

Understanding how music festivals contribute to social change during sociopolitical crises:

A case study of the Rock in the Park Music Festival in Colombia

(2016-2020)

By

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# Music Festivals and Sociopolitical Crises in Colombia

## ABSTRACT

Music festivals are recreational spaces offering multiple opportunities for attendees to integrate, express, and engage with others. Music festivals have become platforms of expression to battle against social injustices and spaces to express discomfort about social and political issues. The researcher explores the case study of the Rock in the Park music festival held in Colombia's capital city to examine how music festivals could contribute to social change.

This research is guided by the Sense of Community (SOC) theory to better understand the Rock in the Park music festival experience and Colombia's social and political circumstances. The methodology of this qualitative investigation involves a single case study where the researcher explored the experiences of those who attended the Rock in the Park event between 2016 and 2020. Furthermore, the researcher employed purposive sampling and semi-structured interviews with open-ended questions for data collection. Finally, the investigator used Directed Content Analysis to address the research questions.

The study presents an exploration and analysis from leisure studies perspectives to understand how music festivals can be a tool for social change in developing countries. Moreover, the research nurtures and expands the understanding of how music festivals contribute to social change during sociopolitical crises in Colombia, what organizers can do to improve participants' experiences, the theoretical and practical implications, and the limitations and recommendations for future research.

*Keywords:* Music Festival; Sense of Community (SOC); Directed Content Analysis (DCA); Case Study; Rock al Parque; Colombia; Rock in the Park

## **Music Festivals and Sociopolitical Crises in Colombia**

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### **DEDICATION**

*“What shall I render to the LORD For all His benefits toward me?*

*I will take up the cup of salvation, And call upon the name of the LORD.*

*I will pay my vows to the LORD Now in the presence of all His people.”*

#### ***Psalms 116:12-16***

With heartfelt dedication, I express my immense gratitude to my family for their unconditional love. This thesis would not have been possible to accomplish without their support.

Mom, thank you for all the sacrifices you made for me during these years. I would not achieve this goal without your profound love, guidance, patience, and motivation. Sister, thank you for being a light during my dark days and pushing me to succeed in this challenge. To my family in Colombia, Canada, and the United States of America, thank you for your daily love and help.

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# Music Festivals and Sociopolitical Crises in Colombia

## CHAPTER 1: INTRODUCTION

Music festivals are events featuring musicians, diverse musical groups, and spectators on multiple stages in outdoor or indoor facilities (Rudolph, 2016). These events offer spaces for integration, cultural expression, and inclusion in communities (Perry et al., 2019). Music festivals are known to have personal and social outcomes. At the individual level, music improves people's cognitive and emotional development, reinforces individual and collective principles, and teaches social and historical heritage (Ministerio de Cultura de Colombia, 2020). Social goals, community engagement, diversity acceptance, and inclusion awareness are some of the intrinsic considerations for organizing these entertainment experiences, and research has shown that they may add value to social inclusion through local participation, training, education, and social justice information sharing (Laing & Mair, 2015). Festivals increase tourists' visits and funds for local interests which may contribute to community development, reinforce social unity, and expand cultural experiences (McCarville & MacKay, 2013).

Music festivals have evolved and gained popularity within multiple research disciplines, such as social, economic, and cultural studies, due to the freedom of expression and lifestyles the events facilitate for attendees (St. John, 2017). Researchers have explored the diversity of music festivals as a form of cultural production (McKay, 2015). For example, the Guca trumpet festival in Serbia has shown significant changes in its structure through intercultural performances, heritage sharing, and musical expressions (Gligorijevic, 2014). Similarly, Rock in Rio, WOMAD, and the Flow Festival have pursued international recognition of their brands by launching new editions of the events overseas, improving the destination's economy (Martin, 2016, as cited in Jordan, 2016).

Music festivals have become a space for different communities to not only enjoy music and art, but also to express their emotions and feelings, and to battle against social injustices (Wiltse, 2015). Music festivals and concerts represent a universal media of expression for people's voices and may contribute to enhancing opportunities for equality (United Nations, 2022). Although the outcomes music festivals bring to individuals and societies, the realization of the event depends on the economic, political, and social stability of its destination (Getz & Page, 2016). Throughout Latin America, some music festivals and concerts have become the

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platform artists and singers use to express their discomfort about social inequality, corruption, and other political issues. That is to say, music festivals are where artists express their solidarity with everybody who marches on the streets, claiming the protection of their human rights. For instance, “Un Canto por Colombia” was acknowledged as a protest symbol concert, and it was used as a medium of freedom of expression (Semana, 2020), where artists such as Adriana Lucía, Doctor Krápula, Shakira, J Balvin, Carlos Vives and Juanes declared their concern about crime, violence and social injustices happening in Colombia (Murcia-Valdés, 2020).

Thus, in 2019, the onset of the Covid-19 global pandemic (Oxford Languages & Google, 2022) caused an economic drop in the leisure and entertainment industries, impeding Colombia's fast recovery of sociopolitical stability (Grasa, 2020). At the same time, necropolitics (Mbembe, 2019), protests, street crowds, and social media gained prominence. The Colombian government implemented measures to cope with this situation; however, civilians were discontent. Consequently, event organizers, singers, and artists got involved in the sociopolitical situation that affected their shows and jobs, as they could not perform. But, their families, friends, and the townspeople also got involved, as they felt they could not live in a free country with equal opportunities for all (Aguilar-Forero, 2021). As a result, the youth collective action motion (YCAM) emerged, allowing youth to express their indignation in their search for social change through protests and the promotion of alternatives to counteract discrimination and social injustices in the country (Aguilar-Forero, 2021). Therefore, this study seeks to understand how music festivals contribute to social change during sociopolitical crises in Colombia.

The Sense of Community (SOC) theory (McMillan & Chavis, 1986) provides a framework to explore the role of music festivals during sociopolitical crises. McMillan and Chavis' SOC theory shows how unity helps people stay connected, belong to a group, influence others, and share opportunities and experiences based on diverse interests and feelings. The SOC elements, components, and dynamics within leisure studies require deep analysis to understand how music festivals contribute to social change during sociopolitical crises.

I am interested in this research due to my experiences related to social movements and civil protests. These experiences and studies have become a tool of expression to manifest my disagreement regarding violence, organized crime, poverty, unemployment, lack of opportunities for youth, and social discrimination. My participation not only in music festivals but also in

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social movements and protests supporting social causes for Colombia has generated concern for my homeland. Thus, I desire to share and expand people's knowledge about my home country and raise awareness about the socio-cultural changes Colombia is experiencing as a developing country in the 21<sup>st</sup> century, as the study could provide insight for other developing countries facing similar issues with comparable music festivals.

Hence, the reader could appreciate this investigation from a leisure studies perspective, presenting a vision and an analysis of social justice, music festivals, and social inclusion. Likewise, for anyone who believes music festivals are a tool for social change and freedom of expression in the new era, creating a non-violent social, cultural, and economic transformation awareness for new generations. Specifically, it shows a case study of Rock in the Park, one of the most important music festivals in Colombia. I have engaged with this topic due to my passion for music, festivals, social causes and protests, background, and nationality. Thus, this investigation embraces music, art, social injustices, collective movements, solidarity, freedom of expression, and the Sense of Community theory (SOC) that will guide this research.

### **PURPOSE OF THE STUDY**

This research aims to understand how music festivals contribute to social change during sociopolitical crises in Colombia. By understanding how music festivals in Colombia influence social change through the Sense of Community theory, we may comprehend how music festivals impact Colombians' lives, social connections, and changes throughout society.

Primarily this study seeks to describe and comprehend the influence of the Rock in the Park music festival on people who live in Colombia, a country experiencing ongoing social and political issues. The research explores how people engage with this music festival despite local social and political unstable circumstances and how these experiences contribute to social change.

### **RESEARCH QUESTIONS**

The researcher will explore music festivals' role in sociopolitical changes guided by the Sense of Community theory (McMillan & Chavis, 1986). This insight will lead to a better understanding of how SOC theory can nurture our knowledge of the role of the Rock in the Park Music Festival in a sociopolitical context in Colombia in particular:

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- What characteristics of music festivals contribute to or detract from social change in Colombia?
- What dimensions of the Sense of Community Theory are described by attendees of Colombian Music Festivals?
- How do the dimensions of the Sense of Community Theory contribute to or detract from social change in Colombia?
- How do music festivals contribute to social change in Colombia?

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## CHAPTER 2: LITERATURE REVIEW

This chapter presents a definition of music festivals, their importance, their elements, and their relationships with society and politics. At the same time, the chapter emphasized festivals in Colombia and their relationships with the Sense of Community theory. Later this theory and its relationship with society and politics are explained.

### MUSIC FESTIVALS

#### *Definition and Importance*

Festivals are events that are part of local entertainment and recreation offerings and act as tourism attractions (Westcott & Anderson, 2020). In addition, Westcott and Anderson (2020) argued that festivals could be classified as local festivals, community anniversaries, or legacy, depending on their income source. Within an event classification, Goldblatt (2001) defines a festival as a “public celebration that conveys, through a kaleidoscope of activities, certain meanings to participants and spectators” (p.78). Some of the festivals’ features are the festivity of society’s culture, creativity, innovation, spirituality, music, dance, and art (Getz, 1997).

Likewise, music festivals are events that offer diverse performances from artists, musicians, and bands for several days at a particular location (Gómez-Ullate, Barra & Rodríguez, 2022). According to Pridemore, Hersey, and Bobick (2017), a music festival is an event where bands and artists perform different genres in open environments, where residents and tourists can find community development, a public free-spirited zone, and a place for civic engagement creation (pp. 524-525). Holt (2020) offers a specific definition of a music festival, such as:

"a specialized cultural festival [...] where music plays a unique role in processes of internationalization, and festivals bring music into localized, social experiences. Music festivals continuously track and reflect developments in music genres and thus introduce new fashions and international sensibilities" (p.167).

Music festivals' importance has increased in recent years due to their contribution to economic growth and social well-being within communities (Grames & Vitcenda, 2012). Lashua, Spracklen, and Long (2014) mention that the increase in music festivals and concerts has caused cultural and touristic improvements. At the same time, other researchers (Getz & Page,

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2016) acknowledge that these public festivities contribute to states of happiness and entertainment; besides, their social outcomes, typically in line with the theme and activities of festivals, help to improve social connections for attendees and to increase the revenue for the host city. Studies show that physical approximation and social interaction are meaningful for attendees (Oakes, 2003; Paleo & Wijnberg, 2006; Pitts, 2005, as cited in Packer & Ballantyne, 2011). Finally, Snell (2005) argues that music festivals display exclusive alternatives for engagement with music. For example, in Colombia, music festivals represent an enormous variety of sonorities, instruments, musical expressions, cultural heritage, traditional celebrations, and unique atmospheres within every region of the country due to the diversity of its social groups, descendants, cultures, and geography (Forero, 2018).

Some music festivals have been remarkable for communities. They could last many years due to their inclusion, social impact, and recognition. However, the host city's culture and the perceptions of the community about festivals vary through the years, which could modify the lifestyles of locals (Pavluković et al., 2017). For instance, Lollapalooza, an annual rock festival held in Chicago since 1991, has set new ways to attract thousands of individuals and even complete families to the event (Lollapalooza, 2019). Engaging activities through social media, marketing activation of the brand, collaboration with influencers, radio, and other media have improved the connection between festival organizers and communities; during this 4-day music festival, the classification of stages and zones for kids and adults is separated (Old School VHS, 2018). According to people's ages, individuals can find activities such as workshops, art exhibitions, and different DJs performances between stages. This music festival arrived in Chile, South America, in 2011 with a 2-day version of the event. Since then, it has had multiple versions worldwide, showing an innovative approach from festivals' managers to the communities (Britannica, 2019).

### ***Music Festival Elements***

Michael Morgan (2008) states on what he called the prism of event experience that a festival has external and internal elements. The external elements are the physical organization, social interaction, and personal benefits, and the internal elements are design and programming, symbolic meanings, and cultural communication. Morgan (2008) argues that the external element of an event, such as physical organization, is related to its description and or its

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achievable purpose. The social interaction element also offers an interactive environment and cultural exchanges for locals, foreigners, and performers. Through socialization, attendees will experience individual advantages such as happiness and personal development that represent personal benefits. As part of the internal elements of an event, the design element helps build the identity of the event. At the same time, the symbolic meaning integrates values for future generations, and cultural communication allows spectators to share the community's traditions and identity. Based on the results found by Morgan in his study (2008), these are factors related to the elements of the sense of community theory, further explained in this investigation.

### ***Music Festivals, Society, and Politics***

Entertainment events have often been considered leisure activities rather than political activities. However, according to Sharpe (2008), music festivals foster social change and are intrinsically political events that need more recognition as active agents favoring social and political liberation. For example, Sharpe (2008) mentioned the Hillside Festival, a music festival with political aims in Guelph Lake Island, Ontario, Canada, where artists manifest their visions about governmental, environmental, race, and equality to become understood and recognized despite socio-cultural stereotypes. The event highlights freedom, environmentalism, inclusion, and altruism. These aims have been part of this event since 1984 and continue today.

However, Sharpe (2008) argued that a music event could be a political event if a social change occurs if political views, artistic participation, or community expressions interact to generate social change. In addition, other studies have shown that music festival organizers have increased social values within their festivals to raise the number of attendees; these values incorporate diversity, tolerance, and inclusion (Laing & Mair, 2015). The recognition of these social values within festivals links them with political views, as individuals can participate in political and social interactions during the festival (Johnson et al., 2011). Moreover, Laing and Mair (2015) argued that “the development of political engagement within a community can be considered to be an important measure of social inclusion. [...] Most festivals included talks, workshops or stalls manned by social justice organizations” (pp. 265).

Examples of musical events turning into political matters are the Velaton Cucuta and the Toquerolazo de Queda. The Velaton Cucuta (Cifuentes, 2019), a music event in Colombia,

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showed how artists support social leaders and environmentalists while sharing concerns about injustices they have experienced. Musicians paid tribute to all the murdered leaders, highlighted the damage caused to the environment, and exposed the irregularities of the gun trade. Likewise, the Toquerolazo de Queda (Quintana, 2019), another music event in Bogota, evolved out of murders, social injustices, and economic changes. At this event, music bands showed discomfort about new policies that negatively affected students, farmers, and labourers (Quintana, 2019).

### ***Music Festivals in Colombia***

Colombia is a South American country well-known for its carnivals, festivals, folklore, culture, gastronomy, rhythms, and biodiversity (ProColombia, 2022). Despite these, Colombia's sociopolitical history has marked Colombians' past, present, and future. Affected by a civil war that lasted more than 50 years (Felter & Renwick, 2017), Colombia has suffered the consequences of social injustices, murderers, drug trafficking, inequality, unemployment, power misuse, violence, and corruption (Cosoy, 2016). Therefore, in Colombia, in 2016, after 50 years of war, the government started a peace agreement with the Revolutionary Armed Forces of Colombia (FARC, after the initials in Spanish of Fuerzas Armadas Revolucionarias de Colombia) (Britannica, 2018), that led to a sociopolitical crisis that continues to the present-day (Grasa, 2020). This agreement aggravated issues such as unemployment, violence, crime, poverty, inequity, and hunger, adding to the political instability of the South American region (Attanasio, 2019). However, in Colombia, these problems continue because of the new massacres (Revista Semana, 2020), and a crucial and foremost concern that started with the war years ago, the immigration of criminals and victims throughout the country from rural to urban settlements (Fagen, 2015).

However, Colombians have always offset these difficulties through their folklore, cultural heritage, spirit, and positive attitude, even making them the happiest people in the world according to some measures (Bargent, 2016). A qualitative study in Colombia (Barrios, 2013) demonstrated the beneficial outcomes of music and the relationships individuals built when gathering to share music together. Barrios (2013) mentions the improvements community members experienced in terms of “self-confidence, self-determination, discipline, and teamwork [...] in favour of promoting group unity and the correct response to challenges, triumphs, and

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defeats that forge character and determination for life” (p. 86). According to Barrios (2013), these outcomes represent a socio-cultural change in the community.

According to Ortiz (2021), music and festivals in Colombia “are characterized by being happy and partying [...] so its customs reflect feelings, experiences, and beliefs through endless parties, fairs, and carnivals that cross the national territory” (para.1).

These events arise from public, private, and public-private initiatives in Colombia. Public, if people have clear and concise cultural objectives on behalf of their community; private, if big companies want to bring valuable experiences to the audience; mixed, if some government-funded organizations plan the event to guarantee Colombians’ cultural and constitutional rights (Constitución Política de Colombia. Art. 70, 71, 72. Amend. 2020). Thus, no matter the type of music festival in Colombia, people have many alternatives and experiences gathered at the same venue, benefitting from valuable public, private, or mixed extramusical experiences (Pisciotti & Riomalo, 2016).

### ➤ **The Music Festival: Rock in the Park**

Rock in the Park has become one of Colombia's most important free music festivals, where diverse people have reunited since its first edition to enjoy musical, social, and juvenile environments peacefully (Idartes, 2012). Since its foundation in 1994, Rock in the Park has had on-stage local bands and well-known artists who became icons for the festival due to their social messages, followed by international artists. After years, this festival gained more recognition and prestige, and the media boosted its name in Colombia, Latin America, and the world. The cultural transformation and the offering of spaces for social interaction for everyone showed the scope of Rock in the Park for the economy, transportation, sales, retail, and tourism sectors, among others. Musically, the festival has introduced new rhythms and genres such as instrumental classics, reggae, punk, metal, and hip hop, allowing the combination of styles, topics, lyrics, and personalities on stage as all musicians expressed different social realities through their songs year after year (Idartes, 2021).

However, one day before the first edition of Rock in the Park in 1994, the media reported an increase in paramilitarism, unemployment, drug trafficking, social activism, violence, homicides, failed peace negotiations, and politicians investigated for corruption (El Espectador,

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2019). For its 25<sup>th</sup> edition in 2019, the country's situation had not changed. Social and political issues are still in place. Intense social protests, collective youth movements, changes of corrupted politicians, re-inclusion of arms to the guerrillas, attacks on the National Police, a questioned peace agreement with the FARC, the controversy between victims and murderers, drug trafficking were some topics of discussion during the festival (W Radio, 2019). Moreover, the Rock in the Park music festival events took place between 2016 and 2020 despite Colombia's historical facts and its sociopolitical context related to tax reform, popular anti-corruption consultation, national strike, youth and revolutionary movements, democratic elections, the peace agreement with FARC, free trade agreement, among others.

### ***Music Festivals and the Sense of Community Theory***

McMillan and Chavis (1986) emphasize that "strong communities are those that offer members positive ways to interact, important events to share . . . opportunities to honor members . . . opportunities to experience a spiritual bond among members" (p.9). Their Sense of Community Theory may help explain how music festivals contribute to social change during sociopolitical crises.

Limited research explores the relationship between festivals' attendance and the SOC theory (Van Winkle et al., 2013). According to McMillan and Chavis (1986), shared events' characteristics such as contact, quality, shared importance, investment, closure, interactions, honor, and spiritual bonding link festivals and the shared emotional connection factor as this last one "refers to community members sharing a common history and or events" (Van Winkle et al., 2013, p.161).

### **SENSE OF COMMUNITY THEORY (SOC)**

Martin Luther King Jr. states, "We must learn to live together as brothers or perish together as fools" (King Jr., 1964). Sense of community describes how people become part of a group to be together and share a cause, an interest, or a feeling. This connection allows individuals to reach their goals while belonging to a community where they feel supported, connected, safe, and secure (McMillan & Chavis, 1986, p.9). McMillan and Chavis developed the sense of community (SOC) theory in 1986 and used it in multiple fields of study and disciplines (McMillan & Chavis, 1986). Many studies have been conducted based on this

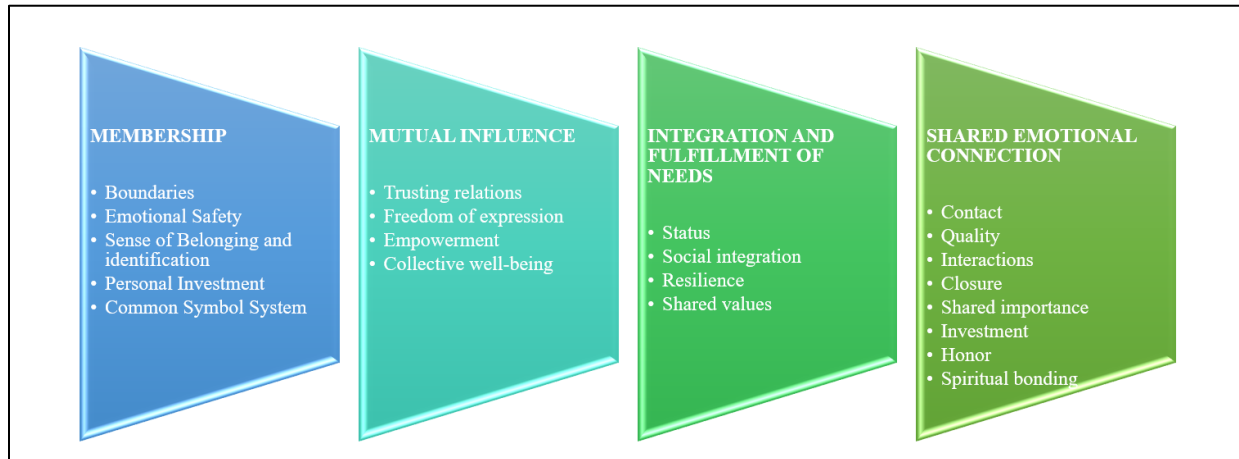
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definition in social work, psychology, and community participation or development (Talò et al., 2014). Other related research disciplines, such as urban sociology, focus on the experience and understanding of the community for policy and community organizations (Dinnie & Fischer, 2020). Likewise, civic engagement encompasses individual and collective actions designed to identify and address issues of public concern (Delli, 2016) and promote the quality of the community (Miranti & Evans, 2019).

According to McMillan and Chavis (1986), the SOC theory has four main elements (*see Figure 1*): membership, influence, integration and fulfillment of needs, and shared emotional connection (p.9). First, membership refers to the feeling of belonging or sharing a sense of personal relatedness. It is related to attendees' feeling of belonging at music festivals. It comprises five attributes: boundaries, emotional safety, a sense of belonging and identification, personal investment, and a common symbol system. Second, mutual influence refers to participants' interests when joining a music festival crowd. The event could influence people's feelings, beliefs, and perspectives about a specific topic. For example, freedom of expression through music supports a social cause. Third, integration and fulfillment of needs mentions the rewarded feeling members of a group will have due to their membership in the group. For instance, attendees' satisfaction, joy, and emotions live during a music festival. Lastly, shared emotional connection identifies members' engagement and ideas shared throughout history, places, time, and experiences. As an analogy, past and shared experiences connect people around traditional events such as the Vallenato Legend Festival in Colombia since 1968. (McMillan & Chavis, 1986). Van Winkle et al. (2013) found a connection between festival attendance and shared emotional connection.

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*Figure 1: Sense of Community Theory Elements and Categories (McMillan & Chavis, 1986)*



### *SOC, Society, and Politics*

According to Talò et al. (2014), various studies use McMillan and Chavis's SOC theory to explore community development and political participation concepts. Besides, Necropolitics and social movements (Aguilar-Forero, 2021) are concepts related to the SOC theory, especially the integration and fulfillment of needs and mutual influence elements. All these studies, disciplines, and concepts show the relevance and importance of the SOC theory, leading to a better understanding of social change in society.

SOC theory is associated with community participation or community development as it recognizes people for their talents, increases their welfare, and evolves their personalities (Perić et al., 2016). Through a sense of belonging and identification along with collective well-being (*see Figure 1*), individuals who engage in events such as music festivals benefit themselves and the community (Event volunteers, 2020). A clear example is the participation of young volunteers in the development of a music festival because of their physical abilities, time flexibility, willingness to socialize, and hunger for personal and professional development, representing a considerable asset for the organizers (Alberta Alis, 2022). By contributing to the growth of the event's host destination and the progress of the communities, youth could benefit from the Festival with free access to the Festival, less money to spend, more work experience, free time for the Festival, and socialization time (Festaff, 2022).

Political participation encompasses a passion for politics, and psychological civic association and reveals political assistance and political cooperation (Talò et al., 2014). Thus,

## Music Festivals and Sociopolitical Crises in Colombia

political participation relates to integration and fulfillment of needs through resilience; likewise, it relates to mutual influence through collective well-being (*see Figure 1*). At recreational events, such as music festivals, political participation occurs because these events are intrinsically political due to participants' desire to communicate ideological problems, support common interests, and criticize others (Jackson, 1988). In line with Jackson's idea, Sharpe (2008) states that “exploring how pleasure and politics intersect is an essential first step to developing and promoting a programmatic or policy agenda that supports social and political equity” (p.218). For instance, Hillside Festival has been organized in Guelph, Ontario, since 1984 (Hillside Festival, 2022); participants celebrate music, dance, and freedom of expression, especially political ideas toward social change (Sharpe, 2008).

Studies in urban sociology (Dinnie & Fischer, 2020) and civic engagement (Delli, 2016) have shown the relationship between the Sense of Community and political and public matters, respectively. According to Gottdiener and Hutchison (2006), urban sociology recognizes within a political economy the supremacy of bureaucracy and real estate companies as strong social influences that generate alternatives that induce individuals' decision-making process in specific ways. For instance, through the law, direct investments, and investment opportunities, the government, banks, and construction enterprises encourage businesses and consumers to act in particular manners forcing them to their policies. Thus, authorities and institutions participate in cities' social development through collective well-being and social integration (Haggerty, 2001). Also, they play an essential role in individuals' sense of belonging and identification (*see Figure 1*).

Alternatively, studies show the relationship between civic engagement and the SOC theory through volunteering and political participation (Miranti & Evans, 2019). Civic engagement is related to SOC because citizens can participate in different activities to enhance people's lives (Adler & Goggin, 2005) while feeling part of their local community (Miranti & Evans, 2010) (*see Figure 1*). For instance, community centers enable the participation of individuals in multiple activities, empower individuals to improve themselves physically through recreational programs, engage with the welfare of the citizens, and allow children, youth, adults, and seniors to develop different skills through volunteering projects.

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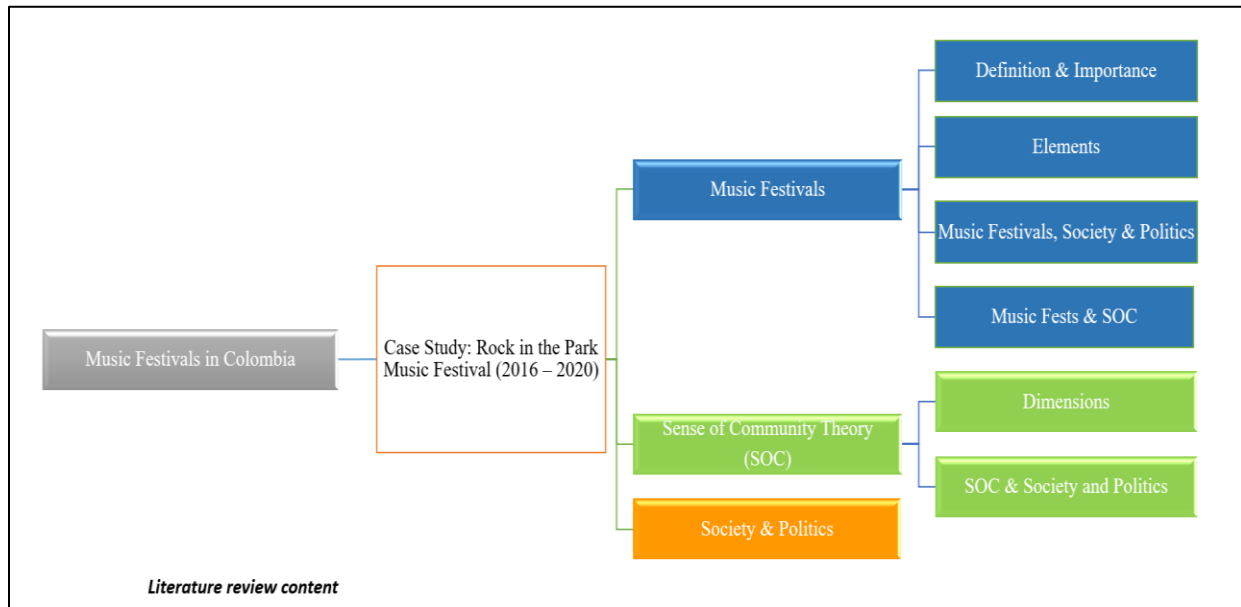
Necropolitics uses social and political power to dictate how some people live or die (Mbembe, 2019). Despite its negative connotation, this concept is linked with the SOC because it connects to the theory through resilience and shared values (*see Figure 1.*). Some studies have shown that victims of violence, corruption, discrimination, racism, poverty, or inequality (Aguilar-Forero, 2021) and their capacities to overcome unfortunate situations and return to their original state are more favorable than those of other people (Herrman et al., 2011). Moreover, resilience is a leader of accomplishments and welfare for the society that tends to lean on handling obstacles and not only on the community's achievements (Hoegl & Hartmann, 2020). For example, related musical activities connect to community development programs that involve personal, social, and cultural changes and resilience (Dillon, 2006).

Finally, Aguilar-Forero (2021) states that the Youth Collective Action Motion (YCAM) is any youth intervention towards social change, knowledge production, rebuilding spheres, and options against social injustices. YCAM reflects its relationship with the SOC as trust and collective well-being are part of its pillars. On one side, emotional networks, shared experiences, union, and a sense of belonging reflect confidence. On the other side, solidarity, mutual support, and cooperation show collective well-being between members of the action motion. For instance, studies show how youth collective action motions (e.g., student movements in Argentina, 1982 and Colombia, 2018) and music connect, allowing youth to express their resistance against political regimens and government practices (Bautista-Beltran, 2019).

The SOC theory will help understand how music festivals contribute to social change during sociopolitical crises. This literature review explores music festivals, their elements, sociopolitical relationships, and their relevance for social change within Colombian society. Then, the research describes the Sense of Community theory, its dimensions, its relationship with music festivals, and its importance for people and politics (*see Figure 2.*).

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Figure 2: Guiding Framework



## CHAPTER 3: METHODOLOGY

This research aimed to understand how music festivals contributed to social change during sociopolitical crises in Colombia. Therefore, the study explored how people engaged with Rock in the Park music festival despite local social and political unstable circumstances and how these experiences contributed to social change.

Thus, this qualitative investigation applied a constructivist approach with inductive reasoning. The research involved a holistic single case study about a music festival in the capital of Colombia. The cross-sectional study explored the experiences of those who attended the event between 2016 and 2020 because, in 2016, the Colombian government signed a peace agreement with the most revolutionary guerilla in the country, Las FARC (Rodríguez-Raga, 2017), which triggered a series of social and political events in the country until 2020, when the social protests became more intense and massive due to the pandemic (Garcia & Vanegas, 2020).

The researcher used the judgmental non-probability sampling method. For data collection, semi-structured interviews with open-ended questions took place. Finally, the investigation used a Directed Content Analysis method to address the following research questions:

## **Music Festivals and Sociopolitical Crises in Colombia**

- How do music festivals contribute to social change in Colombia?
- What characteristics of music festivals contribute to or detract from social change in Colombia?
- What dimensions of the Sense of Community Theory are described by attendees of Colombian Music Festivals?
- How do Sense of Community’s dimensions contribute to or detract from social change in Colombia?

***Table 1: Research Design***

<b>PHILOSOPHY</b>	Constructivist Paradigm
<b>RESEARCH TYPE</b>	Qualitative Approach Inductive reasoning Exploratory
<b>RESEARCH STRATEGY</b>	Single Case Study Rock in the Park
<b>TIME HORIZON</b>	Cross-sectional 2016-2020
<b>SAMPLING</b>	Non-probability Sampling Purposive sampling Theoretical Saturation
<b>DATA COLLECTION METHOD</b>	Semi-structured interviews Open-ended questions 30-60 minutes
<b>DATA ANALYSIS</b>	Direct Content Analysis

### **Research Design**

#### **Research Philosophy**

A constructivist paradigm approach reflected the researcher’s desire to understand Colombian participants’ experiences and co-constructed knowledge through a subjective meaning-making process (Markula & Silk, 2011, p.33). According to Honebein (1996), a constructivist paradigm was an approach that affirmed individuals’ experiences and created knowledge and understanding. Markula and Silk (2011) mentioned that this approach belonged

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to the humanism/interpretive paradigm as part of a qualitative study, where the logic process involved understanding individual experiences and locating the researcher as self-reflective.

### **Research Type**

This research used a qualitative approach. According to Tenny et al. (2021), a qualitative method allowed the researcher to explore and understand real-world observations in-depth by analyzing participants' experiences, perceptions, and behaviours. Qualitative researchers examined how participants' experiences became essential in a social and historical situation (Denzin & Lincoln, 2005). Moreover, Markula and Silk (2011) stated that "a qualitative researcher's background and situation influenced the research process and shaped the research results [...] as researchers needed to be open about their subjective influences and their reasons for engaging in research" (p.4). Qualitative research occurred when the researcher sought to understand the knowledge derived from a studied phenomenon or situation (Aspers & Corte, 2019). Finally, the researcher conducted an inductive analysis, which allowed her to use specific information from the interviews or raw data to determine relevant categories for the study's research questions (Azungah, 2018).

### **Research Strategy**

#### ***i. Case Study***

The researcher used a case study as a research strategy to guide this investigation.

According to Yin (1994), case study research "investigated a contemporary phenomenon within its real-life context, when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used" (p. 33). The case study research was also a story of a particular circumstance or event where the who, what, where, and how are well outlined in detail (Clardy, 1997). In addition, some studies suggested that researchers conducting a case study want to understand a specific phenomenon by observing and analyzing the synergy between all its variables (Dooley, 2002). Cousin (2005) mentioned that case study research examines and illustrates an environment or situation to progress its comprehension. Moreover, Dooley (2002) argued that the researcher could use a case study as a research strategy to analyze a current situation and related contexts that are unclear to clarify why the phenomenon is happening within its context. The main feature of case study research was using all methodologies within the data-collection process and comparing within-case and across-case for

## Music Festivals and Sociopolitical Crises in Colombia

research validity (Yin & Campbell, 2018). Finally, a holistic single case study examined the case as a whole (MeanThat & Authentic Data Science, 2016) and was the case study design implemented in this investigation.

### *ii. Case selection: Single Case Study*

Case selection involved creating a comprehensive list of festivals in Colombia by doing an online search on Colombian tourism, arts, and culture websites, music and festival associations, and a general search for music festivals in Colombia.

To be considered for this study, festivals had to meet the following criteria:

- Annual Occurrence / Antiquity
- Colombian Cultural Heritage
- Music is the main component of the Festival
- Occurrence during years of sociopolitical conflicts
- Target population: young adults (18+ years old)

The online search resulted in a list of 9 festivals shown in *Table 2*.

***Table 2: Music Festivals in Colombia with sociopolitical impact***

MUSIC FESTIVAL	LOCATION	DATE	SINCE
Festival of the Vallenato Legend or Vallenato Festival	Valledupar	April 29 <sup>th</sup> to May 2 <sup>nd</sup>	1968
Folk Festival	Ibague	June	1974
Mono Nuñez	Ginebra, Valle del Cauca	June 3 <sup>rd</sup> to 6 <sup>th</sup>	1975
Rock in the Park	Bogota	June	1994
Petronio Alvarez Pacific Music Festival	Cali	August	1996
The International Coleo Festival	Villavicencio	October	1997
Cartagena International Music Festival	Cartagena de Indias	January 4 <sup>th</sup> to 12 <sup>th</sup>	2006
Paz sin Fronteras*	Colombia-Venezuela border / Cuba / Caracas, Venezuela	March / September	2008 / 2009 / 2013
Estereo Picnic Festival	Bogota	April 3 <sup>rd</sup> to 5 <sup>th</sup>	2010

**Table 2: Annual Music Festivals with sociopolitical impact in Colombia.**  
\*This is a concert that happened because of the country's socio political instability.

Of these festivals, Rock in the Park was one of the most popular free open-air music festivals in Latin America (Hernández-Abello, D., 2019). Thousands of attendees and artists showed, at some point, sociopolitical views through lyrics, posters, or different media of expression (Hoyos, 2019). These features made Rock in the Park a good case study that suited the purpose of this investigation.

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### ***iii. The Case: Rock in the Park Music Festival in Bogota, Colombia***

Rock in the Park is a free music festival held in Bogota, the capital city of Colombia, since 1994. According to the District Institute of the Arts (IDARTES, after the initials in Spanish of Instituto Distrital de las Artes) (Instituto Distrital de las Artes, 2020):

“The policy of festivals in the Park includes spaces for reflection, research, training, and entrepreneurship, as well as public-private alliances with companies [...]. As an alive organism, the Festival promoted attitudes of respect and citizen culture in public spaces, and promotes and provokes permanent debates and reflections on the social environment, which will continue to transform it for the new trends of the rock movement”.

On its 25<sup>th</sup> anniversary in 2019, Rock in the Park gathered more than 340,000 attendees and the most representative rock artists in its history; in his first time on this stage, an internationally well-known Colombian singer and songwriter, Juanes called for the protection of social leaders in his presentation (Hernández-Abello, 2019). During that year, Odio a Botero, a rock band with a notable history in the festival and a significant following among the audience, employed dark humor to express their discontent about the political context in Colombia (Reyes-Ozuna, 2019). Rock in the Park has been considered a medium of expression for Colombian youth as during its multiple versions, Colombia had constantly experienced social and political conflicts (El Espectador, 2019).

### **Sampling**

The study explored the experience of Rock in the Park music festival participants who attended between 2016 and 2020. This time frame was selected because, in 2016, the Colombian government signed the peace agreement with the FARC (Rodríguez-Raga, 2017), which triggered a series of social and political events in the country until 2020, when the social protests became more intense and massive due to the pandemic (Garcia & Vanegas, 2020).

The researcher recruited participants who attended the Rock in the Park music festival through a non-probability purposive sampling technique. According to Taherdoost, H. (2016), this technique allowed the investigator to add individuals to the sample if the researcher considered them great candidates who brought relevant information for the study and must be included in the research. Besides, the researcher chose participants according to the criteria or

## **Music Festivals and Sociopolitical Crises in Colombia**

features established for this study; however, the investigator needed to know some information about participants and their experiences before their recruitment to determine if they qualified for the research sample (DeCarlo, M., 2018). Moreover, Maul A. (2018) mentioned that purposive sampling allowed the researcher to choose or select participants who were a good fit so that the researcher could provide good answers to the research questions of the investigation.

Due to the free-cost access to Rock in the Park, the researcher contacted the organizers of this music festival to ask if they could post a request for participants for this study on their website and social media pages for participant recruitment. In the same manner, she conducted direct social media recruitment through her social media channels (Instagram and Facebook) to optimize the time for participants' recruitment, as research showed that social media is a great tool to improve time and reduce costs for data collection processes, especially for populations with specific characteristics and interests (King et al., 2014). At the same time, all personal social media accounts remained confidential for the length of the study and the integrity of participants.

Hence, the investigator recruited nine (9) individuals in this way. Interested participants contacted the researcher through UM email while she ensured they met the selection criteria. The recruitment process focused on young Colombian adults 18 or older who attended one or multiple Rock in the Park festival editions. Adults with a minimum of high school education who know how to write, read and use Zoom, individuals who understood and recognized the social difficulties of Colombians.

For sample size, the study had the participation of nine (9) people who attended the festival during any year between 2016 and 2020 (*see Table 3*), and the researcher used theoretical saturation to determine a sufficient number of interviewees (University of Amsterdam, 2016). Saturation referred to the fact that the researcher could not find more data to fill the concepts or categories of the study, showing that there was acceptable data to develop an understanding of the case study (Hennink & Kaiser, 2019).

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*Table 3: Study Sample*

PARTICIPANTS CHARACTERISTICS			
PARTICIPANTS	PROFESSION	PLACE OF RESIDENCE	NUMBER OF TIMES ATTENDING ROCK IN THE PARK MUSIC FESTIVAL
ADRIAN	STUDENT	BOGOTA, COLOMBIA	3
ANA	INTERNATIONAL BUSINESS PROFESSIONAL	BOGOTA, COLOMBIA	1
ANGEL	CIVIL ENGINEER	VANCOUVER, CANADA	3
CAMILO	ECONOMIST	BOGOTA, COLOMBIA	3
EMILIA	ENVIRONMENTAL ENGINEER	VANCOUVER, CANADA	1
FERNANDO	MUSICIAN SYSTEMS ENGINEER	BOGOTA, COLOMBIA	3
JUAN	ECONOMIST FINANCE PROFESSIONAL	STUTT GARD, GERMANY	4
KAMILA	HR MANAGER INTEGRATED & QUALITY SYSTEMS MANAGER	VANCOUVER, CANADA	3
LAURA	RETIRED	BOGOTA, COLOMBIA	2

Participants at Rock in the Park Music Festival

### Data Collection Method(s)

The researcher conducted semi-structured interviews with open-ended questions to collect data from the participants. Due to the pandemic, she guided the interviews through the University of Manitoba licensed Zoom (UM Zoom), “a cloud-based video conferencing platform used for video conferencing, meetings, audio conferencing, webinars, meeting recordings, and live chat. It has a strict privacy policy to protect customers’ identities, meetings, audios, and files” (Zoom Video Communications, 2021). A semi-structured interview through UM Zoom allowed the investigator to reach Colombian participants easily, in this case over distance, as the location between the participants and the researcher was different. It also let her interact more with the participants than a telephone interview and helped to encourage participants to discuss their experiences in-depth (Markula & Silk, 2011). Each interview took between 30 to 60 minutes to explore in-depth participants’ experiences. The researcher asked for participants’ consent to audio record the interview, and she addressed the member-checking method to allow participants to review, add or remove data from the interviews (Birt et al., 2016).

After applying to the Research Ethics Board (REB) at the University of Manitoba, Fort Garry Campus, the researcher waited for the university ethics approval to approach the Rock in the Park music festival organizers and to start using her social media channels for participant recruitment. Once ethics approval was obtained, the researcher requested permission for the

## **Music Festivals and Sociopolitical Crises in Colombia**

analysis of their event and to access their database of participants. Through purposive sampling, the investigator recruited more participants for the study.

Finally, the researcher checked that the participants met the participation criteria. After receiving their consent to participate voluntarily in the study, the investigator conducted interviews, transcripts, and Direct Content Analysis (DCA) to direct the case study's findings, discussion, and conclusion. A participant ID key file included the research participant's name, date of birth, and a unique study identifier. This participant ID key file was safe and secure in the principal investigator's UM OneDrive drive and destroyed with the culmination of this study.

### **Data Analysis Method(s)/Techniques**

#### ***Content Analysis***

According to Liva et al. (2008), content analysis is a systematic research method in qualitative studies that applies rule-guided techniques to interpret textual data categorized inductively. Holsti (1968) described content analysis as a systematic and objective technique that helps the researcher identify unique features of messages. Furthermore, Columbia University (2019) highlights it as an analysis of textual data sources. For instance, interviews, open-ended questions, field research notes, conversations, books, essays, discussions, newspaper headlines, speeches, media, and historical documents, can be coded into categories for analysis. For this research, interviews with open-ended questions were the only source of textual data. Hsieh and Shannon (2005) define qualitative content analysis as “a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns” (pp. 1278).

Other studies (Kyngäs & Vanhanen 1999 as cited in Elo & Kyngäs, 2008) mentioned that deductive content analysis was used when the analysis structure was developed based on previous knowledge, and the purpose of the study was to test a theory. In addition, researchers (Weber 1990, Burnard 1996 as cited in Elo & Kyngäs, 2008) considered three steps to conduct the analysis process: preparation, organization, and reporting; similarly, they said the key is to classify big paragraphs into smaller content categories. Finally, qualitative content analysis involved a process of coding to describe and summarize the data (Assarroudi et al., 2018).

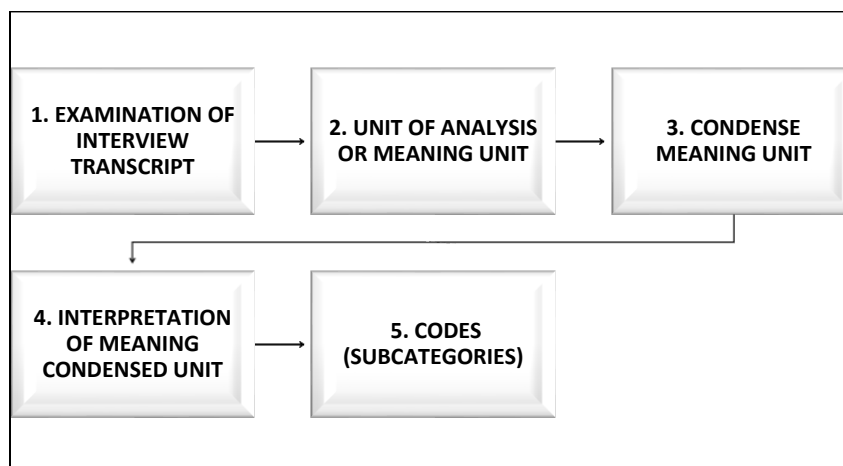
## Music Festivals and Sociopolitical Crises in Colombia

### *Directed Content Analysis (DCA)*

Within Directed Content Analysis (DCA), researchers aimed to corroborate or expand a theoretical framework or theory conceptually (Hsieh & Shannon, 2005). These investigators argued that this analysis started with a theory, and its codes were defined before and during data analysis, with additional concepts coded from relevant research findings. This structured process relied on an existing approach, where researchers recognized critical perceptions or concepts as initial coding categories (Potter & Levine-Donnerstein, 1999).

Following Graneheim and Lundman's explanation (2004) about the qualitative content analysis process, the DCA analysis process for this study began with the researcher's examination of the interview transcripts involving multiple readings to gain a comprehensive understanding of the content. Then, a specific focus was placed on the text that captured the participants' experiences of attending music festivals that described occurrences related to the literature review, such as music festivals, the sense of community theory elements, and social and political concepts; the researcher excluded additional participants' experiences unrelated to the topics of the study. Researchers (Robson, 1993 as cited in Elo & Kyngäs, 2008) argued that the investigator's choice of content for analysis is influenced by the study's objectives and research inquiries. Subsequently, the text was selected and unified into a single text representing the unit of analysis. This united text was further compressed into a meaning unit consecutively interpreted and assigned a corresponding code. (*see Figure 3*).

**Figure 3: Directed Content Analysis Process**



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Some examples of meaning units, condensed meaning units, interpretation of meaning condensed units, and codes are presented in *Table 4*.

**Table 4: Directed Content Analysis - Rock in the Park Music Festival**

MEANING UNIT	CONDENSE MEANING UNIT (Description Close to the Text)	MEANING INTERPRETATION	CODES (SUBCATEGORIES)
"Meeting new people, usually you always make a talk at least outside and never talk again. Yes? But then you stood next to a group that was also pogoing, talking, enjoying, having a drink, and you started chatting. It was a super interesting talk."	Talking or sharing a moment with a stranger	Cultural exchange and new social experiences	CULTURAL EXCHANGE
"The first time I went, I did not see many people of the LGBTQ+ movement. But now it's much more like they are showing themselves. Inside the scene, they are more accepted. At the beginning of the festival, I think people looked at them and suddenly made fun of them about their sexuality or sexual orientation. But I think as things evolve, even the festival makes it more and more welcoming for people; it also welcomes all these types of social movements in the country."	Reintegration, acceptance and inclusion of rejected and vulnerable communities	Bullied people came back to the music festival, recovered and now enjoy the spectacle	RECOVERY
"the good thing was that people started saying my voice worth, I can talk, I can fight, I can say, I can say I'm unhappy, I can say that I would like things to change. All these people who died, these social leaders, you start thinking: something must be done; they [protesters] are right! There cannot be impunity in many things, and in the death of innocent people [...] I say the people had to speak, and they were heard, bad in some things because they were blocked with violence, but we said yes, we have to talk."	Auto recognition and appreciation of the ownself; freedom of expression; empathy with the ones who died or struggle; recognition that something needs to be done; encouragement for others to act against social injustices	Self-esteem, dignity, expression, solidarity, leadership, resistance and empowerment	HUMAN RIGHTS

After reflecting and analyzing, the researcher determined and sorted the codes. This process resulted in the classification of the subcategories of the study according to the music festivals features, the Sense of Community Theory, and the social and political concepts presented in the literature review (*see Figure 2 & Table 5*).

The categories corresponded to the initial coding categories defined before the data analysis. Graneheim and Lundman (2004) also mentioned that a category primarily represents a descriptive level of content, reflecting the explicit information found within the text. In addition, they stated that a category might have subcategories representing different levels of reflection. These initial coding categories helped the researcher classify the subcategories into them during the data analysis process.

## Music Festivals and Sociopolitical Crises in Colombia

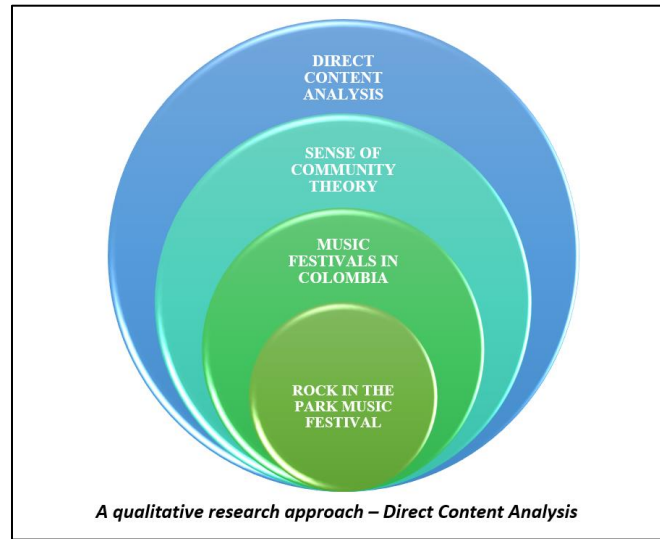
**Table 5: Directed Content Analysis - Categories Classification**

<b>DATA ANALYSIS CLASSIFICATION</b>	
<b>CATEGORIES</b>	<b>SUBCATEGORIES</b>
SOCIAL INTERACTIONS	CULTURAL EXCHANGE
PERSONAL BENEFITS	GROWTH & MENTAL HEALTH
CULTURAL COMMUNICATION	POSITIVE-THINKING
SYMBOLIC MEANINGS	MUSIC
SENSE OF BELONGING & IDENTIFICATION	INCLUSION
	RECOGNITION
	ASSOCIATION
COLLECTIVE WELL-BEING	WELFARE
	HEALTH
	SOCIAL DEVELOPMENT
SOCIAL INTEGRATION	UNION
	GROUP
	PARTICIPATION
RESILIENCE	KINDNESS
	RECOVERY
	HAPPINESS
INTERACTIONS	SATISFACTION
COMMUNITY DEVELOPMENT	TRANSFORMATION
POLITICAL PARTICIPATION	ARTISTIC EXPRESSION
POLICY MAKING	ECONOMICS
CIVIC ENGAGEMENT	COMMITMENT
NECROPOLITICS	HUMAN RIGHTS
COLLECTIVE ACTION	OPPRESION
<b>DCA - Categories and subcategories</b>	

Furthermore, the Directed Content Analysis approach helped the researcher to identify key meaning units, interpret them, code them, and classify them, to reflect and discuss their meanings, expanding people’s knowledge in leisure studies, validating the SOC framework in music festivals settings, and effectively addressing the research questions of this case study (*see Figure 4*).

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*Figure 4: Directed Content Analysis - Rock in the Park Music Festival*



### Trustworthiness

The investigator followed a four-component guideline proposed by Lincoln and Guba (2007) to ensure the quality of this study. These components are credibility, transferability, dependability, and confirmability.

- **Credibility:** This study ensures participants and readers that the findings are reliable and believable through the informed consent form, as it contains all precise details about this research process. Besides, the researcher conducted participant validation or member checking to guarantee the transparency and accuracy of the data collection.
- **Transferability:** The generalization of this study was not granted due to the nature of the case study. However, detailed descriptions of every methodological step were followed in this research, meaning that future researchers can compare or use this study to analyze similar cases.
- **Dependability:** The reliability and consistency of this research's findings derived from the procedure established and documented in this document and the informed consent form.
- **Confirmability:** The researcher avoided biases, maintained objectivity, and obtained the best possible findings by describing the procedures and using the methodology established in this research, allowing others to replicate the study in further studies.

# Music Festivals and Sociopolitical Crises in Colombia

## CHAPTER 4: FINDINGS

The researcher explored music festivals' role in sociopolitical changes guided by the Sense of Community theory. This insight led to a better understanding of how the SOC theory could nurture our knowledge of the role of the Rock in the Park music festival in a sociopolitical context in Colombia.

A conceptual guide was developed to help the reader understand how the findings are presented. Initially, the dimensions corresponded to the topics of inquiry that guide this investigation. Then, the categories coincided with the literature review as these were defined as the initial coding categories for the study. Finally, the subcategories defined during the data analysis are introduced. (*see Table 6*).

**Table 6: Conceptual Guide: Dimensions, Categories & Subcategories**

FINDINGS - CONCEPTUAL GUIDE		
DIMENSIONS	CATEGORIES	SUBCATEGORIES
MUSIC FESTIVALS	SOCIAL INTERACTIONS	CULTURAL EXCHANGE
	PERSONAL BENEFITS	GROWTH & MENTAL HEALTH
	CULTURAL COMMUNICATION	POSITIVE-THINKING
	SYMBOLIC MEANINGS	MUSIC
MEMBERSHIP	SENSE OF BELONGING & IDENTIFICATION	INCLUSION
		RECOGNITION
		ASSOCIATION
MUTUAL INFLUENCE	COLLECTIVE WELL-BEING	WELFARE
		HEALTH
		SOCIAL DEVELOPMENT
INTEGRATION & FULFILMENT OF NEEDS	SOCIAL INTEGRATION	UNION
		GROUP
		PARTICIPATION
	RESILIENCE	KINDNESS
		RECOVERY
		HAPPINESS
SHARED EMOTIONAL CONNECTION	INTERACTIONS	SATISFACTION
SOCIETY AND POLITICS	COMMUNITY DEVELOPMENT	TRANSFORMATION
	POLITICAL PARTICIPATION	ARTISTIC EXPRESSION
	POLICY MAKING	ECONOMICS
	CIVIC ENGAGEMENT	COMMITMENT
	NECROPOLITICS	HUMAN RIGHTS
	COLLECTIVE ACTION	OPPRESSION

Dimensions, Categories and Subcategories

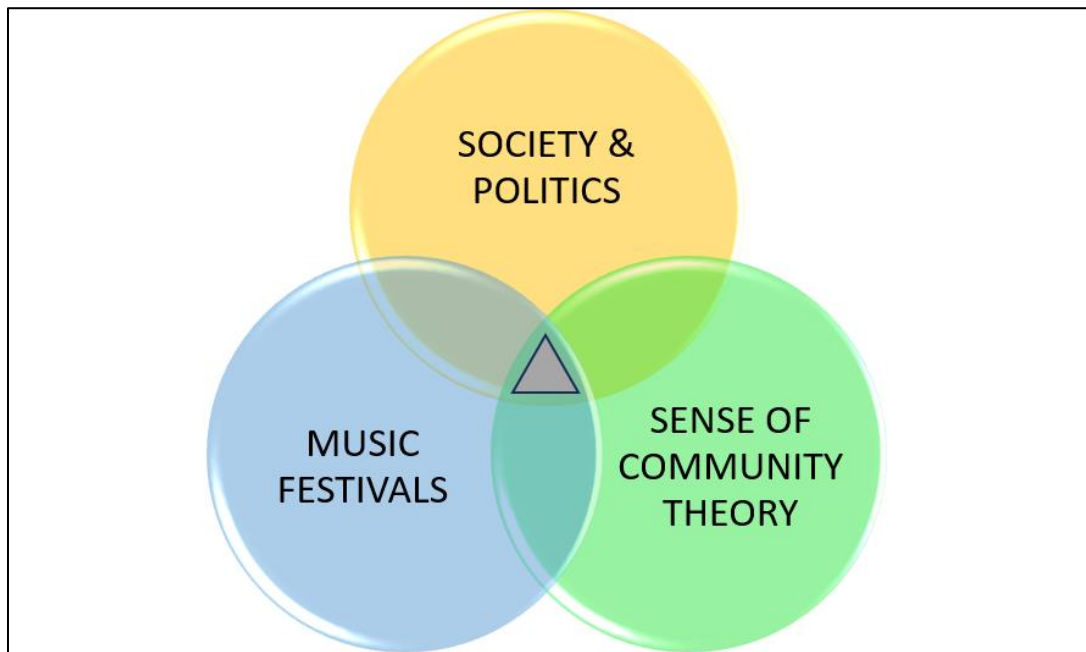
The following sections present and describe the study findings in the order shown in the conceptual guide (*see Table 6*) according to the categories displayed.

In addition, *Figure 5* shows how the researcher interpreted and analyzed the findings about the relationships between music festivals, the sense of community theory, and society and

## Music Festivals and Sociopolitical Crises in Colombia

politics in Colombia. The intersection between all of these dimensions (*see Figure 5*) represents the social change in Colombia, the focus of this investigation.

*Figure 5: Relationships between music festivals, the Sense of Community Theory, and society & politics in Colombia*



### MUSIC FESTIVALS

This section presents the data collected from participants who described social change concerning their music festival experience. The following paragraphs describe four (4) main categories of music festivals containing some sample extracts that helped define their corresponding subcategories.

These categories of music festivals are social interactions, personal benefits, cultural communication, and symbolic meanings.

#### *Social Interactions*

All participants said they experienced cultural or social exchanges during the music festival as they spent time with family members, old and new friends, artists, and or other attendees.

For instance, **Kamila** declared having a great experience while sharing and connecting with people; she stated:

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"Meeting new people, usually you always make a talk at least outside and never talk again. Yes? But then you stood next to a group that was also pogoing, talking, enjoying, having a drink, and you started chatting. It was a super interesting talk."

Likewise, **Emilia** talked about the personal growth and the social relief a person feels when avoiding judgments and stereotypes; she mentioned:

"You don't know how you grow as an individual when you let others be; you don't know how much you understand [...] and you don't know how much peacefully you live when you let others be."

Moreover, **Angel** described his astonishment when he realized the coexistence of everyone in the same space, something that in Colombia sometimes happens only in leisure and entertainments contexts; he stated:

"All Colombians living on a space [...] and expressing internationally what is happening around us, what are the type of music and the type of songs that [...] the bands that perform at the festival sing."

### ***Personal Benefits***

Attendees experienced individual outcomes related to breaking the monotony of daily life or versatility, personal growth, recognition, and mental health when participating in the Rock in the Park music festival.

**Laura**, a retired senior from the private sector in Colombia who keeps attending and enjoying the Rock in the Park music festival, highlighted the importance of events like this to improve people's health; she responded:

"That's the space you need to not go crazy, to be able to live with those problems and all issues! Because no person can live with problems 100%, people need those spaces, even, let's say, to recharge energy."

Also, **Fernando** reflected on the recognition artists deserve when performing and showing their talents, and singing their lyrics, as it is beneficial for both the public and the bands; he said:

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"On a personal level...grow. [...] I do not professionally practice the drums, but more empirically. It gives you [...] what you want, recognition about the right and good thing you are doing, and that people like what you do [...] I do not know if the lyrics could impact [...] the public. It is the messages that artists can give through music."

**Emilia** stated some personal benefits of attending the music festival, such as a pause in the routine, mental health improvements, mental clarity, enjoyment, and fast decision-making; she answered:

"I say it's a breath. It's as if someone gives you an oxygen balloon and tells you: breathe another air [...] Mental health is one of the benefits [...] you have a distraction, you have a break, [...] you would gain perspective, learning, vision, fun [...] ability to make quick decisions."

### ***Cultural Communication***

Through cultural communication, participants experienced a need for entertainment spaces. But also, they encountered joy, leisure and relaxation, freedom and freedom of expression, pride, and prestige for being part of the event. They described that positive thoughts experienced at Rock in the Park helped to change people's mentalities about their problems.

In Colombia, people, especially youth, demand safe leisure spaces to try new things and to seek opportunities to grow personally and professionally. In regards, **Camilo** said:

"Young people today also [...] They need those spaces to try to disperse, to do different things. The city needs to provide those spaces with opportunities to generate employment and for youth to try to find a space where they can be quiet, not overthink, and feel safe and calm. A space in which the national government really understands that it is where young people and bands express their feelings about society. Thus, it seems very relevant to me!"

Similarly, through cultural mediums such as music and its lyrics, **Kamila** mentioned that the content related to social issues changeover people's perspectives; she stated:

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"Through music, bands put some lyrics [...] and talk to you about [...] social transformation, about the reason for violence, about false positives [...]. So, through their lyrics, they seek transformation, which is very cool!"

In addition, **Juan**, a professional financial worker living abroad in Germany and a metal and punk lover, who attended many of the festival editions, highlighted the relevance of participating in this iconic music and cultural event. He expressed:

"In Colombia or in Bogota, we have the biggest free festival in Latin America of rock, for example. That's like the logo belonging to Rock in the Park for many years, the largest free festival in Latin America."

Finally, **Laura** declared that people, especially Colombians, keep attending this music festival as they need art and culture to live their lives fearless and stressless; he stated:

"You can't live your life constantly in chaos forever. [...] we return to the importance of the meaning of culture and art in a society or a person's life. [...] You see that year after year, people come back and even come from other countries and cities. Then, every person should take away something from that festival because the proof is that it keeps happening and is very crowded."

### ***Symbolic Meanings***

According to participants, conveying values and relevant messages for future generations is important to the festival and should be done more often. Similarly, attendees described that music highlights these values and messages.

For example, **Camilo** talked about lyrics that express social discomfort and empathy; he said:

"For example, with bands like La Pestilencia [...] that have songs oriented towards the national government and that gives [...] information that we are validating. [...] I put myself in the shoes of others and say: I can be fine today, but not tomorrow. But, you don't think about it. So, through music, artists make you thoughtful, re-interested, and reflective."

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Likewise, **Emilia** shared that performers have become more educated and cultured, communicating clearly their messages to their audience and increasing their recognition and popularity; she expressed:

"I think that everyday artists have a little more culture. Do you know? And we followers tend to listen to them a lot. We tend to have that admiration."

At the same time, **Kamila** described that an event like Rock in the Park offsets a lack of education and employment, bringing access to art and culture; she said:

"Many people do not have access to education or access to opportunities to be more aware of art and more [...] to discover their talents [...], and these events make it possible many times."

### **SENSE OF COMMUNITY THEORY**

This section presents the data collected from participants who experienced any social outcome from attending the Rock in the Park music festival according to the four (4) dimensions of the Sense of Community theory: membership, mutual influence, integration & fulfillment of needs, and shared emotional connection, and their corresponding categories.

#### ***Membership: Sense of Belonging & Identification***

A sense of membership could be seen in how participants described belonging and identification. As Rock in the Park members, participants experienced a sense of inclusion and recognition of belonging.

**Inclusion:** This subcategory describes how the music festival attendees' felt about the event, its culture, the environment, and the social relationships they established at the entertainment festivity.

**Laura** showed her emotion when realizing the participation of vulnerable populations; she said:

"Culture, that's the space where people can demonstrate and see that we're not all the same! That we have differences and that it is essential to respect each other! And it is a place to show that you can live together despite everything! For

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example, lately, I have seen people in wheelchairs, people with canes, people like that because the country really is for everyone.”

Similarly, **Juan** described his emotional freedom at the music festival, as no one judges you; he mentioned:

“I think this space is more ... I don't want to call it an escape from reality, but at least...yes, yes, like a ... sacred and pure place for precisely what Rock does...avoid contamination of other external things, you know!”

Likewise, **Ana** expressed the strong relationship between music and culture and its impact on determining people’s identities. At the same time, this relationship showed a connection to social matters; she explained:

“Music is very important. And diversity through music is essential to Colombians. [...] I feel that here the musical theme is very rooted in the cultural part, in expressing who we are as a society. A lot of these bands. They come from the Pacific or musical groups that come from the Pacific, they talk about poverty and the need that this region has, and it makes people truly identify.”

**Recognition:** This subcategory exposes how artists and attendees at the event perceived others after listening to music and how they acknowledged and honored themselves with transparency.

**Emilia** recognized the importance of artists’ influence on their spectators to become cultured people; he expressed:

“And if you like a music group, a certain kind of admiration for the music they make, and for the people, then the responsibility of the artists is very big because the responsibility of the artists is like [...] Hey, enjoy it but be cultured [...] There's something we identify within their lyrics.”

Likewise, **Kamila** showed her appreciation for people who attended the music festival and their sense of freedom to express themselves without concern for stereotypes; she stated:

“At first, by seeing them, I said: wow, what admiration! How can they do it? [...] But seeing them made me understand that it was possible. [...] It is ok. So, I'm not

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hurting anyone. [...] I have tattoos. I love them. I don't cover them. I am who I am. Yes? In other words, that does not define me or anyone.”

**Association:** This subcategory presents the unity between attendees, organizers, vendors, staff, and everyone involved in the music festival and the sense of security and integration people experienced at Rock in the Park.

**Fernando** said how friendly and helpful everyone was at the event; he mentioned: “About the music scene in Colombia, everything is very fraternal, you know? Like you’re going to find people that if you need something, the person is going to help you.”

Likewise, **Emilia** revealed how safe and secure attendees felt as no one had to worry about anything or anyone because people participated in the music festival in different ways, and it seemed that everyone took care of everyone at a certain level; he said:

“You go out with your group of friends, you go out well, you go out, enjoy like you do not worry as much as what is around, or you do not go out afraid because finally all the people who go out and who are now on the streets come to the festival then each one is in their group going out and enjoying and commenting about the fest.”

Similarly, **Angel** declared attending Rock in the Park to merge with the music festival experience; he stated:

“The first time I attended was to integrate myself and to know what was happening inside the festival within the concert as such [...] The first time I went, I went with my aunt, and her husband has a metal band, and they helped me and helped me in orienting me and everything.”

### ***Mutual Influence: Collective Well-Being***

Participants showed interest in mutual happiness, vitality, and prosperity. Besides, they expressed sympathy regarding what the music festival does to connect, liberate, and enhance everyone and their lifestyles.

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**Welfare:** This subcategory shows how music festivals represent a society's culture and beliefs and unite people regardless of their diverse backgrounds.

**Angel** said Rock in the Park became a symbol for the city and the country where everyone is welcome to enjoy the music or to show their talents; he stated:

"The festival is a monument [...] It's like an icon of culture in Bogotá. It is already an event [...] that brings more people, so it is very big [...] for the city. It brings graphic artists [...] integrating with the people around. There is also the integration of families, children, [...] integration of indigenous cultures. And, well, in terms of the musical theme, it gives the opportunity to local bands to demonstrate, to express themselves through their songs, what they think of expressing through music [...] Situations like what happens in the country."

Equivalently, **Ana** mentioned the collective values that Colombians want to highlight due to its political constitution through festivals such as Rock in the Park; he added:

"At the Colombian level, the festival really honors what is suddenly in our constitution or our essence as a country. And it's freedom. I think it builds a lot of these cultural events because they allow people to express themselves freely [...] it is cool that those cultural scenarios that allow that diversity and that tolerance are gradually transferred to the daily stages."

**Health:** This subcategory reveals how music festivals are spaces for people to become fearless, passionate, and liberated. However, the excess of drug and alcohol consumption becomes a risk for all attendees and their experiences at the event.

**Emilia** shared that attendees beat fears and lived the moment stress-free; he said:

"It was like overcoming fears [...] Like sensationalist fears... that there is... the robberies... drugs... that the riots, that there were always people like they go out of Rock in the Park and drink or take drugs and then go crazy ... But [...] you're there, and you're listening to your favorite artists, and you sing, and you scream. And well, yes! You have a lot of emotion; you cry because there were people crying. I looked at them and ok, ok, they're quite fanatic, hahaha [...] I mean, then you go out like with adrenaline."

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Additionally, **Laura** talked about the happiness and freedom that filled his sole and mind just by attending the music festival; he expressed:

"Joy! I feel a lot of joy. And, let's say it's a psychological occasion for you because you're doing something you like. Yes? And that nobody forces you or anything like that."

However, **Adrian** stated how the consumption of drugs and their abuse affects people's health and their experience at the festival; he said:

"Marijuana, alcohol, which are things that although they are prohibited, I do not know how society does to bring them inside [...] Well, not everyone likes marihuana. [...] and there are areas where literally looks like smoke ... Then people start moving trying to avoid those sudden smells or then, suddenly the attitude of people who are already very excited and annoying [...] well, that's a bad experience."

**Social development:** This subcategory displays the progress and improvement of Rock in the Park, as it introduces new artists from abroad and women in the stages. At the same time, this music festival has become an icon for the city and the country due to its importance. However, it seems to come along with the government of the moment.

Considering Colombia tends to be a conservative and male dominant country, **Fernando** declared that the inclusion of women and foreign musicians showed the evolution of this music festival; he asserted:

"Also, the good thing about this 2019 edition is that they were already including more the role of women. Yes? Let's say that they denoted more that they brought international artists where the majority were female members."

Similarly, the prominence of Rock in the Park has grown due to the budget organizers define yearly for its realization and promotion. **Camilo** stated that the bands, organizers, and politicians rule the reputation of the festival every year; he argued:

"Everyone doesn't like to keep promoting the same thing at festivals. So you also see it in the bands, you see it in two ways: you see it in the budget [...] And the second variable is that you see that that music plays a crucial role, especially the

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genre; the genres that go to Rock in the Park are always about resistance, against anarchism, to show their voice and vote.”

### *Integration & Fulfillment of Needs:*

#### *Social Integration*

All participants shared experiences with other known or unknown spectators. Some attendees had better bonding with their relatives and friends and significant connections with other participants during the music festival. Also, they shared that their main reason for participating in the event was either the bands or someone they knew who invited them.

**Union:** This subcategory introduces the power of bonding with others by sharing experiences around music, lyrics, and music festivals.

**Angel** said that camaraderie and music played crucial roles in creating communities within the music festival; he expressed:

“There is a lot of social integration. There is much fellowship between people [...] people are also open to expressing themselves... within this space and expressing their ideas. And also, the same festival attracts integration. Every year it is more focused on generating community through music.”

At the same time, **Juan** experienced a significant moment at the music festival with a stranger; he shared:

“With a guy near me, we pogoing so well’ that at the end we hugged, and it was like “bro, it was awesome,” and that’s it. I mean, you know? He is someone I saw there then, and maybe I won’t see him again in my life.”

**Group:** This subcategory represents the importance of sharing moments with others who have similar interests to create life-lasting memories.

**Camilo** declared his inaugural edition of attending Rock in the Park was memorable as he was with his group of friends; he added:

"I went with my friends, and we did the group, and that first experience was never to forget [...] My experience was to be with my friends singing the songs, and it

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was to be pogoing, and it was like the ecstasy of being part of that show, being part of that noise. So, the next day we could laugh and be tired."

Likewise, **Adrian** commented:

"I always try to go in a group. It is usually with my cousins or some friends who also like Rock [...] as we have similar tastes. [...] Well, if they like it, I know I'll love it too. Then I went, and It was what I told you [...] impressive!"

**Participation:** This subcategory details the distinction of being involved with different aspects music festivals offers, such as diversity of people, music variety, safe spaces, and friendship.

For instance, **Angel** mentioned that rock music, his friends, and new artists were the reasons he enjoyed this festival and kept participating in it; he stated:

"Then I kept attending because several of my friends also listen to it a lot, a lot of rock music. Then it was also a space to meet new bands, to socialize and integrate with the other people who enjoy the space."

Similarly, **Juan** added that specific bands and or his friends were his motivation to attend this music festival; he stated:

"My decision was based on ... If there was going to be a band that I liked basically [...] or suddenly a friend or someone who told me like, come, walk, join me. If there weren't a good company or a band like that to catch my attention, I wouldn't go."

Additionally, **Laura** commented on her comfort in being surrounded by people of all ages and social classes at the music festival; she said:

"You can still live with people of different ages... With everyone, let's say it's a space of respect because you do not feel bad having all kinds of people around from different social classes, and people are very supportive as well."

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### *Resilience*

Some participants expressed emotions of overcoming fears and stereotypes. Others saw more inclusion of vulnerable communities such as people with disabilities, LGBTQ+ people, seniors, and or people with medical conditions.

**Kindness:** This subcategory shows that even energetic and powerful people can be kind, respectful, inclusive, and polite.

Rock, usually and globally known as a music genre for “rude” people, has shown throughout the years that its fanatics are forceful, tenacious, and very kind to each other. In regards, **Adrian** declared:

"Even in the pogos, when people suddenly fall, everyone else says: hey... Lift them! So, they lift them, and everything continues. I mean, it's always like they are going on, I mean, get up and go on. Suddenly, they kick them as they stand, but it's always like a lot of kindness in that act. Even last year, there were two people in wheelchairs."

**Recovery:** This subcategory presents the hope Colombians have to progress and enhance society matters through music. At the same time, it reveals the capability people of vulnerable groups have to overcome difficult circumstances.

Rock in the Park offers a free and open space for the public to enjoy music. About it, **Ana** said:

“I always think Colombians are very interested in improving things, right? I think music gives us a relief that things can get better at some point.”

Equivalently, **Angel** stated that the incorporation of different marginalized and browbeaten social groups into the music festival shows an empowered social movement; he expressed:

“The first time I went, I did not see many people of the LGTBQ+ movement. But now it's much more like they are showing themselves. Inside the scene, they are more accepted. At the beginning of the festival, I think people looked at them and suddenly made fun of them about their sexuality or sexual orientation. But I think

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as things evolve, even the festival makes it more and more welcoming for people; it also welcomes all these types of social movements in the country.”

**Happiness:** This subcategory asserts the importance of creating music festivals for people’s joy, optimism, peace of mind, and enjoyment.

Due to the traditionalism of the country, Colombians restricted themselves from being whomever they wanted. For instance, **Emilia** at Rock in the Park described feelings of freedom and joy as she stated:

“I really broke all stereotypes!”

In addition, **Ana** stated how music incites new feelings and emotions in her body as she said:

“I felt like music awakens many things, like on a chemical level, many things wake up in the body, and I felt like happiness, like emotions when listening to those instruments. The marimba, the tiple, or things they use in Colombian bands.”

Similarly, **Camilo** highlighted the relevance of music in our lives for our well-being; he stated:

“Music is a spectrum that handles many variables and makes you feel many emotions. So, if you surround yourself with all these situations and these attributes, then you have to live a unique experience of experiences in life. Thus, when you take risks with those experiences and situations, it's great! Then, it is expected to have a reality full of happiness.”

### ***Shared Emotional Connection: Interactions***

All participants considered their interactions with other attendees crucial for a rewarding experience at the music festival, as their emotional connection made the event more valuable and satisfying. Also, participants mentioned how that synergy allows their mental growth, freedom of expression, improvement of daily activities, and or emotional enhancement. For instance, some of the attendees stated:

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**Fernando:** “You meet many people who teach you a lot... Interacting with different musicians, with different people also being in the audience opens your mind a lot about how the festival is, and what this festival brings to each person. It gives you many points of view that you may not have considered.”

**Angel:** “Bogota has those kinds of social integration where people come from all over the country ... Also as a space of... expression, especially people express their sexuality a lot. Also, many people talk about what is happening in the country, how the integration between music and politics affects us, or [...] How can it transcend within the community? [...] You gain the experience of living in that space of sharing all that energy that comes from people, as it fills you and is a good reset of your monotony and routine. So, like at the same time, like every year, you expect the festival to be held again.”

**Emilia:** "I felt in a space where you don't judge, where you simply enjoy, where you simply can share with the person next to you, even if it's completely different from you... enjoying something you have in common, something you both like. I did feel, obviously, happy and euphoric for that reason. I felt as proud to say so, but as a pride of my country."

### **SOCIETY AND POLITICS**

This section presents the data collected from participants who described their experiences at the music festival related to social and political categories such as community development, political participation, policy-making, civic engagement, necropolitics, and youth collective action motion.

#### ***Community Development***

Interviewees described the role of the festival in community development. They discussed how the experience contributed to their lives due to a change of mentality, the recognition and engagement of everyone within the entertainment industry, and the potential creation of new cultural and social leaders through music.

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**Kamila** considered that governmental institutions care about leisure and recreational events such as Rock in the Park as it revolutionizes people's mindsets; she mentioned that:

“The district does consider that Rock in the Park is part of that social transformation of the community [...] the district does consider that these events make people start thinking about something different [...] from thinking about focusing on violence, to how I spend my energies on something I like, that attracts me, that transforms me.”

**Juan** said music festivals enhance musicians, bands, staff members, and organizers' reputations and lives; he stated that:

“It improves the reputation, and let's say it also gives visibility to the bands, the people who live from music and have their bands, [...], and those like event organizers and the staff. So, let's say give them a space to live from that, to express their art [...] that creates society.”

**Fernando** asserted that music transforms lives as it motivates individuals to explore new talents and to become social leaders; he added that:

“Our music [...] encourages other people to take that cultural theme and [...] they can exploit something that keeps them busy in performing those skills, and not doing other things such as, for example, committing crimes or consuming narcotics [...] with that contribution, we can also help raise awareness among people that they can exploit a talent that they possibly have, and that can lead them to be leaders [...] and really leading entails a social responsibility as well.”

### ***Political Participation***

International and national artists described their political participation through lyrics supporting popular interests. At the same time, the critique of others' ideology is present due to the stigma and association of the rock genre with violence and rudeness. Moreover, artistic expressions like lyrics affected attendees' principles, values, and philosophies.

**Angel** declared that foreign and local musicians sang songs related to political matters and social issues hitting the country; he stated that:

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“Some international bands also arrived talking about, at some point, the topic of the peace agreement. [...] The national bands during the festival mentioned the political topic. [...] Punk-rock singers, rock singers, even their music, talk a lot about what happens. The most contemporary bands also release songs referring to these issues as a protest to what is happening to the country and as in the struggle to show that people [...] have to make a change for the better.”

**Ana** said this music festival had been criticized with a new stigma due to its association with socialism and disturbance behaviours; she mentioned that:

“Rock in the Park has been stigmatized as a "dangerous" event in quotes because the people who go to Rock in the Park with much devotion, it is believed, they are socialists [...] So it's always the stigmatization that it's a dangerous event because suddenly there can be some strong fight or that people can violently express themselves.”

**Camilo** expressed that his philosophy does not correspond to any political party or any social etiquette; he added that:

“At the festival, I heard: “I am not from the left or the right; I am from the bottom who go up”... And that is very marked to me. So because of that, I don't have political or football labels. I like everything!”

### ***Policy-making***

Participants mentioned positive and negative factors that affected their lives before, during, or after the Rock in the Park music festival due to the social and political situation of the country. Thus, on the one hand, attendees acknowledged factors such as integration, prestige, and public investment. However, on the other hand, they talked about low productivity, economic volatility, a bad reputation for the country, unemployment, forced migration, financial instability, and informality. About these, some attendees said:

**Angel:** “It's a monument, like an icon of Bogotá. It's like an icon of the culture in Bogotá [...] There is also the integration of families, of children [...], integration also of indigenous cultures.”

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**Adrian:** “There are people from other cities that even go, it obviously gives more recognition and maybe prestige to Rock in the Park, and it makes the government [...] says: ‘well...because people keep attending, so let's keep putting money into that’, more investment.”

**Ana:** “I understand the social situation [...] But if you are a capitalist [...], you understand they also affect the country's production. In other words, if I don't work, I don't sell. And if I don't sell, I've got to fire many people tomorrow because I'm not selling. Then, it's like a snowball. [...] Many times, what happens? Taking, for example, particularly [...] an agricultural strike [...], the price of everything went up; the price of milk, I remember, went up drastically. [...] all that is the agricultural supplies, the vegetables.”

**Juan:** “I do not know if specifically at Rock in the Park, but it is well known that many international artists did not go to Colombia because of the fear of violence. [...] in the beginning, the festival must have been affected because not many bands wanted to come, at least not the big ones.”

**Laura:** “The reforms [...] affected me ... for instance, the children of friends, the friends of my daughter, had to leave the country because here there were no conditions to exercise their professions.” She added: “For the National University, they [the government] were taking away the budget of young students; public institutions were no longer hiring professors but with minimum and poor conditions.” Besides, she remarked: “Of course, it affected! [...] For example, economically [...] youth had no option to work [...] they had to leave because there were no guarantees here.”

**Fernando:** “As for relatives, I also feel that there was a crisis, unemployment, [...] and this whole issue of informality as I have family members who make their lives through informal jobs. So, let's say that this also meant there were protests; their informal businesses were evicted.”

### ***Civic Engagement***

Members discussed their commitment to a music festival or a social or political issue.

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**Angel** stated that local bands expressed their social or political support on stage; he said:

“Many of them, especially local bands, talk and display their banners to support a social cause. That reminded me of a specific band called Doctor Krápula that has often attended the festival [...] they bring posters at their performance time supporting the causes of peace.”

**Kamila** mentioned that Colombians need more sympathy for each other, especially when political and social issues happen; she added:

“There is a lack of empathy, and there was a great lack of empathy when the peace agreement [with the FARC] happened [...] it was the moment in which all the people who lived in the Colombian territory should have become more empathetic and that for the first time, a Colombian should have stopped being so selfish and should start thinking about others [...] It was a point where we all had to agree that it [violence] had touched all of us.”

**Fernando** said that a strike is a medium of expression and relief for society; he considered that:

“There are people who are directly affected by what is happening, and their way of expressing themselves is through protest. Yes, let's say I'm in favor of a strike. Well, protests are [...] the right you have as a citizen to express your dissatisfaction with certain legislatures, certain norms.”

**Emilia** affirmed that there were some social and political disagreements in 2019 at the time of one of the editions of Rock in the Park; she declared that:

“Yes, there were social problems when I attended Rock in the Park, [...] there was the issue of tax reforms. [...] Yes, that mess, that madness of tax reforms... There were already a series of disagreements [...] there were already social things, like social discussions at that time, but... it is very curious because you at Rock in the Park, regardless of whether the country is upside down, you are going to enjoy.”

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### *Necropolitics*

At Rock in the Park music festival, attendees shared thoughts, emotions, protest moments, and stereotypes and judgments all related to human rights, like the rights to life and liberty, freedom of opinion and expression, equal protection, and freedom to join groups.

**Angel** remembered an international band at the music festival talking about femicides; he reminded:

“I remember a lot that in one of the editions, they brought the Pussy Riot, which is a punk band from Russia. It was iconic because, at that time, people were starting to talk openly about femicides, and well, obviously, there was a lot of reception from a feminist movement attending the festival. [...] But generally, it's always like some artists bring political and cultural influences.”

**Kamila** highlighted the importance of people's rights as freedom of expression; she described:

“the good thing was that people started saying my voice worth, I can talk, I can fight, I can say, I can say I'm unhappy, I can say that I would like things to change. All these people who died, these social leaders, you start thinking: something must be done; they [protesters] are right! There cannot be impunity in many things, and in the death of innocent people [...] I say the people had to speak, and they were heard, bad in some things because they were blocked with violence, but we said yes, we have to talk.”

**Fernando** described a situation where an authority officer killed a young person called Dylan during a peaceful youth strike. This circumstance led to more protests against the governmental and institutional authorities and their abuse of power. Besides, this young individual became a symbol for the strike and protection of human rights. People got into the streets for several days with pots, pans, and every noisy thing they could use to manifest their discomfort with the government and their support for the strike.

**Emilia** overcame mental fears and family stereotypes; she stated:

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“A lot of social stereotypes, the issue of drugs too, obviously my parents trying to teach me what was good or bad, [...] however, in all those festivals there were always those kinds of things, but it was more like [...] the discussion with them as it seems they did not trust me [...]. I felt much more afraid during the strike. I saw worse drug addicts, crazy people, people without control, people wanting to kill others, no comparison with Rock in the Park.”

### ***Collective Action***

Rock in the Park participants are young adults who participated in or experienced social or political oppression before the pandemic. Some described a mix of feelings due to the social context of the music festival; authorities harassed young artists due to the music they were producing, and during peaceful strikes, the government attacked and even murdered some students.

**Juan** stated that violence obscured the happiness of the people when the government signed the peace agreement with the FARC; he said:

“When the peace agreement [with the FARC] was signed, well, obviously, that is a weird joy [...] it is a joy [...] at least for my country. We can begin to look forward, no? Begin to build society, to leave behind this time of violence [...] But when there is violence [...] in the protests, or thefts [...] that already blurs the real objective. So, it is something that instead of helping or promoting the social cause, it sinks it.”

Similarly, **Emilia** described that all those social and political conflicts only showed egocentrism and rivalry from Colombians, which does not represent who they are, and that hurt her; she expressed:

“That overwhelms me. Do you know why? Because my country hurts me [...] In this social and political context, our culture is simultaneously individualistic [...] and selfish, or as if it is full of envy.”

Additionally, **Laura** reported that the government harmed her daughter and her music band due to their social and political music production and content; she declared:

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“My daughter has a music group [...] Well, their music has to do with political issues and everything. Some of them were beaten in Suba [district]. I mean, it was very close. I experienced it very closely; they are musicians and sang songs touching those social and political issues.”

Likewise, **Fernando** mentioned that the strike led by youth due to unfortunate social and political circumstances destroyed the lives of innocent students; he described: “The strike of the student population [...] Well, unfortunately, it ended Dylan's life [...] The protests are based on the nonconformity of society towards a government that does not do things for the people. But only benefits from getting more and more money [...] And that's disgusting because at the end of a peaceful protest at that time, it killed an innocent person.”

### SOCIAL CHANGE

This section presents a new dimension for the study with its corresponding categories as a result of the DCA process. The researcher identified some additional and relevant concepts that helped answer the research questions of the study (*see Table 7*).

*Table 7: Social Change Categories*

NEW FINDINGS	
DIMENSION	CATEGORIES
SOCIAL CHANGE	CULTURE
	FREEDOM
	ACCESSIBILITY & SERVICES
	SAFETY
	MUSICAL PRODUCTION & PERFORMANCE
	EVOLUTION
<b>Social Change and its categories</b>	

The following paragraphs describe and mention attendees' most important involvement in social change within the Rock in the Park music festival. Individuals' experiences encompassed a variety of categories discussed in the next chapter. These categories include culture, freedom, accessibility and services, safety, musical production and performance, and evolution.

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### *Culture*

Attendees showed that participating in cultural events helped them integrate with people with similar interests, making them feel free. Similarly, entertainment and cultural events, such as Rock in the Park music festival, allowed participants to develop their mindsets and personalities.

**Angel**, a civil engineer from Bogota who attended the festival several times and for his last time in 2020, stated that culture and union are crucial for social change; he added that:

“First, cultural integration. It is a space of communication in which everyone coexists in the city. Also, it is a free event. So, there is no discrimination. There is no economic limitation to not enjoying the event. [...] Internationally, people who also want to enjoy the event come and listen to national bands that sing about what the country really goes through.”

**Kamila**, a human resources manager, occupational health and safety administrator, and integrated and quality systems manager, said that culture changes people’s mentalities; she added that:

“Look at how these spaces transform communities. [...] how all these spaces of culture, cultural events, change the mentality of youth”.

### *Freedom*

Participants described that expressing themselves is vital to transforming communities and improving their lifestyles, especially through music.

**Emilia**, an environmental engineer who recently immigrated to Canada, was direct when discussing social change. She affirmed that social change is obtained through Rock in the Park music festival; she announced:

“How do I think Rock in the Park contributes to social change? It is doing it with knowledge, with evolution and injecting culture [...] Freedom of expression also seems to be something fundamental.”

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**Fernando**, a musician and systems engineer who has attended the festival as a spectator and as an artist on stage, said music is a gamechanger when it comes to highlighting social issues or concerns; he stated that:

“But if we take issues as more in-depth, our lyrics reflect how the air quality is, how men destroy everything around them. It is a slightly more social issue [...] So, you go to the festival to unplug yourself. But you also know there is a problem, which can be expressed through music.”

### ***Accessibility & Services***

Access to the event and the comfort of everyone involved are crucial for realizing the show.

**Adrian**, a university student in his early 20s living in Bogota, declared that the tourism sector is the most affected by the music festival as it gathers many industries at once, and in this way, social change could happen; he commented that:

“I see it is more related to the tourism field. Well, let's say the people who come to rent houses on Airbnb or sites like that, say well, I rent these three days of Rock in the Park. Thus, people come, stay, and then leave. Additionally, the food and street vendors on the way out are always there”.

**Camilo**, a punk lover and economist in his early 30s, said social change happens when more job opportunities arise, guaranteeing essential services for attendees and staff members; he shared:

“It [the music festival] is an employment topic because right now, it covers several food stands, new ventures, and more logistics [...] also, there is first aid, and there are bathrooms. The festival itself becomes an example for other cities, and it also makes artists come here, as they have seen in Colombia, a potential opportunity where you can achieve everything!”

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### *Safety*

Participants indicated that spectators, staff, and organizers deserve to feel safe at the venue. If the event can guarantee emotional and physical security, people's experiences would be even better.

**Kamila** felt emotional security at the event; she highlighted the following:

“the safety of being in a space without being judged [...] So, these are spaces of healthy coexistence [...] because what's out is not what matters. [...] I wish everyone in Colombia could stop judging by what is outside, that they would allow themselves to know how we really are.”

**Camilo** said social change happens when people feel safe and comfortable attending an entertainment event; he stated that:

“Regarding security, it is also cool that for personal safety [...], police officers are surrounding the park so that if there is any situation that attracts attention, they are alert.”

### *Musical Production & Performance*

According to the interviewees, artists play a crucial role in an entertainment event, as the show could not happen without their performance and participation. Thus, their professionalism was respected and appreciated by the interviewees.

**Fernando** asserted that promotion and acknowledgment of artists are crucial for their growth and acceptance at different venues and festivals; he expressed:

“The expansion to other scenarios means more artists and more diversity of musical genres [...] This festival stimulates Colombians talents at the musical level because thanks to this event, bands get recognition, something that is very complicated in Colombia [...] there are many sponsors, [...] or other types of people who also supported this issue.”

**Ana**, an international business professional, and a multinational marketing worker, shared her care for musicians and new artists; she said:

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“I went to support more artists [...] because there is where you realize that there are many bands, many people, who are trying to succeed or show you something [...], And I think it is important to support them.”

### *Evolution*

Most participants spoke about transformation and evolution within communities in and out of a leisure event. These conversations are essential when discussing social change. For instance, **Kamila** said:

“it [the event] transforms the way you think because [...] regardless of where we come from, or what religion we believe in [...] even if I'm indigenous, LGBTQ ally, metal lover, left-wing or right-wing politician, farmer, driver [...] It does not matter, and everyone is welcome! We are all Colombians; we need peace, we need equity.”

## SUMMARY OF FINDINGS

To investigate the influence of music festivals in Colombia on social change through the Sense of Community (SOC) theory, the researcher explored the role of the Rock in the Park music festival and its categories and subcategories, examined the SOC theory and its categories and subcategories, and investigated various social concepts along with their corresponding subcategories to gain a better understanding of social change in the context of leisure studies. Additionally, the researcher employed the Directed Content Analysis (DCA) process to examine how participants' experiences in a music festival setting in Colombia contributed to and detracted from social change.

To address the research questions, the investigator explored through Directed Content Analysis categories that guided the findings of this investigation (*see Table 6*).

The findings describe, first, that categories of music festivals, such as social interactions, personal benefits, cultural communication, and symbolic meanings, represented positive and negative connotations for social change. On the one hand, categories like social interactions, personal benefits, and cultural communication described individual, cultural, and socially positive outcomes that attendees got from participating; for instance, some of the outcomes were social exchanges, versatility, personal growth, recognition, mental health, and positive thinking.

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On the other hand, cultural communication and symbolic meanings showed things to improve, like creating and organizing more leisure events and including the musical manifestation of social values for future generations.

Second, the SOC theory categories, such as sense of belonging and identification, collective well-being, social integration, resilience, and interactions, were present in all participants' experiences. Moreover, after the data analysis, the researcher confirmed the existence of subcategories related to the theory, like inclusion, recognition, association, welfare, health, social development, union, group, participation, kindness, recovery, happiness, and satisfaction. This data analysis also showed a link between music festivals' involvement and the SOC theory through the interactions category from the shared emotional connection dimension, which could help expand the knowledge about this theory in leisure studies.

Third, the social and political categories showed some social contributions and detractions that affected social change in Colombia. These social and political categories are community development, political participation, policy-making, civic engagement, necropolitics, and collective action. Rock in the Park music festival participants mentioned improvements in Colombian society by creating social leaders, a new mentality, integration, prestige, and public investment. In addition, the data analysis findings described that participants would commit to social manifestations and music festivals; however, the level of commitment is uncertain and is not defined by this study. Likewise, participants shared resilient thoughts and feelings due to the social context of the music festival; nevertheless, these concepts also showed societal deterioration due to low productivity, economic volatility, unemployment, forced migration, financial instability, and informality. Similarly, strikes, social stereotypes, authority harassments, government attacks, and murders impede a contribution to social change in Colombia.

Finally, the findings described that music festivals in Colombia contributed to social change mainly through culture, freedom, accessibility and services, safety, musical production and performance, and evolution. Despite these categories' presence at Rock in the Park music festival, researchers will find it challenging to determine if these will always prevail at entertainment events. Further research for leisure studies needs to be conducted.

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### **CHAPTER 5: DISCUSSION**

By understanding how music festivals in Colombia influence social change through the Sense of Community (SOC) theory (McMillan & Chavis, 1986), we comprehended how these events impact Colombians' lives, their social connections, and changes throughout society. Primarily this study aimed to describe, understand and explore, with the guidance of the SOC theory, the influence of the Rock in the Park music festival on people who live in Colombia, a country experiencing ongoing social and political issues.

As a result of the Directed Content Analysis (DCA), the previous chapter described the findings obtained to answer each of the four (4) research questions of this investigation:

- What characteristics of music festivals contribute to or detract from social change in Colombia?
- What dimensions of the Sense of Community Theory are described by attendees of Colombian Music Festivals?
- How do the Sense of Community's dimensions contribute to or detract from social change in Colombia?
- How do music festivals contribute to social change in Colombia?

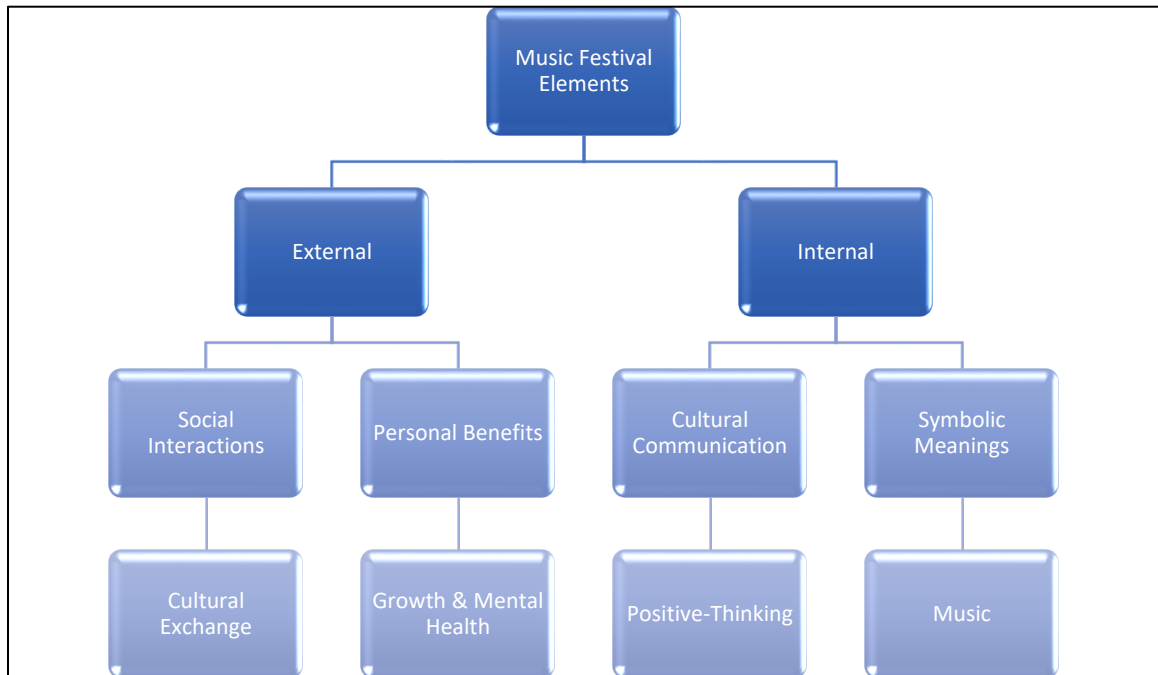
Thus, the researcher discussed and explained the study findings in this chapter.

#### **MUSIC FESTIVALS**

The research determined categories of music festivals, such as social interactions, personal benefits, cultural communication, and symbolic meanings. These categories also represent the external and internal elements of music festivals (Morgan, 2008) described in the literature review. External elements like social interactions and personal benefits included subcategories for which participants at the Rock in the Park music festival experienced cultural exchanges, growth, and mental health. Besides, internal elements like cultural communication and symbolic meanings encompassed subcategories, such as positive thinking and music, that Rock in the Park attendees experienced the most at this event (*see Figure 6*).

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*Figure 6: Music Festival categories and subcategories*



*Music festival categories and subcategories*

Members of this music festival believed that cultural exchanges, personal growth, and mental health contribute to social change in Colombia as people can forget about the monotony of their daily lives, interact with new individuals, and experience new activities. Brownett (2018) stated that music festivals improve people's health and well-being due to the networks they create at the events (p.12). Similarly, rock music festivals unite people worldwide, encouraging cultural diversity and cultural exchanges (Flechet, 2011).

In addition, participants had positive thoughts when attending the event due to joy and freedom. Likewise, attendees said positive thinking changes people's mentalities about their daily life and social or political issues. A positive mindset also allows people to share their traditions and identities (Morgan, 2008, pp. 85-86). Moreover, research (Maslow, 1954, as cited in Schäfer, Smukalla, M., & Oelker, S.A., 2014) stated that individuals who experience music festivals in a state of self-fulfillment obtain psychological benefits (p.2), which strengthen participants statements. However, attendees communicated the lack of safe leisure and entertainment spaces to relax and express themselves freely in the city and the country. Some

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investigators argued that music festivals were vital spaces for people to innovate and recreate while they liberate and express themselves (St John, 2017).

Besides, participants declared that music, through lyrics, communicates values and principles that everyone involved in the music festival could replicate for future generations. Attendees said that artists need to convey these messages more often. Ransom (2015) mentioned that listening with attention to music lyrics with meaningful messages enhances people's well-being through the influence of emotions (p.2).

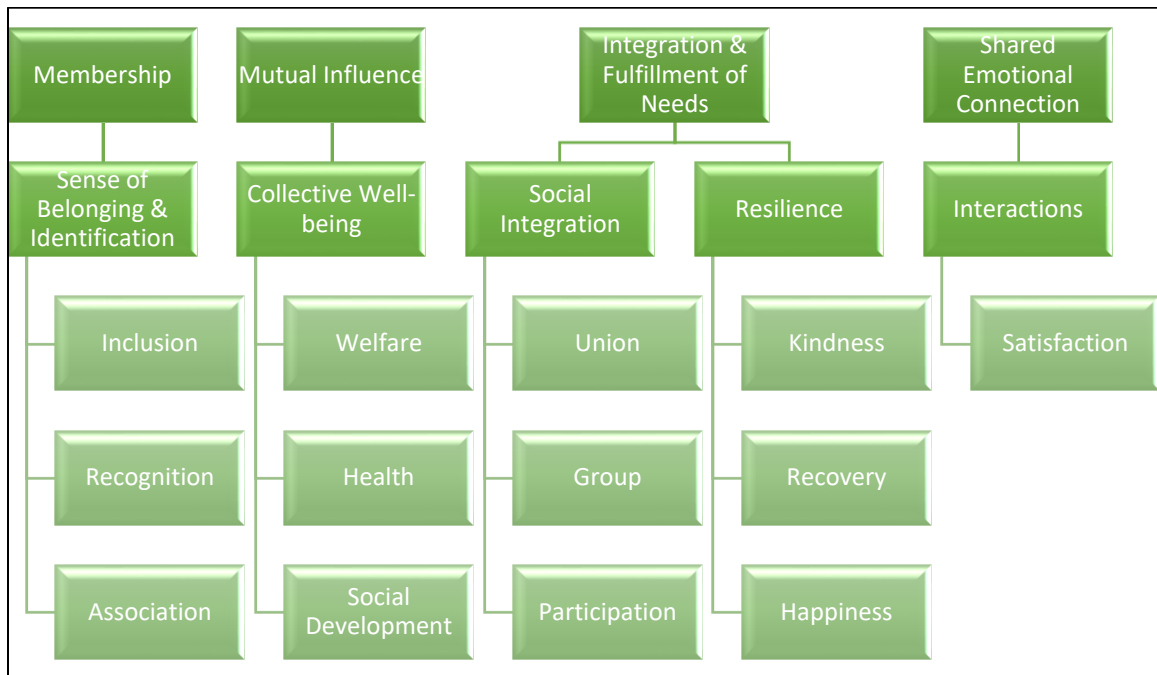
As the researcher argued in the literature review along with the findings of this investigation, music festivals in Colombia positively contribute to social change. However, public, private, and public-private institutions and organizations detract from social change because of the lack of spectacle creation and promotion. These entities must create more events and improve them to guarantee more safe leisure spaces for spectators and artists while enhancing their lifestyles. Also, this research showed that music and lyrics benefit music festival attendees, their emotions, and future generations; this must make the reader reflect on the contents of the music Colombians listen to daily, especially when social and political difficulties arise.

### **SENSE OF COMMUNITY**

This research presented the elements of the SOC theory as some of the dimensions of the findings: membership, mutual influence, integration and fulfillment of needs, and shared emotional connection (*see Figure 1*). These dimensions had the categories Sense of Belonging & Identification, Collective Well-Being, Social Integration, Resilience, and Interactions which encompassed the subcategories inclusion, recognition, association, welfare, health, social development, union, group, participation, kindness, recovery, happiness, and satisfaction (*see Table 5*).

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**Figure 7: The Sense of Community dimensions, categories and subcategories**



***SOC dimensions, categories, and subcategories.***

In the literature review, this study mentioned the lack of research on the relationship between attendees of music festivals and the SOC theory (Van Winkle et al., 2013). According to the experiences of participants at the Rock in the Park music festival in Colombia and the SOC theory dimensions, categories, and subcategories of this study, the researcher confirmed the existence of this relationship (see Figure 7).

### ***Membership: Sense of Belonging & Identification***

At the Rock in the Park, attendees felt included, recognized, and associated with others at the event. Packer and Ballantyne (2011) argued that participants “engage actively, and feel part of the performance, more than mere spectators. Sharing the experience with others provides a sense of belonging and social integration, which can often continue beyond the event” (p.180). Thus, members of the music festival experienced a sense of belonging and identification due to their assistance at the event.

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### ***Mutual Influence: Collective Well-Being***

Participants' experiences also determined mutual welfare, social development, and health. Research (Laiho, 2004, as cited in Ballantyne et al. 2014) shows that "music contributes to adolescent development and well-being through feelings of mastery, achievement and self-determination, mood management, affective awareness and dealing with stress, a sense of unity and belonging, and conceptions of self, asserting personality" (pp. 1-2). Nonetheless, due to the public investment and political influence on the Rock in the Park music festival, the collective well-being of attendees could be affected by the decisions of the current government in power.

Moreover, Rock in the Park music festival attendees became fearless, passionate, and liberated due to the safety and healthy measurements of the event. Buckiuniene (2020) said that attendees are more attracted to an event and get health benefits from it when organizers guarantee environmental safety measures and medical and integrated services for visitors and spectators who need assistance during their experience (p.2.). However, participants expressed discomfort and perceived risks due to excessive drug and alcohol consumption. Overall, members indicated collective well-being through their attendance at the event.

### ***Integration & Fulfillment of Needs:***

#### ***Social Integration***

Participants expressed that sharing and bonding with others is crucial for a great experience at the music festival. Some attendees mentioned that their participation happened mainly due to bands or any friends they knew. Also, they described that unity, group, and participation are crucial to determining social integration. In regards, Putnam (2000, as cited in Wilks, 2011) said that social bonding as acts of altruism with people with related interests contributes to creating strong and lasting relationships (p.22). Moreover, attendees said their participation at the music festival allowed them to involve with people from different backgrounds and create relationships and connections. Lawendowski and Besta (2020) mentioned that through music festivals, participants easily create social links while they experience personal development too (p.206). Therefore, even if an individual attends a music festival alone to support their favourite artists or band, there is a big possibility that they experience social integration as their interests and music facilitate these connections.

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### ***Resilience***

At Rock in the Park, members of this music festival tended to be considered strong, rude, and tough people due to the connotation of the rock genre. However, participants saw other attendees who showed kindness to each other, attendees themselves recovered from difficult and emotional situations, or members who lived happy moments because of freedom, joy, or the music they were listening to at the event. Walsh (2007, as cited in Shepherd, 2017) stated that resilience encompasses recovery from a loss or an unchanged circumstance but also embraces the strength to seek new moments of joy and kindness in things people can do to progress (p.29). Walsh also stated that "music is a tool for learning, catharsis and resilience" (p.30). Therefore, due to the music influence, people who participate in music festivals in Colombia tend to be kind, resilient, and happier than others.

### ***Shared Emotional Connection: Interactions***

As we discussed previously, through social interactions, music festivals bring cultural exchanges, growth, and mental health for everyone involved in the event. Additionally, the data analysis showed that social interactions between relatives, friends, musicians, or strangers strengthened music festival attendees' emotional connections. Investigators (Nordvall et al., 2014) explained that "social interactions between event visitors are an important part of the event experience and the level of satisfaction for the individual attending an event" (pp.136-138). Thus, music festivals bring spaces for people to connect, interact and share while participants find freedom of expression about diverse topics getting a rewarding and satisfying experience; for instance, attendees at Rock in the Park music festival talked about music, politics, personal identity, and sexuality at the event.

## **SOCIETY AND POLITICS**

The literature review presented how music festivals relate to society, politics, and the SOC theory. Then it showed how the SOC theory relates to society and politics. Next, the data analysis showed that internal and external elements of music festivals mainly contribute to social change through cultural exchanges, growth, mental health, positive thinking, and music (*see Figure 6*). Moreover, the analysis confirmed that music festivals in Colombia encompassed the SOC theory categories and subcategories presented in this research (*see Figure 7.*). The

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following paragraphs discuss the relationship between the SOC theory and the social and political concepts (see Figure 8) covered in this research to analyze the possible existence of social change in Colombia.

*Figure 8: Social and Political Concepts*



### *Community Development*

The literature review presented how the SOC theory is related to community development. At the same time, the data analysis showed that music festival participants at Rock in the Park had a transformative shift of mindset, emphasizing the inclusive recognition and engagement of individuals within the entertainment industry; members also believed that music created new leaders in culture and society. Research (Ugwuanyi et al., 2021) showed that music effectively helps manage people's mindsets, especially when negative thoughts or difficulties arise, and improves academic performance. In this manner, music benefits people to contribute with their knowledge or skills to the community they belong to.

The SOC theory's contribution to social change became apparent as Colombians who engaged in these leisure events experienced transformative individual benefits through music,

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developed musical or artistic skills, enhanced their cognitive abilities, gained more visibility for their talents, and improved access to job opportunities.

Moreover, in the Colombian context, some participants believed that public institutions prioritize leisure and recreational events as they serve as effective deterrents against violence and organized crime. However, Hill, Hesmondhalgh, and Megson (2020) asserted that instances of violence and harassment during entertainment events are challenging to control and have a negative impact on individuals' subsequent engagement in leisure activities. To address this issue, the researchers recommend that event organizers (public institutions for the Rock in the Park music festival) take proactive measures to cultivate musical communities that actively discourage and prevent the normalization of violence. They suggested institutions could achieve this by implementing safer space policies to create secure and inclusive environments.

As discussed previously, individuals involved in music festivals improve their lifestyles due to the event's characteristics (*see Figure 6*). Participants' experiences showed the existence of subcategories of the SOC theory, such as recognition, social development, participation, and satisfaction in the study. Thus, their attendance at the event corroborated the literature review showing an existing relationship between the SOC theory and music festivals through the sense of belonging and identification, and collective well-being. Additionally, their participation revealed the presence of social integration and interactions that contribute to community development. These SOC categories were not strongly uncovered or discussed in previous studies.

### ***Political Participation***

As discussed in the literature review, musicians and spectators play a crucial role in the realization of a music festival. The findings presented that, on the one hand, local and international artists talked about political matters and sang lyrics about political issues. They showed through their artistic expressions, solidarity, and support for their fanatics and the townspeople but manifested critiques to the government for the social crises happening. Researchers (Hutchison, C., 2023) showed that expressive freedom is crucial and could be tied to key values such as engaging in democratic processes or practices and embracing diverse forms of personal fulfillment. On the other hand, attendees manifested that the general perception from

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Colombian society about the Rock in the Park participants is that members belonged to socialist groups representing a danger to society; however, participants expressed that their involvement in the event did not correspond to political or social etiquettes. According to Uniminuto Radio Colombia (2022), artists and attendees reported experiencing discrimination in Colombian society based on their association with festivals like Rock in the Park, simply due to the prevailing stereotypes and connotations surrounding the rock genre. Nonetheless, they are actively working on challenging these stereotypes by utilizing the power of their lyrics, showcasing their talents, and sharing their transformative experiences gained through participation in the festival.

The literature review also showed that political participation relates to the integration and fulfillment of needs through resilience (*see Figure 7*). Participants' experiences described strong, energetic, and powerful attendees at the Rock in the Park music festival but also kind, respectful, inclusive, and polite, which are some features of resilient people. Also, attendees expressed that the event is more open to social groups like people with disabilities or from the LGBTQ+ movement, groups usually marginalized but now empowered and happy as they can be themselves where they want to be, the music festival. Bennett (2001) noted that festivals empower people to express their political views. For instance, musicians using their artistic expressions to talk about political issues and show solidarity with their audience empowered them to engage politically. Additionally, Saha (2018) highlighted that festivals are platforms for resilience and political mobilization when societal divisions arise.

Likewise, political participation relates to mutual influence through collective well-being (*see Figure 7*). Members of the music festival sympathized with others regardless of their political views or backgrounds. Also, participants openly expressed themselves regarding their political inclinations, sexual orientation, or musical tastes showing mutual respect and tolerance to each other. However, this freedom of expression comes along with the development of Colombian society depending on the current government, which sometimes backs away from social change. According to Dalton (2008), governments have a substantial impact on shaping citizens' political participation by employing various mechanisms and policies, such as institutional reforms, electoral systems, and welfare state policies. These measures influence the level of engagement of individuals in political activities.

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### ***Policy-making***

Dinnie and Fischer (2020) explained that urban sociology seeks to comprehend diverse social, cultural, political, economic, and interconnected elements that contribute to the formation and development of cities. Furthermore, research within the urban sociology discipline (Anderson, 2016) showed that policy-making encompasses a range of actions and choices undertaken by governmental institutions, non-governmental organizations, and various stakeholders to confront public problems and accomplish societal objectives. It involves crucial stages such as formulating, adopting, implementing, and evaluating policies' effectiveness.

Rock in the Park attendees expressed that Colombia is a country of cheerful, united, resilient, hardworking, positive, and talented people who want to progress and have an immense sense of belonging to their country and culture. Colombians expressed their desire to build their society through community and social development through integration, prestige, and public investment. They also manifested their motivation to expose their folklore, music, and the arts to the rest of the world so future generations can benefit from music and its ecosystem.

However, members expressed that Colombians' social and political instability reflects their environment's daily insecurities, risks, and uncertainties. The lack of more cultural and entertainment events by governmental institutions prevents people from accessing safe and fun spaces for their freedom of expression where they can identify with others and feel like members of a group with whom they can share their experiences, emotions, thoughts, and perceptions about themselves, others and their lives. Likewise, other factors such as the country's economic instability, unemployment, forced migration, and informality seemed to delay Colombian society's development despite citizens' efforts to progress quickly. For example, participants mentioned that Colombian musicians and artists often do not have enough investment, promotion, or support from the government to take their musical careers to the next level of success despite their efforts and recognition by the public.

Policy-making could significantly impact music festivals in Colombia as it influences the operation and realization of the event. Researchers (Vigar et al., 2017) suggested that policy-making influenced music festivals, encompassing consequences such as economic implications, the development of tourism, the promotion of cultural expression, fostering of community

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engagement, and enhancing social cohesion. They also said that a deep comprehension of the outcomes resulting from cultural policies is essential to evaluate the effectiveness of policy interventions. Similarly, other studies (Gibson & Connell, 2012) stated that the development and sustainability of music festivals are significantly influenced by policy-making, which impacts crucial factors, including financial support, regulations, and strategic planning initiatives. Additionally, research (Gottdiener & Hutchison, 2006) showed that if public institutions create more opportunities for civilians to enhance their lives, people could make decisions that help them progress.

Therefore, through enhancing its policy-making for music festivals, by implementing strong security measures, reinforcing spaces for collective well-being and social integration, and encouraging citizen participation, the Colombian government has the potential to contribute to the social change of Bogota, the host city of the Rock in the Park music festival, as well as the rest of the country.

### ***Civic Engagement***

During the interviews, it was revealed that between 2016 and 2020, Colombians experienced significant changes due to their political disagreements with the government. These conflicts emerged from political agreements made with terrorist groups, abuses against collective youth movements, irregularities in political corruption consultations, and tax reforms that affected the general population during those years.

Participants also expressed that individual and collective activities became platforms for people to express their discontent with the government. For example, local bands openly conveyed their social or political discomfort during their performances, while many citizens took part in strikes or "cazerolazos" (a form of protest involving banging pots and pans) to voice their concerns and release their frustration about the chaos in the country. Leviton (2019) argued that music festivals allow people to express their political beliefs, advocate for social justice causes, and stimulate political discourses.

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Despite these challenging circumstances, the members of the music festival demonstrated their commitment to events like Rock in the Park; they were willing to attend regardless of stereotypes or political circumstances associated with the music festival or the country. Similarly, Carpentier and Pruulmann-Vengerfeldt (2017) expressed that music festivals are spaces for civic participation, enabling individuals to involve in political activism and contribute to the development of their communities.

Through active participation in entertainment events, strikes, and social movements, attendees showed their engagement and social integration within the Rock in the Park music festival. Their involvement in the music festival could be seen as a way to express their political discomfort or beliefs or release their emotions.

### ***Necropolitics***

Necropolitics refers to the use of power and control by some over life and death within a society or a particular population (Mbembe, 2019). Participants at Rock in the Park music festival said that some artists talked about femicides or described situations of murderers in the city. Islekel (2022) argues that necropolitics helps to understand gendered violence and death, including the sexual and postcolonial politics of such deaths. According to attendees' declarations, in Colombia, the government's exercise of power and control is excessive and abusive, especially during social protests, and it usually suppresses specific groups of people, social leaders, and young adults.

In addition, participants highlighted the importance of human rights protection in Colombia and the freedom of expression to talk about injustices, as most experienced the social and political circumstances that directly or indirectly affected their lives or someone they know. Aguilar-Forero (2021) documented that individuals who experience violence, corruption, discrimination, racism, poverty, or inequality have a better and positive capacity to overcome these adverse circumstances and return to their previous state, as highlighted in the findings of Herrman et al. (2011).

Even at the music festival, participants compared the fears of being at Rock in the Park versus at the social strikes as society creates stereotypes about these social environments. But, they only expressed overcoming mental fears and parental stereotypes at the music festival,

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showing a resilient and positive spirit these events helped them to develop. Kagan and Kirchberg (2016) stated that musical practices, like those performed at music festivals, strengthen group unity, while musical improvisation cultivates social creativity, a valuable asset for building organizational resilience. Thus, Colombians have shown their kind, recovery, and happy spirit for many years, and how they keep motivated to boost social change in the country.

### ***Collective Action***

Participants in this study are over 18 years old and attended at least one of the Rock in the Park music festival editions. Also, they experienced or witnessed situations of oppression and aggression in Colombia between 2016 and 2020. Attendees to the festival related to emotional or physical abuse from the government. Some described circumstances where authorities persecuted musicians due to their compositions against social injustices or murderers of young adults who went to the streets to protest for their civil rights in peace.

Aguilar-Forero (2021) stated that the Youth Collective Action Motion (YCAM) encompasses all initiatives youth have to drive social transformation, create knowledge, rebuild spaces, and offer alternative solutions to address social injustices. About this last statement, interviewees expressed their participation in some social strikes during those years in Colombia, showing their solidarity, support, and cooperation with the social causes young people were battling against. Some participants also described that student mobilizations and strikes against political measures the government was trying to implement, such as the tax reform and the peace agreement with the FARC, finished with the lives of students who became symbols for the protests as their murderers were unjust and unfair.

Members showed a sense of belonging and collective well-being with these youth collective action motions and social mobilizations. However, Colombian politicians represent egocentrism and rivalry with citizens, which do not represent Colombian culture or identity according to attendees' perceptions. This topic needs more discussion as many seniors are omitted from the dialogue.

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### SOCIAL CHANGE

The Rock in the Park music festival demonstrated that these entertainment events encompass significant social aspects that participants found crucial for a successful experience. Additionally, the DCA process introduced additional concepts from relevant research findings (*see Table 7*). The members of the Rock in the Park music festival emphasized that culture, freedom, accessibility, services, and safety were defining characteristics of these events. Furthermore, the festival experience fostered a unique relationship and development between artists and their audiences, evident in the aspects of musical production, performance, and evolution.

The majority of participants expressed that the advancement of societies happens when music festivals guarantee spaces for cultural integration, liberty, mental and personal development, and emotional and physical security for everyone involved. Packer and Ballantyne (2011) emphasized that these music festivals provide safe environments where individuals can immerse themselves in the celebration, temporarily disconnecting from their daily lives and engaging in self-reflection and introspection. Also, the members of the Rock in the Park music festival highlighted the significant role of artists as social leaders in stimulating conversations among spectators regarding social inclusion and transformation. Research (Pitts, 2005, as cited in Packer & Ballantyne, 2011) indicated that artists establish connections with their fanatics through social and festival environments and interactions, creating cognitive and collective benefits for all.

In Colombia, a country facing social and political challenges, participants of music festivals like Rock in the Park view these entertainment spaces as places as platforms for integration with people with similar interests, where they can freely express themselves, engage in open discussions about social and political issues, and foster personal growth and cultural identity. Roncancio, J. et al. (2022) mentioned that music festivals in Colombia serve as spaces of cultural identity and social integration, benefiting artists, organizers, and spectators while acknowledging culture as a guardian of human rights.

Nevertheless, despite the presence and importance of these social contributions of the Rock in the Park music festival, further research within the field of leisure studies is necessary to

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explore whether these social features and benefits are consistently present across all entertainment events.

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## CHAPTER 6: CONCLUSION

This chapter will conclude the study by summarizing the methodology the researcher used for the investigation, the key research findings in relation to the purpose of the study, and the research questions. Moreover, it will present the study's theoretical and practical implications, limitations, and recommendations for future research.

This research examines the impact of music festivals on social change in Colombia during sociopolitical crises using the Sense of Community (SOC) theory. The Rock in the Park music festival is a case study to explore how Colombians engage with entertainment events between unstable social and political circumstances. The researcher employed a qualitative study with an inductive reasoning and constructivist approach, conducting semi-structured interviews with purposive sampling. The study validated the SOC theory's application in leisure studies, especially at music festivals, using interviews and Directed Content Analysis (DCA).

The research findings yield several key conclusions. Firstly, participants perceive music festivals like Rock in the Park as vital opportunities for social interactions, freedom of expression, personal and mental growth, and social and political transformation discussions. However, it seems that the lack of efforts by institutions to create and promote more cultural events obstructs the potential for transformative social impact and the transmission of values and principles to future generations, especially through music.

Moreover, elements of the SOC theory are evident in Colombian music festivals, fostering a sense of belonging and identification through the shared love for music genres. However, the consumption of drugs and alcohol would negatively impact experiences and collective well-being, despite attendees' bravery, passion, and freedom expressed at the event.

The Rock in the Park music festival exemplifies Colombians' resilience in overcoming social and political challenges, stereotypes, and traditional mindsets by socially integrating themselves through joy, love, and passion for music. The investigation suggests that this music festival also provides valuable opportunities for people to connect, interact, and share experiences.

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Lastly, the Sense of Community theory's elements and categories relate to music festivals and some social and political concepts, contributing to social change. Music festivals promote community development by discouraging violence and crime and encourage political participation by discussing music, politics, personal identity, and sexuality. In addition, these events seem to facilitate civic engagement and collective action to address social and political issues through strikes, social movements, and musicians' songs, ultimately cultivating solidarity and support for social injustices.

### **IMPLICATIONS**

#### ***Theoretical Implications***

The participation of individuals in music festivals has yielded significant theoretical implications, particularly in terms of social integration and interactions that actively contribute to the development of communities. This study clarified the SOC categories that had previously received limited attention or remained unexplored in prior research attempts.

The findings indicate that music festival participation fosters an appropriate environment for social integration, where individuals from diverse backgrounds come together, interact, and establish meaningful connections. Such interactions could incentivize community development, promoting a sense of belonging, cooperation, and mutual understanding.

Identifying and examining some ignored SOC categories enriches our understanding of the dynamics within music festival contexts and provides valuable insights into the broader fields of community development and social integration. Also, these findings highlight the importance of considering and further investigating the varied dimensions of social integration and interactions within the context of music festivals, contributing to the theoretical advancement of our knowledge in leisure studies.

#### ***Practical Implications***

The findings of this research have significant practical implications for organizers of music festivals. Firstly, the need for secure leisure and entertainment spaces that enable music festival attendees to relax and freely express themselves has been emphatically communicated. As a result, public, private, and public-private institutions and organizations are advised to create

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and promote spectacles to facilitate social change. By organizing more events and improving their quality, these entities can ensure the security of leisure spaces for spectators and artists, thus enhancing their overall lifestyles.

Moreover, the study reveals the positive impact of music and lyrics on festival attendees' emotions and their potential influence on future generations. Thus, music impact highlights the importance of critically reflecting on the content of the songs listened to daily, particularly during social and political difficulties. Additionally, music festival participants in Colombia exhibit characteristics such as kindness, resilience, and happiness, indicating the positive influence of music on their well-being.

The research also emphasizes the contribution of the SOC theory to social change, as individuals engaging in music festivals experience transformative benefits. These include the development of musical and artistic skills, enhanced cognitive abilities, increased visibility for talents, and improved access to job opportunities. Consequently, the researchers recommend that event organizers, specifically the public institutions responsible for the Rock in the Park music festival, take proactive measures to cultivate musical communities that actively discourage and prevent the normalization of violence. Implementing safer space policies would help create secure and inclusive environments.

Furthermore, musicians play a crucial role in challenging stereotypes through their lyrics, talent showcases, and sharing transformative experiences from participating in festivals. Their efforts contribute to promoting social change and fostering a more inclusive society.

The Colombian government, through improved policy-making for music festivals, can significantly contribute to social change in Bogota, the host city of the Rock in the Park. By implementing robust security measures, reinforcing spaces for collective well-being and social integration, and encouraging citizen participation, the government has the potential to impact society positively.

Finally, this research provides valuable insights for event organizers, enabling them to develop initiatives like music festivals to address the negative impacts of social issues on a destination. By leveraging the power of music and creating platforms for collective engagement, these initiatives can mitigate the adverse effects of social challenges and foster positive change.

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### **LIMITATIONS AND RECOMMENDATIONS**

The present research acknowledges several limitations and recommendations that readers should consider.

The findings of this study are not generalizable due to the nature of the single case study and the purposive sampling technique. However, it is not generalizable, may be relevant to other South American countries or countries with similar festivals or social contexts. Besides, the research only included participants' perspectives but not those of the organizers. Moreover, the researcher avoided in-person examination due to the Covid-19 global pandemic; the study started during the pandemic, which may have influenced the participants' perspectives (Thompson, 2020). There could have been some researcher biases due to the subjective nature of human selection, as friends of the researcher or other known participants could have been recruited into the sample (Maul, A., 2018). Due to the cross-sectional approach between 2016 and 2020, the study omitted some information from the research (Setia, 2016). Additionally, there was a lack of previous research studies on this topic; thus, future researchers need to revise their specific research methods to consider this study as a guideline for their research projects. Despite the researcher's experience attending music festivals, the investigator did not participate in the Rock in the Park music festival.

While the Rock in the Park music festival demonstrates significant social contributions and benefits, it is crucial to investigate whether these characteristics and advantages are consistently present across all entertainment events. Further exploration within the field of leisure studies is required to provide a comprehensive understanding of the dynamics of social engagement and its implications in different leisure contexts.

In addition, the literature review highlighted a lack of research on the relationship between music festival attendees and the Sense of Community (SOC) theory (Van Winkle et al., 2013), indicating insufficient knowledge and investigation about this relationship. This research contributes to expanding knowledge about the SOC theory in leisure studies by demonstrating the presence of all SOC theory categories presented at the Rock in the Park music festival. It is important to note that the realization and success of the Rock in the Park music festival heavily relied on the involvement and support of the governing authorities. Consequently, political influence and public investment variations could impact the continuity and quality of the event.

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This dependence on political factors introduces instability and uncertainty to the festival's sustainability.

Moreover, as many concerns were raised by participants regarding excessive drug and alcohol consumption at the festival, measures to address substance abuse and promote a safer festival environment should be further explored and implemented. Organizers of events could consider implementing data collection and analysis through surveys, interviews, or focus groups to gather detailed information about participants' experiences, perceptions, and concerns related to substance abuse, furthermore to analyze data, identify patterns, contributing factors, and potential areas of improvement. Similarly, organizers might consider collaborating with experts, implementing educational and awareness campaigns, introducing harm reduction measures, enhancing security and medical services, and using technology to address this issue. By combining these strategies, the festival organizers can create a safer and more responsible environment, addressing the concerns of excessive drug and alcohol consumption while prioritizing the well-being of all attendees.

Safety environments allow attendees to express their political inclinations, sexual orientation, and musical preferences while maintaining mutual respect and tolerance. However, the extent of this freedom of expression relies on the sociopolitical environment and the actions of the political leaders, which can either support or obstruct social change. Consequently, the issue of necropolitics in Colombia requires further exploration and discussion to defend human rights from abuses of power and violence exercised by the Colombian government, as the governors had not ensured the preservation of lives in the country.

Furthermore, while the Rock in the Park music festival in this research has assisted in creating a sense of belonging and collective well-being among its participants, it is essential to consider the perspectives of marginalized groups and seniors who may be excluded from crucial conversations and decision-making processes. Their inclusion in discussions about music festivals and social mobilizations is necessary to understand better the impacts and implications of youth collective action motions or other collective movements on different populations in Colombia.

Likewise, considering that music festivals provide those entertainment spaces for people to experience and learn new ways of personal and collective development, attendees will bring

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into their social circle those lessons, facilitating a learning process and offering different perspectives about social issues for others that possibly did not have the opportunity to experience the music festival or that have different points of view about those concerns. This process contributes to social change in the way that participants in music festivals more often are going to give back to their communities with different knowledge, renewed mindset, and unusual experiences.

Besides, music festivals serve as more than just entertainment venues. They function as dynamic platforms for personal and collective growth, providing attendees with opportunities to expand their horizons and develop new skills. A natural learning process unfolds as participants bring these transformative experiences back to their social circles. This process enriches their understanding and introduces fresh perspectives on social issues to those who might not have encountered such experiences or viewpoints due to their absence from the festival or who hold contrasting opinions. This progressive evolution contributes to broader social change, as participants in music festivals are more inclined to give back to their communities armed with newfound knowledge, a revitalized outlook, and unusual experiences.

In conclusion, while this research provides valuable insights into the contributions of the Rock in the Park music festival to social change, it is crucial to acknowledge and address the limitations. Future studies should aim to fill the research gaps, explore the application of the SOC theory in other music festival contexts, address substance abuse concerns, and ensure inclusive participation and representation of all social groups to promote and support more sustainable music festivals that allow social transformations in Colombia and possibly in other developing countries.

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# Music Festivals and Sociopolitical Crises in Colombia

## APPENDICES

### Appendix A: (ENG) Invitation Email to Rock in the Park Music Festival Organizers



Subject: Master's Thesis Study: How Rock in the Park contributes to social change in Colombia?

Hello, my name is Tatiana Palacio Cerón. I am a graduate student in Canada at the University of Manitoba in the Faculty of Kinesiology and Recreation Management. I am working on my master's thesis project:

*“Understanding how music festivals contribute to social change during sociopolitical crises: A case study of Rock in the Park Music Festival in Colombia”.*

My research study explores how people engage with this music festival despite local social and political unstable circumstances and how these experiences contribute to social change. Dr. Christine Van Winkle is a professor in my faculty, and she is my supervisor on this project.

I am asking for your help to recruit participants for this study. I am seeking festival attendees 18 years old or older at the time of their participation, individuals who participated in one (1) or more Rock in the Park music festival editions between 2016 and 2020. If your organization agrees to support this study, I would like you to share the following message on your social media channels if possible (Facebook, Twitter, Instagram, YouTube):

*Se está realizando un estudio cualitativo y académico en Canadá sobre Rock al Parque y el impacto social que puede llegar a tener en Colombia. Se requieren participantes Colombianos que hayan atendido a una o varias versiones de este festival de música siendo mayores de edad entre los años 2016 y 2020 para entrevistas que serán audio grabadas vía Zoom. Quien desee colaborar y ser parte de este estudio por favor contactarse al correo electrónico con Asunto: Estudio Académico Rock Al Parque 2016-2020.*

If you have any questions, please do not hesitate to contact me.

Thank you very much in advance for your time, disposition, and collaboration,

Graduate Student  
Tatiana Palacio Cerón

Supervisor/Advisor  
Christine Van Winkle  
Professor

Faculty of Kinesiology and Recreation Management  
University of Manitoba  
Winnipeg, Canada, MB R3T 2N2

## Music Festivals and Sociopolitical Crises in Colombia

### Appendix A: (SPA) Correo electrónico de invitación a los organizadores del festival de música Rock al Parque



Asunto: Estudio de Tesis de Maestría: ¿Cómo contribuye Rock al Parque al cambio social en Colombia?

Hola, mi nombre es Tatiana Palacio Cerón. Soy estudiante de posgrado en Canadá en la Universidad de Manitoba en la Facultad de Kinesiología y Gestión Recreativa. Estoy trabajando en mi proyecto de tesis de maestría:

*“Comprender cómo los festivales de música contribuyen al cambio social durante las crisis sociopolíticas: un estudio de caso del festival de música Rock al Parque en Colombia”.*

Mi estudio de investigación explora cómo las personas participan en este festival de música a pesar de las circunstancias inestables sociales y políticas locales y cómo estas experiencias contribuyen al cambio social. La Dra. Christine Van Winkle es profesora en mi facultad y es mi supervisora en este proyecto.

Estoy pidiendo su ayuda para reclutar participantes para este estudio. Busco asistentes al festival mayores de 18 años al momento de su participación. Personas que hayan participado en uno (1) o más eventos de Rock al Parque entre 2016 y 2020. Si su organización acepta apoyar este estudio, me gustaría que compartiera el siguiente mensaje en sus redes sociales si es posible (Facebook, Twitter, Instagram, YouTube):

*Se está realizando un estudio cualitativo y académico en Canadá sobre Rock al Parque y el impacto social que puede llegar a tener en Colombia. Se requieren participantes Colombianos que hayan atendido a una o varias versiones de este festival de música siendo mayores de edad entre los años 2016 y 2020 para entrevistas que serán audio grabadas vía Zoom. Quien desee colaborar y ser parte de este estudio por favor contactarse al correo electrónico con Asunto: Estudio Académico Rock Al Parque 2016-2020.*

Si tiene alguna pregunta, no dude en ponerse en contacto conmigo.

Muchas gracias de antemano por su tiempo, disposición y colaboración,

Estudiante de Maestría  
Tatiana Palacio Cerón

Supervisora / Asesora  
Christine Van Winkle  
Profesora

Facultad de Kinesiología y Gestión Recreativa  
Universidad de Manitoba  
Winnipeg, Canadá, MB R3T 2N2

## Music Festivals and Sociopolitical Crises in Colombia

### Appendix B: (ENG) Screening process e-mail: Rock in the Park Music Fest attendees interested in participating in the study



Subject: Thank you for your interest in participating in the study of the Rock in the Park music festival

Dear (Name of the Participant),

I appreciate your interest in participating in this research study: *Understanding how music festivals contribute to social change during sociopolitical crises: A case study of Rock in the Park Music Festival in Colombia.*

Please answer the following questionnaire before participating in an interview about the Rock in the Park Music Festival.

1. Date of Birth: DD/MM/AA
2. Citizenship: \_\_\_\_\_
3. What is the highest level of academic studies you have achieved?
  - a. Primary School
  - b. High School
  - c. Undergraduate Degree
  - d. Postgraduate Degree or higher
4. How many times have you participated in the Rock in the Park Music Festival?
  - a. 1
  - b. 2
  - c. 3 or more
5. When did you attend the Rock in the Park Music Festival? (Please provide the date(s), or the year(s) of the edition(s) you attended):  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. Are you a Colombian citizen, or a permanent resident living in Colombia for more than 10 years, or who lived in Colombia for at least 10 years?
  - a. Yes, I am a \_\_\_\_\_
  - b. No

## **Music Festivals and Sociopolitical Crises in Colombia**

7. Do you have access to a good internet connection?
  - a. Yes
  - b. No, but I can get it
  - c. No
8. Do you know what Zoom is? If so, do you know how to use it?
  - a. Yes
  - b. Yes, but I do not know how to use it
  - c. No, but I can get access to it if necessary
  - d. No
9. Have you ever heard about any of the following in Colombia: (Please select all that apply)
  - a. National Strikes
  - b. Peace agreement with the FARC
  - c. Collective Youth movements
  - d. Popular anti-corruption consultation
  - e. Tax reform

I will review your answers and reach out to you as soon as possible regarding your participation in this study.

Thank you very much for your time and disposition.

Graduate Student  
Tatiana Palacio Cerón

Supervisor/Advisor  
Christine Van Winkle  
Professor

Faculty of Kinesiology and Recreation Management  
University of Manitoba  
Winnipeg, Canada, MB R3T 2N2

## Music Festivals and Sociopolitical Crises in Colombia

### Appendix B: (SPA) Correo electrónico proceso de selección: asistentes de Rock al Parque interesados en participar en el estudio



Asunto: Gracias por su interés en participar en el estudio académico de Rock al Parque

Estimado/a (Nombre del Participante),

Agradezco su interés en participar en este estudio de investigación: *Comprender cómo los festivales de música contribuyen al cambio social durante las crisis sociopolíticas: un estudio de caso del festival de música Rock al Parque en Colombia.*

Por favor responda el siguiente cuestionario antes de participar en una entrevista sobre el Festival de Música Rock al Parque:

1. Fecha de nacimiento: DD/MM/AA
2. Ciudadanía: \_\_\_\_\_
3. ¿Cuál es el nivel más alto de estudios académicos que ha alcanzado?
  - a. Escuela primaria
  - b. Escuela secundaria
  - c. Licenciatura
  - d. Posgrado o superior
4. ¿Cuántas veces has participado en el Festival de Música Rock in the Park?
  - a. 1
  - b. 2
  - c. 3 o más
5. ¿Cuándo asistió al festival musical de Rock al Parque? (Por favor indique la(s) fecha(s) o el (los) año(s) de las ediciones del festival en las que asistió):  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. ¿Es usted ciudadano Colombiano o residente permanente viviendo en Colombia por más de 10 años, o vivió en Colombia al menos 10 años?
  - a. Sí, soy \_\_\_\_\_
  - b. No

## Music Festivals and Sociopolitical Crises in Colombia

7. ¿Tiene acceso a una buena conexión a Internet?
  - a. Sí
  - b. No, pero puedo conseguirla
  - c. No
8. ¿Sabe qué es Zoom? Si es así, ¿Sabe cómo usarlo?
  - a. Sí
  - b. Sí pero no sé cómo usarlo
  - c. No
9. ¿Alguna vez ha oído hablar de alguno de los siguientes en Colombia? (Seleccione todo lo que corresponda)
  - a. Paros Nacionales
  - b. El acuerdo de paz con las FARC
  - c. Movimientos colectivos de jóvenes
  - d. Consulta popular anticorrupción
  - e. Reforma Tributaria

Revisaré sus respuestas y me pondré en contacto con usted lo antes posible con respecto a su participación en este estudio.

Muchas gracias por su tiempo y disposición.

Estudiante de Maestría  
Tatiana Palacio Cerón

Supervisora / Asesora  
Christine Van Winkle  
Profesora

Facultad de Kinesiología y Gestión Recreativa  
Universidad de Manitoba  
Winnipeg, Canadá, MB R3T 2N2

## Music Festivals and Sociopolitical Crises in Colombia

### Appendix C: (ENG) Follow-up Email: Rock in the Park Music Fest (selected participants)



Subject: Interview setting for the Rock in the Park music festival

Dear **(Name of the Participant)**, I appreciate your interest in participating in this research study: *Understanding how music festivals contribute to social change during sociopolitical crises: A case study of Rock in the Park Music Festival in Colombia.*

Thank you for answering my questions to ensure you are eligible to participate in this study. I would like to schedule an audio-recorded interview via UM Zoom that could take between 30 to 60 minutes.

Please indicate at least two (2) possible dates and times that work best for you. Be sure the time is in your current time zone according to your location. Remember that this study requires that you have available at least one (1) hour for this interview.

Date #1: \_\_\_\_\_ Date #2: \_\_\_\_\_ Date #3: \_\_\_\_\_  
Times: \_\_\_\_\_(am/pm) Times: \_\_\_\_\_(am/pm) Times: \_\_\_\_\_(am/pm)

Current location: \_\_\_\_\_

During the following days and close to the interview's date, I will send you a Zoom link according to your availability. If you have to change the date or time of the interview, please let me know in advance, and we can reschedule it.

Please find the attached '**Participant Informed Consent Form**' in this email. After reading it thoroughly, please sign it and send it back to this email. Also, if you have any questions or concerns, I could address them by the same email.

Thank you again for your time, disposition, and collaboration with this study.

Graduate Student  
Tatiana Palacio Cerón

Supervisor/Advisor  
Christine Van Winkle  
Professor

Faculty of Kinesiology and Recreation Management  
University of Manitoba  
Winnipeg, Canada, MB R3T 2N2

## Music Festivals and Sociopolitical Crises in Colombia

### Appendix C: (SPA) Correo electrónico de seguimiento: Asistentes de Rock al Parque (participantes seleccionados)



Asunto: Escenario de entrevista para el festival de música Rock al Parque

Estimado/a (**Nombre del Participante**), agradezco su interés en participar en este estudio de investigación: *Comprender cómo los festivales de música contribuyen al cambio social durante las crisis sociopolíticas: un estudio de caso del festival de música Rock al Parque en Colombia.*

Gracias por responder mis preguntas para garantizar que su participación sea elegible en este estudio. Me gustaría programar una entrevista que será audio grabada a través de UM Zoom y que podrá tomar entre 30 y 60 minutos.

Indique al menos dos (2) fechas y horarios posibles que le resulten más convenientes. Asegúrese de que la hora esté en su zona horaria actual según su ubicación. Recuerde que este estudio requiere que tenga al menos una (1) hora disponible para esta entrevista.

Fecha #1: \_\_\_\_\_ Fecha #2: \_\_\_\_\_ Fecha #3: \_\_\_\_\_  
Hora: \_\_\_\_\_(am/pm) Hora: \_\_\_\_\_(am/pm) Hora: \_\_\_\_\_(am/pm)

Ubicación actual: \_\_\_\_\_

Durante los siguientes días y cerca a la fecha de la entrevista, le estaré enviando un link de Zoom de acuerdo a su disponibilidad. Si tiene que cambiar la fecha o la hora de la entrevista, hágamelo saber con anticipación y con gusto podemos reprogramarla sin ningún problema.

Adjunto se encuentra el "**Formulario de consentimiento informado del participante**". Después de leerlo minuciosamente, por favor fírmelo y envíelo de vuelta a este correo electrónico. Además, si tiene alguna pregunta o inquietud, con mucho gusto puedo contestarle por este mismo correo electrónico.

Muchas gracias nuevamente por su tiempo, disposición y colaboración con este estudio.

Estudiante de Maestría  
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Facultad de Kinesología y Gestión Recreativa  
Universidad de Manitoba  
Winnipeg, Canadá, MB R3T 2N2

**Appendix D: (ENG) Participant Informed Consent Form**

**Research Project Title:** *Understanding how music festivals contribute to social change during sociopolitical crises: A case study of Rock in the Park Music Festival in Colombia.*

This consent form will give you a basic idea of what the research is about and what your participation will involve. If you would like more details about something mentioned here, or information not included here, you should feel free to ask. Please take the time to read this carefully and understand any accompanying information.

**Principal Investigator:**

Tatiana Palacio Cerón  
Graduate Student

**Research Supervisor:**

Professor, Dr. Christine Van Winkle, PhD  
Supervisor / Advisor

**Purpose of the Research**

This research aims to understand how music festivals contribute to social change during sociopolitical crises in Colombia. Therefore, the study explores how people engage with Rock in the Park music festival despite local social and political unstable circumstances and how these experiences contribute to social change.

This qualitative investigation conducts a case study between 2016 and 2020 about Rock in the Park, a representative music festival in the capital of Colombia. The researcher will use semi-structured interviews with open-ended questions to further examine the information provided through a Directed Content Analysis research method.

**Research Procedures**

The researcher will use interviews for this study. The one-on-one interviews will last between 30 to 60 minutes. Interviews will be conducted and audio-recorded only via the University of Manitoba licensed Zoom (UM Zoom) (only with your explicit consent). Also, interviews will include questions about your experience attending the Rock in the Park music festival, your awareness of Colombia's social and political topics such as tax reform, popular anti-corruption

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consultation, national strikes, youth and revolutionary movements, democratic elections, the peace agreement with FARC, and/or some free trade agreements.

After the interview, you will receive via email a copy of the transcripts, which will be sent to you for participant validation. Participant validation or member checking allows you to read over the interview transcript and review what you said, add more information or edit it before the researcher uses the information for the study. The researcher may take notes during the interview that will only be used for research purposes and will be securely stored for the duration of the study. After you have received and reviewed the transcripts from the interview, you will have one (1) week to decide if you want to continue to be part of the study or if you want to withdraw your participation. If I do not hear back from you after this time, I will assume you want your information to be included in the study data analysis.

### **Risks and Benefits**

You will not be exposed directly to physical or emotional risks beyond the most minimal risks found in daily life, like social or emotional discomforts. There is minimal risk in participating in this study. Remember that you are under no obligation to participate in an interview. If you choose to participate, you will be free to raise questions, pause or stop the interview if you are not comfortable sharing certain information.

There is a potential for discussions about personal experiences and history possibly connected with uncomfortable memories. You do not have to answer questions that make you feel awkward, or do not wish to answer due to their context. If, for any reason, you find yourself in an uncomfortable situation or simply decide to withdraw from the study, you are in your right to do so. In such case, please get in touch with the researcher, so she can destroy all digital records of your participation. However, after you have reviewed the transcripts from the interview, you will have one (1) week to decide if you want to continue to be part of the study or if you want to withdraw your participation.

There are no direct benefits from participating in the study. The findings of this study provided no later than May 2023, will primarily benefit you by giving voice to your experiences as an attendee of the largest rock festival in Latin America, Rock in the Park. By participating, you will be contributing to the production of new knowledge about the social impact of music festivals in Colombia. Besides, the findings of the study will contribute to my master's thesis and the data analysis. If you would like to receive a summary of the findings, they will be provided to you after the successful defense of the thesis submission.

### **Confidentiality**

My supervisor, Dr. Van Winkle, and I will keep your personal information confidential and secure as much as possible. We will not use your name at all in the study records. I will keep a list of names and emails of the participants in a password-protected file, so I can send you the transcription of your interview and a summary of the findings of the study in case you want

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them. Besides, we will be the only ones with access to the raw interview data and personal identifying information about participants; these will be stored in different password-protected files. My advisor, Dr. Christine Van Winkle, will have access to the transcriptions and findings of the study too. Through the REV software program, all transcriptions will be done and stored in the UM OneDrive, and all important files and data provided by participants. REV is an American company that offers speech-to-text, closed captioning, subtitles, and transcription services with a strict confidentiality, data, and privacy policy that protects all personal data and data I will provide to this platform to transcribe.

I will destroy all digital records and data once the study is complete. I may use the findings of this study anonymously at academic presentations, academic conferences and publications (books and journals). The estimated time for the Master's thesis to be complete is no later than May 2023.

### **Dissemination and Debriefing**

Once concluded, this study will be disseminated via MSpace which is the University of Manitoba's Institutional Repository (IR).

Your signature on this form indicates that you have understood to your satisfaction the information regarding participation in the research project and agree to participate as a subject. In no way does this waive your legal rights nor release the researcher or involved institutions from their legal and professional responsibilities. You are free to withdraw from the study at any time, up until the following week after receiving your interview transcriptions, and /or refrain from answering any questions you prefer to omit, without prejudice or consequence. Your continued participation should be as informed as your initial consent, so you should feel free to ask for clarification or new information throughout your participation.

The University of Manitoba may look at your research records to see that the research is being done safely and properly.

1. Please indicate how you would like to be identified within this study:

By name: \_\_\_\_\_  By pseudonym: \_\_\_\_\_

Note: You have the option to revise your preference when you review the transcript of this interview.

2. Due to the ongoing Covid-19 global pandemic and because the study is taking place in Canada, but the participants could be overseas, please indicate your email address if you would like to receive a copy of your interview transcript for review:

Yes, I would like to review the interview transcript

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Email: \_\_\_\_\_

No

3. Please indicate your email address if you would like to receive a summary of the findings of this research:

Yes, I would like to receive a summary of the findings. You will receive an attached letter with the findings.

Email: \_\_\_\_\_

No, I do not want to receive a summary of the findings.

### **Permission to Quote**

The investigator may wish to quote your words directly in presentations, reports and publications resulting from this study. Your quotes will be published without revealing your name and only by a general descriptor, for instance, “manager of a rock band.” The findings will be published in a master’s thesis by the Faculty of Kinesiology and Recreation Management at the Faculty of Kinesiology and Recreation Management. With regards to being quoted, please check yes or no for the following statement:

The researcher may publish documents that contain quotations by me under the following condition:

I agree to be quoted directly if my name is not published and my identity remains anonymous:

Yes

No

### **Voluntary Participation / Withdrawal from the Study**

Your decision to take part in this study is voluntary. Your information and your identity will remain confidential; however, you have the right to refuse to participate in the study for any reason and/or you may withdraw from the study by simply stating that you are not interested in participating at any time before the beginning of the data analysis of the research (within one week after reviewing your transcripts). You can withdraw from the study by telling the principal investigator that you are not interested anymore in the research, or during or after the interview that you do not want your data to be included in the study. You can also email the principal investigator to withdraw your participation. However, once you receive your interview transcription, you will have one week to withdraw your responses from the study. After this time, the study will include your responses.

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### **Questions**

This research has been reviewed and approved by the Research Ethics Board (REB) at the University of Manitoba, Fort Garry Campus. If any questions come up during or after the study, please contact the principal investigator: Tatiana Palacio Cerón. For questions about your rights as a research participant, you may contact The University of Manitoba, Fort Garry Campus Human Ethics Board at [humanethics@umanitoba.ca](mailto:humanethics@umanitoba.ca). A copy of this consent form has been given to you to keep for your records and reference.

### **Resources**

There are minimal risks associated with the study. These risks are associated with social or emotional discomforts.

Due to the global pandemic and possible uncomfortable memories, there is a mental health and orientation line from the Colombian Government If the participants need any support:

#### ***Colombian Government:***

Mental Health and Orientation Lines

Bogota: +57(1) 330 5041 ; Cellphone:192

Other cities in Colombia: 01 8000 955 590

<https://coronaviruscolombia.gov.co/Covid19/aislamiento-saludable/lineas-de-atencion.html>

#### ***Colombian Red Cross***

Cellphone: +57(1) 437 6300

Location: Av. Carrera 68 No. 68b-31 – bloque norte, primer piso, Bogotá D.C.

Schedule:

Monday to Friday: 08:00 a.m. – 5:00 p.m.

Saturdays: 08:00 a.m. – 5:00 p.m.

Sundays: Closed

<https://www.cruzrojacolombiana.org/contactenos>

**Consent Signatures**

1. I have read all pages of the consent form.
2. I am of legal age to participate in this study.
3. I am a Colombian or a permanent resident in Colombia who lives or lived in this country for at least 10 years. I have a minimum of a high school education. I attended the Rock in the Park Music Festival at least once between 2016 and 2020. I know how to use Zoom or at least I have access to this technological application.
4. I have had a chance to ask questions and have received satisfactory answers to all of my questions.
5. I understand that by signing this consent form, I have not waived any of my legal rights as a participant in this study.
6. I understand that my records, which may include identifying information, may be reviewed by the people or groups mentioned in the confidentiality section of this document.
7. I understand that I may stop participating in this study at any time, and my data may be withdrawn within one week after reviewing transcripts.
8. I understand that I am provided with a copy of the consent form for my records.
9. I agree to participate in the study.
10. I agree that the audio of the interview will be recorded.
11. I agree that, by signing the consent form, the researchers can record and keep the information I provide for the stipulated time of this study.

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Participant's name

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Principal Investigator's name

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Participant's signature

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Principal Investigator's signature

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Date

---

Date

**Appendix D: (SPA) Formulario de consentimiento informado del participante**

**Título del proyecto de investigación:** *Comprender cómo los festivales de música contribuyen al cambio social durante las crisis sociopolíticas: un estudio de caso del festival de música Rock al Parque en Colombia.*

Este formulario de consentimiento le dará una idea básica de lo que trata la investigación y lo que implicará su participación. Si desea más detalles sobre algo mencionado aquí, o información no incluida aquí, no dude en preguntar. Tómese el tiempo para leer detenidamente y comprender toda la información presente.

**Investigadora Principal:**

Tatiana Palacio Cerón  
Estudiante de Maestría

**Supervisora de la Investigación:**

Profesora, Dra. Christine Van Winkle, PhD  
Supervisora / Asesora

**Propósito de la Investigación**

Este estudio tiene como objetivo comprender cómo los festivales de música contribuyen al cambio social durante las crisis sociopolíticas en Colombia. Por lo tanto, el estudio explora cómo las personas participan en el festival de música Rock al Parque a pesar de las circunstancias inestables sociales y políticas locales y cómo estas experiencias contribuyen al cambio social.

Esta investigación cualitativa realiza un estudio de caso entre 2016 y 2020 sobre Rock al Parque, un festival de música representativo de la capital de Colombia. La investigadora utilizará entrevistas semiestructuradas con preguntas abiertas para examinar más a fondo la información proporcionada a través de un método de investigación de análisis de contenido directo.

**Procedimientos de Investigación**

La investigadora utilizará entrevistas para este estudio. Las entrevistas individuales durarán entre 30 y 60 minutos. Las entrevistas se realizarán y se grabará solo su audio a través de Zoom con licencia de la Universidad de Manitoba (UM Zoom) (sólo con su consentimiento explícito). Además, las entrevistas incluirán preguntas sobre su experiencia en el festival de música Rock al Parque, su conocimiento de los temas sociales y políticos de Colombia, como la reforma

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tributaria, la consulta popular anticorrupción, los paros nacionales, los movimientos juveniles y revolucionarios, las elecciones democráticas, el acuerdo de paz con las FARC, y/o algunos tratados de libre comercio.

Después de la entrevista, usted recibirá vía correo electrónico una copia de las transcripciones para su validación como participante. La validación de participantes o verificación de miembros le permite leer la transcripción de la entrevista y revisar lo que dijo, agregar más información o editarla antes de que la investigadora use la información para el estudio. Además, la investigadora puede llegar a tomar notas durante la entrevista que solo se utilizarán con fines investigativos y se almacenarán de forma segura durante el transcurso del estudio. Después de haber recibido y revisado las transcripciones de la entrevista, usted tendrá una (1) semana para decidir si desea continuar siendo parte del estudio o si desea retirar su participación. Si después de este tiempo no recibo noticias suyas, asumiré que desea que su información sea incluida en el análisis de datos del estudio.

### **Riesgos y Beneficios**

Usted no estará expuesto directamente a ningún riesgo físico o emocional más allá de los riesgos mínimos que se encuentran en la vida diaria como molestias sociales o emocionales. Existe un riesgo mínimo al participar en este estudio. Recuerde que no tiene la obligación de participar en una entrevista. Si elige participar, tendrá la libertad de hacer preguntas, pausar o detener la entrevista si no se siente cómodo/a compartiendo cierta información.

Existe la posibilidad de discusiones sobre experiencias personales e historias posiblemente relacionadas con recuerdos incómodos. No tiene que responder ninguna pregunta que lo/a haga sentir incómodo o que no desee responder debido a su contexto. Si, por cualquier motivo, se encuentra en una situación incómoda o simplemente decide retirarse del estudio, está en su derecho de hacerlo. En tal caso, comuníquese con la investigadora para que ella pueda destruir todos los registros digitales de su participación. Sin embargo, después de haber revisado las transcripciones de la entrevista, tendrá una (1) semana para decidir si desea continuar siendo parte del estudio o si desea cancelar su participación.

No hay beneficios directos por participar en el estudio. Los hallazgos de este estudio otorgados a usted antes de Mayo del 2023, lo beneficiarán principalmente al darle voz a sus experiencias como asistente del festival de rock más grande de América Latina, Rock al Parque. Al participar, estará contribuyendo a la producción de nuevos conocimientos sobre el impacto social de los festivales de música en Colombia. Además, los hallazgos del estudio contribuirán a mi tesis de maestría y al análisis de los datos. Si desea recibir un resumen de los resultados, se le proporcionarán después de la defensa exitosa de la presentación de la tesis.

**Confidencialidad**

Mi supervisora, la Dra. Van Winkle y yo mantendremos su información personal confidencial y segura tanto como sea posible. No utilizaremos su nombre en absoluto en los registros del estudio. Mantendremos una lista de nombres y correos electrónicos de los participantes en un archivo protegido con contraseña, para poder enviarle la transcripción de su entrevista y un resumen de los hallazgos del estudio en caso de que los desee. Además, seremos las únicas personas que tendrán acceso a los datos sin procesar de la entrevista y a la información de identificación personal de los participantes; estos se almacenarán en diferentes archivos protegidos con contraseña. Mi supervisora, la Dra. Christine Van Winkle, tendrá acceso a las transcripciones y hallazgos del estudio también. A través del programa de software REV, todas las transcripciones se realizarán y almacenarán en UM OneDrive, al igual que todos los archivos y datos importantes proporcionados por los participantes. REV es una empresa estadounidense que ofrece servicios de conversión de voz a texto, subtítulos y transcripción con una estricta política de confidencialidad, datos y privacidad que protege todos los datos personales y los datos que proporcionaré a esta plataforma para transcribir.

Destruiré todos los registros y datos digitales una vez que se complete el estudio. Si es necesario usaré los hallazgos de este estudio anónimamente en presentaciones académicas, conferencias académicas y publicaciones (libros y revistas). El tiempo estimado para completar la tesis de maestría es a más tardar en Mayo de 2023.

**Diseminación y Reflexión**

Una vez concluido, este estudio se difundirá a través de MSpace, que es el Repositorio Institucional (IR) de la Universidad de Manitoba.

Su firma en este formulario indica que ha entendido a su entera satisfacción la información relativa a la participación en el proyecto de investigación y acepta participar. De ninguna manera esto indica que renuncia a sus derechos legales ni que libera al investigador o a las instituciones involucradas de sus responsabilidades legales y profesionales. Usted es libre de retirarse del estudio en cualquier momento, hasta la semana siguiente después de haber recibido las transcripciones de su entrevista, y/o abstenerse de responder cualquier pregunta que prefiera omitir, sin perjuicio ni consecuencia. Su participación continua debe ser tan informada como su consentimiento inicial, por lo que debe sentirse libre de solicitar aclaraciones o nueva información a lo largo de su participación.

La Universidad de Manitoba puede revisar mis registros de investigación para asegurarse de que la investigación se está realizando de manera segura y adecuada.

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1. Indique cómo le gustaría ser identificado en este estudio:

Por nombre: \_\_\_\_\_  Por seudónimo: \_\_\_\_\_

Nota: Tiene la opción de revisar su preferencia cuando revise la transcripción de esta entrevista.

2. Debido a la actual pandemia global de Covid-19, y a que el estudio se lleva a cabo en Canadá, pero los participantes podrían estar en el extranjero, indique su dirección de correo electrónico si desea recibir una copia de la transcripción de su entrevista para su revisión:

Sí, me gustaría revisar la transcripción de mi entrevista

Correo electrónico: \_\_\_\_\_

No

3. Indique su email si desea recibir un resumen de los hallazgos de esta investigación:

Sí, me gustaría recibir un resumen de los resultados del estudio. Recibirá una carta adjunta con los resultados.

Correo electrónico: \_\_\_\_\_

No, no deseo recibir un resumen de los hallazgos de esta investigación.

### **Permiso para citar**

La investigadora puede desear citar sus palabras directamente en las presentaciones, informes y publicaciones resultantes de este estudio. Sus citas se publicarán sin revelar su nombre y solo con una descripción general, por ejemplo, "manager de una banda de rock". Los hallazgos serán publicados en una tesis de maestría de la Facultad de Kinesiología y Gestión Recreativa de la Facultad de Kinesiología y Gestión Recreativa. Con respecto a ser citado, marque sí o no para la siguiente declaración:

La investigadora podrá publicar documentos que contengan citas mías bajo la siguiente condición:

Acepto ser citado directamente si mi nombre no se publica y mi identidad permanece anónima:

Sí

No

### **Participación voluntaria / Retiro del estudio**

Su decisión de participar en este estudio es voluntaria. Su información y su identidad permanecerán confidenciales; sin embargo, tiene derecho a negarse a participar en el estudio por cualquier motivo y/o puede retirarse del estudio simplemente declarando que no está interesado/a en participar en cualquier momento antes del comienzo del análisis de datos de la investigación (dentro de una semana después de revisar sus transcripciones). Puede retirarse del estudio diciéndole al investigador principal que ya no está interesado/a en la investigación, o durante o

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después de la entrevista diciéndole que no desea que sus datos sean incluidos en el estudio. También puede enviar un correo electrónico al investigador principal para retirar su participación. Una vez que reciba la transcripción de su entrevista, tendrá una semana para retirar sus respuestas del estudio. Sin embargo, después de este tiempo, el estudio incluirá sus respuestas.

### **Preguntas**

Esta investigación ha sido revisada y aprobada por el Comité de Ética de Investigación (REB) de la Universidad de Manitoba en el Campus Fort Garry. Si surge alguna pregunta durante o después del estudio, comuníquese con la investigadora principal: Tatiana Palacio Cerón. Si tiene preguntas sobre sus derechos como participante en la investigación, puede comunicarse con la Junta de Ética Humana del campus de Fort Garry de la Universidad de Manitoba en [humanethics@umanitoba.ca](mailto:humanethics@umanitoba.ca).

Se le ha entregado una copia de este formulario de consentimiento para que la conserve para sus registros y referencias.

### **Recursos**

Hay riesgos mínimos asociados con el estudio. Estos riesgos están asociados a malestares sociales o emocionales.

Debido a la pandemia y a los posibles recuerdos incómodos, si usted requiere algún tipo de ayuda, las líneas de salud mental y orientación del gobierno Colombiano son:

#### ***Gobierno Colombiano:***

Líneas de Salud Mental y Orientación

Bogotá: +57(1) 330 5041 ; Celular:192

Otras ciudades en Colombia: 01 8000 955 590

<https://coronaviruscolombia.gov.co/Covid19/aislamiento-saludable/lineas-de-atencion.html>

#### ***Cruz Roja Colombiana***

Celular: +57(1) 437 6300

Ubicación: Av. Carrera 68 No. 68b-31 – bloque norte, primer piso, Bogotá D.C.

Horario de atención:

Lunes a Viernes: 08:00 a.m. – 5:00 p.m.

Sábados: 08:00 a.m. – 5:00 p.m.

Domingos: Cerrado

<https://www.cruzrojacolombiana.org/contactenos>

**Firmas de consentimiento**

1. He leído todas las páginas del formulario de consentimiento.
2. Soy mayor de edad para participar en esta investigación.
3. Soy colombiano/a o residente permanente en Colombia que vive o vivió en este país por lo menos 10 años. Tengo un mínimo de una educación secundaria. Asistí al Festival de Música Rock al Parque al menos una vez entre 2016 y 2020. Sé usar Zoom o al menos tengo acceso a esta aplicación tecnológica.
4. He tenido la oportunidad de hacer preguntas y he recibido respuestas satisfactorias a todas mis preguntas.
5. Entiendo que, al firmar este formulario de consentimiento, no he renunciado a ninguno de mis derechos legales como participante en este estudio.
6. Entiendo que mis registros, que pueden incluir información de identificación, pueden ser revisados por las personas o grupos mencionados en la sección de confidencialidad de este documento.
7. Entiendo que puedo dejar de participar en este estudio en cualquier momento y mis datos pueden ser retirados dentro de una semana después de revisar las transcripciones.
8. Entiendo que se me proporciona una copia del formulario de consentimiento para mis registros.
9. Acepto participar en el estudio.
10. Acepto que se grabe el audio de la entrevista.
11. Acepto que, al firmar el formulario de consentimiento, los investigadores pueden registrar y conservar por el periodo estipulado la información que yo provea para fines de este estudio.

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Nombre del Participante

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Investigadora Principal

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Firma del Participante

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Firma de la Investigadora Principal

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Fecha

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Fecha

## Appendix E: (ENG) Interview Guide



### Overview of information

Thank you again for participating in my study. There are certain things I want to go over before we start.

I really appreciate you speaking with me and discussing how your experience at Rock in the Park Music Festival might have a social impact.

I want to ensure you know that there are no right or wrong answers to the questions I will ask you. Please feel free to voice your honest opinion and knowledge about how your experience attending this festival contributes to or detracts from social change in Colombia.

As we have already gone through the informed consent form, you understand that your information will remain confidential; I will not share any identifying information about you from this interview. Since I am Zoom recording the audio of this interview via UM Zoom, it is important that you speak clearly. If there are any technical issues during the interview, we will pause it until we can continue without trouble or reschedule it if we lose communication.

Before we get started, do you have any questions or concerns?

### Introduction

It is a pleasure to have your opinion about music festivals and their influence on your life. I am Tatiana Palacio Cerón, a master's student from the University of Manitoba in Canada. I am conducting a research study to understand how music festival attendees think festivals contribute to social change during sociopolitical crises in Colombia, especially the Rock in the Park Music Festival.

### Initial questions

- i. What do you know about Rock in the Park music festival?
- ii. When did you last attend a Rock in the Park music festival? Can you tell me about your experience?
- iii. Whom did you attend with and why?
- iv. What were the reasons you attended this music festival?
- v. How did you feel after attending this music festival?

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**Context Questions:** Considering the historical facts presented between 2016 and 2020 in Colombia's sociopolitical context:

- a. Do you know anything about National Strikes, Peace agreement with the FARC, Collective Youth movements, Popular anti-corruption consultation, or tax reform? What do you know about these events?
- b. How have these social or political circumstances impacted your life and Colombians at the time?
- c. What bothers you the most about this situation? Why?
- d. Can you tell me what was happening in Colombia around the time you attended the Rock in the Park music festival?

**Main Questions (Music Festivals, SOC Theory)**

1. Why do you think the festival happened despite these circumstances? Could you please tell me more about this?
2. Did these circumstances affect the festival or your festival experience in any way? Why do you think this happened?
3. Why did you attend the Rock in the Park music festival despite the situations happening in the country? Could you please give me some background on this?
4. Did anyone talk about or refer to these circumstances while you were at the event? Can you tell me more about what people said or mentioned?
5. What are the main benefits of Rock in the Park for the country and Colombians? What could be your top three benefits from the festival? Why?
6. Do you gain or lose anything from attending the Rock in the Park music festival? Please describe this in detail.
7. What are the drawbacks of Rock in the Park for the country and Colombians? How are these impacting the country and society?
8. When attending the Rock in the Park music festival, how did you feel about your relationship to other people in attendance?
9. Did you have a specific interest in attending this music festival? If so, can you tell us more about it?
10. What aspects of Rock in the park music festival should be improved? Why? Why do you think the issue has been going on?
11. According to your experience at this music festival, how do you think Rock in the Park could contribute to social change in Colombia? How do you think this festival could impact social groups, social movements, civil rights, or vulnerable populations (youth, women, seniors, LGBTQ+, indigenous)?

**Appendix E: (SPA) Guía de Entrevista****Visión general de la información**

Gracias de nuevo por participar en mi estudio. Hay ciertas cosas que quiero repasar antes de empezar. Realmente aprecio que se tome el tiempo para conversar conmigo y discutir cómo su experiencia en el Festival de Música Rock al Parque podría tener un impacto social.

Quiero estar seguro de que sabe que no hay respuestas correctas o incorrectas a las preguntas que le haré. No dude en expresar su opinión honesta y su conocimiento sobre cómo su experiencia de asistir a este festival contribuye o resta valor al cambio social en Colombia.

Como ya revisamos el formulario de consentimiento informado, usted comprende que su información permanecerá confidencial; no compartiré ninguna información de identificación sobre usted de esta entrevista. Como el audio de la entrevista será grabada por Zoom vía UM Zoom, es importante que hable claramente y fuerte. Si hay algún problema técnico durante la entrevista, la pausaremos hasta que podamos continuar sin problemas o la reprogramaremos si perdemos la comunicación.

Antes de comenzar, ¿tiene alguna pregunta o inquietud?

**Introducción**

Es un placer conocer tu opinión sobre los festivales de música y su influencia en tu vida. Soy Tatiana Palacio Cerón, estudiante de maestría de la Universidad de Manitoba en Canadá. Estoy realizando un estudio de investigación para comprender cómo los asistentes a festivales de música piensan que los festivales contribuyen al cambio social durante las crisis sociopolíticas en Colombia, especialmente el Festival de Música Rock al Parque.

**Preguntas Iniciales**

- i. ¿Qué sabe del festival de música Rock al Parque?
- ii. ¿Cuándo fue la última vez que asistió a un festival de música de Rock al Parque? ¿Puede contarme su experiencia?
- iii. ¿Con quién asistió y por qué?
- iv. ¿Cuáles fueron las razones por las que asistió a este festival de música?
- v. ¿Cómo se sintió después de asistir a este festival de música?

**Preguntas de contexto:** Considerando los hechos históricos presentados entre 2016 y 2020 en el contexto sociopolítico de Colombia:

- a. ¿Sabe algo sobre los Paros Nacionales, Acuerdo de Paz con las FARC, Movimientos Colectivos Juveniles, Consulta Popular Anticorrupción, o Reforma Fiscal? ¿Qué sabe de estos eventos?
- b. ¿Cómo han impactado estas circunstancias sociales o políticas en su vida y en la de los colombianos desde esa época?
- c. ¿Qué es lo que más le molesta de esta situación? ¿Por qué?
- d. ¿Puede decirme qué estaba pasando en Colombia en la época en que asistió al festival de música de Rock al Parque?

### **Preguntas Principales (Festivales de Música, Teoría SOC)**

1. ¿Por qué cree que se realizó el festival a pesar de estas circunstancias? ¿Podría por favor decirme más sobre esto?
2. ¿Estas circunstancias afectaron el festival o su experiencia en el festival de alguna manera? ¿Por qué?
3. ¿Por qué asistió al festival de música de Rock al Parque a pesar de las situaciones que estaban pasando en el país? ¿Podría por favor darme algunos antecedentes sobre esto?
4. ¿Alguien habló o se refirió a estas circunstancias mientras estuvo en el evento? ¿Puede decirme más sobre lo que la gente dijo o mencionó?
5. ¿Cuáles son los principales beneficios de Rock al Parque para el país y los colombianos? ¿Cuáles podrían ser sus tres principales beneficios del festival? ¿Por qué?
6. ¿Gana o pierde algo al asistir al festival de música Rock al Parque? Por favor describa esto en detalle.
7. ¿Cuáles son los inconvenientes de Rock al Parque para el país y los colombianos? ¿Cómo están impactando al país y a la sociedad?
8. Cuando asistió al festival de música Rock al Parque, ¿cómo se sintió acerca de su relación con otras personas que asistieron?
9. ¿Tenía algún interés específico en asistir a este festival de música? Si es así, ¿puede contarme más acerca de ello?
10. ¿Qué aspectos del festival de música Rock al Parque deberían mejorarse? ¿Por qué? ¿Por qué cree que ha estado ocurriendo el problema?
11. Según su experiencia en este festival de música, ¿cómo cree que Rock al Parque podría contribuir al cambio social en Colombia? ¿Cómo cree que este festival podría impactar a grupos sociales, movimientos sociales, derechos civiles o poblaciones vulnerables (jóvenes, mujeres, adultos mayores, LGBTQ+, indígenas)?

**Appendix F: (ENG) Letter of Appreciation for Participants**

Subject: Master's Thesis Study: How Rock in the Park contributes to social change in Colombia?

Dear Participant,

Thank you for sharing your memories and experiences with me for my master's thesis study. With your support and truthful information, I hope the results of my research will help future music festival attendees to be aware of the importance of these events for their own and their communities. Also, your experience will contribute to festival organizers' understanding of how their festivals impact societies despite the social and political issues of the event destination.

Your honest participation has been crucial to the results of my research, so after analyzing the interviews, I want to share with you the main themes that resulted from the study that you will find attached to this letter.

Once again, I want to thank you, as finding kind people for these types of projects is challenging, and your role in this one was crucial and determinant for the development of the study. It was my pleasure to meet you and listen to your experiences. I hope your journal will improve people's understanding of music festivals' impact and importance in developing countries such as Colombia.

If you have further questions or concerns about this project, its results, and your experience, please don't hesitate to contact me.

Kind regards,

**Tatiana Palacio Cerón**

Graduate Student

Faculty of Kinesiology and Recreation Management

University of Manitoba

Winnipeg, Canada, MB R3T 2N2

**Appendix F: (SPA) Carta de agradecimiento para participantes**

Asunto: Estudio de Tesis de Maestría: ¿Cómo contribuye Rock al Parque al cambio social en Colombia?

Querido/a Participante,

Gracias por compartir sus recuerdos y experiencias conmigo para el estudio de mi tesis de maestría. Con su apoyo e información veráz, espero que los resultados de mi investigación ayuden a los futuros asistentes a festivales de música a ser conscientes de la importancia de estos eventos para ellos y sus comunidades. Además, su experiencia contribuirá a que los organizadores de festivales comprendan cómo sus festivales impactan en las sociedades a pesar de los problemas sociales y políticos del destino del evento.

Su participación honesta ha sido crucial para los resultados de mi investigación, por lo que después de analizar las entrevistas, quiero compartir con usted los principales temas que resultaron del estudio. Éstos los encontrará adjuntos a esta carta.

Una vez más, quiero agradecerle, ya que encontrar personas amables para este tipo de proyectos es un desafío, y su papel en este fue crucial y determinante para el desarrollo del estudio. Fue un placer conocerle y escuchar sus experiencias. Espero que sus historias mejoren la comprensión de la gente sobre el impacto e importancia de los festivales de música en países en desarrollo como Colombia.

Si tiene más preguntas o inquietudes sobre este proyecto, sus resultados y su experiencia, no dude en ponerse en contacto conmigo.

Saludos cordiales,

**Tatiana Palacio Cerón**

Estudiante de Maestría

Facultad de Kinesiología y Gestión Recreativa

Universidad de Manitoba

Winnipeg, Canadá, MB R3T 2N2

**Appendix G: (ENG) Rock in the Park Music Festival Principal Social Media Post****Social Media:*****Instagram:***

Through Instagram, I will use the stories option a maximum of three (3) times, but not during the same week, to target specific candidates, and to encourage interaction from the different public:

Hello everyone,

I am conducting a qualitative and academic study in Canada on Rock in the Park Music Festival and the social impact it can have in Colombia. I need participants for a 30 to 60 minutes interviews that will be audio-recorded via Zoom. All information will be kept in the UM OneDrive from the University of Manitoba, protected with passwords, and analyzed confidentially and anonymously during the estimated time of the study (until May 2023). After this date, I will delete all data collected.

If you are Colombian of legal age, I invite you to answer the following stories voluntarily and honestly:

A. Instagram tools:

**Polls:**

- Were you born before 2001? YES / NO
- What is the highest level of academic studies you have achieved?
  - a. Primary School
  - b. High School
  - c. Undergraduate Degree
  - d. Postgraduate Degree or higher
- Have you ever heard about any of the following in Colombia:
  - a. National Strikes, the Peace agreement with the FARC
  - b. Collective Youth movements, Popular anti-corruption consultation
  - c. Tax reform
  - d. I am familiar with more than one (1) option above

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Questions:

Have you ever attended Rock in the Park Music Festival in Bogota?

In what year did you attend Rock in the Park Music Festival?

Quiz:

Do you live in Colombia, or did you live in this country for more than ten (10) years?

- a. Yes, I do
- b. No

Do you know what Zoom is?

- a. Yes
- b. No

Would you like to participate in this study and be contacted by the researcher?

- a. Yes
- b. No

Hashtags:

**Hashtag:** #rockalparqueestudioencanada

B. Once I filter the participants and make first contact as soon as possible with the ones who qualify for the study, I will follow up with them with the following message to make a first direct contact and to see if they are really interested in participating in the study: (it is the same message as Appendix A)

Cordial Saludo,

Se está realizando un estudio cualitativo y académico en Canadá sobre Rock al Parque y el impacto social que puede llegar a tener en Colombia. Se requieren participantes Colombianos que hayan atendido a una o varias versiones de este festival de música siendo mayores de edad entre los años 2016 y 2020 para entrevistas que serán audio grabadas vía Zoom totalmente confidenciales.

Si desea colaborar y ser parte de este estudio por favor contactarse al correo electrónico con Asunto: Estudio Académico Rock Al Parque 2016-2020.

Muchas gracias.

Cordialmente,

**Tatiana Palacio Cerón**

Estudiante de Maestría

Universidad de Manitoba

Manitoba, Canada

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C. Once I send this message and the participants have shown interest in the study, the recruitment and data-collection processes will continue from Appendix C and through the PI's academic email, as established in this protocol.

D. I will ask Colombian influencers and friends with more than 500 followers on their Instagram accounts to support the study by sharing the same message and putting interested participants in contact with me through my social media channels.

\*\*All interactions between the public and the PI through these social media channels will remain confidential and anonymous for people's integrity.

**Facebook:**

On my Facebook, I will make a post only once, as well as on some music festival Facebook groups for Colombians with the following message:

Hello everyone,

I am conducting a qualitative and academic study in Canada on Rock in the Park Music Festival and the social impact it can have in Colombia. My research project is *“Understanding how music festivals contribute to social change during sociopolitical crises: A case study of Rock in the Park Music Festival in Colombia.”*

I need participants for 30 to 60 minutes interviews that will be audio-recorded via Zoom. All information will be kept in the UM OneDrive from the University of Manitoba, protected with passwords, and analyzed confidentially and anonymously during the estimated time of the study (until May 2023). After this date, I will delete all data collected.

If you are Colombian of legal age, you are very welcome to participate.

If you are interested in participating in this study, please contact the following email address with the subject: Academic Study Rock in the Park 2016-2020

Thank you very much.

Sincerely,

**Tatiana Palacio Cerón**

Graduate Student

Faculty of Kinesiology and Recreation Management

University of Manitoba

Winnipeg, Canada, MB R3T 2N2

\*Once I send this message and the participants have shown interest in the study, the recruitment and data-collection processes will continue from Appendix C and through the PI's academic email, as established in this protocol.

\*\*All interactions between the public and the PI through these social media channels will remain confidential and anonymous for people's integrity.

## Appendix G: (SPA) Post en Redes Sociales para reclutar participantes del festival de música Rock al Parque



### Redes Sociales:

#### *Instagram:*



A través de Instagram, usaré la opción de historias un máximo de tres (3) veces, pero no durante la misma semana, para dirigirme a candidatos específicos y fomentar la interacción de diferentes personas:

Hola a todo/as,

Estoy realizando un estudio cualitativo y académico en Canadá sobre el festival de música Rock al Parque y el impacto social que puede llegar a tener en Colombia. Se necesitan participantes para entrevistas de 30 a 60 minutos que serán audio grabadas vía Zoom. Toda la información será guardada en el UM OneDrive de la Universidad de Manitoba, protegida con contraseñas, y analizada de manera confidencial y anónima durante el tiempo estimado del estudio (hasta Mayo 2023). Después de esta fecha, eliminaré toda información recolectada.

Si eres Colombiano/a mayor de edad te invito a responder las siguientes historias de manera voluntaria y honesta:

A. Herramientas de Instagram:

#### Encuestas:

- ¿Naciste antes de 2001? SI / NO
- ¿Cuál es el nivel más alto de estudios académicos que has alcanzado?
  - a. Escuela primaria
  - b. Escuela secundaria
  - c. Licenciatura
  - d. Posgrado o superior
- ¿Alguna vez has oído hablar de alguno de los siguientes en Colombia?:
  - a. Paros Nacionales, El acuerdo de paz con las FARC
  - b. Movimientos colectivos de jóvenes, Consulta popular anticorrupción
  - c. Reforma Tributaria
  - d. Estoy familiarizado con más de una (1) opción anterior

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Preguntas:

¿Alguna vez has asistido al Festival de Música de Rock al Parque en Bogotá?

¿En qué año asististe al Festival de Música de Rock al Parque?

Quiz:

¿Vives en Colombia, o viviste en este país por más de diez (10) años?

- a. Si, viví o vivo en Colombia
- b. No

¿Sabes qué es Zoom?

- a. Si
- b. No

¿Te gustaría participar en este estudio y ser contactado por la investigadora?

- a. Si
- b. No

Hashtags:

**Hashtag:** #rockalparqueestudioencanada

B. Una vez que filtre a los participantes y haga el primer contacto lo antes posible con los que califican para el estudio, les haré seguimiento por medio del siguiente mensaje para tener un primer contacto directo y para corroborar que realmente están interesados en participar en el estudio: (es el mismo mensaje que el Apéndice A)

Cordial Saludo,

Se está realizando un estudio cualitativo y académico en Canadá sobre Rock al Parque y el impacto social que puede llegar a tener en Colombia. Se requieren participantes Colombianos que hayan atendido a una o varias versiones de este festival de música siendo mayores de edad entre los años 2016 y 2020 para entrevistas que serán audio grabadas vía Zoom totalmente confidenciales.

Si desea colaborar y ser parte de este estudio por favor contactarse al correo electrónico con Asunto: Estudio Académico Rock Al Parque 2016-2020.

Muchas gracias.

Cordialmente,

Tatiana Palacio Cerón  
Estudiante de Maestría  
Universidad de Manitoba  
Manitoba, Canadá

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C. Una vez que envíe este mensaje y los participantes hayan mostrado interés en el estudio, los procesos de reclutamiento y recolección de datos continuarán desde el Anexo C y a través del correo electrónico académico de la investigadora principal, según lo establecido en este protocolo.

D. Pediré a los influencers y amigos Colombianos con más de 500 seguidores en sus cuentas de Instagram que apoyen el estudio compartiendo el mismo mensaje y poniendo en contacto conmigo a los participantes interesados a través de mis canales de redes sociales.

\*\*Todas las interacciones entre el público y la investigadora principal a través de estos canales de redes sociales permanecerán confidenciales y anónimas para la integridad de las personas.

**Facebook:**

En mi Facebook, haré un post una sola vez, así como en algunos grupos en Facebook de festivales de música para Colombianos con el siguiente mensaje:

Hola a todo/as,

Estoy realizando un estudio cualitativo y académico en Canadá sobre el festival de música Rock al Parque y el impacto social que puede tener en Colombia. Mi proyecto de investigación es *"Comprender cómo los festivales de música contribuyen al cambio social durante las crisis sociopolíticas: un estudio de caso del Festival de Música Rock al Parque en Colombia"*.

Necesito participantes para entrevistas de 30 a 60 minutos que serán grabadas en audio a través de Zoom. Toda la información será guardada en el UM OneDrive de la Universidad de Manitoba, protegida con contraseñas, y analizada de manera confidencial y anónima durante el tiempo estimado del estudio (hasta Mayo de 2023). Después de esta fecha, eliminaré toda información recolectada.

Si eres colombiano/a, mayor de edad, estas bienvenido/a a participar.

Si estás interesado en participar en este estudio, comunícate a la siguiente dirección de correo electrónico con Asunto: Estudio académico Rock al Parque 2016-2020

Muchas gracias.

Sinceramente,

**Tatiana Palacio Cerón**

Estudiante de Maestría  
Facultad de Kinesología y Gestión Recreativa  
Universidad de Manitoba  
Manitoba, Canadá

\* Una vez que envíe este mensaje y los participantes hayan mostrado interés en el estudio, los procesos de reclutamiento y recolección de datos continuarán desde el Apéndice C y a través del correo electrónico académico de la investigadora principal, según lo establecido en este protocolo.

\*\* Todas las interacciones entre el público y la investigadora principal a través de estos canales de redes sociales permanecerán confidenciales y anónimas para la integridad de las personas.

**Appendix H: (ENG) Rock in the Park Music Festival - Transcripts****Transcripts:**

Through REV, an American company that offers speech-to-text, closed captioning, subtitles, and transcription services, I will transcribe the audio-recorded interviews done previously on UM Zoom through the principal investigator's account.

After conducting the semi-structured interviews, I will transcribe the audio files recorded on UM Zoom through REV to accelerate and improve the data analysis process. Additionally, these will be converted into verbatim transcripts in Spanish as these files contain all speech exactly as spoken during the interviews.

REV has a strict confidentiality, data, and privacy policy that protects all personal data and data I will provide to this platform to transcribe or translate. These include names, contact information, and other identifying information in the files I will upload to the platform of REV.

The security policy of REV guarantees the protection of personal data from loss, misuse, unauthorized access, disclosure, alteration, or destruction. However, complete data security is not guaranteed when sharing through the Internet, email, or other electronic means, so I will be careful with the files I want to share with this software.

REV has a data retention policy valid for the period the principal investigator determines for the successful completion of the study (no later than May 31<sup>st</sup>/2023) and according to the privacy policy of REV.

Finally, I will share an email with the participants to get their approval and consent to use REV for their interview transcripts.

**Reference:**

REV (2020). Privacy Policy for Online Transcription Services. Retrieved on April 8<sup>th</sup>, 2023, from

<https://www.rev.com/legal/privacy>

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**Email – (Transcripts) Approval and Consent to use REV**



Subject: Rock in the Park Music Festival – Transcripts

Dear participant,

I want your approval and consent to transcribe your interview using the REV software program.

REV is an American company that offers speech-to-text, closed captioning, subtitles, and transcription services.

I want to use REV services to improve and accelerate the data analysis of my study.

REV has been reviewed and approved by the Research Ethics Board (REB) at the University of Manitoba, Fort Garry Campus, to guarantee data protection, confidentiality, security, and privacy policies.

Please respond to this email to accept using REV for your transcript.

Thank you once again for your participation.

Kind regards,

Graduate Student  
Tatiana Palacio Cerón

Supervisor/Advisor  
Christine Van Winkle  
Professor

Faculty of Kinesiology and Recreation Management  
University of Manitoba  
Winnipeg, Canada, MB R3T 2N2

**Appendix H: (SPA) Festival de Música Rock al Parque - Transcripciones****Transcripciones:**

A través de REV, una compañía estadounidense que ofrece servicios de voz a texto, subtítulos y transcripción, transcribiré las entrevistas grabadas en audio realizadas previamente en UM zoom a través de la cuenta de la investigadora principal.

Después de realizar las entrevistas semiestructuradas, transcribiré los archivos de audio grabados en UM Zoom por medio de REV para acelerar y mejorar el proceso de análisis de datos. Además, estos archivos se convertirán en transcripciones literales en español, ya que contienen todo el discurso exactamente como se habló durante las entrevistas.

REV tiene una política estricta de confidencialidad y de privacidad datos que protege todos los datos personales y datos que proporcionaré a esta plataforma para transcribir o traducir. Estos incluyen nombres, información de contacto y otra información de identificación que se encuentra en los archivos que se cargarán en la plataforma de REV.

La política de seguridad de REV garantiza la protección de los datos personales contra pérdida, mal uso, acceso no autorizado, divulgación, alteración o destrucción. Sin embargo, la seguridad completa de todos los datos no está garantizada al compartir información a través de Internet, correo electrónico u otros medios electrónicos, por lo que tendré mucho cuidado con los archivos que quiero compartir con este software.

REV tiene una política de retención de datos válida para el período que la investigadora principal determine para la finalización exitosa del estudio (no más tarde del 31 de Mayo de 2023), y de acuerdo con la política de privacidad de REV.

Finalmente, compartiré un correo electrónico con los participantes para obtener su aprobación y consentimiento para usar REV para las transcripciones de sus entrevistas.

**Referencia:**

REV (2020). Privacy Policy for Online Transcription Services. Retrieved on April 8<sup>th</sup>, 2023, from

<https://www.rev.com/legal/privacy>

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**Correo electrónico – (Transcripciones) Aprobación y consentimiento para usar REV**



Asunto: Festival de Musica Rock al Parque – Transcripciones

Estimado participante,

Quiero pedirle su aprobación y consentimiento para usar un programa de software, REV, para las transcripciones de su entrevista.

REV es una empresa estadounidense que ofrece servicios de voz a texto, subtítulos, subtítulos y transcripción.

Quiero utilizar los servicios REV para mejorar y acelerar el análisis de datos de mi estudio.

REV ha sido revisado y aprobado por el Comité de Ética de Investigación (REB) de la Universidad de Manitoba, Fort Garry Campus para garantizar la protección de datos, confidencialidad, seguridad y políticas de privacidad.

Por favor, responda a este correo electrónico para aceptar el uso de REV para su transcripción.

Gracias una vez más por su participación.

Atentamente,

Estudiante de Maestría

Tatiana Palacio Cerón

Supervisora / Asesora

Christine Van Winkle

Profesora

Facultad de Kinesiología y Gestión Recreativa

Universidad de Manitoba

Winnipeg, Canadá, MB R3T 2N2