

## HOW DO ARTISTS INNOVATE ON SCENE? UNDERSTAND THE IMPLEMENTATION OF ARTISTIC INNOVATION THROUGH THREE CANADIAN MUSIC FESTIVALS.

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### ABSTRACT

*Implementing artistic innovation in music festivals is complex but also risky. Indeed, any failure in its realization can have a negative impact on the success of the festivals. In this study, the objective is to understand how music festival stakeholders conceive of artistic innovation to provide the tools and best practices to make it more successful. Based on a qualitative research, the analysis revealed that stakeholders in the achievement of artistic innovation in music festivals can be human or non-human actors. Secondly, regarding strategies for the implementation of artistic innovation, it appears that the realization of artistic innovation can take place in three forms. It can be the result of a combination of activities between several stakeholders in the form of collaboration. It can also arise from a controversial situation where several forces are in contradiction. In this case, it is from a situation of interaction that artistic innovation arises. Finally, artistic innovation can be only the result of an individual action of a given stakeholder. In this instance, it is the result of an individual activity carried out by a single actor.*

**Keywords:** Artistic innovation - Music festivals- Implementation - Strategies – Stakeholders

### 1. INTRODUCTION

Music, as an important part of daily life, occupies a privileged place in societies (Rentfrow, 2012). According to a popular proverb attributed to the philosopher Plato, “music softens morals.” It is necessary in certain traditional ceremonies and rituals in many cultures (Giuriati, 1996; Gohoungodji, 2017). Because of this social importance, the art of music is celebrated through a multitude of festivals. The latter is defined as an ephemeral “time out of time” infused with cheerfulness, conviviality, and good humour (Falassi, 1987). Festivals reproduce the dominant values of a community by celebrating and preserving “the declared values that the community recognizes as essential to its ideology and worldview” (Sharpe, 2008).

In the music field, apart from their social stakes, music festivals have enormous economic benefits (Frey, 1994) for both the organizers and the cities that host them (Moscardo, 2007). They have economic and tourism potential at the local, regional, and national levels (Audet and Saint-Pierre, 2015). In Quebec, for example, according to Statistics Canada 2018, the economic impact of the province’s three main music festivals is estimated at \$84.5 million in 2017, with a tax contribution of \$17.8 million. However, the economic potential generated by music festivals is the result of many innovations within them that lead to value-creating products (Bhansing, Leenders & Wijnberg, 2017). According to Jones et al. in 2016, the importance of innovation within festivals is justified by the desire to adapt to the fast changes in taste and to audience preferences for music products. Festivalgoers seek new, different, and exciting experiences (William Faulkner et al., 2018).

In addition, studies that have looked at innovation within music festivals have identified several types of innovation within music festivals (Carlsen et al., 2010). Artistic innovation is one of these types of innovation. Castañer and Campos (2002) define it as the creation or programming of work that is new in the artistic field. However, although innovation in the arts has been widely studied, works that have addressed artistic innovation in music festivals are rare. Those that have studied artistic innovation in music festivals have focused either on its definitions (see, e.g., Castañer, 2014; Steinkraus, 1982), its determinants (e.g., the role of the arts in the arts, the role of the arts in the development of the arts, and the role of the arts in the programming of work that is new to the arts; Castañer & Campos, 2002), the link between innovation and artistic influence (Noyes, Allen & Parise, 2010), its acceptability by the public