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ONLINE APPENDICES

The Score is Not the Music: Integrating Experience and Practice Perspectives on Value Co-Creation in Collective Consumption Contexts

Online Appendix A: Prior literature on value co-creation

Table A1 presents a more complete list of prior literature on value co-creation from either experience- or practice-based perspectives. It highlights that while there is an increased focus on value co-creation between multiple actors (i.e. beyond the supplier-customer dyad), an integrated perspective of value co-creation in collective consumption contexts is largely absent.

Table A1 Experience-based and practice-based perspectives on value co-creation

Year	Authors	Focal actor(s)			Type of study		Perspective on value co-creation		
		Service provider	Consumer	Multiple actor types	Conceptual	Empirical	Process	Practice	Experience
2004	Prahalad and Ramaswamy		•		•		•		•
2004	Vargo and Lusch	•	•	•	•		•		•
2008	Payne, Storbacka, and Frow	•	•	•	•		•		
2008	Vargo, Maglio, and Akaka			•					•
2009	Schau, Muñiz, and Arnould		•	•		•		•	
2010	Korkman, Storbacka, and Harald	•	•			•		•	
2011	Akaka and Chandler			•	•		•	•	
2011	Echeverri and Skålén	•				•		•	
2012	McColl-Kennedy, Vargo, Dagger, Sweeney, and Van Kasteren		•			•	•	•	
2012	Helkkula, Kelleher, and Pihlstrom	•	•	•		•	•		•
2013	Grönroos and Voima	•	•			•	•	•	
2013	Gummerus	•	•			•	•	•	•
2015	Caru and Cova			•		•		•	
2015	Akaka, Vargo, and Schau			•	•			•	•
2015	Laamanen and Skålén			•				•	
2015	Hartmann, Wiertz, and Arnould		•	•		•		•	•
2015	Skålén, Gummerus, Von Koskull, and Magnusson	•	•			•		•	
2015	Skålén, Pace, and Cova	•	•			•		•	
2016	Vargo and Lusch			•	•		•	•	•
2016	Figueiredo and Scaraboto		•	•		•		•	•
2016	Frow, McColl-Kennedy, and Payne			•	•		•	•	
2017	Wilden, Akaka, Karpen, and Hohberger			•	•		•	•	•
2018	Yu and Sangiorgi	•	•			•	•	•	•
2018	Helkkula, Kowalkowski, and Tronvoll	•	•	•	•		•		•
	This Study	•	•	•		•		•	•

Online Appendix A (cont.)

Table A1 - References

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Online Appendix B: Research Protocol Summaries

This Appendix presents the semi-structured interview protocols (1-3) used to ensure dependability (Beverland et al. 2010) across interviews. Also included is the participant observation protocol (4) for use within the research team for field notes and observations (after Charmaz 2006).

Protocol 1: Service provider, Facilitators, and Musicians - long interviews

Please tell me the story of how you came to work/perform with the MPO. Can you describe your experience so far? [Example prompts for rest of conversation:] How do you feel about the interactions between the MPO and its audiences at traditional versus participatory MPO events? If you had a magic wand, in an imaginary situation where anything is possible, is there anything that you would like to change about today's/other MPO events? What does the MPO mean to you?

Protocol 2: Consumer - long interviews

Please tell me the story of how you came to be part of the MPO event. In relation to today's event/performance/rehearsal, can you describe the experience so far? [Example prompts for rest of conversation:] How often do you participate in MPO events? How would you compare today's experience to other MPO events that you have attended previously (if relevant)? What does the MPO mean to you? If you had a magic wand, in an imaginary situation where anything is possible, is there anything that you would like to change about today's/ previous MPO events?

Protocol 3: Consumer - short interviews

Please tell me how you came to be part of the MPO event. In relation to today's event/performance/rehearsal, can you describe the experience so far? [Example prompt for rest of conversation:] If you had a magic wand, in an imaginary situation where anything is possible, is there anything that you would like to change about today's/ previous MPO events?

Protocol 4: Participant observation

Field notes and reflections (after Charmaz 2006), including observations related to the following: What are players/service providers/facilitators/audience members doing/saying? What do actors pay attention to or pointedly ignore? What practices are at issue here? What procedures/skills/methods of operation do actors employ and how are they coordinated/opened up? How do participants appear to think, feel, and act while engaged in the practice? What do actors' actions and statements take for granted? How do structure and context serve to support, maintain, impede, or change actors' actions and statements? When, from their perspective, is an act well or poorly done?

Online Appendix B - References

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Online Appendix C: Value co-creation practices and value categories

This Appendix presents value co-creation practices (Table C1) and value categories (Table C2) indicating the number of interviews in which each category emerged.

Table C1 Value co-creation practices

Practice category	Definition of practice	Actor ¹					Total ²
		M	F	S	CT	CP	
Inculcating	Practices that facilitate social learning over time.	4	7	10	23	45	89
Facilitating	Practices that bring about and enable social learning to coordinate collective performances.	51	90	40	71	79	331
<i>Reaching out</i>	Cultivating inclusive access by removing barriers to participation.	28	48	8	4	6	94
<i>Organizing</i>	Setting the scene for collective performances to be realized. Includes scheduling, programming, and promoting collective consumption performances.	10	3	28	61	25	127
<i>Guided mentoring</i>	De-mystifying realizing practices through explanatory commentary and demonstration for novices.	13	39	4	6	48	110
Realizing	Practices that relate to real-time engagement in and coordination of collective performances.	87	54	14	227	331	713
<i>Enacting</i>	Publicly interpreting meaning through collective performances.	68	15	13	46	83	225
<i>Entering into</i>	Participating immersively and competently to socially recognized standards.	11	16	1	115	100	243
<i>Improvising</i>	Participating in an extemporaneous, loosely scripted, and relatively unconstrained way.	4	20	0	20	116	160
<i>Spectating</i>	Passively observing, as an outsider, others who are actively participating.	4	3	0	46	32	85
Sustaining	Practices that maintain a collective of competent actors over time.	13	4	49	48	20	134
<i>Relating</i>	Fostering connection and feelings of fellowship and receptivity through group-oriented behaviors.	12	4	8	19	6	49
<i>Supporting</i>	Inviting and enabling actor participation by providing monetary and/or non-monetary assistance, directly or via support options signaled by the service provider.	1	0	41	29	14	85

1. M = Musician, F = Facilitator, S = Service provider, CT = Consumer - Traditional event, CP = Consumer - Participatory event

2. Number of interviews in which practices were observed

Online Appendix C (cont.)**Table C2** Value categories

Value category	Definition	Actor ¹					Total ²
		M	F	S	CT	CP	
Affective	Actors' valenced emotional experiences, including hedonic, playful, somber, and nostalgic.	4	7	1	35	27	74
Social	Actors' valenced experiences of connection with, shared learning with and help given to other actors with whom they interact and coordinate. Includes: a) inclusive value: feeling connected with or alienated from other actors; b) altruistic value: positive feelings arising from helping other actors.	3	7	2	29	15	56
Somatic	Actors' embodied responses to practice participation, which are immediately, spontaneously, and physiologically felt.	0	1	0	13	36	50
Aesthetic	Actors' visceral and cultivated responses to beauty and variety in artistic forms and expressions, experienced for their own sake and as an end.	7	0	1	12	27	47
Utilitarian	Actors' evaluation of the instrumental benefits or drawbacks of practice participation, notably including functional and economic value.	0	4	0	25	17	46
Epistemic	Actors' experiences of increased or reinforced competence through formal and informal learning mechanisms.	0	1	0	14	12	27
Spiritual	Actors' experiences of otherworldliness: being transfixed, moved, or changed in ways that actors find mysterious and beyond rational comprehension.	0	2	1	8	7	18

1. M = Musician, F = Facilitator, S = Service provider, CT = Consumer - Traditional event, CP = Consumer - Participatory event

2. Number of interviews in which value categories were observed