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# A Sense of place: Examining music-based tourism and its implications in destination venue placement

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A Sense of Place: Examining music-based tourism and its implications in destination venue placement.

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### **Abstract**

Music, and the ability to make it, understand it and interpret it, is one of the characteristics that make us uniquely human. However, when it comes to seeing the performance of live music, there are other variables that come into play when determining where to see a concert. The potential connection between people, music, and a “sense of place” are explored in this examination of music-based tourism. Based on information from journals and related news media, and using parallels to the sports tourism industry, the paper found a distinct connection between humans and music in the context of human development, religion, politics and sporting events, as well as the sense of place created by significant occurrences and music festivals (AC Entertainment, 2011; Cairney, 2010; McCleay, 1997; Wallin, 1991)The literature also suggested that the draw of music-based tourism in cities as well as genre-related variables and venue specific information contributed to decision-making of individuals (Gnuschke & Wallace, 2004; King, 2004; Puterbaugh, 2009).The paper concludes with a proposed research survey to be administered to concert-goers to confirm the information included in the literature review.

## Introduction

There are many things that make us, as humans, unique among our counterparts in the animal kingdom. Probably one of the most distinguishable differences is that of humans' ability to create instruments and collectively make music. Additionally, humans are the only creature to actually actively participate in the viewing and listening of such harmonies (Wallin, Merker & Brown, 2000). Music transcends race, creed, religion and nationality. It is a major part of every culture in the world and for many people, a major part of their everyday lives. Over the course of history, music has been integrated into all sects of life. From its roots in religious and ceremonial rites, to its use to symbolize nationalism at public functions and sporting events, to its use in popular culture to assimilate like-minded individuals into a collective traveling fan base, music has evolved with humans as they have (Eder, Staggenborg & Sudderth, 1995; Floyd, 1995; Wallin, Merker, & Brown, 2000). This sense of "community" also plays a very large part in the building of tourism and buying power (Bowen & Daniels, 2005). As such, the live performance of music is a substantially profitable enterprise (Connell & Gibson, 2004).

Music based tourism is an incredibly large industry constituting approximately 17% of the \$3.5 billion tourism industry in the United States as of 1999 (Connell & Gibson, 2004). There has been significant research done to study the connection between the consumer and music tourism in relation to particular cities or districts within cities. This data typically displays economic implications based on the historical context of a place such as the blues district Beale Street in Memphis, TN or the entire city of New Orleans, LA. Considering that the blues district of Beale Street attracts approximately 4,200,000 tourists annually (Gnuschke & Wallace, 2004), or that Seattle's music tourism

industry generated \$487 million in earnings in 2008 (Kebblas, 2009), there is a substantial need for more in-depth research into the motivation of patrons to visit musical attractions. This is certainly a void in the existing knowledge base which needs to be filled. This paper will shed some light on these issues as well as the need for research dedicated to specific venues as well.

The United States has many great venues; however, there are certain locales that repeatedly are selected as the best venues in the country. Fans of musicians typically travel extraordinary distances to these “destination venues” to watch these bands perform, despite having the opportunity to see the same band closer to home at a different venue. There has been virtually no research done at this point to determine the reasons behind these actions. The purpose of this research paper is to examine the connection between people and a “sense of place” in the context of music tourism and to determine the degree to which individuals consider the venue of a live musical performance to be a determining factor of attendance at that particular venue. The results of the study should provide insight into whether natural beauty and the perception of band performance significantly influence the venue selection decision. Also, the study intends to show whether or not fans of genres emphasizing improvisation are more likely to travel greater distances and pay higher ticket prices to see events by bands in these genres at destination venues.

### **Constraints**

There were several constraints as the research process progressed. As this is a relatively new field of study, there was a lack of detailed information on the more specific venue related information. Also, not too much is known about the “traveling

communities” of bands such as the Grateful Dead and Phish. Definitive statistical information about these communities is not available and as such, much of the information about these communities is first-hand in nature and therefore not scientific (Puterbaugh, 2009; Rouse, 2005).

## **Literature Review**

### *Introduction*

In order to understand where music and a “sense of place” fit together, it is important to look at the history of both. Through a comprehensive understanding of the history of music and humans, as well as our connections to places, we can better determine the extent to which these connections are viable and legitimate. This will be done through examining not only the history, but also the sense of community evolved from a collective common liking, the use of music in sports and music festivals, and the perceptions based on venue and genre type of the concerts in question. Drawing upon parallels between sports & leisure tourism and music tourism, we will attempt to prove not only the existence of these trends, but also their importance in society. We must also examine the motivation behind the decisions individuals make when attending these events. In order to understand musical tourism, however, some terminology must first be clearly defined.

### *Basic Terminology*

According to the UN World Tourism Organization (WTO), tourism is defined as ‘the activities of persons traveling to and staying in places outside of their usual environment for not more than one consecutive year for leisure, business or other purposes.’ (Tourism, 2009). While scholars disagree on what exactly determines traveling and staying, it is generally accepted that travel must exceed 120 miles from the individual’s home and the stay must be longer than one night and less than one year. This paper deals with leisure tourism and several of its various subgroups. Leisure is defined as traveling for pleasure without staying, while enjoying pleasure at home is referred to

as recreation (Tourism, 2009). If a return trip is not made, the tourism becomes migration (Tourism, 2009). The specific focus of this paper is music tourism. Music tourism involves individuals traveling to a place where they do not reside to either listen to live performances or to experience history related to either the creation of or performance of music. This can include venues, museums, homes of musicians, as well as places related to the lyrics of a song (Connell & Gibson, 2004). It also includes events that are not part of normal everyday life in the city in which an individual resides. Sports tourism typically falls into one of three categories: active, event, or nostalgia. Active sports tourism involves traveling to participate in a sporting event. Event sports tourism is when an individual travels to observe sporting activities in a city where an individual does not reside or to an event that is not normally scheduled in said individual's city. Nostalgia sports tourism involves patrons going to stadiums with rich heritage, museums or other important locales (Gibson, 1998). The terms "sense of place" and "place attachment" are fairly similar in nature. Essentially, they are the feelings and attitudes that a particular place garners from individuals and groups, typically but not limited to their home geographies. This is often used as a portion of the foundation for self-identity in most individuals (Hay, 1998).

#### *The Parallel between Sports and Music Tourism*

While there is a lack of research dedicated to venue specific trends dealing with music tourism, there is substantial information to be found in sports and leisure tourism literature about not only large scope theories, but studies into place attachment and as well as consumer loyalty are also explored. Additionally, there is information dealing with the larger scale aspects of the music tourism industry. When examining the trends

of both on a large scale, it becomes evident that distinct similarities exist in the communities and their loyalty to a particular team or genre of music. Using this connection as a template, this paper aims to show the relation between individuals and particular venues for live musical performance.

*Music in Societal History: Human Development, Religion & Politics*

In 1991, a new type of science was created to study the connection between music and the evolutionary development of the human brain and psyche. This branch of science is called Biomusicology (Wallin, Merker, & Brown, 2000). Essentially, there are significant similarities between language and music, whether it is vocal or instrumental. Biomusicology examines the connections between advances humans have had in language as well as music and attempts to determine the connection between those advances and the advances of the overall brain power and evolution of the human species (Wallin, 1991). Language is now being viewed as the central issue in the study of human evolution, and therefore music should be taken into parallel consideration. Some theorists believe that singing evolved from primates imitating birds and their warbling mating calls. However, this has been all but disproved based on the vocal patterns of current humans (Wallin, Merker, & Brown, 2000). This falls under the subsience of evolutionary musicology.

Neuromusicology delves into the connection between the human brain's development and the capacity to produce music. This branch of science is interesting because it is raising questions as to whether or not the evolution of music is the result of culture, or our ability to produce new sounds and notes with our newfound brain power. Evidence suggests that initially it was the latter during the initial developmental stages of

homo sapiens, however, this was eventually culturally influenced once the evolutionary process slowed (Wallin, Merker, & Brown, 2000).

Almost half of the entire American and English populations have at one point learned to play a musical instrument of some kind according to an American Gallup survey and a British survey conducted in 2000 (North, Hargreaves, & O'Neill, 2000). Musical training began between the ages of 5 and 11 for sixty-four percent of survey participants. The time frame is significant as this is the period of the brain's highest plasticity. As a result, an understanding and lifelong enjoyment of music is virtually guaranteed and thus an avid consumer of music is inevitable (North, Hargreaves, & O'Neill, 2000). Similarly to the findings of North, Hargreaves, & O'Neill, a study conducted by President's Council on Physical Fitness and Sports found that 45% of children between the ages of 5 and 18 played some form of organized sports activity set up by an agency-sponsored program while 30% were involved in a recreational program (Seefeldt & Ewing, 1997). This connection with organized sports at a young age, combined with external factors such as the media and parental preferences, almost always leads to a love of the sport played in particular and other sports as well, whether through playing recreationally, or watching if an outlet is available (Funk & James, 2006).

In addition to the biological connection between music and people, there is also evidence of a strong cultural connection. All contemporary music styles come from one of two evolutionary roots, Eastern Asia or sub-Saharan Africa. From what eventually began as tribal chants evolved into religious chants and eventually songs. The use of music in religious practices is well documented. Almost all music during the years prior to 1600 was religious or tribal in nature (Wallin, Merker, & Brown, 2000).

Archaeological evidence now even suggests that many ancient sites were either chosen for their natural acoustics or were modified as such. Echoes were often associated with deities, gods or spirits and therefore, natural sites such as the Spanish Paleolithic caves, as well as man-made sites later like the Mayan Pyramids in the Yucatan, possessed rooms or areas of specific resonance which caused auditory amplification (Devereux, 2002). However, as religion began to integrate into politics, music earned its place in the national spotlight as a means of uniting countrymen. The first known documentation of a national anthem is the Dutch National Anthem “Het Wilhelmus” written between 1568 and 1572 during the Dutch Revolt (dordt.nl, 2001). Since that point in time, music has been integrated into many aspects of daily life, from the battle songs to motivate troops going into war, to national anthems being sung at sporting events. Cultural music from Africa was able to progress from the tribal narratives and work songs of the slaves into blues, jazz and eventually Motown, Hip Hop and the Rap of today (Floyd, 1995). Music has also become part of our “non-essential” lifestyles. It has become a way for individuals to express themselves in a unique way, whether they are the producer or receiver of the music. From its roots as tribal music to its place in society today, music is an essential thread in the fabric of human existence.

### *Genre-related Significance*

As mentioned previously, cities have long used music to create a “sense of place” for themselves or for districts within their boundaries. These districts are typically very genre specific and therefore primarily appeal directly to fans of said genre. Given the large discrepancies in visitor numbers to these different districts, it is pertinent to determine to what extent the genre in question plays a part in the willingness of an

individual to travel great distances to experience the music or history of a particular segment of music. There are certain genres for which there seems to be an increased propensity for travel in order to experience live performance. These are genres where improvisation is essential to the concert. Improvisation is the act of creating music “in the moment” and is often derived from the interactions between the artists and each other, the venue, the crowd, as well as events happening in the world which could potentially affect the performers. This creating of music enables the artists to make every show completely unique by varying set lists and how the songs themselves are performed (Kubacki, 2008). This is very prevalent in bands coming from the genres of jazz, blues, and jam bands. In fact, it is required of bands within these genres to improvise, or they cease to fall into the subtypes. The degree to which individuals will travel to see these unique shows can be demonstrated by the following factual occurrence. In August of 2004, the jam band Phish was supposedly playing their final two shows. Over 60,000 individuals traveled from all over the world to a town of less than 3,000 called Coventry, VT on the Canadian border. When un-seasonal rains left the venue flooded and unable to take on more vehicles, over 35,000 people parked approximately 10,000 vehicles on the interstate and walked up to 22 miles to reach the show rather than turn around (Puterbaugh, 2009). I personally walked 15 miles after waiting in a line of cars for 52 hours prior. This is a testament of the power of music on individuals within certain genres. It simultaneously gave Coventry a “Sense of Place” for Phish fans forever.

#### *A “Sense of Place”*

There are many variables that can lead to the establishment of a “sense of place”. To have a “sense of place”, a location usually falls into one of two categories or a

combination of both. Places with strong “senses of place” have a strong identity that is deeply felt by the local inhabitants and the many visitors. Individuals identify themselves and their peers based partially upon the places they come from. For example, Scotland is a country that has a very unique sense of place. The history of Scotland, combined with such various factors as the food, language, cultural heritage and musical influence combined with things such as natural geography of the area create a sense of place that defines the people as well as draws tourists here to experience everything that “is” Scotland (Durie, Yeoman, & McMahon-Beattie, 2006). This usually has to do with one’s perceptions and experiences and how they coincide with the place in question (Hay, 1998). One of the more prominent instances is that of a sacred or holy place (Kong, 2001). For instance, the rock formation that is Stonehenge represents an array of different things for different individuals based on their prior experiences and perceptions of reality. The site during its actual time of use was most likely a religious ceremonial site (Rinschede, 1992). The current interest in the stone monoliths almost certainly in no way shadows the mystique such a location had to peoples in ancient eras. Religious tourism is one of the oldest forms of tourism and is still prominent today with large masses making pilgrimages annually (Rinschede, 1992.) Other sites such as Catholicism’s Vatican City and St. Peter’s Basilica in Italy or Islam’s Mecca in Saudi Arabia each draw millions annually (Bakerjian, 2006; Wise, 2004) Still, despite not having a definitive reason for its construction, we still find a unique sense of place here. Additionally, entire countries have been reshaped over the years and gone to war over disputed sacred places (Kong, 2001). Sense of place does not only have to do with religious sites however.

Finally, sense of place can also be created without a formal structure. The band Phish routinely throws massive music festivals every year or so. Typically, these festivals are placed in very obscure locales such as Plattsburgh, NY or Loring Air Force Base in Maine. These festivals are hundreds of miles from metropolitan areas, have little to no infrastructure, and no activities other than those provided by the band and the music itself (Steinberg, 2011). However, despite these adversities, Phish has managed to average about 60,000 people each year at these events. The events themselves transformed the location and gave it a “sense of place”. This is evidenced by the repetition of festivals at locations such as Loring AFB (Puterbaugh, 2009). The phenomenon is so prevalent, that for the third and final festival at Loring AFB, called “IT” in 2003, the entire build-up to and concert itself was documented by PBS for television. The documentary focused not only on the performances, but also on the culture that made the band a staple in music today as well as the group of fans that have come to define the band. Additionally, attention is paid to the unique way that Phish integrated art installations and other various activities to create an entire city-like atmosphere for their patrons (Staff, 2004).

This repetitive utilization of the same site helped to create its sense of place twofold. First, both the band and fans knew the layout and therefore became more and more comfortable each time an event was held there. Secondly, the past experiences of both parties led to an understanding and expectation of the grandeur that would come from such an event at the locale, leading to the development of a sense of place that would hold its place in all “Phishheads” hearts, regardless of whether or not they were in attendance or not (Puterbaugh, 2009). This phenomenon holds true with most successful

festivals as over time they become central to the host's identity (Gibson & Davidson, 2004). This same phenomenon is paralleled in other forms as well.

For instance, a study conducted in 2009 to discover the economic impact of the Sturgis Biker Rally in South Dakota found that the location and identity associated with the event is more important than the event itself (Owens, 2009). Originally based around a motorcycle race, Sturgis like some 25 other smaller rallies nationwide, has become more of an event for individuals seeking like-minded others with whom to spend a good weekend. Sturgis is also in a very isolated location and has a steady population of about 6,500, however during the rally weekend, an additional 400,000 plus find their way to the remote town (Owens, 2009). Many Sturgis attendees are first-timers looking to see if they belong, and the annual event now produces millions of dollars in revenue annually and the name itself has become synonymous with the greatness as the epitome of biker events (Owens, 2009)

#### *A "Sense of Place" in Sports*

In the realm of sports tourism, event and nostalgia tourism are the most applicable to music. These two aspects of sports predominantly revolve around the venues at which these events are played. Since these venues have little to no use other than that of the sporting event held there, they develop a unique place attachment to them (Raitz, 1987). Given that most organized professional sports have not, historically speaking, been around that long, many of the venues have a direct link to the origins of their perspective games. In fact, many of these "heralded" venues avoid demolition based on the mystique and aura surrounding them alone. Fenway Park in Boston is extremely antiquated and by all practical means should be destroyed. However, destroying Fenway would

significantly take away from the pride and sense of place created by the stadium and the events that have occurred within its walls. In order to make modernizations and expansions while leaving the integrity of the park intact, small changes such as adding seats over the “Green Monster” have been made. They have kept the manual scoreboard however for nostalgic purposes. Virtually every fan of baseball can identify Fenway Park, just from the left field wall alone, and fans of the sport, not just the Red Sox often great distances to see games there for the nostalgia entailed (Shaughnessy & Grossfield, 2007).

Texas Stadium, former home to the Dallas Cowboys, was a unique sports stadium with a “sense of place”. Home to “America’s Team”, the stadium had a one-of-a-kind feature in that its domed roof had an opening the size of a football field directly above the actual field on ground level. This hole was so that “God could watch His team” and the teams could play in the elements while the spectators watched in comfort. This feature became so synonymous with Cowboy football that when the stadium was scheduled for demolition, the “hole” in the new stadium was a required detail (Mosier, 2006). The enigmatic owner of the Cowboys, Jerry Jones, was very aware of the place attachment associated with Texas Stadium as he stated during construction “The history and tradition of Texas Stadium was the single biggest influencer in the design of our new stadium.” He added, “From the signature shape of the roof and its opening above the field to the Ring of Honor, we wanted to maintain the signature elements that made Texas Stadium the cultural icon it is today.” (Moucka, 2008)

The entire sport of Golf is based around the idea of a “sense of place”. As a sport that rarely involves team play, it must rely predominantly upon its historical locales as a way to bridge the various generations of followers. Since individuals come and go,

patrons of golf and non-patrons alike understand the magnitude of tournaments at St. Andrews or Pebble Beach golf clubs. Amen Corner at Augusta National has been immortalized over the years by both tragedy and triumph. The tour is a constant migration from one storied course to the next, each having its own heritage and “sense of place” that uniquely distinguishes it from the last, all while maintaining the integrity and sport of golf (Cybergolf, 2009; Moore, 2011).

In some sports, the venue and sport have become so important that the entire city becomes synonymous with the sport. The Daytona 500, held annually in Daytona, FL is the one of the premier NASCAR racing events of the season. The race is actually the first race of the year, and despite not carrying any more weight than other races, it has the highest purse of any race and is the most viewed race in either Indy Car or NASCAR racing for the year (Daytona500).

### *Motivational Factors*

Despite having a relatively lacking level of research dedicated to motivations for attending live performance events, there still is a small amount of this research to draw upon. Most of this however is directly related to festival attendance and not to the smaller scale this paper hopes to shed light upon. A study performed by Formica and Uysal (1996) was searching for attendance motivation and demographics information at a jazz festival held in Italy. They segmented the crowd using residential status across five dimensions: excitement and thrills, socialization, entertainment, event novelty, and family togetherness. The study found that local residents were motivated more by entertainment, while visitors were motivated by the socialization aspect. The highest motivator for both groups was the event novelty. Another study performed by Crompton

and McKay (1997) tried to distinguish motivators for attendance at music festivals in general as well as at other recreational events. They sampled at a US music festival and asked questions across six motivational categories: cultural exploration, novelty and regression, recover equilibrium, known group socialization, external interaction/socialization, and gregariousness. They found that the festival-goers' motivation to attend specific events varied significantly among the differing types.

Probably one of the most informational studies performed on motivation for music festivals was performed by Faulkner, Fredline, Larson, and Tomljenovic (1999). Having gathered information at The Storsjorran Rock Music Festival in Sweden, the group wanted to examine motivation patterns, satisfaction levels, repeat visitation and the culture and/or festival type. They asked questions based on eight different categories: the local culture and identity, excitement and novelty seeking, partying, local attractions, socialization, known group socialization, ancillary activities, desire to see the artists perform. Faulkner used clusters to separate the group and found that younger patrons were mostly motivated by the partying aspect of the festival. However, all other groups were most highly motivated by the excitement and novelty seeking. The information gathered by the research was further used by the same group to look at overall motivation and satisfaction (Tomljenovic, Larson, & Faulkner, 2001). They found that there are four predominant motivating factors behind festival attendance and repeat visitation. Those were socialization, partying, novelty and excitement, and to enjoy the festival program. Of those however, only two were directly related to satisfaction, partying and the festival program.

A study done by Bowen and Daniels (2005) found that there are many motivating factors for individuals to attend music festivals. They separated the patrons at a US music festival in Virginia into four subgroups: “Just Being Social”, “Enrichment Over Music”, “The Music Matters”, and “Love It All”. Patrons were asked questions based on nine different motivating factors that were part of one of three larger categories: discovery, music, or enjoyment. They were local culture, socialize with people from the community, to experience new and different things, to recover from a hectic pace, listening to live music, specific artists for that year, to spend time with family or friends, to experience non-musical attractions, and to party and have fun. They found that people in the “Just Being Social” cluster had low motivation across all categories, particularly the music. They were much more interested in the enjoyment categories.

The “Enrichment Over Music” cluster had very low scores in the music category, but very high scores in discovery. These people seemingly were looking for personal renewal and trying something different. The first two clusters showed somewhat of a disinterest in music and constitute half of the respondents, demonstrating the need for festival organizers to concentrate as much on the non-musical aspects of the event as the acts themselves (Bowen & Daniels, 2005).

The “The Music Matters” cluster scored extremely high on the music category and low on discovery. They represent the fans that are very into the music and care less about the extraneous festival activities. They coincidentally did not spend as much as other patrons as their attention to the music left little time for the other activities, most of which included fees.

The fourth and final cluster, “Love It All” scored high on all three categories. Despite differing motivations on discovery and music between the first three groups, all scored reasonably high on the entertainment aspect, showing socialization is more than likely a large motivating factor for everyone. Essentially, all of these studies have a recurring fact among them. Aside from the music, it was found that a large percentage of the patrons come for the sense of community and the sense of place created by the festival, and not just the music itself. This is similar to motivations in attending professional sporting events.

In 1996, attendance at the four major professional sports (football, basketball, baseball and hockey) exceeded 110 million people generating over \$2.74 billion in gate receipts alone (Trail & James, 2001). Despite this enormous amount of tourism revenue, research has not established a definitive reason behind motivation for attending sporting events. Studies first must determine which types of people attend sporting events and then differentiate between them and their motives. Various authors have hypothesized a multitude of motivational factors including but not limited to: aesthetics, catharsis, entertainment, drama, social interaction and vicarious achievement. However, all authors essentially agree that motives are based on sociological and psychological needs, not the sport itself (Trail & James, 2001). This mirrors what was found in musical communities at festivals as well, as a large portion of the audience attends for the sociological aspect of the event.

### *The Sense of Community*

It is human nature to group in mass and to co-exist collectively. Social interaction is essential to long term mental stability and well being of any individual. Societies have

always found reason to form communities, first out of need for food or protection, then for a sense of belonging and trust (McMillan, 2011). In almost every case, the communities are based on a “shared cause” which becomes the community norm. The members then conform to this as a general rule (McMillan, 2011). This will eventually lead to a spiritual bond of individuals due to shared history. Religious communities thrive on similar belief structures and likewise, typically people from a very small geographic area such as a town will have similar points of view. The same holds true in the realm of musical communities. One of the longest lasting and most tight knit musical communities is that of jazz aficionados. Individuals who listen to jazz music tend to be extremely into jazz music. Often they will be either jazz musicians themselves or have some connection to jazz in some way (Kubacki, 2008). This community is often so close because of what they perceive as a “unique understanding” of music and how it should be played. This same mentality is partially what also gives jazz listeners a negative stigma to a portion of the rest of society in addition to its negative connotation during its formative years (Jazz, 2011).

The subculture of Jazz has gone through many phases. Long a mainstay of the African-American community, jazz became the popular genre of music through the 1920s-1940s. This music was initially started as an outlet for the travesties bestowed upon the Black community in the United States prior to the Civil War and afterwards. Many jazz musicians encountered the inevitable double standard that came with being a famous musician, and yet being treated badly because they were black. The frustration over this definitely came out in their music (Noble, 2009). Many African-Americans, whether prior slaves or simply those discriminated against associated with this and it

allowed them to take solace in a time when life was quite difficult for minorities. However, jazz slowly became “whitened” down due to large populations of white listeners making jazz mainstream and therefore tainting its true meaning. This led to a rebellion in the jazz world, as many Black artists would change the face of jazz with subgenres such as Cool Jazz and Bebop (Allaboutjazz, 2011). Jazz typically arose from two major cities in the United States, New Orleans and Chicago. The large populations of African Americans in both cities led to this occurrence and while life was completely different in the two locales, much of the music originating from both is quite similar in subject matter. Jazz has always been about telling the story of struggles as well as of overcoming those struggles and the same can be said of blues.

The music of artists such as Muddy Waters, B.B. King, and Robert Johnson embodied a time with their lyrics and music that was indicative of everything the common man dealt with at the time in the South. Blues was formed in the Deep South, particularly Memphis and the bulk of performers were largely African-American in race. Like jazz, blues became much more popular and thus, “white”, in particular and ironically, during the 1960s and partially because of the counterculture movement (Adelt, 2007). This led to a conservative blues movement emphasizing on traditional connotations of blues that continues to this day (Adelt, 2007). Despite this fact however, blues still continues to symbolize the feelings of a broader spectrum of individuals.

During the 1960s, frustration with civil liberties, an unjust war, and the mentality of the older generation, caused a portion of Americans disenchanted with the current mainstream and thus causing their separation. Originating partially with the Beat Movement out of the late 1940s that eventually would blossom with Allen Ginsberg and

Jack Kerouac in the San Francisco Bay area around 1955 and into the 60s, individuals relating to the words of these poets began to flock to the North Beach neighborhood of the Bay. Unable to afford the cost of living, many of these people would move into the Haight-Ashbury district of San Francisco and eventually form what would become the Hippie Movement. In a time when the infringement of civil liberties and freedom of speech ran rampant throughout the country, music became an outlet and catalyst for an array of causes (Perone, 2004). Artists such as Bob Dylan and Joan Baez, Jimi Hendrix and The Grateful Dead departed from the conventional music of the time and wove in powerful sociological and political issues into their music. These songs became part of the fabric of the anti-war movement, women's rights movement, as well as the Black power movement and helped to spread different ideals about political radicalism and the counterculture lifestyle. Throughout this era, an entire movement of people was held together in commonality through song (Perone, 2004). Additionally, San Francisco would forever become synonymous with a "Green" lifestyle and permanently adopted many of the traits held by the Hippie Movement.

This connection with not only the music, but the strong connotations behind the music helped to develop followings for individual bands, particularly those in the "jam band" genre (Rouse, 2005). In the 1960s, 70s, 80s and early 90s, no band had the devoted following experienced by The Grateful Dead. The 6-piece band out of the Haight-Ashbury district of San Francisco played over 3000 shows in that time frame, and a dedicated fan base that traveled night-in and night-out to see their ever changing show. It is not uncommon to find a "Deadhead" that has been to over 1000 shows. The community however was about much more than just the music. It was about what it

represented. In the height of 1967, also known as the “Summer of Love”(Ventre, 2007), the Grateful Dead appealed to the masses of the Hippie culture like few others had. The experience that was a GD show embodied everything about the movement, from free love and music, to a bartering system for all goods and services. The fan base “literally” became a working, moving community that was by and large self-sufficient. Essentially, a large portion of the Haight-Ashbury community was constantly on tour with the “Dead”. Upon the death of Jerry Garcia in 1995, much of this community merged with the Phish community, doubling its size virtually overnight (Puterbaugh, 2009). This community remains dedicated, passing the word to new potential members through word of mouth and bootlegged CDs. However, it is the power of music, the collective of those who enjoy it, and its affect on the human psyche that creates this passion and dedication to form a community.

While the Grateful Dead was known for their laidback California attitude and the hippie culture of the late 1960s, and Phish predominantly known throughout the Northeast, there are also two bands in the southern United States that created an equal amount of following and community. The Allman Brothers Band, formed in 1969 in Jacksonville, FL and Widespread Panic formed in Athens, GA in 1986, both embraced southern blues and country as well as rock and roll to create southern rock and roll. They are both well known for expansive extended renditions of their songs with virtuoso guitar playing. Despite each band experiencing the tragedy of losing their lead guitar players to differing causes, both continue to have tremendous followings likened to Phish and The Grateful Dead. “Spreadheads” are travel cross-country to annual events in Georgia and New York. The Allman Brothers Band had such a following, that when combined with

that of The Grateful Dead and The Band in 1973 at Watkins Glen, NY, over 600,000 fans showed up for one of the largest rock concerts in history, Summer Jam. This equates to one in every 400 Americans at the time (Aloi, 2003). Similarly to the sense of community created by music, the same occurs in the professional sports world as well.

Few things can compete with the sense of community and place created by a professional or national sports team. Citizens of a given city often find strong unity and a sense of self in backing the team from where they reside. These loyalties often last for life, as most people do not switch favoritism even when switching locales (Funk & James, 2006). Some cities have taken the sense of community even farther. Pittsburgh is one such city. Pittsburgh, like most of the larger metropolitan areas in the United States, has more than one professional sports franchise. However, the color palette for all three of their franchises MLB, NHL, and NFL all have the same colors, Gold and Black. This has created a “sense of place” in the community of Pittsburgh. Anywhere the two colors are seen, pride is exhibited, and not just for a single team, but the city as a whole.

#### *Use of Socio/Political Causes in Music*

As mentioned previously, the importance of community within the construct of music and its patrons cannot be underestimated (Bowen & Daniels, 2005; Puterbaugh, 2009; Tomljenovic, Larson, & Faulkner, 2001). Often, this collective-mindedness can be bolstered through either the band or event adopting a cause which is shared by both itself and its fanbase. The Monterey Pop Festival, while serving as a catalyst to a new wave of music in the late 60’s and early 70’s, was integral to helping quell racial tensions that were prevalent at the time. Occurring just a year before the assassination of Martin Luther King Jr., Monterey Pop included a performance by Otis Redding, who’s almost

entirely African-American band played to an almost entirely white audience. The band and crowd exchanged moments of togetherness and acceptance that would resonate throughout the United States in the coming years (Cairney, 2010). An event doesn't always have to change the landscape of a culture to inspire collectiveness among its attendees. It can also pertain to particular events or tragedies.

The band Phish recently held a concert in the recently flood-devastated Vermont, the state where they formed and held most of the shows in their early career. Despite having no large venues to house the band any longer, Phish was able to collect over \$1.2 million in relief funds, for farmers who lost their crops to Tropical Storm Irene, due to fans' shared love of the outdoors and organic produce (Rathke, 2011). Additionally both Phish and Umphrey's McGee gave to charities following the Japan earthquake and tsunami through their music. Phish released a previously unreleased soundboard of a show from the Fuji Rock Festival in Tokyo with all money raised going to Japan relief (Phish) and Umphrey's McGee made all their live shows 20% off with all show sales for one week going to tsunami and earthquake relief (Umphreys).

Phish also created an organization called the Waterwheel Foundation. This is Phish's outlet for philanthropic work and predominantly concentrates on charities such as social services, particularly those involving women and children; environmental with an emphasis on water protection and conservation; as well as food banks, etc. (Waterwheel, 2011). The organization accepts straight donations as well as selling collector merchandise at shows and holding occasional big item auctions to help raise money from the fans.

*Music in Sports*

Music has also found its way into sports. Almost without exception, nearly every major sporting event is accompanied with the National Anthem of the respective home country. The playing of the national anthem at a professional sports event has multiple purposes. One of the foremost and most obvious reasons is to promote nationalism. Citizens of most countries, especially the United States, exemplify national pride, whether that be flying a flag outside their homes or celebrating their independence day. However, for most people, the most often occurrence of displaying this pride and unity with their fellow nationals is during the singing of the national anthem prior to a sporting event. This moment is one when almost all present, despite their difference on the field, become united as one under a common purpose. Additionally, at events such as the Olympics, this national anthem can be an extremely proud and significant moment as they are played when an athlete wins his event.

Music is used in sporting events to promote unity and collectiveness in other ways as well. Basketball games are typically accompanied by music to “pump up” the crowd. This enlivened crowd can then potentially sway the course of the game by affecting the concentration of the opponent or boosting the confidence of the home team. This creates a connection between the fans and the team as the perception, whether real or fictitious, that they helped the team creates a solid and lasting bond.

### *Importance of Music Festivals*

Music festivals have been around for many years. The Monterey Pop Festival in the summer of 1967 is one of the most important occurrences in musical history (Ventre, 2007). Occurring in June during the “Summer of Love”, this iconic moment in music history shaped a generation and influenced countless artists in the future. It was the

coming out party for artists such as Jimi Hendrix, Janis Joplin, and Otis Redding (Ventre, 2007; Cairney, 2010). Probably the most famous music festival of all time, Woodstock in 1969 prompted a crowd of over 400,000 people to travel by any means necessary to a small town in New York. Even though the festival would not be profitable until almost 40 years after it took place, it still has a significant place in the minds of a generation, and the site will always be remembered. Festivals of such magnitude are a rarity in the music industry in the United States however Europe began what has now become a trend, the summer music festival circuit. Rock festivals such as Roskilde in Denmark and Rock Werchter in Belgium are two of the oldest running rock festivals in the world at 40 and 35 years respectively. Roskilde typically enjoys a turnout of over 100,000 people despite having a population under 50,000 (Scurlock, 2009). It was the success of festivals such as these, and the heritage of Monterey Pop and Woodstock that led to the reintroduction of the American music festival. After several runs of Lollapalooza in the 1990s, a festival which moved locales as it traveled across the country, a new type of festival emerged.

Bonnaroo, started in 2002 in the rural community of Manchester, TN attempted to change the tide by having a single festival on a much larger scale. The inaugural event boasted a turnout of 40,000 people, a significant figure for the time. Manchester is a town of less than 3,000 in an isolated area in Tennessee. The festival takes place on 800+ acres of privately owned land and all patron camp on the grounds for the concert. This effectively changed the face of music and history as we know it. *The Rolling Stone* called Bonnaroo “One of the 50 moments that changed the history of Rock and Roll.” (ACEntertainment, 2011). Their plan of taking an unknown area of land and

transforming it into sacred musical ground was a success. Bonnaroo has seen tremendous success over the past 9 years and is anticipating a crowd near 85,000 this year. Previous years have seen crowds as large as 100,000, but have been lowered due to a maximum ticket allotment. In 2005, the total economic impact of the festival was estimated to be \$14,087,231 in business revenues, \$4,353,887 in personal income, and 191 new jobs created (Arik & Penn, 2005). The sheer success of Bonnaroo has sprouted multiple other festivals to the degree that over 30 festivals exist in the summer months in the US alone. The saturation of festivals has led to a narrowing by many to become “genre-specific” festivals such as Electric Daisy Carnival for Electronica or the Stagecoach Festival for Country. This in turn results in an even greater sense of community between the like-minded musical interests of the individuals in attendance. Additionally, festivals have now branched out to not only include socio-political stances through the music as mentioned earlier (Cairney, 2010; Puterbaugh, 2009; Rathke, 2011), but actually to be based around them entirely. The National Women’s Music Festival helps to create a collective identity through promoting understanding and societal acceptance of lesbian pride while still giving individuals an opportunity for socially interact in a non-political setting (Eder, Staggenborg, & Sudderth, 1995).

### *Historical Music Tourism of Cities*

In recent years, many cities have turned to aggressive marketing campaigns to stimulate economic prosperity in their region. For some locales, musical tourism was the route of choice, drawing from the heritage and history of why these cities became famous in the first place. Three places in particular that have successfully implemented this strategy are Memphis, Austin, and New Orleans.

Memphis and the surrounding Mississippi Delta area are considered the roots of the blues movement. Beale Street, the historical district located in Memphis, is often called the “street where blues was born” and the Rum Boogie Café is a mainstay with tourists looking to see good live blues music and to explore the history of blues in its birthplace (King, 2004). This district attracts 4.2 million tourists annually and generates revenues exceeding \$57 million (Gnuschke & Wallace, 2004). This is partially in turn to the campaign to promote “America’s Blues Alley”. This campaign which started in 1995 was formed by the partnership of the Memphis Convention & Visitors Bureau with the Mississippi State Division of Tourism, took advantage of a resurgence of appreciation for blues and its history in American culture (King, 2004). In addition to the history of blues in Memphis, the city also possesses a significant piece of musical history that draws 700,000+ visitors annually. Graceland, the home of Elvis Presley draws visitors from all over the globe to see how “The King” lived (Leaver & Schmidt, 2009).

Austin, Texas is known as “The Live Music Capitol of the World”. As such, it has a significant amount of music-related tourism. Austin has personified its namesake by a few major actions. The initial act that brought the name to Austin was the creation of the 6<sup>th</sup> Street Bar and Music district. This area of downtown Austin boasts over 200 live music venues (Connell & Gibson, 2004), virtually guaranteeing visitors of some type of musical experience to their liking almost every night of the week. Another key to Austin’s success as a musical destination is Austin City Limits (ACL). Initially a simple PBS T.V. program, ACL has expanded to include an annual music festival boasting 165+ bands and drawing approximately 60,000 music enthusiasts. Finally, South by Southwest (SXSW) has brought incredible fame to both Austin and Texas music in general. SXSW

showcases over 1400+ bands over a one-week period every spring, most of which are unsigned or newly-signed artists. This event, which also includes a film festival as well as an interactive seminar, draws over 50,000 visitors and generated \$99 million dollars in 2009.

New Orleans is synonymous with jazz. The historical French-heritage port city is home to hundreds of dive bars supporting thousands of live jazz acts calling this area home. Jazz is recognized as the only “true” American contribution to the arts (Sherwood, 2010). This symbolism of early American culture was responsible for millions of tourists annually coming to New Orleans prior to Hurricane Katrina in 2005. Since the hurricane, tourism has dropped drastically, however the spirit of jazz has grown stronger and a resurgence of visitors has begun (Kubacki, 2008). The annual Jazz Fest held in New Orleans at various venues draws between 50,000 and 100,000 tourists during its week-long festivities. Primarily jazz-oriented, the festival has integrated segments of electronica as well as rock and roll to bolster fan turnout and expose newer generations to jazz and improvisational live performance (Henke, 2005). In addition to Jazz Fest in the spring, New Orleans throws Voodoo Fest in October. This music festival takes the history of New Orleans’ voodoo culture combined with Halloween and integrates live acts from multiple genres appealing to a variety of different listeners. Festivals such as these have tremendous economic impacts within the region, through increased traffic in the service oriented industry.

### *Top Destination Venues*

As mentioned previously, many sports venues over the years have become synonymous with both their teams and their cities through rich heritage, Fenway Park,

Yankee Stadium and Texas Stadium to name a few (Moucka, 2008; Shaughnessy & Grossfield, 2007). Music venues typically are one-use facilities, making them similar to sports stadiums (Raitz, 1987). Music venues also possess a similar form of heritage and the United States has no shortage of venues for live musical performance. These range from the 100 person “hole in the wall” bar to the 30,000+ capacity arena or amphitheater or even an 80,000 person open field for a music festival. However, there is an upper-echelon of venues that demand particular attention. The “mystique” of these venues causes many patrons to actually see concerts at these sites, regardless of who plays. The location is motivation enough to attend an event. Some of these venues are consistently ranked at the top of the list for the United States. The following ten venues have been recognized by multiple media outlets as the best in the country. Their names, locations, and capacities are included to demonstrate the differences in size and accessibility:

The Gorge	George, WA	20,000
Red Rocks Amphitheatre	Morrison, CO	9,240
Deer Creek Amphitheatre	Noblesville, IN	18,244
Shoreline Amphitheatre	Mountain View, CA	22,000
Alpine Valley Amphitheatre	East Troy, WI	35,000
Greek Theatre	Berkeley, CA	8,500
The Backyard	Austin, TX	5,000
Coors Amphitheatre	Chula Vista, CA	20,000
Starlight Theatre	Kansas City, MO	7,900
Saratoga Performing Arts Center	Saratoga Springs, NY	22,000

(Glide, 2004)

There are several reasons why these venues are considered to be in the elite in the country. Many of the top venues, in particular the top two, are in locales with

unsurpassed natural beauty. The stage at The Gorge is set directly against the Columbia River Gorge, with a 1,000+ ft. drop literally yards away from the back of the platform.

This gives the audience unbelievable panoramic views while enjoying the music.

Similarly, Red Rocks outside of Denver, CO is a natural amphitheatre set between 3 enormous red sandstone monoliths which create amazing acoustics and incredible views.

This may be of particular importance for fans of genres emphasizing improvisation as mentioned earlier, as they might believe the artists themselves will draw inspiration from the beauty surrounding them. These attributes also make these locations unique compared to a more generic Verizon Wireless Amphitheatre format for example.

Another appeal to these venues is the historical context of the venue itself and past performances there. Some bands such as Dave Matthews Band and Phish are known to regularly “up their game” at venues such as Deer Creek and Alpine Valley. These two venues, which are isolated in Indiana and Wisconsin in the Midwest, are larger in nature but routinely sell out. This is largely based on shows of incredible energy or length played here in the past.

Finally, the last appeal for some of these venues is intimacy. Venues like The Backyard in Austin, TX and the Greek Theatre in Berkeley have rich histories and are beautiful; however, their true appeal lies in their small capacities. Outdoor venues are typically large, especially those found in metropolitan areas. Venues such as these provide a change from the normal scenario involving well known acts. They basically allow the fan to enjoy the experience of a major act in a setting more representative of venue earlier in their career, prior to fame.

*Conclusion*

As the literature review suggests, there is significant findings showing that a connection between music and humankind throughout history is indeed genuine and very strong (Floyd, 1995; Connell & Gibson, 2004; Wallin, 1991). It also showed the connection between individuals and sports can be equally as strong (Funk & James, 2006). Music can be traced to the very roots of human existence and its part in our development cannot be overlooked (Devereux, 2002; Wallin, 1991; Wallin, Merker, & Brown, 2000). Throughout history, music has found its place in helping us express ourselves and our emotions. The use of music in ceremonial rites and religious practices gave way to a love of secular music which still consumes the world today (Devereux, 2002; Floyd, 1995). Most children are exposed to both sports and music at a very young and developmental age (North, Hargreaves, & O'Neill, 2000; Seefeldt & Ewing, 1997). This combined with the connection that individuals create when at a particular site they deem as special or sacred, can formulate a very powerful perception that can drive motivation.

It is this collective motivation that eventually leads to the formation of a “community”. Communities often come together around causes and often, music can be an avenue to voice their opinions in the face of adversity. Whether it is the Counterculture movement in Haight-Ashbury and how it changed everything from women’s and blacks’ rights and instilled environmentalism, the racial politics of Jazz and Blues, or one of countless others, music has been a voice of change in society for many years (Adelt, 2007; Noble, 2007; Perone, 2004).

In sports, these fan bases often transcend location as migrating fans continue to keep their loyalties aligned with their original team (Funk & James, 2006). They also associate directly with the stadiums or venues where their team plays (Raitz, 1987). Likewise, musical communities develop from like-minded individuals, usually around a genre and, in some cases as mentioned previously (Puterbaugh, 2009), to particular bands. These “musical communities” can vary in their dedication to the music, and to the live performance. This is especially true of those fans of the “jam band” scene as they are particularly loyal to their musical idols (Puterbaugh, 2009). It would stand to reason that a connection to the venues that house these events would hold a place of reverence as well. These communities often become so solidified that entire cities can become personified by the group, such as San Francisco and the counterculture movement, or Pittsburgh and the colors black and yellow, representing their sports pride. The same can be said of Memphis, New Orleans, and San Francisco and the musical heritage associated with each city (Allaboutjazz, 2011; King, 2004; Perone, 2004).

It is this place identity and attachment that leads to tourism to these locations, but there is much more to motivating individuals than the simple attraction of live music or sports. Many individuals are motivated by sociological and psychological variables (Bowen & Daniels, 2005). Music tourism is a billion dollar annual business and there is a considerable lack of scholastic information on the subject matter. As such, much more research is needed to determine why people deem a location special and what motivates those people to attend such events.

## **Methodology**

### *Introduction*

In order to determine the connection between the music-listening community and destination venue attendance, whether a sense of place is indeed felt by patrons, as well as perceptions of performance and willingness to travel, further research is needed.

Therefore, a survey has been created to be administered at concerts in order to gather the necessary information to make a more definitive statement regarding these variables.

The following research and sample designs are explained followed by a preliminary version of the survey.

### *Research Design*

The procedures for the sampling and data collection of this study are laid out in this section. The study conducted is descriptive in nature and therefore quantitative measures were employed to create partially defined and structured means of collecting information. This data came from a secondary source as it was external in nature. As the data to be collected was quantitative, a survey will be employed for data collection. The survey is included in the conclusion of this document. A survey was selected for several reasons. First, previous research in place attachment had been performed regarding natural settings (Williams, 2000). This was used as a base template and then amended to pertain to music venues to form the first part of the survey. It was then added to for purposes of studying music venues and genres as well as demographic information. This encompasses the second part of the survey. A survey was also chosen because of the ease of distribution, the efficiency and inexpensiveness of the process, and the overall anonymity associated with it. The objectives for the research study are as follows:

- Determine if destination venues carry a “sense of place” with concertgoers.
- Determine to if and to what extent the band’s genre affects venue selection.
- Determine to if and to what extent the accessibility of/distance to venue affects selection.
- Determine to if and to what extent the fan’s perception of band performance at the venue affects the venue selection.

The first part of the survey comes from a Likert scale utilized by several studies which employed a core base design (Williams, 2000). This survey aligns with the first research objective. Using this survey on outdoor recreational sites as a base, the questions were then slightly amended to be specific to music venues. Questions for Part Two of the survey were then determined from the remaining three objectives. Caution was exercised during the formulation of these questions to maintain the high ethical standards of research. The questions are simplistic in nature and cover the following basic categories: general demographic information, travel distance information, venue perception, and musical preferences. Questions were made as to be relevant to the research objectives, and should provide accurate data to address the problem. Almost the entire survey is made up of fixed-alternative questions. These allow for a more quantitative data collecting approach as well as make the survey easier to interpret and administer.

While a few simple-dichotomy questions are employed, most questions are either determinant-choice or frequency-distribution questions. These allow the respondent to choose from a selection of choices. These questions were also made to be both mutually exclusive and totally exhaustive as to not allow for any uncertainty in the answers.

Additionally, question 8 is a pivot question based off question 7. After pre-testing was

conducted for the survey, complex and ambiguous wording was removed to make the survey as simple and understandable for participants as possible. Leading and loaded questions were also amended or removed completely. In order to avoid order bias, questions were placed in a way that allowed for the respondent to not sway their answers based on previous questions. The funnel technique was also employed within the survey as to ensure unbiased answers.

### *Validity & Reliability*

It is essential when developing the means by which research will be conducted to test for both validity and reliability regarding the method chosen. The validity of a survey is a measure of whether or not the test performed indeed measures what it says it will measure. Reliability on the other hand is a measure of whether the results from the test will stay consistent over time and are indeed correct. In the case of using the Likert scale for part one of the survey, evidence shown in previous studies has shown that Likerts are indeed valid when examining the emotional bonds to particular recreational sites (Williams, 2000; Williams & Vaske, 2003). The Likert scale used in this survey attempts to measure both place dependence and place identity. The only issue potentially with validity actually lies in whether or not these two items actually constitute separate aspects of attachment, however Williams suggests his studies prove they indeed do. There are at least 6 questions dedicated to each aspect within the survey, which typically produces a Cronbach's alpha of .80 or greater, thus negating any doubts of the reliability of the test (Williams, 2000; Williams & Vaske, 2003). However, there may be a small amount of selection bias as some of the individuals will frequent the venue more, and

therefore potentially have a higher potential of answering the survey, and also in a positive manner (Moore & Graefe, 1994).

### *Sample Design*

The survey utilized for the research study is aimed at an unbiased cross-section of the American concertgoer. The target population for this study is the music enthusiast who enjoys going to live music. The target frame is the crowd at a particular music concert at a destination venue. In order to keep from committing sampling frame error, different venues and genres of music will be selected for a more accurate portrayal. The sampling unit will be broken down into primary, secondary, and tertiary units. The first unit is the venues themselves. The secondary unit is the genre of the band performing a particular concert. Finally, the tertiary unit is the actual patrons themselves. The sample will be random in nature, with data collectors asking every person in line to complete a survey, regardless of appearance. Response rates of 5-10% are desired and probable given the nature of the event in question. The 10% is of the number of ticket sales for a given concert. Since the venues to be in question typically sell out, the following turnouts are expected for each concert:

The Gorge – 20,000 x .05 = 1,000; 20,000 x .1 = 2,000	1,000-2,000
Red Rocks – 9,240 x .05 = 924; 9,240 x .1 = 1,848	462-924
Greek Theater – 8,500 x .05 = 425; 8,500 x .1 = 850	425-850
Verizon Wireless – 16,085 x .05 = 804; 16,085 x .1 = 1,609	804-1,609

*Data Collection & Fieldwork*

The data for the research study will be collected both prior to, and after the concert events. Data will be collected from three different “destination venues” and one “generic venue” during the 2012 Summer Concert season. The venues selected were all outdoor venues, hence the limitation to the seasons. The destination venues to be selected are The Gorge, Red Rocks, and the Greek Theatre in Berkeley. These venues were selected for several reasons. First, they give a variance in capacity ranging from 8,500 to 20,000. Secondly, they encompass several different variables within the framework of the research. The Gorge contains substantial natural beauty, is large, but is very isolated. Red Rocks also possesses natural beauty, but is much smaller and is only somewhat isolated as it’s located within 20 minutes of Denver. Finally, the Greek Theatre is a unique smaller venue located within a large metropolitan area. The generic amphitheatre that was chosen is the Verizon Wireless Amphitheatre in Los Angeles. This venue was chosen as a constant because it is the same size and layout as countless other venues throughout the United States. There are no distinguishing traits to the venue itself to differentiate it from another. It also falls into the same size category as the other venues at 16,085 seats and it is located in Orange County on the outskirts of Los Angeles.

A group of volunteers will be gathered for a briefing prior to distributing and collecting the surveys. Administrators of the survey will begin asking for participants two hours prior to the start of the show. This will occur at two locales: the entrance line and the parking lot. Volunteers will be instructed to inform participants the nature of the study and assure anonymity. They will also provide a unique sticker associated with band/venue to help increase the response rate. The surveying will be continued after the

concert as patrons exit the venue and once again in the parking lot. All surveys will be submitted to the researcher for further analysis.

### *Recommendations for Future Research*

The research provided here has prepared future researchers with the groundwork by which to begin an in-depth study on the relationship between people and a sense of place in the music industry in regards to destination venues. It is recommended that researchers continue with the survey and administer it as notated. After a large enough sample size has been obtained, the information can be synthesized.

### *Conclusions*

The connection between people and place seems definitive (Relph, 1976). Individuals identify with key occurrences in not only their own lives, but their predecessors and naturally develop respect and admiration with particular locales (Hay, 1998; Relph, 1976). The same can be said of the connection between music and humans. Music has been an integral part in human society for thousands of years, and continues to expand its place in our lives today (Devereux, 2002; Durie, 2006; Floyd, 1995; Gibson, 2007; North, Hargreaves, & O'Neill, 2000; King, 2004; Wallin, 1991). We also know that much more than just the music motivates patrons to attend festivals and other events (Bowen & Daniels, 2005; Crompton & McKay, 1997; Tomljenovic, Larson, & Faulkner, 2001; Formica & Uysal, 1996). However, no additional conclusions about the motivation and traveling of concert-goers can be reached from the research as the actual gathering of information has not occurred. Conclusions for the hypothesis proposed will need to be completed by future researchers after completing the administering of the surveys and data analysis. It is anticipated that the research will show that in fact a large percentage

of concert-goers are willing to travel extremely long distances (over 5 hours) to attend shows at “destination venues”, especially when an improvisational band is playing, despite having dates at closer venues.

## Survey

Venue: \_\_\_\_\_

Band(s) Performing: \_\_\_\_\_

### Part One:

Please indicate the extent to which each statement below best describes your feelings toward this particular music venue.

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
This venue means a lot to me	_____	_____	_____	_____	_____
I wouldn't substitute any other venue for seeing the concert that I saw here.	_____	_____	_____	_____	_____
I get more satisfaction out of seeing a concert here than in any other venue.	_____	_____	_____	_____	_____
I enjoy going to concerts at this venue more than any other venue.	_____	_____	_____	_____	_____
This venue is the best for the type of concerts I like to see.	_____	_____	_____	_____	_____
I find that a lot of my leisure time is organized around this venue.	_____	_____	_____	_____	_____
One of the major reasons I live where I do now is that this venue is nearby.	_____	_____	_____	_____	_____
I feel no commitment to this venue.	_____	_____	_____	_____	_____

I feel like this venue is a part of me. \_\_\_\_\_

I could have just as easily had an equally good time at some other venue. \_\_\_\_\_

No other place can compare to this venue. \_\_\_\_\_

I am very attached to this venue. \_\_\_\_\_

I identify strongly with this venue. \_\_\_\_\_

This venue makes me feel like no other venue can. \_\_\_\_\_

Part Two:

1. How far did you have to travel to reach this concert?
  - a. Less than 1 hour
  - b. Between 1 and 2.99 hours
  - c. Between 3 and 4.99 hours
  - d. Over 5 hours
  
2. On this scale, 1 being easiest, 10 the hardest, how accessible was the venue (ease of finding/getting to)?
 

1 2 3 4 5 6 7 8 9 10
  
3. How many shows by this band are you seeing this tour?
  - a. Just this one
  - b. 2-3
  - c. 4-5
  - d. More than 5
  
4. Why did you choose this venue to see a show on this tour?

5. What is your perception of band performance in general at this venue?

1 2 3 4 5 6 7 8 9 10

6. What is your perception of the sound quality in general at this venue?

1 2 3 4 5 6 7 8 9 10

7. Did the capacity of this location affect your decision to choose this venue?

- a. Yes
- b. No

8. If you answered yes, what is the largest music venue capacity you prefer to go to?

- a. Less than 1000
- b. 1001-4999
- c. 5000-9999
- d. 10,000-14,999
- e. More than 15,000

9. Do you prefer indoor or outdoor venues?

- a. Indoor
- b. Outdoor

10. If any, what time of year do you prefer or usually go to most concerts?

- a. No Preference
- b. Winter
- c. Spring
- d. Summer
- e. Fall

11. What is your preferred genre of music?

- a. Rock
- b. Jam
- c. Jazz
- d. Blues
- e. Country
- f. Hip Hop/Rap
- g. Classical
- h. Other \_\_\_\_\_

12. What is the MOST you would pay, from box office or a scalper, for a show at THIS venue by your band of choice?

- a. Less than \$50
- b. \$50-\$99
- c. \$100-\$149
- d. \$150 and above

13. What is the MOST you would pay, from box office or a scalper, for a show at a random venue by the same band of choice?

- a. Less than \$50
- b. \$50-\$99
- c. \$100-\$149
- d. \$150 and above

14. What is your household income?

- a. \$0-\$19,999
- b. \$20,000-\$39,999
- c. \$40,000-\$59,999
- d. \$60,000-\$79,000
- e. \$80,000 and above

15. What is your age?

- a. Less than 18
- b. 19-28
- c. 29-38
- d. 39-48
- e. 49-58
- f. 59 and above

16. What is your gender?

- a. Male
- b. Female

17. What is your zip code?

18. How many people did you come to the concert with?

- a. 0
- b. 1
- c. 2
- d. 3
- e. 4 or more

19. How many concerts do you attend a year?

- a. Less than 5
- b. 5-10
- c. 11-20
- d. More than 20

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