1	7.40%
Dis_EYears_Int8_7Nov2011	Internals\\Audience Members\\Early Years	1	8.03%
Dis_EYears_Int8_Contd_7Nov2011	Internals\\Audience Members\\Early Years	1	7.35%
Dis_Gamelan_Int1_7Nov2011_	Internals\\Audience Members\\Gamelan	1	0.85%
Dis_Gamelan_Int2&3_17Oct2011	Internals\\Audience Members\\Gamelan	1	6.66%
Dis_JChoir_Int1_31Oct2011	Internals\\Audience Members\\Junior Choir	1	12.63%
Dis_LSOOnTrack_HackneyCPD_Int1_1Dec2011	Internals\\Audience Members\\Schools	1	5.01%
Dis_Under5sC2_Int16_11Nov2011	Internals\\Audience Members\\LSO Discovery Under 5s Con	1	5.13%
Feb - 02-02-2012 Philip King Interview - Transcribed	Internals\\Depth Interviews\\LSO Staff	1	1.29%
LSO_Barb_Gergiev_Aftershock_After_Int11_24Nov2011	Internals\\Audience Members\\LSO Barbican Concerts\\Gergi	1	4.75%
R3_ Shai Wosner_Int6&7_20Oct201	Internals\\Audience Members\\R3 Concerts	1	1.81%

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36 references coded:

Nodes

○ Hedonic Experience

<Internals\\Audience Members\\Early Years\\Dis_EYears_Int2_31Oct201> - § 1 reference coded [13.54% Coverage]

Reference 1 - 13.54% Coverage

She was over one, between one and two, honestly she didn't like it much, she found it a bit claustrophobic, she loves music, we have been to the concerts, she totally loves music, but there was 15 kids in a small room and making too much noise, she loves the loud music, we go to the Barbican centre and in the foyer they have this loud music, I guess it is the space she doesn't like, some kind of combination she didn't like, we actually tried two terms but both were not very successful, but this one she totally adores, we have been, not last term, the term before we came, last term we couldn't get a place, we got lucky this time, but from the first glance, she likes the music, she enjoys it

<Internals\\Audience Members\\Early Years\\Dis_EYears_Int3_31Oct2011> - § 1 reference coded [15.94% Coverage]

Reference 1 - 15.94% Coverage

When my older daughter was about two years old, went to different groups, singing groups, but we didn't like them because they were very loud and a huge amount of children and it was very hectic and my child was a bit shy, so she was very overwhelmed by the whole procedure and I was stressed as well, at some point we got in here and we came out my daughter thanked me for coming here which has never happened before, she was two years old, she said thank you and that she loved it, so that was a nice experience for me

<Internals\\Audience Members\\Early Years\\Dis_EYears_Int5_7Nov2011> - § 1 reference coded [12.18% Coverage]

Reference 1 - 12.18% Coverage

My son was not so, he liked it, but not such a community boy, doesn't like, but she loves it, which is why I came back, with my son, I loved it more than him, but she loves it, for my son, maybe he is not so musical.

<Internals\\Audience Members\\Early Years\\Dis_EYears_Int7_7Nov2011> - § 1 reference coded [7.40% Coverage]

Reference 1 - 7.40% Coverage

I enjoy it too, I find it a relaxing hour, you look at your child and you want to participate more, so there is a little bit of pressure on the child, gently, I find it enjoyable and relaxing.

<Internals\\Audience Members\\Early Years\\Dis_EYears_Int8_7Nov2011> - § 1 reference coded [8.03% Coverage]

Reference 1 - 8.03% Coverage

I find it very relaxing and uplifting, the singing makes you feel quite jolly when you leave.

<Internals\\Audience Members\\Early Years\\Dis_EYears_Int8_Contd_7Nov2011> - § 1 reference coded [7.35% Coverage]

Reference 1 - 7.35% Coverage

I find them quite mellow and relaxing, it is just uplifting to have a chance to sing, it is lovely.

<Internals\\Audience Members\\Gamelan\\Dis_Gamelan_Int1_7Nov2011_> - § 1 reference coded [0.85% Coverage]

Nodes

🔵 Hedonic Experience

Reference 1 - 0.85% Coverage

we have made some good friendships, I love coming to do something that has nothing to do with work

<Internals\\Audience Members\\Gamelan\\Dis_Gamelan_Int2&3_17Oct2011> - § 1 reference coded [6.66% Coverage]

Reference 1 - 6.66% Coverage

It is challenging at times, it is fun, we get to socialise with different people, it is a relaxed atmosphere, it is not tense, I always feel relaxed because you are concentrating so much on your classes that you forget about everything else,

<Internals\\Audience Members\\Junior Choir\\Dis_JChoir_Int1_31Oct2011> - § 1 reference coded [12.63% Coverage]

Reference 1 - 12.63% Coverage

For the music and it was clear they enjoyed it and the sessions were very well run, the setting is fantastic, and the whole thing was very well put together. The kids were learning something and I think it is really important for children to be involved in music at a very young age but at the same time they were having a brilliant time.

<Internals\\Audience Members\\LSO Barbican Concerts\\Gergiev_Afterschock 24 Nov 2011\\LSO_Barb_Gergiev_Afterschock_After_Int11_24Nov2011> - § 1 reference coded [4.75% Coverage]

Reference 1 - 4.75% Coverage

We liked it very much, the music and atmosphere, how people listen to everything

<Internals\\Audience Members\\LSO Discovery Day and Open Rehearsals\\Discovery Day Britten 9 Oct 2011\\18-02-2012_- Dis_DDay_OR_Britten_Int2_9Oct2011 - Copy> - § 1 reference coded [6.66% Coverage]

Reference 1 - 6.66% Coverage

Because it is a marvelous way to hear music and be relaxed in the seat you want to be sitting, that is a frivolous answer to the question but if you like music anyway it makes you see how it works in a much more relaxed fashion

<Internals\\Audience Members\\LSO Discovery Friday Lunchtime Concert\\Dis_DFri_Int6_4Nov2011> - § 1 reference coded [8.94% Coverage]

Reference 1 - 8.94% Coverage

I appreciated the question time, that is what they really enjoyed, I think the way the concerts are put together they are both educational and enjoyable, I really liked the way it is structured, I do like the way that the presenter she explained the instruments, so it is not just me telling the students about music in the classroom but that the musicians have to know about music we have learned about in school as well, in order to enjoy the music, so I liked the way it was put together.

<Internals\\Audience Members\\LSO Discovery Under 5s Concert\\Dis_Under5sC2_Int16_11Nov2011> - § 1 reference coded [5.13% Coverage]

Reference 1 - 5.13% Coverage

Nodes

⊙ Hedonic Experience

I really like it, it is like going to a music singing class with proper instruments, proper music and having stuff more creative and thought provoking for the children I guess

<Internals\\Audience Members\\R3 Concerts\\Art_R3_Douglas_Int2_24Nov2011> - § 1 reference coded [3.99% Coverage]

Reference 1 - 3.99% Coverage

when I go to the Wigmore, which I do from time to time, not as often as I should, I find it depressing. I was told my statement was heretical, it is oppressive, I feel there is no breathing space and there is a certain, no arrogance, but standoffishness among the audience there which occasionally I see here but not as much, I find people are more relaxed here than at the Wigmore, that is why I love it.

<Internals\\Audience Members\\R3 Concerts\\Art_R3_Douglas_Int3_24Nov2011> - § 1 reference coded [1.46% Coverage]

Reference 1 - 1.46% Coverage

it is serious music making in a relaxed atmosphere and I like that very much.

<Internals\\Audience Members\\R3 Concerts\\Art_R3_Int8_12Oct2011> - § 2 references coded [20.99% Coverage]

Reference 1 - 13.80% Coverage

It is a love of music of course, proximity, being retired lunch time concerts are ideal, the venue is great, I am sounding a bit gushing here I think the venue is good, the standard of performance is always high and by and large I think the programmes are extremely well chosen.

Reference 2 - 7.20% Coverage

don't like being so enthusiastic I should have found some holes but I can't, it is just a very good experience and the organisation is terrific.

<Internals\\Audience Members\\R3 Concerts\\Art_R3_Leonskaja_Int1_10Nov2011> - § 1 reference coded [16.72% Coverage]

Reference 1 - 16.72% Coverage

Just lovely sitting there looking at the trees, the venue is lovely, listening to beautiful music

<Internals\\Audience Members\\R3 Concerts\\Art_R3_Leonskaja_Int2_GrandmotherFriendofElisabeth_10Nov2011> - § 2 references coded [12.90% Coverage]

Reference 1 - 6.82% Coverage

I really enjoyed it, it is difficult to express, I think Beethoven is for her, I have listened to her Chopin concerts but they are not as good as Beethoven.

Reference 2 - 6.08% Coverage

I have been several times to her Chopin concerts but I don't know, maybe she was very good today but I found the concert absolutely amazing

<Internals\\Audience Members\\R3 Concerts\\Art_R3_Leonskaja_Int3_10Nov2011> - § 1 reference coded [1.43% Coverage]

Reference 1 - 1.43% Coverage

I quite like the time of day as well, we can always eat afterwards.

<Internals\\Audience Members\\R3 Concerts\\Art_R3_Leonskaja_Int7_10Nov2011> - § 2 references coded [5.11% Coverage]

Reference 1 - 3.54% Coverage

P: I thought it was fabulous.
P2: I forgot to breadth most of the time.
P: It is so familiar and hearing it but the last sonata was extraordinary

Reference 2 - 1.57% Coverage

it is comfortable, it is just a lovely way to spend a lunch time.

<Internals\\Audience Members\\R3 Concerts\\R3_Shai_Wosner_Int6&7_20Oct201> - § 1 reference coded [1.81% Coverage]

Reference 1 - 1.81% Coverage

think the Barbican is quite relaxed as well, it is what we like about the Barbican, it is a relaxing experience all round really

<Internals\\Audience Members\\Schools\\Dis_LSOOnTrack_HackneyCPD_Int1_1Dec2011> - § 1 reference coded [5.01% Coverage]

Reference 1 - 5.01% Coverage

Nodes

🔵 Hedonic Experience

I mean personally I have enjoyed being with this class, I think it is helping, because it is always nice to be able to offer something nice and exciting.

<Internals\\Depth Interviews\\LSO Discovery Staff and Animateurs\\05-01-2012 Helen Innes Interview - Transcribed> - § 1 reference coded [0.80% Coverage]

Reference 1 - 0.80% Coverage

we offer the best seats in the house for the open rehearsal, for a Discovery Day, so I think that is really nice opportunity for people to get up real close, at less of a cost and then the afternoon,

<Internals\\Depth Interviews\\LSO Musicians\\13-01-2012 Amanda Truelove Interview - Transcribed> - § 2 references coded [5.70% Coverage]

Reference 1 - 3.38% Coverage

I have been in quite a few of those Discovery things over the years, not in a duo format but in quartets and trios and it is a particular type of audience that comes to that, how lovely if you have the time to spend a whole Monday and be entertained by the orchestra, then have a talk, some chamber music, absolutely lovely, for us as members of the orchestra, it is really, really good that the LSO gives chances for chamber music and that sort of thing, and everybody can get the chance to do that, and for me it was lovely to work with the [inaudible] choir which I hadn't done for twenty years which was an absolute pleasure, and we really, really enjoyed that tremendously. And that, I don't know if you know, that is linked to the Friday Discovery programme and they do often now try to join two things together, it is an awful amount of work setting up something like that, and if you can perform it twice, much more beneficial and much more effective.

Reference 2 - 2.32% Coverage

Touring is fun, as long as you don't have too much of it, it can be really, really good, [inaudible] symphony with Mr. [inaudible] a few years ago and that was really exciting because we really got to know him well, because it was night and day, it was exhausting but it was really exciting as well. The thing about touring is that you really know the repertoire inside out by the end, you really are going over and over it, so that is really nice, unlike your one off Barbican, like last night for example, actually no, we got to do that twice, but that is actually not the norm, usually it is a day of rehearsal and then a Barbican concert and that's it.

<Internals\\Depth Interviews\\LSO Staff\\22-01-2012 Rosaline Ogunro Interview - Transcribed> - § 1 reference coded [1.60% Coverage]

Reference 1 - 1.60% Coverage

Oh, it is exciting, really, really exciting, it is like, you don't get the time to relax, during the week you work Mondays to Fridays and on Saturday you have other things you are doing, so it is like a form of relaxation for me and you know, it is really nice, singing with huge numbers of people living in the community and people who work in the, some of us work in the community, so it is really good.

<Internals\\Depth Interviews\\LSO Staff\\Feb - 02-02-2012 Philip King Interview - Transcribed> - § 1 reference coded [1.29% Coverage]

Reference 1 - 1.29% Coverage

 I did take two kids down there once and their grandmother, one of the parents couldn't make it, six and seven year olds...........they enjoyed it thoroughly, I am very envious, I wish a lot of the initiatives they have directed at youngsters were available when I was a youngster, I had hardly anything.

Appendix M Presentation of research findings to LSO and LSO Discovery Staff

As stated in section 7.4.1 implications for the LSO, this appendix details the presentation of the research findings to over twenty LSO and LSO senior management and staff at the LSO's offices in the Barbican London on 6 February 2012. The presentation and resulting question and answer session was over three hours in duration and comprised a brainstorming session between LSO and LSO Discovery staff members as to the implication of the research insights for different aspects of LSO strategy. Following this, a sixty page confidential and detailed report of the findings and implications were forwarded to the LSO senior management team on 20 February 2012, which was later discussed by the LSO Board, comprising LSO musicians and senior staff.

Slide 1

Slide 2

Slide 3

Slide 4

Insights and Recommendations

Community

Young Audiences

Existing Audiences

LSO Friends

Fulfilling the Mission

Slide 5

1/1 Community - Singing and Playing
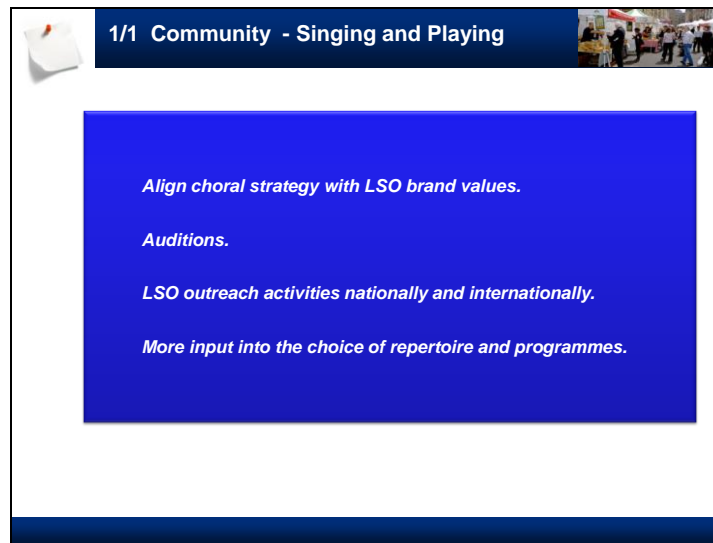
'Community Choir' or 'LSO Choir' from the community?

Junior choir
- **very popular**
- **link to Barbican concerts very important**

Role of the Gamelan and Digital Technology Groups - less clear.

Slide 6

Slide 7

Slide 8

Slide 9

Slide 10

Slide 11

Slide 12

Slide 13

Slide 14

Slide 15

Slide 16

Slide 17

Slide 18

3/1 Existing Audiences – Who's attending what? *Cranfield* UNIVERSITY School of Management
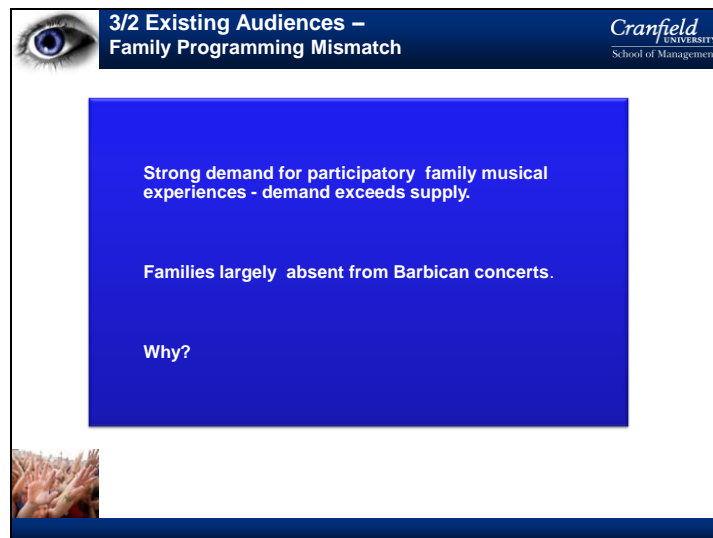
Extend group discount - Barbican and R3 groups - to encourage crossover between Barbican (daytime) events, R3 concerts, open rehearsals, Discovery Day.

Develop a 'Go or Gift' scheme.

Develop matinee options with traditional progammes - Saturday/Sundays or earlier in the evening prior to LSO Concerts.

Consider larger scale Eclectica events at the Barbican for certain artists.

Slide 19

**3/2 Existing Audiences –
Family Programming Mismatch** *Cranfield* UNIVERSITY School of Management

Strong demand for participatory family musical experiences - demand exceeds supply.

Families largely absent from Barbican concerts.

Why?

Slide 20

3/2 Existing Audiences –Family Programming Mismatch

Cranfield UNIVERSITY
School of Management

Discovery and marketing to co-develop and co-promote larger scale family participatory performances at the Barbican…(and possibly for community groups also).

Slide 21

4/1 LSO Friends – Existing Scheme
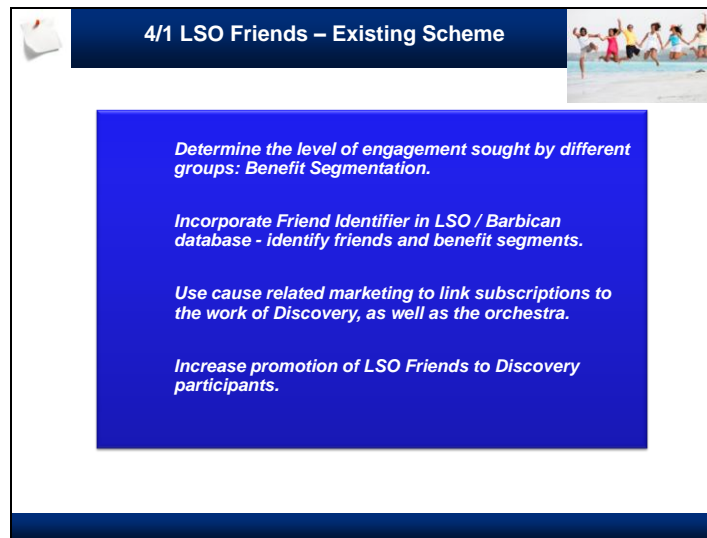
500+ friends, <10% active or visible.

Information Deficit - Why Join?

'Show me your money!'

Social /community link largely absent.

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Slide 24

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Slide 27

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5/1 Fulfilling the Mission – Different Ends of the Spectrum			*Cranfield* UNIVERSITY School of Management

SPECTATING

Spectating is fundamentally an act of receiving a finished musical experience

ENHANCED ENGAGEMENT

Involves the provision of additional information to participants (e.g. relating to composer, piece, conductor) which may activate understanding and enjoyment of the music experience.

CO-CREATION

Audience members/participants contribute something to the music experience or performance.

PARTICIPANT AS ARTIST

Participants substantially take control of the musical experience, focus shifts from work, piece or theme to the process or performance.

Audience Involvement / Participation Spectrum

Slide 29

	Spectating	Enhanced Engagement	Co-Creation	Participant as Artist
5/1 Fulfilling the Mission – Different Ends of the Spectrum				*Cranfield* UNIVERSITY School of Management
Current Role of Discovery	Limited direct involvement	Organisation, coordination and evaluation of performances/programmes.	Expert - Organisation, coordination, promotion and evaluation of performances, Provision of advance information, training and feedback to participants	Expert - Organisation, coordination, promotion and evaluation of performances, Provision of advance information, training and feedback to participants.
Possible Marketing Discovery Collaboration to develop new audiences	Marketing and Discovery co-promote group student scheme to 'non local' schools, music services and hubs nationally (and internationally), supplemented with participatory experience e.g. Back stage pass, CPD and insets.	Marketing and Discovery to co-develop discovery type formats for target groups e.g. community, families, as well as matinee and shorter Barbican concerts with more accessible repertoire for new 'novice' audiences.	Creation of participatory musical experiences e.g. family concert sand workshops at Barbican, revised larger scale Back stage pass experience.	Marketing to work with Discovery to co-promote such events and to also research the 'LSO experiences' along the way e.g. for LSO Friends, Online Communities etc.

Audience Involvement / Participation Spectrum

Source: Adapted from *Brown and Novak-Leonard, (2011)*

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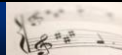

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Slide 32

Slide 33

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5/4 Fulfilling the Mission – C4O or variation?

I would like more continual professional development, you know, to have a pot of money to go to a conference or go to watch somebody else work because it is very lonely work and I have got my experiences and my repertoire but I need to go out there and see other people, it is the sort of thing which you need to be continually inspired, and you do get inspired by the children but I need to be inspired by seeing other people work, ideas, music

LSO Animateur

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5/4 Fulfilling the Mission – C4O or variation?

Develop C4O concept and integrate into LSO's mission to become one of the UK/world's leading centre for orchestra studies
   • *i.e. developing and delivering world class orchestral players and outreach initiatives.*

Sharing of physical space at the Guildhall - an increase in outreach activities- students could observe and participate in as part of their studies.

Mentoring scheme where young musicans could work alongside LSO players and animateurs then lead some activities independently at a later stage.

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Conclusion

Cranfield
UNIVERSITY
School of Management

I actually wish that the LSO as an organisation would shout a bit more about all that it does as well... there still is an overarching can do philosophy which is impressive and their achievements are wondrous but of course they don't have the same budgets as large corporations have who can brag about achievements which may be spurious in many cases (laughs), they've got real achievements and I'd love to see them making more of them.

LSO Friend and Volunteer

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Next Steps

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Appendix N Inculcating value co-creation practices

This appendix contextualises *inculcating* value co-creation practices (see section 4.2.2) in relation to extant marketing literature.

Table N-1 Inculcating value co-creation practices and extant literature

Value Co-Creation Practice	Description	Supporting Literature
Avoiding	The world of classical music is seen as something alien and foreign, *'crazy'*, *'not for me'*. Even if some participants would like to engage with this world, they did not feel that they had the required competence or background knowledge and have difficulty knowing where to start. Such non participants are often apologetic and embarrassed by this personally perceived knowledge deficit.	Influence of social class and family background on arts consumption (Bourdieu, 1993; Bamossy, 1985; Andreasen and Belk, 1980) Notion of distance (Caru and Cova, 2006).
Initiating	Initiation into musical practices and development of musical knowledge moved along a spectrum from being experiential, exploratory and playful for early years/young children to include activities such as attending concerts, studying music in school, professionally, attending educational talks and events etc. (e.g. see *facilitating - enhanced engagement* practices below).	Influence of social class and family background on arts consumption (Bourdieu, 1993), The field of cultural production: essays on art and literature; (Bamossy, 1985; Andreasen and Belk 1980). Appropriation operations, paddling and investigating in order to enter into an immersive musical experience (Caru and Cova, 2006).
Imbuing	Participants seem to repeat certain 'fixed' notions in relation to participation in classical music; e.g. *'classical music is for a certain type of person'*, *'only older people go to the opera'* etc. and espouse the ideology or mission that music can empower, connect and break barriers and thus is critical for society.	Appropriation operations and investigating in order to enter into an immersive musical experience (Caru and Cova, 2005, 2006). Relationship between meaning, value and different forms of social and cultural capital (Penaloza and Mish, 2011). Social construction of meaning and value ' Value has a collective and intersubjective dimension and should be understood as value-in-social-context' (Edvardsson *et al.*, 2011, p.333).

Value Co-Creation Practice	Description	Supporting Literature
Internalising	Music and music making were seen as central to the identity and being of certain participants, in particular professional musicians. The initiation and development of musical knowledge goes beyond the realm of music itself but also develops participants' social, literacy, language and life skills and may result in formative life experiences.	Role of arts in the life of the consumer (Venkatesh and Meamber, 2008). Development of a deeper understanding of oneself and ones relationship to the world as a result of aesthetic experience (Marotto *et al.*, 2007)

Appendix O Facilitating value co-creation practices

This appendix contextualises *facilitating* value co-creation practices (see section 4.2.3) in relation to extant marketing literature and provides and illustration of this category of value co-creation practice in a non-orchestral context.

Table O-1 Facilitating value co-creation practices and extant literature

Practices	Description	Supporting Literature
Organising	Encompasses the various practices and organisational processes involved in organising, scheduling, programming, promoting, and marketing various LSO activities. Also includes various strategic processes, including audience development, fundraising and finance, curating the LSO archive.	Managerial orientation in Arts Marketing (Venkatesh and Meamber, 2006). Supplier Value Co-Creation Process (Payne *et al.*, 2008). Interactive value or value co-creation practice - greeting, informing and helping (Echeverri and Skalen, 2011).
Reaching out	Fostering and encouraging the 'we-ness' of music, namely open access for all. Comprises LSO Discovery outreach activities and practices to provide increased and open access to all, encourage participation in classical music, particularly for those new to the social field of classical music, includes working with schoolchildren and their teachers in the areas of guided concerts, Key stage concerts, teacher CPD and the provision of online education resources, community based music programmes in a number of City boroughs including early years programme, junior and community choir, Gamelan group working in partnership with local music services in East London boroughs.	Supplier value co-creation process (Payne *et al.* 2008). Interactive value or value co-creation practice - greeting, informing and helping (Echeverri and Skalen, 2011).

Practices	Description	Supporting Literature
Opening doors	Enabling intimate and informal access to the LSO and to different music forms, works, composers etc.	Supplier value co-creation process (Payne *et al.,* 2008), Practices of social production (Arviddson, 2012), Interactive value or value co-creation practice - greeting, informing and helping (Echeverri and Skalen, 2011).
Animateuring	Guided participation that is facilitated by specially trained freelance LSO Discovery Animateurs (all trained musicians). Present and lead participatory events such as Key stage 1 School concerts, lunchtime concerts. Coordinate and lead activities such as Early Years (Under 5s) experiential music education programme for infants and toddlers.	Delivering extraordinary experiences - affect, ritual and narrative i.e. as rites of integration. Rites of integration are defined as "planned social interactions that consolidate various forms of cultural artefacts (language, displayed emotions, gestures, symbols, and the physical setting) with the objective of achieving 'a temporary sense of closeness' between 'potentially divergent' subsystems" (Arnould and Price, 1996, p.27). Orchestration of service delivery by service organisation staff or guides (Arnould and Price, 1996). Supplier value co-creation process (Payne *et al.,* 2008). Interactive value or value co-creation practice - greeting, informing and helping (Echeverri and Skalen, 2011).
Catalysing	Teaching, engaging, involving and mentoring different LSO Discovery participants, e.g. LSO String Experience, Academy, children in classroom sessions, disabled groups, and early years programme participants.	Supplier value co-creation process (Payne *et al.* 2008). Interactive value or value co-creation practice - greeting, delivering, informing and helping (Echeverri and Skalen, 2011).

Appendix P Realising value co-creation practices

This appendix contextualises *realising* value co-creation practices (see section 4.2.4) in relation to extant marketing literature.

Table P-1 Realising value co-creation practices and extant literature

Practices	Description	Supporting Literature
Performing	Public interpretive act where musical ideas are interpreted, realised, presented, shared and transferred to the audience i.e. *'showing music to the audience'*	Sacralisation through ritual, separation of sacred from the profane (Belk *et al.,* 1989). Orchestra performance as collective virtuosity and peak performance (Marotto *et al.*, 2007). Interactive value or value co-creation practice - delivering (Echeverri and Skalen, 2011).
(Open) Rehearsing	To practice in preparation for a public performance. Open rehearsals are open to the public; otherwise typical rehearsals are closed to the public i.e. happen behind closed doors.	(De) sacralisation through engagement rituals, separation of the sacred from the profane (Belk *et al.* 1989).
Conducting	Where the conductor or maestro interprets what a composer wishes from a work or piece and inspires and leads the orchestra to bring the work/music to life.	Maestro as guide (Caru and Cova, 2006). Other studies with a particular staff member as guide - study of white water rafting (Arnould and Price, 1993). Role of conductor in interpreting work and guiding orchestra (Marotto *et al.*, 2007).
Improvising	To play music extemporaneously with little if any preparation.	Sensemaking and sensegiving stories of jazz leadership (Humphreys *et al.*, 2012). Theatre improvisation as a management development tool (Crossan, 1998).
Orchestral playing	Becoming a member of the LSO, a self governing orchestra, involves being auditioned by other members. Members/players compromise of freelance musician professionals who select which concerts and other activities to participate in each season.	Orchestra performance as collective virtuosity and peak performance (Marotto *et al.*, 2007).

Appendix Q Participating value co-creation practices

This appendix contextualises *participating* value co-creation practices (see section 4.2.5) in relation to extant marketing literature.

Table Q-1 Participating value co-creation practices and extant literature

Practices	Description	Supporting Literature
Anticipating	To intend, to make or be ready to do something, to lead up to something, to decide or arrange in advance.	Taste and Taste formation - a class phenomenon and builds cultural capital *et al.* (Venkatesh and Meamber, 2008; Bourdieu, 1994; Holt, 1998). Consumption experience extends to before and after the consumption experience, in addition to the actual consumption experience (Caru and Cova, 2003)
Entering into	Taking part in or sharing in something, to get or become involved, interacting and trying to understanding or contribute.	Value experience and value co-creation (Vargo and Lusch, 2008; Bamossy, 1985), Aesthetic appreciation and judgement (Leder *et al.,* 2004). Influence of social class and family background on arts consumption; (Bamossy, 1985; Andreasen and Belk, 1980). Aesthetic experience conveys aesthetic meaning (Charters, 2006). Customers as value co-creators in healthcare context (McColl Kennedy *et al.,* 2012). Customers as resource integrators (Hibbert *et al.*, 2012), practices of social production (Arviddson, 2011), consumer agency in collaborative consumption contexts: consumers gain the cultural capital/authority to co-create value, symbolic meanings, and cultural codes of consumption (Pongsakornungsilp and Schroeder, 2011; Cova, 2011).
Connecting	Feeling part of a group, 'something bigger', feelings of fellowship and receptivity, connecting or establishing a real or notional link with other participants, e.g. Presenter, LSO players, conductor, other audience members, LSO staff as well as particular work, composer and local community or area. Opportunity also to socialise and bond with friends and family.	Communitas (Turner, 1974; Belk *et al.,* 1989; Marotto *et al.*, 2007); Value co-creation in a co-consuming brand community, (Pongsakornrungsilp and Schroeder, 2011; Fisher and Smith, 2011). Socialising and communicating experiences at baseball game (Holt, 1995). Aesthetic experience conveys aesthetic meaning (Charters, 2006). Stamping (attribution of meaning to the musical experience) and immersion (Caru and Cova, 2006; Arnould and Price, 1996). Aesthetic experiences and community building (Harrison, 2009). Influence of other consumers on the service experience (Grove and Fisk, 1987).

Practices	Description	Supporting Literature
Spectating	To watch or observe an event, play passive rather than active role in the event, appreciation occurring at different levels but not always directly observable.	Symbolic consumption (Stamping (attribution of meaning to the musical experience) and immersion (Caru and Cova, 2006). Spectating practices at a baseball game (Holt, 1995), customers are resource integrators (Hibbert et al., 2012).Customers as Value co-creators in healthcare context (McColl-Kennedy *et al.,* 2012)

Appendix R Sustaining value co-creation practices

This appendix contextualises sustaining value co-creation practices (see section 4.2.6) in relation to extant marketing literature.

Table R-1 Sustaining value co-creation practices and extant literature

Practices	Description	Supporting Literature
Supporting	To give (monetary and/or non monetary) assistance to the LSO in order to facilitate it in achieving its mission, namely to bring the finest music to the greatest number of people, which comprises a delicate balancing of commercial and social objectives.	Ethical value (Holbrook, 1999); gift giving and apagic love (Belk and Coon, 1993); other-centered behaviour (Badje, 2006).
Relating	Relationship (primarily affective) and personal meanings and perceptions that develop for participants as result of their engagement with different LSO activities, on a once off basis or over time, (See also *entering into* and *connecting* practices).	Communitas (Turner, 1974; Belk *et al.,* 1989; Marotto *et al.*, 2007); community value (Hewer *et al.,* 2008); co-creating brands through relationship excellence (Payne *et al.*, 2009); how brand communities emerge (O'Sullivan *et al.*, 2011); value co-creation in a co-consuming brand community, (Fisher and Smith, 2011; Pongsakornrungsilp and Schroeder, 2011).