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**The Rock Concert Experience:
The Self-Authentication Process and Wellbeing**

A thesis
submitted in fulfilment
of the requirements for the degree
of
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by
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Abstract

The purpose of this research was to understand consumers' experiences at rock concerts. Growth in the live concert industry over the past 20 years suggests that these experiences provide value that consumers cannot attain through other means. Music fans can stream rock music or watch concerts without cost, while concert tickets are often over \$100 each. Marketers need to understand more about the value derived from the live rock concert experience.

The researcher gathered data over a period of six months in 2013, utilising three data collection methods: 1) in-depth interviews with eight participants; 2) observation of nine rock concerts; and 3) analysis of responses to concert reviews on news website Stuff.co.nz. Constructivist Grounded Theory guided the research process: theoretical sampling, grounded theory coding, constant comparison, and memo-ing.

Findings indicate that consumers derive enhanced wellbeing from attending rock concerts. Consumers want to repeat concert experiences to maintain or further enhance their wellbeing. This could explain why the live music industry is growing rapidly.

Findings also indicate authenticity is an important value-providing process to rock concert consumers. Value occurs through two main processes: the co-created experience and the self-authentication process. The band, fans, and the venue co-create the rock concert experience, enabling hedonia and short-term happiness. Fans experience a rock concert as something extraordinary. The extraordinary experience is composed of a utopian atmosphere and a state of transcendence. Fans live out their fantasies of seeing their favourite bands perform, escape from everyday life, and have cathartic experiences. Fans also experience the rock concert as community. Through playing (e.g., dancing, drinking, singing, being in the mosh pit) with like-minded others, fans feel like they belong to a community.

Secondly, via the self-authentication process, eudaimonia contributes to wellbeing through lasting meaning. By authenticating the band through its performance and the audience's communal participation, fans authenticate the concert experience.

Through authenticating the experience, and through their own activities in it, fans are able to self-authenticate. Consequently, rock concert experiences are important for the long-term wellbeing of avid rock music fans because they can validate their own identities as rock music fans.

In summary, by responding to calls for research into rock concert consumption, this thesis ties together previously fragmented knowledge. The findings and resultant framework explain how hedonic happiness, eudaimonic meaning, extraordinary experiences, and a self-authentication process work together to create short-term and long-term wellbeing for avid rock music consumers. Moreover, the findings and framework suggest how authenticity appears to be a process towards the goal of enhanced wellbeing, rather than being a goal in itself as treated by most marketing scholars.

Preface

In 2010, my post-graduate services marketing class was assigned a group research ‘memory-work’ assignment, in which my group chose concerts as our topic. Upon realising that the literature on concerts was especially scarce from the consumer perspective, this was the beginnings of this thesis topic. It felt like the perfect topic for me as a music fan. I went to my first major concert at the age of 16, becoming a passion I have to this day. I have been to around 50 concerts in my lifetime, and have seen many of my favourite bands perform live which are cherished memories.

I was lucky enough to receive a scholarship from the University of Waikato of which I am infinitely grateful. Without that opportunity, the cost of attending these concerts would have been too great, and the observations would not have been possible. Because of this funding, my friends thought it was all a scam in order to go to more concerts. I was almost embarrassed to talk about my topic with people, because nobody seemed to take it seriously.

However, I took it very seriously and I put thousands of hours of hard work in. This paper is the report of this long process. It seems like an eternity ago I started this thesis, and at times, it felt like a real battle. I have definitely grown an extra thick layer of skin.

There were days where I spent ten hours plus working furiously on this project, and days where I could barely fit in a couple of hours with my work commitments I had for work. I had encouraging meetings with my supervisors where I felt like I was making progress, and there were other meetings where I left feeling demoralised and useless. The thesis itself cannot express the long days I spent in front of my laptop, the countless meetings with supervisors, and what seemed like endless rewrites.

However, it has been rewarding. I am very proud of this thesis. I have a book with my name on it! I hope you enjoy it reading it.

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Thanks to my parents for raising me the way they did. I do not know whether it was nature or nurture, but as an adult, I never give up. Thanks to my friends for just hanging out with me and keeping me sane throughout this process. Quiz and band practices allowed me to get away from my laptop and my thoughts for a few hours.

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Thanks to my son Iszac, and my cat killer for their daily cuddles. I decided this thesis would be my girlfriend during its duration. Iszac your love and affection I cherish, it got me through some tough days. May one day you read this and realise how much it means to me.

Finally, I would like to thank the gym for the personal utopia and catharsis you bring.

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Chapter One: Introduction

Music itself is going to become like running water or electricity... Better be prepared for doing a lot of touring. - David Bowie, 2002

The concert industry has seen enormous growth over the past 10 to 20 years (Cluley, 2009; Connolly & Krueger, 2006; Rondán-Cataluña & Martín-Ruiz, 2010; Shankar, Elliott, & Fitchett, 2009). Between the mid-1990s and mid-2000s, concert revenues doubled in North America (Black, Fox, & Kochanowski, 2007). This trend has continued, with worldwide ticket revenue in 2011 at USD \$12.1 billion (grabstats.com, 2013). Furthermore, the top three grossing tours of all time have all occurred since 2005. U2's 360° tour [2009-2011] the top grossing [\$736,137,344] with total attendance over seven million people. The Rolling Stones tour second [\$558,255,524], and third is ACDC [\$441,121,000] ("List of highest-grossing tours," 2012), all these bands from the rock music genre.

New Zealand is not exempt from this flourishing rock concert market. An example of this is the Roger Waters [former member of influential rock band Pink Floyd] show 'The Wall' that is based on the album of the same name, and toured New Zealand in 2012. It sold out Auckland's 12,000 people capacity indoor venue 'Vector Arena' four nights over. Tickets ranged between NZD \$150 and \$400, illustrating the revenue earning potential of rock concerts in New Zealand.

The upsurge in the consumption of live music has been concurrent with the dematerialisation of recorded music (Shankar et al., 2009). The emergence of digital music and the internet has seen album sales diminish over the past 20 years to the point where it is no longer the principal form of income for the music industry. As such, live concerts have become the major source of income for the music industry (Cluley, 2009; Connolly & Krueger, 2006; Warr & Goode, 2011). Approximately 60% of all music consumption is in the form of live music (Hausman, 2011). Considering ticket prices have inflated greatly over this period and prices of recorded music dropped (Brennan, 2010; Connolly & Krueger, 2006; Rondán-Cataluña & Martín-Ruiz, 2010), it is significant that a substantial market for live music still exists (Earl, 2001).

Management scholars have studied the economics of concerts in some depth. Researchers using statistical data and time analysis examined how inflating ticket prices drove up the revenue growth of the concert industry during the mid-1990s (cf. Black et al., 2007; Connolly & Krueger, 2006; Rosen & Rosenfield, 1997). Krueger (2005) studied the economic significance of ‘star power’, established by music icons such as The Beatles [who largely influenced rock culture, allowing bands to become superstars], and how exploiting the star power of artists allows promoters to set a price premium for concerts and maximise profit through the sale of complimentary goods such as band t-shirts.

Despite the notable disadvantages of attending live concerts compared to listening to recorded music (e.g. higher costs, poorer sound quality, viewing difficulties, and undesired supporting artists), consumers’ positive experiences must outweigh the negatives (Earl, 2001; Black et al., 2007). Experiencing live rock concerts appears to provide significant value for consumers. In spite of this, the marketing literature reflects little interest, few consumer studies have attempted to gather insight on concert consumption experiences (cf. Earl, 2001; Hausman, 2011; Minor, Wagner, Brewerton, & Hausman, 2004; Rondán-Cataluña & Martín-Ruiz, 2010; Santoro & Troilo, 2006; Yazicioğlu & Firat, 2011).

Earl (2001) used introspection of his own concert experiences to identify psychological, social, and ritualistic aspects of live music performance not offered by a recording. These included concert specific or new music, excitement of the live setting, hero-worshipping, participation in crazy behaviours, and the social and ritualistic nature of the live concerts.

Studies of fans of specific bands [e.g. Bruce Springsteen] and their attendance of concerts have similar findings to Earl (2001) (e.g. Cavicchi, 1998; Kruger & Saayman, 2012; Löbert, 2012). All studies find fans value the uniqueness of the concert experience, the enjoyment and entertainment of attending, the nostalgic feelings associated to their long held fandom, and their ability to connect first hand with the performer, and other fans as community. However, these findings differ in one main aspect. Earl (2001) concludes that if people consume concerts for reasons he discussed, musicians would have trouble generating consumer interest to attend repeat live performances as a live experience may resolve

people's motivations to attend another. Yet findings from fandom studies of individual musicians/bands indicate fans attend multiple concerts (e.g. Löbert, 2012), suggesting that there must be repeated value in attending live concerts not understood by Earl (2001).

While Earl's (2001) study is an important starting point, it has limitations by being completely introspective and not including others' experiences. Similarly, findings of the fandom studies are also hard to generalise as they focus on a specific band instead of across music generally. Questions remain, such as, are behaviours/reactions specific to the avid fans of these bands studied? Are they common across the consumers of different types of live concerts, and specifically rock music?

Other studies (cf. Minor et al., 2004; Rondán-Cataluña & Martín-Ruiz, 2010) examine the antecedents of live concert satisfaction. Both studies find concert consumers are generally highly satisfied by their experience. The Minor et al. (2004) study found concert atmosphere, community, and fans' emotion were the biggest factors influencing satisfaction. Similarly, feelings of community is a common finding in studies of musical subcultures (cf. Goulding & Saren, 2009; Goulding, Shankar & Elliott, 2002; Henry & Caldwell, 2007; Snell, 2012; Yazicioğlu, 2010; Yazicioğlu & Firat, 2008, 2011). Live concerts are places where fans gather to connect with like-minded others and reinforce their desired identities.

Santoro and Troilo (2006) also find emotion to be an important aspect of rock concert experiences, while Hausman (2011) highlights the importance of hedonic and sensory aspects of concerts via high involvement. Hedonic pleasure is also a root of the motivation to consume the performing arts. Consumers have a high knowledge and understanding of the experience and come prepared to have a good time (Andreasen & Belk, 1980).

Limiting the Minor et al. (2004) findings is the focus on small local performers. These findings may not be transferable to acts that tour internationally. The Rondán-Cataluña and Martín-Ruiz (2010) study is limited by the quantitative methodology providing no in-depth understanding of what satisfies concert

consumers. Finally, apart from the series of studies on rock culture in Turkey (cf. Yazicioğlu, 2010; Yazicioğlu & Firat, 2008, 2010, 2011), and those on heavy metal (cf. Henry & Caldwell, 2007; Snell, 2012), research has focused on concerts generally. As rock music bands dominate tour revenue figures, this becomes the focus.

Despite this recent research, there is still a lot to learn about what consumers want to get out of live concerts (Minor et al., 2004; Hausman, 2011). The purpose of this research is therefore to understand experiences of rock concert consumers, and the value provided to audience members.

The research methods used in this study are consistent with Constructivist Grounded Theory (Charmaz, 2006), a qualitative research methodology that generates rich data and a deep understanding of the 'lived experience' (Crotty, 1998). Grounded Theory is most applicable when the researcher is investigating new territory (Schreiber, 2001).

Findings indicate that the main value derived by the consumers of rock concerts is enhanced wellbeing. This is why consumers want to have rock concert experiences, and what keeps rock music fans coming back for more, suggesting an explanation for why the live music industry is growing rapidly. Findings also indicate authenticity is an important process that provides value to concert consumers. Wellbeing occurs through two processes, the co-created experience, and the self-authentication process.

This research contributes to the literature through responding to calls for research to help understand consuming authenticity, concert consumption, and performance authenticity. The thesis also ties together fragmented knowledge into a framework. The framework identifies and shows how co-creation at rock concerts leads to extraordinary experiences, and a strong sense of community. Findings and the framework explain how hedonic happiness, eudaimonic meaning, and a self-authentication processes work together to create short-term and long-term wellbeing for avid rock music consumers.

This thesis first reviews the relevant literature. Second, it details the methods. Third, the findings are presented, followed by the main discussion where rock concerts are presented as authentic consumption experiences. Finally, it summarises the contributions in the conclusions, while presenting areas for future research and managerial implication.

Chapter Two: Research Methods

Introduction

This chapter introduces the research methodology used for this thesis, how it has guided the data collection and analysis, and the development of theory. First, I briefly introduce the research. Following this, the background behind the chosen methodology [Constructivist Grounded Theory] is illustrated, and explained with the methodology's fundamentals to justify the rationale for why I chose this approach. This includes the identification of data requirements, subjects and site, and the techniques for data collection and analysis. This allows the reader to understand and judge the fit of the research methods I have used in this study.

The catalyst for writing this paper was noticing a lack of a holistic understanding of the rock concert experience whilst researching concerts for a post-graduate marketing. There was limited understanding of why people consume concerts, what happens at the concerts, what the bands mean to these people, and why consumers want to repeated experiences. As somebody who regularly attends rock concerts, I also wanted an understanding of my own consumption. The purpose of this research was therefore to fill this void, and render an understanding the value received by the experiences of regularly consuming large [over 1000 people in attendance] rock concerts in New Zealand. Utilizing qualitative research methods provided the opportunity to generate rich data regarding these consumption experiences. Qualitative research explores the world of lived experience, and generates rich data to provide important insights, knowledge, and understanding (Denzin & Lincoln, 2005; Creswell, 2009).

Methodology

The nature of the research purpose suggests a Constructivist Grounded Theory methodology (cf. Charmaz, 2003; 2004; 2006). Grounded theory [GT] is the most widely cited research method in the social sciences (Bryant & Charmaz, 2007), and is useful across multiple research areas (Wells, 1995)¹. GT is most applicable when the researcher is investigating new territory (Schreiber, 2001). Through following strict and systematic procedures to data collection and analysis,

¹ See Table One for a brief overview of the grounded theory method.

grounded theory constructs a theory that relates to a certain situation (Charmaz, 2006; Creswell, 2009; Strauss & Corbin, 1990). It is suitable for researchers when they wish to make knowledge claims about how individuals interpret reality (Charmaz, 2006). Constructivist grounded theory focusing on identifying processes at work in order to provide a deeper understanding of the social world being explored (Charmaz, 2003). A theory help reveals the obvious, implicit, the unrecognised, and the unknown, in the construction of an explanation to the data (Morse, 1994). Within the musical consumption literature, an example of the GT method is Goulding and Saren's (2009) study to understand the experiences of people who identify with Goth culture and listen to the associated metal music. The similar purpose of this research suggests grounded theory is a good fit.

GT is a qualitative research method introduced by Glaser and Strauss (1967) in an effort to answer the common criticism that qualitative inquiry is not rigorous, and unscientific (Bryant, 2007). Glaser and Strauss have since split into opposition camps, but both their methodologies share a positivist view that knowledge is objective, waiting for discovery by an unbiased observer, who records facts about that reality (Creswell, 2007). In contrast, constructivist GT as prescribed by Charmaz (2003, 2006) rejects these positivist assumptions that there is a universal and objective truth. Instead, constructivism views learning as a process, constructing meaning through close interactions between the researcher and respondents. Researchers are not separate from their theories. Theories constructed through the researcher's privileges and interactions with people and places (Allen, 2010). Constructivism emphasizes the feelings, assumptions, and meaning making of participants (Charmaz, 2006; Guba & Lincoln, 1994; Schram & Thomas, 2006). Truth and knowledge produced by individuals within various social contexts, realities subjective, local, and specific (Bryant, 2007; Charmaz, 2006).

Constructivism GT follows a relativist epistemology. A philosophical assumption that reality is co-constructed and knowledge socially produced by following multiple standpoints of the research participants, and the researcher (Bryant & Charmaz, 2007). Knowledge of rock concerts therefore best understood according to symbolic interactionism (cf. Blumer, 1986), pragmatism (cf. Rorty, 1982), and Hermeneutics (cf. Bernstein, 1983).

Symbolic Interactionism preconfigures social constructionism theory. It places emphasis on the interplay between self and society, an understanding that you cannot develop one without the other, achieved through interaction with others (Blumer, 1986). Immersion in the everyday activities of the participants is necessary to understand the meaning of their actions, defining situations and the process that actors construct the situation through their interaction (Becker, 1984; Marshall, 1998). *Pragmatism* rejects the idea that scientific truth reflects an independent external reality. Instead, ‘truth’ results from acts of observation and the concurrent emergence within a community of observers as they make sense of it (Cheng & Holyoak, 1985; Suddaby, 2006). *Hermeneutics* is the route of philosophical reflection, premised on the assumption that by following the indication of symbolic meaning, one will arrive at a deeper understanding of human existence (Ricoeur, 1981). In the understanding of social events, the researcher interprets social events by analysing their meaning to the research participants and their culture (Willis, 2007).

The readers of this thesis therefore will be able to follow and hear the voices of both the researcher and the participants in an evolving dialogue (Charmaz, 2006).

Table 1: Grounded Theory Methodology: Dey (1999) as Defined by Creswell (2009) ²

- 1 The aim of grounded theory is to generate or discover a theory.

- 2 The researcher has to set aside theoretical ideas to allow a ‘substantive’ theory to emerge.
- 3 Theory focuses on how individuals interact in relation to the phenomenon under study.
- 4 Theory asserts a plausible relation between concepts and sets of concepts.
- 5 A theory is derived from data acquired through fieldwork interviews, observations, and documents.
- 6 Data analysis is systematic and begins as soon as data is available.
- 7 Data analysis proceeds through identifying categories and connecting them.
- 8 Further data collection (or sampling) is based on emergent concepts.
- 9 These concepts developed through constant comparison with additional

² A table providing a brief explanation of important GT terms is in Appendix A.

data.

- 10 Data collection can stop when new conceptualisations emerge.
 - 11 Data analysis proceeds from ‘open’ coding (identifying categories, properties and dimensions) through ‘axial’ coding (examining conditions, strategies and consequences to ‘selective’ coding around an emerging storyline.
 - 12 The resulting theory can be reported in a narrative framework or as a set of propositions.
-

Induction, Emergent, & Constant comparison

Grounded theory is inductive, which means I began with the participants’ stories or specific observations of phenomena. Induction is open-ended and exploratory, especially at the beginning research stages where the researcher places emphasis on gathering as much data as possible, and following many potential paths (Trochim, 2000). Patterns and regularities then detected in the data to formulate ideas to explore, and finally end up developing some general conclusions or theories (Babbie, 2012). This is in stark contrast to deductive reasoning which in comparison is narrow in nature, designed with a specific theory in mind to validate through hypothesis testing (Trochim, 2000).

This process of induction allows the research to be emergent, a core of the GT Method (Fassinger, 2005). An emergent research design is when the data collection and the subsequent data analysis identify new areas to explore and what data to collect next from the theoretical sample (Charmaz, 2006). GT data analysis begins from the outset of the research (Charmaz, 2006). Data collection and analysis simultaneous, ensuring grounding in the participants’ words through systematic comparisons between observations, participants’ experiences and emerging categories (Bryant, 2007). This repetitive process of zigzagging between the field and analysis called the constant comparative method (Charmaz, 2006; Strauss & Glaser, 1964). The theory traced back to the data, becoming more plausible as continued research strengthens it. This helps check for similarities and differences to continually refine the concepts. The focus narrows through being sensitive to respondent-supplied concepts and relationships, eventually arriving at the grounded theory.

Theoretical framework

This GT provides a theoretical framework of how the New Zealand rock concert consumer receives value from their experiences.

A conceptual framework “lays out the key factors, constructs, or variables, and presumes relationships among them” (Miles & Huberman, 1994, p. 440). Moreover, Miles and Huberman (1994) recommend basing the definition of conceptual frameworks not on variable or factors, but on concepts alone. When variables or factors are used, they suggest employing the term model. The framework provides not a causal/analytical setting, but rather an interpretation aimed at providing an understanding of the social world (Jabareen, 2009). “Theoretical renderings offer an interpretive portrayal of the studied world, not an exact picture of it” (Charmaz, 2006, p.10). This positions the study in context and relevance to existing concepts, paradigms, and theories.

Data Collection Methods

The following section explains the data collection methods utilised by this study. I collected data between the period of late 2011 and mid-2012, and as per the traditions of GT, the prominent data collection method was in-depth interview (Charmaz, 2006). The GT method however transcends specific data collection methods, which allows the researcher to combine and integrate any methods of data collection (Glaser, 2002). GT studies therefore rarely have interviews as their sole form of data collection (Suddaby, 2006). Netnography and ethnography/participant observation were two further data collection methods utilised.

In-depth Interview

I interviewed eight participants, their stories a means of eliciting information their consumption experiences at rock concerts (Creswell, 2009). The interviews were unstructured, open-ended, and conversational, lasting one-to-two hours. Interviews were audio-recorded and transcribed verbatim within three days of the interview. Overall, the interviews produced over one-hundred-and-fifty pages of single spaced transcript.

Good interviewing technique involves sensitivity and adaptability (Wallendorf & Belk, 1989). This is the ability to let the interview be conversational, looking for potential paths for the discussion to flow. Therefore, I let participants go on tangents trying to explain how much they love a specific band, or album. I sensed this deep meaning of bands played an important role in the consumption of rock concerts and I did not want to limit the discussion solely to the concert experience itself.

Interviews began with the question, “can you tell me about your latest concert experience?” To elicit a deeper understanding, I then asked questions such as “can you elaborate on that?” “How was that different to...” and “Is there anymore you can tell me about...” I used the interview guide prepared by Charmaz (2006) [see Appendix D.], as a prompt for possible questions to probe new areas. These included questions such as, “could you describe the events that led up to ____ [or preceded ____]?” Interviews gradually structured around the emerging key themes that I wanted to explore.

Wallendorf and Belk (1989) discuss that “the best interview is one which is supplemented by and embedded in observations of behaviour in a naturalistic setting. In other words, over-reliance on interview material without supplementary contextualizing observations and participation in the culture of the informant opens the door to the impatient researcher being duped” (p. 80). Moreover, prolonged engagement in a research setting gives the researcher time to learn the nuances and language of a setting or phenomenon through participant observation (Wallendorf & Belk, 1989). In this sense, my personal involvement rock music culture for nearly 15 years, and ten years of concert consumption therefore was an advantage. I know the bands and the music, I know the rituals, and I know the lingo. Observations from concerts during the data collection phase also served as a means to elicit discussion from interview participants.

This knowledge and experiences of rock concerts allowed me to share some of my own stories to help establish rapport and credibility with the research participants (Wallendorf & Belk, 1989). When researchers are willing to talk a bit about themselves and their experiences related to the topic of the research, it can make the interview more natural and less threatening to participants (Wallendorf, 1987).

This technique of self-revelation helped create rapport and trust with the participants by cultivating familiarity and intimacy with them. This allowed rich meaningful data to be co-produced, limiting the chance of misinformation (Wallendorf, 1987). Illegal behaviours such as drug consumption in the context of the concert something participants had no issue discussing. Three of my participants admitted openly to consuming cannabis and ecstasy at concerts, and even sneaking it in. This suggests participant accounts were an open and honest recollection of events.

Photo elicitation was another technique used to promote/encourage conversation in the interviews. The method involves photos, videos, and other forms of visual representation used in an interview, and informants asked to comment on these (Harper, 2002). I asked the participants to bring items relevant to discuss that had some connection to rock music, or rock concerts such as photos taken at concerts, concert ticket collections, CDs and band t-shirts. All but two of the participants brought items to discuss, these included photos of concerts, a guitar pick, and a backstage pass.

Participant selection

In qualitative research, information-rich participants are the basis for its sample (Patton, 1990). Purposeful sampling is a strategy to gain these information rich cases, which involves playing a pre-specified criterion upon the sample (Patton, 2002). Participants selected were all required to fulfil the criterion of attending at least ten large rock concerts, and at least one over the last six months prior to the interview. Large concerts defined as at least one thousand people in attendance. The sample was heterogeneous, varying in occupation, age, and gender [see Table 2.]. I did not want to choose just young males commonly associated to consuming rock music [bogans], as others have explored this specific consumption community (cf. Snell & Hodgetts, 2007; Snell, 2012). I wanted a broader perspective of rock concert consumers to ensure the resultant theory explained the phenomena in a holistic nature as per theoretical sampling. A theoretical sample solicits specific participants or data collection sources that will provide further information on the particular concept examined, purposefully testing the emerging theory (Glaser, 1978; Morse, 2010). Snowball sampling and word of mouth used to obtain appropriate participants (Patton, 1987).

| Participant | Age | Sex | Education | Occupation | Location | Concerts Attended |
|---------------|-----|-----|--|--------------------------|------------|----------------------|
| Cox | 24 | M | Masters (Marketing) | Salesman | Hamilton | >3 per year |
| Kat | 18 | F | High School | University Student | Wellington | 6 total |
| Steveo | 27 | M | High School | Tradesmen | Wanganui | 3 – 5 per year |
| Andrea | 22 | F | PG DIP (Events Management) | Student / Administration | Auckland | >10 per year |
| Shaye | 32 | M | Degree (Political Science and History) | Secondary School teacher | Hamilton | 2-5 per year |
| Penny | 39 | F | High School | Office Manager | Hamilton | >5 per year |
| Brian | 52 | M | High School | Head of Security | Hamilton | Over a hundred total |
| Wenda | 36 | F | Diploma | Admin | Hamilton | Around 10 total |

Table 2: Participant Summary

Ethnography

Market-oriented ethnography is a technique focused on observing the behaviours of the people who constitute a market for a product or service (Wallendorf & Arnould, 1991). Ethnography aims to clarify the simultaneous ways cultures are constructed and formulated by people's behaviours and experiences (Arnould & Wallendorf, 1994). Scholars attempt to observe and interpret the cultural beliefs and practices of social groups by engaging them in some kind of interpersonal encounter (Grazian, 2004).

This thesis utilises two ethnographic data collection methods - participant observation, and netnography.

Participant Observation

I observed nine rock concerts of differing size and subgenres of rock music.

Participant observation is a mode of being-in-the-world of the participants, a form of data collection synonymous with ethnography (Atkinson & Hammersley, 1994). It provides access to the complex behavioural details of consumption. Field notes typically recorded to document happenings as they take place, however, because of the scenario I was unable to take written field notes during observations. In a mosh pit, having a pad of paper and a pen is not a reality. It was similarly difficult to record voice notes, as the noise of rock concerts is so

loud. Therefore, I decided to record voice notes before and after the concerts where possible, and some were recorded later when I arrived home. Voice notes later transcribed and coded.

Pictures and videos were taken outside of the venues prior to the concert starting and inside during the concert. I took photos of the stage and the crowd, whereas the videos recorded the bands performing and the crowd participation in front of the stage. Video recording and still photography provide the researcher with "new eyes" (Wallendorf & Belk, 1989), providing a perspective on field interactions that is meaningfully different from that provided in field notes (Collier & Collier, 1986).

In the past, academic musicologists such as Cook (1999) have criticised the extent that researchers have distanced themselves from the sensual and emotional experience of participating in musical events whether as performers, listeners, or audience members (Wood, Duffy & Smith, 2007). This was not the case in my research. I acted as a participant observer, and participated fully as a 'Complete Participant' (cf. Atkinson & Hammersley, 1994). Sherry (1991) recommends ethnographers use their bodies as research tools to participate in and observe cultural phenomena. We cannot study the social world without being a part of it. As a passionate concert junkie, I was unable to restrain my embodied urges to participate. My immersion in the rock concert experience allowed me to embody the experiences of the social world (Hammersley & Atkinson, 1983).

My level of participation varied between concerts. For example, some concerts everybody was seated, such as 'Roger Waters – The Wall', so there was singing and applause after songs as opposed to dancing. On the other hand, concerts such as 'System of a Down', there was not much seating and the audience danced and moshed.

At the concerts, I observed things such as, what was happening around me, what the band was doing, what the audience was doing, who made up the audience, and the audience's state of being [e.g., mood, craziness]. I also made reflections of my own feelings as a rock music fan about to see a band live. Detailed notes from the first concert I attended [the Foo Fighters] allowed me to create codes or

concepts to explore in early interviews. Observation and reflection notes of later concerts were not as detailed, as they were used more for the purpose of triangulating data already collected (Wallendorf & Belk, 1989). Triangulation defined as using more than one method, theoretical perspectives, or sources of data and methodologies in order to compare results. This helps check the authenticity of data as the research evolves through purposeful sampling (Denzin, 1970). This technique is to increase the trustworthiness of qualitative research (Lincoln & Guba, 1985), especially helpful in comparing interview-based perspectives on action to observation-based perspectives in action (Snow & Anderson, 1987).

| Observation | Initial Codes |
|--|--|
| Held at massive outdoor venue, 50,000 plus people | <i>Outdoor, large crowd</i> |
| Arrived late, stuck in traffic, and didn't know where I was going – first time to that venue. Thought I allowed plenty of time. Raining lots - then slowed down drank couple of bourbons before the concert to loosen me up. Missed pre-show | <i>Travelled to show, traffic management, Preconcert routine, weather, alcohol, missed opening</i> |
| A lot of the crowd around me didn't really seem to know every song like I did. Wasn't singing their brains out like I was. Play a range of their songs from their different albums, bit of new and old, bit in the middle, few randoms and covers – was cool. | <i>Unfamiliarity with all bands songs, Long career, crowd not all singing, range of music from artists career</i> |
| Few beach balls bouncing around at the start, lots of people recording videos on cell phones, waving them rounds, waving lighters, joints passed around, cups of alcohol, all over the crowd, plastic ponchos on the ground. | <i>People interacting with objects, rock concert rituals, recording on cell phones, open marijuana use and sharing</i> |
| Big cat walk was another cool addition, where he was down it to the sound stage in middle of field which was set up as another stage and sung a couple of acoustic songs to people at back and got people at front and back of stadium to sing diff parts to each other. | <i>Cat walk, second stage, acoustic songs, high interaction with crowd, high involvement</i> |

Table 3: Example of Observation Notes [Foo Fighters] (13/12/2011)

Site selection

I based the concerts I selected to attend on whether 'The Rock' radio station [New Zealand rock music radio station] plays the band's music. I attended the ten rock concerts held in New Zealand during the period of my data collection [13/12/11 - 6/11/2012] to understand consumer experiences of different venues and styles of

rock. The first eight were attended with specific observations made, however the latter two were attended as a consumer as a fan of the bands [notes were not recorded]. The last two concerts served to triangulate the data. I attended these with a research participant who was a fan, which helped ratify behaviours discussed in the interview. It also served to way to confirm saturation of the main findings, with no new behaviours or happenings observed.

| Concert [Band] | Genre [as listed by Wikipedia.com] | Date | Venue | City | Crowd Size | Cost [NZ\$] |
|--|---|-------------|--------------------------------------|-------------|-----------------------|------------------------|
| Foo Fighters | Alternative rock, post-grunge, hard rock | 13/12/2011 | Western Springs (Outdoor) | Auckland | 50,000 | 130 |
| Big Day Out [Festival] | Multiple | 20/01/2012 | Mt Smart Stadium (Outdoor) | Auckland | 25,000- 30,000 | 170 |
| My Chemical Romance | Alternative rock, post-hardcore, emo, pop punk | | | | | |
| I am Giant | Rock, Alternative rock | | | | | |
| Kasabian | Indie Rock, space rock, neo-psychedelia, electronica | | | | | |
| Soundgarden | Alternative rock, alternative metal, grunge | | | | | |
| Noel Gallagher | Rock, alternative rock, baroque rock, psychedelic rock, Britpop | | | | | |
| Seether | Post-grunge, alternative metal | 12/02/2012 | Logan Campbell Centre (Indoor) | Auckland | 4,000 | 60 |
| System of A Down | Alternative metal, progressive rock, hard rock, experimental | 22/02/2012 | Trusts Stadium (Indoor) | Auckland | 7,000 | 100 |
| Roger Waters – The Wall live (Pink Floyd) | Progressive rock, psychedelic rock, acid rock, space rock | 23/02/2012 | Vector Arena (Indoor) | Auckland | 12,000 | 300 |
| G3 live | Instrumental Rock | 25/03/2012 | Logan Campbell Centre (Indoor) | Auckland | 4,000 | 130 |
| Shihad | Alternative rock, industrial rock, hard rock | 05/04/2012 | Altitude Bar (Indoor) | Hamilton | 1,000 | 50 |
| INXS | Rock, alternative rock, New Wave, Australian rock, post-punk, dance rock, hard rock | 21/04/2012 | Seddon Park (Outdoor) | Hamilton | 20,000 | 70 |

| | | | | | | |
|------------------------------|---|------------|--------------------------|----------|--------|-----|
| The Smashing Pumpkins | Alternative rock | 04/08/2012 | Vector Arena (Indoor) | Auckland | 10,000 | 90 |
| Radiohead | Alternative rock, experimental rock, electronic | 06/11/2012 | Vector Arena (Indoor) | Auckland | 12,000 | 130 |

Table 4: Overview of Rock Concerts Observed

Netnography

Netnography was the third form of data collection. I analysed fan responses to concert reviews by New Zealand online news website Stuff.co.nz.

Netnography is an ethnographic research method where computer-mediated forms of communication between consumers are analysed, adding further value when combined with more traditional research techniques (Kozinets, 2009). Internet-based research methods offer endless opportunities for textual analysis. It is a form of ‘extant text’, where the researcher does not affect the construction of the data (Charmaz, 2006).

New Zealand news website Stuff.co.nz posts concert reviews the day after the event. People are able to post in reply to the review, often posting their own reviews and opinions of the concert. This was therefore an excellent source of unprompted consumer discussion about rock concerts in New Zealand, and a resource to help triangulate my data. I analysed seven concerts: The Foo Fighters, Evanescence, Rob Stewart, The Big Day Out, Roger Waters’ The Wall, Def Leppard, and Meatloaf. These received between thirty and two-hundred replies, and I coded these in the same method as the observations and interviews (Kozinets, 2002).

Data Analysis

The qualitative analysis of the data gave an overall picture of the consumption experiences of those who regularly attend large rock concerts in New Zealand. GT subjects the data to rigorous analysis, systematically moving between analysis, the literature, and further data collection (Charmaz, 2006). This gives the emerging themes academic grounding, as they become apparent (Creswell, 2007). Therefore, the analysis started after the first observation, instead of after all the data collection was over as common in other forms of research (Patton,

1990). GT analysis appropriate as grounded theories focus on identifying processes at work in order to provide an understanding of the social world being explored (Charmaz, 2003). The data coded as per recommended for GT.

Grounded Theory Coding

Codes are the anchors given to a block of text, allowing the identification and gathering of key points of the data (Braun & Clarke, 2006). It is the researcher's interpretation of the data, serving as a shorthand device to label, separate, compile, and organise data into a constant state of potential revision and fluidity (Charmaz, 2006). It is a potential indicator of concepts constantly compared with theory to see where they best fit. Concepts are labels given to describe discrete phenomena and are the building blocks of theory (Pandit, 1996). I used a combination of the coding schema recommended by Charmaz (2006), Strauss and Corbin (1994), and Glaser (2002), all of whom use a similar method. They all discuss the stages of coding as consisting of all or some of the following, 1) open coding, 2) axial coding, 3) selective coding, and 4) categorisation.

Often, researchers write up qualitative inquiries in the first person, indicating an involved and passionate investigator (Charmaz, 2006). I utilised 'in vivo' coding (Charmaz, 2006), a technique that utilises participants' special terms in the codes. This allowed me to stay close to the data, invoking a sense of understanding from the perspective of the informant, through the preservation the participants' meanings and actions in the code itself (Charmaz, 2006). I utilised Microsoft Excel to create a spreadsheet to record, label, and sort the codes. As the data went from open codes into concepts and then categories, the analysis became conceptual. Concepts formed as incidents are recorded and subsequently compared to previous codes,

Grounded theorists have to be careful not to distort data by forcing categories from a pre-existing theory upon it. Forcing data is using pre-existing concepts to group pieces of data that may have no relevance to the substantive area (Glaser, 2002). Themes must emerge naturally and earn their way into the analysis (Charmaz, 2003; Schram & Thomas, 2006). The constructivist GT method keeps away from forcing the data [a criticism of Strauss and Corbin's method], which can lead the analyst elsewhere from what is really going on. Charmaz (2006)

recommends focusing on getting as many possible codes out of the data as possible in its early phase of analysis. This procedure helps ensure the research stays grounded in the data. My analysis included 129 secondary codes, and thousands of open codes.

Coding Process

Open coding provides the initial interpretation of the data, examining the meaning of every line (Charmaz, 2006). The focus is on actions and processes, but everything possible coded in order to stay close to the participants' meaning. Open codes were recorded in the right hand column of the page of the initial transcripts. After the coding of each interview was complete, I transferred the codes onto the Excel spreadsheet.

The second and third phases are focused and axial coding, used interchangeably with open coding as more data is collected.

Focused coding emphasises the most common codes, while dropping some initial codes and combining others (Charmaz, 2006). Conceptual labels then given for conceptually similar events and actions (Corbin & Strauss, 1990). As I added the new open codes to the spreadsheet, I compared and contrasted these with the existing codes and then concepts as I became more familiar with the data. I compared concepts to literature as the concepts became conceptual and less descriptive.

Axial coding is a set of procedures putting data back together in new ways after open and selective coding. This makes connections between emerging categories. Codes linked to contexts, to consequences, to patterns of interaction, and to causes. This allows the grouping of data together into concepts easily or categories that best fit the data (Charmaz, 2006).

At this stage, there were hundreds and then thousands of individual codes. I sorted the initial codes into 129 secondary codes, and then 30 concepts. Some of these I dropped, and some later become categories. Concepts moved around the spreadsheet until they grouped into logical categories. Categories are elaborated concepts regarded as representing real-world phenomena. Categories may

subsume several concepts, and as such, categories are more abstract than concepts (Charmaz, 2003).

Categorisation selects the core category and systematically relates it other categories, while filling in categories that need further refinement and development (Bryant, 2007). A core category is the central issue or focus around which all other categories are integrated (Charmaz, 2006). At this stage, categories arranged into a logical order, then used as a template to write up a theory of rock concert consumption. During this phase, authenticity emerged as a dominant category, even though it was not a frequent early open code.

See Appendix F. for a flowchart of how codes relate to concepts, while Table 5. below is an example of the coding process.

| Participant Quote | Initial Codes | Secondary & Focused Code | Core Category | Concept |
|--|---|--------------------------|---------------------------|----------------------|
| Like I talked about earlier, hate to use the slipknot example again, their sound let me down. A lot. But their show was good, so I think sound plays a big part in it. Some bands you hear... It's pretty rubbish to be honest. Sound isn't that great and it lets you down [Cox]. | Let down, band's role, sound quality, stage show, evaluations | Band performance | Co-creation of experience | Authentic Experience |

Table 5: Coding Example

Data Saturation

Theoretical saturation employs the general rule of data gathering until there no new findings emerge. There is no new information emerging on the categories, categories well developed in terms of properties and dimensions, and a relationship amongst the categories is established (Strauss & Corbin, 1998; Charmaz, 2006). This becomes the ultimate criterion for the final sample size.

I utilised two means of checking theoretical saturation. First, close attention paid to the generation of new categories during the coding of the later interviews. There were no new theoretical codes generated, and very few sub-codes generated in the last interviews. Those that did appear did not add any new insight. I also

went to more concerts to check if any new happenings took place, not discussed or observed earlier.

Memos and the Reflective Journal

Memo writing is the pivot intermediate step between data collection and writing the drafts of papers. Memo writing constitutes a crucial method in GT, as it prompts analysis of the data and codes early in the process (Charmaz, 2006). Memos are an instrument for the outflow of ideas, memos theorized and written up about substantive codes and their relationships with other codes. Memos define properties of the concepts and themes as they emerge during all stages of the research, an important tool for constant comparison (Bryant, 2007; Charmaz, 2006; Glaser, 1998).

I first drafted memos in my reflective research journals for convenience purposes, and later typed these up to form sections of the findings chapter. Journals are reflexive documents kept by researchers in order to reflect on, tentatively interpret, and plan data collection (Wallendorf & Belk, 1989). I kept two journals.

The first journal was for the reflective purpose of drafting notes on my feelings, and recording what I was learning during the research. Reflective purposes what Werner, Schoepfle, and Ahern (1987) refer to as learning about one-self and how one may be affecting the information gathered. A 'self-monitoring tool' (Mruck & Mey, 2007) where the researcher becomes aware of how his or her own concepts are constructed, monitoring the use of the literature and theoretical constructions (Thornberg, 2012). By providing formal access to the researcher's reflections, this separates qualitative from quantitative research (Janesick, 2001).

The journal also served the purpose of writing down early ideas, codes, and field notes. Holbrook (1987) recommends combining the reflective journal and field notes in one journal as a 'log'. The log a representation of reactions to the observed filtered through the researcher's sensibilities. The research experience as I lived it (Holbrook, 1987). Holbrook (1987) believes that the emphasis some researchers place on distinction between field notes and journal entries may be misdirected. Often, the field notes amount to little more than a (partial) transcript

of what is already on tape, whereas the journals sound like ‘Dear Diary’ material that has no real support in concrete events (Holbrook, 1987). Therefore, by combining the two together this can alleviate these issues.

My log combined aspects of field notes and reflections by describing my own experiences of rock concerts and the interviews. I tried to keep this with me as often as possible, even while relaxing and watching television on the couch. If my mind happened to skip to a recent concert or an idea popped up, I was ready to write it down. I kept this with me during interviews, where I jotted down notes from the interviews as I progressed. It also allowed me to use it as a prompt for possible themes to explore I may have forgotten or had not been discussed yet.

A large sketchbook was the second form of journal kept. The sketchbook where I brainstormed and mind mapped the emerging themes to frame the research.

Introspection

Many later grounded theorists view the act of introspection as highly important (cf. Charmaz, 2006; 2008; Dey, 2007). Introspection is another term for the researcher’s reflexivity, and is an important part of the hermeneutic process (Charmaz, 2003). Introspection is characterised by self-analysis as a source of hypotheses, and testing of whether an explanation seems to ‘play’ in the experience of the researcher (Wallendorf & Belk, 1989).

The researcher is a main instrument in constructing knowledge (Brooks, 1999). A ‘responsible’ researcher therefore has to admit his or her theoretical understandings from the outset of the study (Bruce, 2007). This includes the researcher's awareness of their multiple influences on research processes, his or her relationship to the field of study, and how research processes affect them (Wallendorf, & Belk, 1989). “What is needed is for the researcher to recognize her or his own assumptions and beliefs, make them explicit, and use GT techniques to work beyond them throughout the analysis” (Schreiber, 2001, p. 60). By acknowledging his or her prior knowledge and theoretical understanding instead of pretending to be without preconceptions and theoretical influences, the researcher also acknowledges the need for constant reflexivity (Thornberg, 2012).

My assumptions and suggestive paradigms at the proposal stage of the research is a section of Appendix A. This was my early conceptual framing of the study, based on findings from my own prior research. Included is a model of concert satisfaction I adapted from Minor et al. (2004) for an assignment for a post-graduate level Services Marketing paper class.

Abduction and the use of Literature

Abductive reasoning is an essential component of GT methodology (Bryant, 2007; Bryant & Charmaz, 2007; Dey, 2007; Locke, 2001). The general idea of abduction is to select hypothesis that explains a particular segment or set of data better than any other candidate hypotheses (Douven, 2011). The adoption of this hypothesis is not to be verified or confirmed, but as warranting further investigation (Douven, 2011).

Abduction is the basis for Thornberg's (2012) discussion of an informed GT approach. Informed GT similar to the constructivist approach, but with an added emphasis on the researcher taking advantage of pre-existing theories and research findings in the substantive field in a sensitive, creative, and flexible way. Informed grounded theorists do not use literature for forcing applications or deduction. Analysis includes critical adoption of paradigms, judged in terms of their relevance, fit, and utility (Thornberg, 2012). Thornberg (2012) discusses that if researchers reject a naive empiricism, then they do not dismiss extant literature. Instead literature is used as "a possible source of inspiration, ideas, 'aha!' experiences, creative associations, critical reflections, and multiple lenses, very much in line with the logic of abduction" (p.249).

An early and on-going literature review reveals how previous studies investigated the phenomenon (Dunne, 2011), thus raising awareness for potential conceptual and methodological pitfalls, while stimulating theoretical sensitivity (Bryant, 2009; Glaser & Strauss, 1967, 1964; Thornberg, 2012). Thornberg (2012) also contends that many institutes require a positioning of the study during the proposal phase of the research, which is a further requirement for an early literature review. This was also the case for this thesis.

I used the online scholarly database Google Scholar to source articles for the literature review. Hundreds of articles were read, some not of use and uncited in this research. The Bibliography consists of 40 pages of references, indicating a substantive literature review. My search of the literature was broad, and although this is a marketing study, I did not want to limit my readings to mainly consumer research. Many of the readings came from the social sciences and music literatures.

Research Ethics

Researchers must undertake research in an ethical manner. Universities offer guidelines or the production of research, the following taken from the University of Waikato website:

Any member of the University community who participates in research and specified related activities is required to conduct the research and/or related activities in a manner that conforms with ethical standards set down by the University, by relevant national and international professional bodies, and by the law of the country in which the research is undertaken (The University of Waikato, 2011, para 1).

The University of Waikato's regulations and guidelines on Human Research Ethics Regulations 2008 provided the ethical guidelines for the research. By following these guidelines, I produced the research in an ethical manner. Data collection commenced upon gaining ethical approval from the University. The documents associated to ethical approval viewable in Appendix C.

I provided interviewees with an information sheet a couple of days prior to the interview. This included their right that can opt out of the research, their ability to not answer questions if they did not feel comfortable, how information would be used, reassured them identities would remain confidential. Explicitly and repeatedly assuring the anonymity of an informant's identity removes one potential reason why informants may misrepresent or distort information reported to a researcher, helping to ensure integrity (Wallendorf & Belk, 1989). Consent gained through both written and verbal means prior to the interview.

Maintaining Data Security and Confidentiality

I maintained all the data in my possession. I am the only one who knows the identities of the participants, and their full names and other private details such as address not recorded. Electronic files are stored online in a private password protected storage website, and on my password-protected computer. Communication was also limited to email as to ensure none of the respondents had access to contact information for any of the other participants. The data accessed by netnography supplied by participants upon agreeing to the terms and conditions of Stuff.co.nz, and the only personal information supplied was their pseudonym required to post. Observation data collection was in a public place, attendants agreeing to the terms and conditions of the concert promotion company.

Research Trustworthiness

Any research approach, regardless of its philosophy, requires a way to address the trustworthiness of the research (Wallendorf & Belk, 1989). Qualitative inquiry differs significantly from the conventional quantitative measures that attempt to show validity, soundness, and significance. The aim of trustworthiness in a qualitative inquiry is to provide persuasive support for the argument that the inquiry's findings are "worth paying attention to" (Lincoln & Guba, 1985, p.290). To adequately judge the quality of this research, I have followed Lincoln and Guba's (1985) criteria for interpretivist research as discussed by Wallendorf and Belk (1989) [Credibility, Dependability, Confirmability, Transferability, and Integrity].

How aspects of the study relate to the factors of trustworthiness are summarised in a table in Appendix A, along with Charmaz's (2006) principles for Constructivist GT [Integrity, Originality, Resonance, Usefulness].

Credibility

Credibility is the extent to which the results appear to be acceptable representations of the data (Wallendorf & Belk, 1989). Credibility achieved through different measures. Firstly, the triangulation of data through multiple forms of data collection adds credibility to the study. This shows that the main

discussions are inherent across participants and observations. In the case of this research, many of the main research themes reached saturation early in the research process.

The second technique for enhancing the credibility of interpretation is peer debriefing as suggested by Lincoln and Guba (1985). Researchers should periodically meet with peers who are not researchers on the project, but who will serve to critique and question the emerging interpretation before the researchers become fully committed to it. My research supervisors were the Associate Professors of Marketing at the University of Waikato, Lorraine Friend and Carolyn Costley. They acted as my peer debriefers. When we had meetings, they listened to what I had to say, offering constructive advice such as potential articles to read if my analysis had similarities to known theories and paradigms. This helped with the Constant Comparison process. My supervisors also reined me back in when I had the tendency to follow many potential paths and drown myself in literature. They brought me back to my initial research question to ensure I was not going too far on tangents. Lorraine Friend's familiarity with constructivism was also most helpful throughout the process to make sure I stayed true to my chosen methodology. Most of all they really taught me to think critically about what I was doing.

Dependability

Dependability is the extent to which the findings are unique to time and place, and the extent of which the construction of the interpretation avoids instability (Wallendorf & Belk, 1989). Triangulation by multiple data collection methods increases the dependability of the study. This suggests findings are not unique to time and place. For example, I was able to compare my initial codes of observations on crowd behaviours at rock concerts directly to codes of the narrative of my interview participants. Concert behaviours I observed are also consistent with those observed in other countries on video, and consistent with findings of Yazıcıoğlu's (2010) of rock concert consumption in Turkey. Further studies into consumer behaviour of rock consumer behaviour in other countries will gain more insight into the dependability of this interpretation.

Confirmability

Confirmability is the extent to which the constructed interpretations are the results of the participants and phenomenon. A measure of how well data collection supports the inquiry's findings, the ability to trace to records of the initial data kept (Lincoln & Guba, 1985). According to Wallendorf and Belk (1989), journals aid in establishing confirmability of the findings by tracing the interpretation of data back to early coding. I kept all the initial transcripts, as well as the spreadsheet used for sorting the thousands of individual codes into common secondary codes, concepts, and then categories of data.

Member checking is another important technique for establishing the credibility, in which I gave a document with a summary of the interpretation to members of the sample for comment (Lincoln & Guba, 1985; Wallendorf & Belk, 1989; Hsieh, & Shannon, 2005). I asked participants whether my interpretation portrayed the fullness of their rock concert experience. Five participants responded, stating they thought it was a suitable interpretation of their experiences, two did not respond, while I could not contact one.

Transferability

Transferability is the extent to which conducting the study in another location with same method yield similar results. This is a criticism of qualitative research in the positivist circles, it is argued that many studies are contextual and difficult to transfer into another setting (Guba & Lincoln, 1994). Due to the nature of my interpretive epistemology, I am careful to restrain from stating that this study has direct transferability into rock concert setting of another country. However, I do believe that my research design is solid, as the methods as discussed have been carried out with rigor. Therefore, another researcher conducted the research in another location it would yield similar results (at the discretionary interpretation of the researcher). Rock concerts are a global phenomenon. Online video website Youtube.com provides an insight into how fans celebrate bands at rock concerts around the world.

To address transferability, the Microsoft Excel spreadsheet used for analysis to generate and conceptualise categories in analysis kept on file in case of request. My diaries used for reflection and drafting memos and theory have been kept and

are available to be scanned upon request. Access to the paper trail gives other researchers the ability to transfer the conclusions of these findings to other cases. This also enhances the dependability, confirmability, and credibility of the data (Bryant & Charmaz, 2007).

Integrity

Integrity is the extent to which misinformation influences interpretations. Wallendorf and Belk (1989) recommend five approaches to ensuring the integrity of the data: rapport and trust, triangulation (across sources and methods), good interviewing technique, safeguarding informant identity/ethical guidelines, and researcher self-analysis and introspection.

To gain rapport and trust with participants in interviews, I shared some of my own concert stories [discussed in detail in an earlier section]. This is also a part of a good interviewing technique, which also included asking open-ended questions, and letting the interview be conversational. In contrast to one narrow method of data collection, there was inherent value in the triangulation provided by employing different data collection approaches. Integrating interviews with observations and unprompted responses to online concert reviews resulted in ‘listening to’ the participants, and ‘seeing and hearing’ what was happening by ‘being there’ (Lambert et al., 2008). I followed the ethical guidelines of the University of Waikato, as discussed in the research ethics section, and finally, introspection and reflectivity discussed in the introspection section. Specific examples can be view in Appendix A.

Poetic Representation of the Data

In the findings of the thesis, I have included two poems that help embody the rock experience for readers. According to Charmaz (2006), constructivist GT allows the researcher to bring evocative writing into our narratives. Qualitative research with experimental writing should contribute to our understanding of social life, succeed aesthetically, and include reflectivity that have impact and express a reality (Richardson, 2000). The narrative sets the tone for the analysis, and can portray a sense of wonder, imagery and drama (Charmaz, 2006). Therefore, I

have chosen the use of poetry to portray this experience in the words of the participants themselves. Poetry is an arts-based method (cf. Butler-Kisber, 2010) and brings the writing to life, providing the reader with a sensory and embodied experience (Sullivan, 2009). The descriptions, memories, and experiences within poetry evoke emotion and contribute to its aesthetic quality. It harrows, enthrals, awes, dazzles, and confides us (Wormser & Cappella, 2000).

Glesne (1997) suggests poetic transcriptions represent an amalgamation of both the participants' and the researcher's voices, rather than the single and authorial voice of the researcher as traditional. This requires the close and careful readings of transcripts in order to stay true to participants, and is another benefit of poetry. The direct link between the write-up and initial transcripts provides further credibility (Butler-Kisber, 2010). Found poetry uses this approach, the rearrangement of words, phrases, and sometimes whole passages reframed as poetry (Butler-Kisber, 2010).

There is no set template for creating found poetry however (Butler-Kisber, 2010). I have used Maykut and Morehouse (1994) recommendation of choosing the most prominent words within a particular theme/experience, based on the coding and categorisation of transcripts. As I kept the coding and categorisation in vivo where possible, it was easy to trace back to where it was taken from the transcript. I copied the whole sentence, and portrayed the salient words in the poetry.

Glesne (1997) explains that when deviating from the found word, it is important to acknowledge the degree of liberty taken. Butler-Kisber (2010) believes that found word is restricting. Adhering to the words specifically present in transcript or field texts can provide difficulty in finding the perfect words to convey a specific thought or emotion. Therefore, in some cases I have modified terms slightly where I found it appropriate. An example how I modified the coding into poetry provided in Appendix A.

Methodological Limitations

All research methods have limitations and difficulty. Acknowledging limitations of the research does not decrease its value, but instead complements it through the transparency of its underlying assumptions and premises being open to critique

(Creswell, 2009) This section highlights the methodological limitations of the chosen methodology: Constructivist Grounded Theory (cf. Charmaz, 2003; 2006).

The findings are firstly based interviews with eight participants who had all regularly attended rock concerts: attending at least ten overall, or numerous a year. Infrequent or one off consumers was not a concern of this study. Some academics may consider the small number of participants or the narrow focus of frequent consumers a limitation of this thesis. However, the small number of participants allowed me to investigate each of the participants in greater detail (Charmaz, 2003). Moreover, I only drew of interviewees from areas that were convenient to me; and some may consider this a limitation, as the findings cannot be representative of all people who attend rock concerts. Generalizability is not a concern of qualitative research approaches however, which recognises there is no single interpretive truth, and no single method can grasp all of the subtle variations in people's experiences (Denzin & Lincoln, 2005). Contextually situated in time, place, culture, and situation, ultimately, the quality and credibility of the work lies with the richness, depth, suitability and sufficiency of the data (Charmaz, 2006).

Chapter Three: Literature Review

The use of literature in Grounded Theory research is hotly debated between the two originators, Glaser (1978, 2002), and Strauss (1994, 2007). Glaser (1978) believes that the use of literature from an early stage can force the researcher to use preconceived ideas or categories. However, in contrast, Strauss and Corbin's (1990) opinion is that delaying reading the literature in the substantive area can provide issues by making it impossible for researchers to conduct studies in their own areas of expertise.

There is a difference between an open mind and empty head (Dey, 1993), known as theoretical sensitivity (Bryant, 2009; Dunne, 2011; Strauss & Corbin, 1990). For academics doing studies where they have previous experience or knowledge, preconceptions are indeed inevitable, so "familiarity with relevant literature can enhance sensitivity to subtle nuances in data, provide a source of concepts for making comparisons to data, stimulate questions during the analysis process and suggest areas for theoretical sampling" (Thornberg, 2012, p. 245). An early and on-going literature review reveals how the phenomenon has been investigated, providing a basis to embark on the research journey (Suddaby, 2006). This makes the researcher aware of and helps them avoid earlier conceptual and methodological pitfalls (Dunne, 2011).

Because of the nature of graduate research where an in-depth review of the relevant literature is required at the proposal stage of the research, Thornberg's (2012) recommendation of an abductive approach is suitable for this research. Existing research and theoretical frameworks inform abductive research (Schurz, 2008; Thornberg, 2012). Charmaz (2006; 2007) also recommends this thorough early literature review for constructivist grounded theory, which often means going across fields and disciplines. Accordingly, I read relevant literature streams including those based in psychology, sociology, musicology, marketing, general management discourse, and tourism. The articles sourced through the academic search engine Google Scholar. The requirements for articles to be included had three general scopes.

- 1) Pre data-collection, I mainly sourced articles from within the marketing and wider management journals to ground the initial literature review in the marketing literature.
- 2) I sourced general rock music and concert study literature from the general literature with no restrictions upon realisation that music studies were lacking within the management academia in general. Therefore, to elicit enough information I had to search broadly. I delved into sociology and musicology to find most the music based literature.
- 3) For the major themes emergent that from the findings: identity, wellbeing, community, and authenticity, I sourced literature from journals based in marketing, tourism, or the social sciences.

Initial Literature Review

In the initial literature review at the proposal stage, I initially limited search to the management and marketing literature. However, upon the realisation that concert literature was scarce, I searched more broadly for as many articles on rock music and concerts as I could find. One article lead to another as I searched reference lists for relevant articles. I also sourced concerts and performing arts articles, and these were not limited to a particular stream of literature. The hedonic consumption literature also reviewed, and the related paradigms of extraordinary experiences and transcendence: peak and flow experiences.

An Introduction to Rock Music

A major endeavour of the academic study of rock music has been to articulate the anti-hegemonic meanings of rock (Regev, 1994). However, after an extensive review of rock literature, Berger (2008) concludes, “defining rock is no easy matter” (p. 5). Prominent rock academic Grossberg (1992a, 1996) agrees, he believes rock music is nor isolatable or definable, and cannot be treated merely as a set of musical messages. The New Grove Dictionary (2011) simply defines rock music as a term used to denote a particular category of pop music. However, this ignores the historical and cultural context of the music. Never as

homogeneous or as diverse as its fans would like to believe, rock exists as a set of strategic responses to a particular historical context (Nelson, 1997). Rock music is full of complexities and comprised of a complex and often-contradictory web of relationships (Bennett, 1999; 2001). Rock's power and identity depends upon a complex set of differences that cut across generations, genders, time, and space (Grossberg, 1996). This positions rock as an attitude, rather than a strict musical form (Weisethaunet & Lindberg, 2010)

Concerts and Performance in the Management Literature

Concerts have received some attention in academia from an economics perspective over the past 20 years. These studies focus mainly on the servicescape (e.g. Frith, et al., 2009), or on the increased volume on revenue made by the concert industry, and the decline of record sales due to the growth of technologies such as illegal downloading (e.g. Connolly & Krueger, 2006). Conversely, technology had a positive effect on the concert industry. It has seen rapid growth due to the ability to produce big elaborate shows much more cheaply, and the loss of revenue from album sales forcing bands to tour for income (Shankar et al., 2009). This led to inflating ticket prices. There has accordingly been some concern towards the premium price of tickets for top artists [between \$150 and \$400], and that the continued inflation of these ticket prices could have a harmful long effect on the industry (Black et al., 2007). For example, between 1981 and 1996, concert prices grew slightly faster than inflation. However, since Ticketmaster's [the company that dominates concert promotion] first internet sale occurred in 1996, concert prices have inflated at much higher levels (Krueger, 2005). Promoters put on elaborate productions to justify this price, and the crowds flocked (Frith, et al., 2009).

Few researchers have studied the experiences of consumers at concerts (cf. Earl, 2001; Minor et al., 2004; Santoro & Troilo, 2006). Santoro and Troilo (2006) used a semiotic approach to present an interpretative model of rock concerts, concerts conceptualised as a system of signs, produced by a transmitter [concert promoter/artist], and decoded by the receiver [audience]. The study highlights the hedonic and sensory aspects of a concert experience with a high involvement level from consumers. Earl (2001) applies Simon's travel theorem [anything that can be learned by a normal American adult on a trip to a foreign country can be learned

much more quickly, cheaply and easily by visiting San Diego Public Library – Simon, 1991, p. 306] to his own concert experiences to try to understand the demand for live music. This study identifies aspects of the rock performance that not offered by recordings, namely psychological, social, and ritual aspects (Earl, 2001). Minor et al. (2004) conceptualised a model outlining antecedents to satisfaction.³

The antecedents to satisfaction (Minor et al., 2004), and the unique aspects of live performance (Earl, 2001) included the following aspects: fans being physically close to their heroes; bands performing rare songs, having extended ‘jams’, and playing a mixture of old and new songs; the excitement of an unknown live event; the atmosphere of heightened emotions and ambience; participation in social behaviours and rituals not generally accepted a domestic setting [high sound levels, dancing, jumping, and shouting]; making new friends and a sense of community.

Studies of consumer behaviour are also rare in the performing arts. Andreasen and Belk’s (1980) study seems the only of note to directly address the experience of consuming performing arts. According to Andreasen and Belk (1980), for an individual to choose to consume a particular experience such as a performance, a number of criteria regarding expectations need fulfilment (as cited in Leizerovici & Cotte, 2011). These include a general feeling of hedonic pleasure, an expectation that fellow attendees will have a good time, that the experience will prove to be stimulating, and the expectation that the consumption experience will not be a ‘waste’ of time (Andreasen & Belk, 1980). Audiences have the ability or mastery to understand what a performance entails. Their interpretation of what the artist puts into their performance part of the process of fully appreciating the experience (Andreasen & Belk, 1980).

Hedonic Consumption and Eudaimonic Meaning

Hedonic consumption involves a high investment of consumers’ time and money, and high levels of involvement. These experiences are often personal and

³ See Appendix A. for a model I adapted from the Minor et al. study in a previous Services Marketing paper.

subjective experiences, laden with emotion over a period of time (Carù & Cova, 2006; Lacher, 1989). Rooted in the utilitarian ideas of hedonism, philosophers such as Epicurus and Hobbes argued that happiness lies in the successful pursuit of our human appetites. A hedonist is a person whom obtains pleasures by choosing objects that would arouse the senses (Ryan & Deci, 2001). They calculate how and where the largest sum of pleasure is to be found, with as minimal an effort as possible (Jantzen et al., 2012). Pleasure is a simple sensory response to a pleasing stimulus, and French philosopher DeSade believed that the pursuit of sensations and pleasure are the ultimate goal in peoples' lives (Ryan & Deci, 2001). Individuals' attempted to maximize self-interest by building noble civilisations (Jantzen et al., 2012; Ryan & Deci, 2001).

Hirschman and Holbrook's (1982) seminal article on hedonic consumption identifies enjoyment or pleasure of the experience as separate from realising any utilitarian benefit. It involves the interesting, exciting, and non-practical experiences a consumer attaches to a product, experiences, or service (Joseph-Mathews, Bonn & Snepenger, 2009). It is characterised by the three F's: fantasies, feelings, and fun (Hirschman & Holbrook, 1982). Moreover, Holbrook's (2000) expansion of the definition of hedonic experiences introduces the four E's: experience, entertainment, exhibitionism, and evangelizing. The modern view of hedonism has tended to focus on a broader conception of hedonism that includes the preferences and pleasures of the mind, as well as the body (Kubovy, 1999; Diener, Sapyta & Suh, 1998). Their view of hedonism relies much more on imagination, whereby pleasure an individual produces about an object is the basis for meaning, rather than the actual experience (Jantzen et al., 2012).

The meaning consumers derive from an experience referred to by the social sciences as eudaimonia (Huta & Ryan, 2010). Eudaimonic motives are the ways that people pursue wellbeing in their own lives based on an elevating experience. This includes awe, inspiration, connection to a greater whole, and the quality of activity (Fowers, Mollica, & Procacci, 2010; Huta & Ryan, 2010; Huta, Pelletier, Baxter, & Thompson, 2012). Eudaimonic motives also relate to the wellbeing of an individual's surrounding social world (Huta et al., 2012). Eudaimonia provides an overall sense that life is good, achieved through life's provision of

many positive experiences and emotions in the search for lasting meaning (Myers, 1992; Ahuvia & Wong, 2002).

Eudaimonia dates back to Greek philosopher Aristotle who believed that hedonic wellbeing achieved through the pursuit of pleasure, enjoyment or comfort, is vulgar. Instead, he believed in focusing on the happiness people receive from meaning (Waterman, 1993). Wellbeing truly achieved through seeking to use and develop the best in one's self, in line with our deeper principles (Huta & Ryan, 2010).

Experiential consumption

Since the late 1990s, the rise of experiential approaches to marketing has turned the understanding of consumption experiences into a hot topic for qualitative marketing researchers (Carù & Cova, 2008). As discussed by Firat (2001, p. 113), there is a “growing quest on the part of the contemporary consumers for immersion into varied experiences”. Consumption is a legitimate way to generate interesting and relevant experiences, and experiential consumption stresses the importance of experiences in order for one to live ‘the good life’ (Jantzen et al., 2012). In this experiential view of marketing, the consequences of consumption appear in the fun that a consumer derives from the experience of a product or service, the enjoyment that it offers, and the resulting feeling of pleasure that it evokes (Tsaour, Chiu, & Wang, 2007). Consumers of experiences are often highly involved and customer participation key to experiential offerings. Customers need to be engaged in a memorable way (Pine & Gilmore, 1999).

Pine and Gilmore (1999) popularised the paradigm of experiential consumption with their provocative and seminal book entitled ‘The Experience Economy’. Central to their argument is the notion that companies now market and sell not so much products, but experiences. As such, the marketplace described as a theatrical stage, complete with actors, scripts, and audience participation. Pine and Gilmore identify four dimensions of experience in hedonic consumption: entertainment, educational, escapist, and aesthetic. The first three are self-explainable, while the aesthetic dimension is associated with positive affective states, an underlying pleasure seeking motivation, and a highly involved appreciation of beauty (Charters, 2006; Leizerovici & Cotte, 2011). It involves a

‘passive immersion’ in the experience, and according to this framework, it provides a more proximal or intense experience of sensory stimuli than does the entertainment dimension (Pine & Gilmore, 1999; Petkus, 2002). For example, this could be the difference between watching a concert on DVD, and actually being there.

Boswijk, Thijssen & Peelen (2007) suggest the experience economy is about more than just offering a staged setting for an experience. The point of departure needs to be the individuals’ personalised experience from his or her everyday world and societal context. An important motive for experiential consumption is the desire to enter and create an altered state of reality (Hirschman & Holbrook, 1982). Consumers want to lose themselves in an experience, becoming part of an enacted fantasy (Pine & Gilmore, 1999). Goods can carry symbolic meaning, and individuals’ choice to consume particular goods partly because of its embedded symbolic potential. This symbolic potential then allows the individual to engage in and partake in a flow of fantasies, feelings, and fun (Holbrook & Hirschman 1982; Arnould & Price, 1993). Fantasy environments elicit playful attitudes and activities while creating an environment of escape, pleasure, and relaxation (Pine & Gilmore, 1999; Belk & Costa, 1998; Hirschman & Holbrook, 1982). This creates an element of positive experiences to be associated with that consumption choice (Leizerovici & Cotte, 2011).

Within consumer research, an increasing number of studies have focused on both the subjective qualities and social implications of experiential consumption (e.g. Arnould & Price, 1993; Goulding et al., 2002, 2009; Joy & Sherry, 2003; Thompson et al., 1989). Marketing academia know that consumption is a social experience and that in some ways these experiences are formed, integrated, and imbued with meaning by an individual’s interactions with others (Hirschman & Holbrook, 1982; Leizerovici & Cotte, 2011). This includes an enhanced self-conception that contributes to the construction of identity by feeling accepted through a sense of belonging to the collective within the consumption scenario (Jantzen et al., 2012).

Extraordinary Experiences

Consuming experiences can produce extraordinary effects for consumers, even though this may not have been the intention of the consumer or producer (Goulding, Shankar, Elliott, & Canniford, 2009). Extraordinary experience defined by the marketing literature as a special class of hedonic consumption activities, intense, positive, and intrinsically enjoyable experiences (Arnould & Price, 1993). Again, pleasure is the major motivation, consumers driven by the urge to experience the extraordinary (Jantzen et al., 2012). Experiences characterised as being extremely happy, highly enjoyable, and fully absorbing, through exceeding day-to-day levels of emotional intensity (Allen, Massiah, Cascio, & Johnson, 2008; Chikszentmihalyi, 1991; Maslow, 1961; Quarrick, 1989; Schouten & McAlexander, 1995). Extraordinary experiences are the opposite of daily routine, beyond analytics and rationalisation, and only understood through devotion (Schmitt, 2011).

The emotional responses that extraordinary experiences generate are extremely desirable and intense that consumers want to repeat these (Allen et al., 2008; Csikszentmihalyi, 1991, 1997, 2000; Maslow, 1971). Arnould and Price's (1993) seminal study on river rafting found that extraordinary experiences are a context for experiencing personal growth and self-renewal, through consumers' roles as co-creators in this optimal experience. Individuals often feel a connection to a larger-than-life phenomenon during extraordinary experiences and epiphanies are common (Schmitt, 2011). Finally, extraordinary experiences are also influential in the formation and maintenance of consumption communities (Schouten & McAlexander, 1995; McAlexander, Schouten, & Koenig, 2002; Schouten, McAlexander, & Koenig, 2007; Kozinets, 2001, Peters, & Hollenbeck, 2005).

Serious leisure pursuits

Rock concerts are a serious leisure pursuit (cf. Schouten & McAlexander, 1995). Similarly, to extraordinary experiences, interpersonal interaction plays an important role in serious leisure pursuits by facilitating community through shared experience (Abrahams, 1986; Arnould & Price, 1993; Csikszentmihalyi, 1975). Other similarities include high levels of involvement, and shared objects and actions (Belk & Costa, 1998). Serious leisure activities tend to be ritualistic, symbolic, norm-driven, and repetitive behaviours that imply continuity with the

past (Belk & Costa, 1998). When we become passionately involved in a serious leisure activity, they can become a major focus for our thoughts, energies, hopes, desires, and expenditures of time and money (Stebbins, 1982; Belk & Costa, 1998).

Transcendence: Flow and Peak

Extraordinary experiences often include aspects of flow and peak experience (Allen et al., 2008; Csikszentmihalyi, 1997). Privette (1983) refers to these as transcendent experiences. Transcendence is a state in which there is a suspension of temporal reality, a sense of separation from the mundane, and a sense of unity with some higher place of experience (Schouten, et al., 2007). This optimal state leaves the recipient in a stupor, swept away in a religious rapture (Schouten, et al., 2007). These experiences are sacred in their nature, producing ecstasies or revelations (Belk, 1989). In a consumption context, there are no lines drawn along traditional religious boundaries, therefore any object can be sacred under the right conditions (Schouten et al., 2007). It is a powerful, personally meaningful, and self-transforming experience. Much like how an epiphany can generate lasting shifts in beliefs and attitudes (Maslow, 1961; Maslow & Religions, 1964; Laski, 1962; Schouten et al., 2007). Privette (1983) demonstrates that the typologies of peak and flow experiences are distinct, but have overlapping characteristics related to extreme enjoyment. Important attributes shared by both include absorption, valuing, joy, spontaneity, a sense of power, and personal identity and involvement (Privette, 1983; Schouten et al., 2007).

Flow

Flow is the total absorption in an activity achieved through intense and focused engagement in the mastery of an activity, and achieving excellence in personally challenging performances (Chikszentmihalyi, 1991; Beverland, Farrelly, & Quester, 2010). Flow contrasts peak and extraordinary experience, generally not triggered by unusual events (Price & Arnould, 1993; Celsi, Rose, & Leigh 1993; Allen et al., 2008). It is an intrinsically rewarding experience, fun, autotelic in nature, and enjoyed for its own sake and in the moment (Csikszentmihalyi, 1991; Privette, 1983; Schouten et al., 2007). The pathway to flow is the subtle interplay between challenge, skill, and mental focus. Individuals feel a strong sense of

being at one with the object or experience, often the individual pursuit of self-authentication (Beverland, et al., 2010). Self-authentication is the act of the transferal of authenticity onto an object or experience. This is integral to our own hopes of the recognition one day as authentic (Zanes, 1999). People claim authenticity by immersing themselves in what they believe to be authentic experiences (Peterson, 2005).

Custodero (2002) finds support for flow experiences when musicians master their instruments. Highly fulfilling, the extreme focus motivates people, contributing to their psychological wellbeing (Schouten et al., 2007). Similarly, surfers and skateboarders experience flow experience within their brand community (Beverland et al., 2010). Consumers had a deep indexical connection to their chosen sport, and the pursuit of expertise gave them a flow-like experience. Leigh, Peters, and Shelton (2006) also find evidence for flow experiences for brand community members of MG car owners. Emotional contagion spreads flow to other members of the community, strengthening their communal bonds.

Wild, Kuiken, and Schopflocher's (1995) 'experiential involvement' is a framework closely related to flow. Under this conceptualisation, a consumer is able to generate emotional involvement, which then goes beyond basic involvement to include elements of escape, sensory involvement, cognitive flow, and optimal experience. One is so involved in the sensual and cognitive aspects of an activity nothing else seems to matter (Chikszentmihalyi, 1991).

Peak

Peak experiences originate from outside the individual, transporting them to unexpected emotional heights where they feel intimately connected with some larger phenomena outside the self (Privette, 1983; Schouten et al., 2007). Peak is a short-lived, yet powerful, personal meaningful, and transforming experience, much like an epiphany (Maslow, 1961; Maslow & Religions, 1964; Laski, 1962). Peak experiences are common for self-actualisers, whose desire for self-fulfilment and the ability to achieve one's true potential driving this (Maslow, 1961). Self-actualisers report profound experiences described as moments of great awe, oneness with the world, seeing ultimate truth, and stepping into heaven (Privette, 1983). It is an intense joy and the optimal human experience (Maslow, 1961).

Peak experience is close in relation to peak performance, peak experience mystic and transpersonal, while peak performance is transactive, clearly focusing on the self, as well as the valued object (Privette, 1983).

Lowis' (1998) exploration of music and peak experiences found evidence for music being a strong trigger for peak experience, music producing both strong emotional and physical reactions (Gabrielsson, Whaley & Sloboda, 2009, Lowis, 1998). Moreover, the experience of music is sensory, which can be self-authenticating for listeners and a significant event in their lives (Lowis, 1998). The importance of music in peoples' lives, and their general level of involvement with music [playing an instrument, going to concerts, and how often they listen to music], is directly correlated with their level of peak experience, or whether they had one at all (Lowis, 1998). Humans are attracted to things that can help them reach self-actualisation. Bands that can do this for its listeners, therefore is very attractive to consumers (Emery, 2007). These musical peak or transcendental experiences may also strengthen the formation of identity in the sense that we feel meaning, purpose, and significance in our life (Ruud, 1997).

Emergent Literature Review

The following is a review of the literature that was not a part of the initial literature review at the proposal stage. These themes emerged as the interviews were transcribed and coded.

Embodied Experiences

The basis of experiences are sensing, feeling, thinking, acting, and relating (Schmitt, 1999). This highlights the role of the body and the mind in the consumption experience. According to Joy and Sherry (2003), mind and body are intertwined and crucial for creating an unforgettable consumer experience. Called embodied experiences, perception and imagination coexist, the body representing the roots of all thinking, accessing the world through the body, and informing the mind's logic (Joy & Sherry, 2003). The highly involved state of an embodied experience said to include multi-sensory inputs, assisting the individual in

interpreting and experiencing this aesthetic consumption type (Joy & Sherry, 2003).

The basis of embodied experiences is the theory of embodied cognition, the theory specifying a close connection between sensorimotor experiences of the body and mental schema. The body exerts a strong influence on shaping an individual's cognitive representations (Barsalou, 2008; Reimann et al., 2012). The role of bodily perceptions is central, emotions may arise without the intervening process of cognitive appraisal, but purely based on physiological changes in the body and motor actions (Cunliffe & Coupland, 2012; Maxwell & Davidson, 2007; Reimann et al., 2012).

Embodiment over the past 20 years has become an overarching phenomenon across many different domains, embodiment research widely acknowledged and accepted in cognitive and social psychology (e.g. Reimann, Feye, Malter, Ackerman, Castaño & Garg, 2012; Cunliffe & Coupland, 2012). Embodiment research gained momentum with Merleau-Ponty's (1964) embodied existence, the theory suggesting that an individual's social world shapes and reinforces their individual bodily meanings and practises (Gadow, 1982).

The focus on relationships between an embodied system and the environment embodying it unifies embodiment discussions in the literature. It is a situated experience dependent on history and environment, and unique to individuals within that environment (Herndon, 2010). Minds defined by the limitations of our body and our specific situation or environment (Ahn; 2011; Clark, 2001). Until recently however, embodied experiences have received only scant treatment in the marketing literature (Biehl-Missal & Saren, 2012). Those who have recognised the role of body and mind in consumption experiences include Carù and Cova (2003), Joy and Sherry (1998), and Küpers (2000).

Authenticity

Authenticity emerged as an important theme and I accordingly review from various literature streams. It is broken into four areas: 1) Constructed authenticity, 2) Objective authenticity, 3) Authenticity and the self and 4)

Consuming authenticity. Authenticity's central role in rock and music in general, reviewed in its own section following this.

Introduction to authenticity

Authentic is one of those words in the English language that shares similarities with several other words or terms. These terms have included genuine, real, true, not false or copied, verified origin, what is superior, untainted, worthy of respect or sacred, or unique (cf. Sharpley, 1994; Wang, 1999; Green, 2011; Gundlach & Neville, 2012). In essence, labels of the "authentic" and "inauthentic" are widely used in contemporary society to denote whether a thing is essentially true or untrue (Green, 2011). Through a search of the wider literature on authenticity, I identified three dominant paradigms of authenticity: constructed, objective, and existential. The later discussed as 'authentic and the self'.

Constructed Authenticity

There is some agreement within the literature that authenticity is a socially constructed interpretation of the essence of an observation, a co-created phenomenon residing in the consumer's mind rather than tangible properties inherent in an object (cf. Beverland, 2006; Beverland et al., 2008; Cohen, 1988; Grayson & Martinec, 2004). The evaluation of authenticity an assessment or judgement based negotiation mediated by external dynamic factors such as place, cultural identity, and history (Gundlach & Neville, 2012; Peterson, 1997; Starr, 2011). Consumers make the subjective construction onto objects or experiences when they meet their expectations in terms of the value of their imagery, fantasies, stereotypes, expectations, preferences, interpretations, perspectives, beliefs, or powers (Bruner, 1994; Wang, 1999; Urry, 2002; Engler, 2011).

Consistently with goal driven behaviour, the essence of an observation can include a person's need to match the object with their idea of how it should be (Grayson & Martinec, 2004; Beverland et al., 2010). Authenticity is a polemical concept (Trilling, 1972; Peterson, 2005) and therefore is relative, negotiable, contextually determined and even ideological (Wang, 1999). Thus, there can be various versions of authenticity regarding the same object or experience (Wang, 1999; Chhabra, 2005). The constructivist belief is that there is no real pre-existing world independent of human activity, therefore the assumption that

nothing is inherently authentic (Engler, 2011). Constructivism rejects the idea of an objective authenticity (Wang, 1999; Engler, 2011).

Objective Authenticity

Objective authenticity is authentic ‘originals’ or single ‘museum-style’ objects (Hillman, 2007). A major problem of objective authenticity according to Engler (2011) is that nothing is static, but in constant change. There is no absolute point of reference. Post-modernist and existentialists also reject the myth of an ‘objective authenticity’ (Wang, 1999). Even if one accepts a single object such as a costume or a building as inheriting authentic in reference to a certain time or place, the basis for the selective portrayal of these components as authentic is the tastes and perceptions of a modern biased society (Goulding, 2000). Meanings of ‘authentic’ get deconstructed and reconstructed in a new context (Hannabuss, 1999).

Authenticity and the Self

Authenticity is the language of the self, a way of talking about the self as a pursuit of who you truly are (Erickson, 1995; McCarthy, 2009). Authenticity manifests in this search for what is real (Leigh et al., 2006). Individuals often discriminate amongst leisure consumption options to engage in consumption that provides some form of self-expression and self-affirmation (Cotte & Ratneshwar 2001, 2003; Leizerovici & Cotte, 2011). This is defined as the search for existential authenticity, discussed by the consumer literature as activity driven, coinciding with the post-modern consumer’s pursuit for pleasure and fun (Leigh et al., 2006). People want to be in touch with a “real world”, and therefore their “real selves” (Handler & Saxton, 1988; Leigh et al., 2006; Wang, 1999).

The ideas of early existentialist philosophers such as Heidegger (1958) see authenticity as related to the conscious self and its relation with the world (‘Authenticity [philosophy]’, 2005). Existential authenticity deals with the nature of the fallen condition of human existence. This includes the anxieties over the credibility of this existence, and our own individual existence (Trilling, 1972). Providing little sense of reality, cultures and external environments are plasticised, everyday society destroying authenticity over time. Thus forcing the consumer to search internally for authenticity, searching for an existential condition of ‘being’

(Berger, 1973; Wang, 1999). Constructing an existential authenticity can act as the counter-dose to this loss of true self is common in modern western society (Berger, 1973). However, this is only possible once the individual questions the taken-for-granted world and the security it offers. This is dependent on the subject questioning 'everydayness', revealing the groundlessness of human existence (Turner & Manning, 1988).

Existential authenticity can provide both intrapersonal and interpersonal authenticity (Wang, 1999). Intrapersonal authenticity centres on the individual self and involves both physical and psychological aspects. Interpersonal authenticity provides a sense of community and embodies social authenticity, focusing on the collective sense of selves (Wang, 1999). These collective activities allow objects and experiences to bring individuals together for authentic interpersonal relationships. Dialogues, activities, and credentialing performances strengthen social bonds between community members (Leigh et al., 2006). This allows an atmosphere where individuals may experience true self in presence of relevant others, authenticity derived in the sharing and communicating enjoyment with others (Leigh et al., 2006).

Since the early 1990s, existential authenticity has become an increasingly popular paradigm in the tourism literature (Wang, 1999). Commonly, the description of tourism products such as works of art, festivals, rituals, and cuisines, is as authentic or inauthentic in terms of the criterion of whether local people make or enact them according to custom or tradition (Wang, 1999). This view is simple however, only taking into account the authenticity of the object itself, while ignoring the experience of the consumer and their ability to activate their authentic selves (Gibson & Connell, 2003).

Existential authenticity is characterised by the individual's aesthetic experience regardless of the actual object's authenticity (Urry, 1992; Wang, 1999; Xie & Wall, 2002). Authenticity socially constructed onto the object or experience when it activates the existential state of being, thus unlike object-related authenticity it can often have nothing to do with the object's/experience's realness (Wang, 1999; Engler, 2011). Personal and inter-subjective feelings activated by tourist activities and the liminal experience provides a sense that people feel much more

authentic and more freely self-expressed than in everyday life (Wang, 1999). The authentic self thus activated, alleviating life's anxieties through a 'pilgrimage' to places that provide this self-fulfilment (Wang, 1999). Brown (1996) calls this an "authentically good time".

According to Starr (2011), authenticity translates easily into contexts in which the authenticity of an individual is considered. Individuals become authentic through authenticating acts, self-referential behaviours that reveal or produce true self (Arnould & Price, 2000). Achieving existential authenticity through authentication acts provided through a search of consumption activities that act as a tool for self-authentication (cf. Arnould & Price, 2000; Beverland et al., 2010; Beverland & Farrelly, 2010; Leigh et al., 2006). Arnould and Price (2000) identify two means to achieve self-authentication. First, the co-creation of product value or consumption experience as a part of an authenticating act. Beverland and Farrelly (2010) discuss this as control or mastery over one's environment. The second is an authoritative performance, which places an emphasis on being close to others, and becoming community members through the enactment in a ritualistic cultural display representative of social units that consumers deem important aspects of life (Arnould & Price, 2000).

Consuming Authenticity

Marketing academics are now starting to pay attention to authenticity and consumption, and there is becoming a substantial body of literature on the marketing of authenticity (e.g. Beverland, 2005, 2006; Chhabra, 2005; Connell & Gibson, 2004; Goulding, 2000; Kadirov, Varey & Wooliscroft, 2013; Leigh et al., 2006; Mkono, 2013; Varlander, 2009; Wherry, 2006).

Authentication is contingent on individual consumer goals and perceptions (Arnould & Price, 2000; Beverland & Farrelly, 2010). Authenticity's association with reality, truth, and believability means different things to consumers. Authenticity is fundamentally a question of perspective or a social construction of each individual (Green, 2011). These subjective social constructions then depict what authenticity means to individual consumers. Because of this subjectivity, there is a lack of an underlying definition of authenticity across consumer research. This allows the term authenticity to be used in different ways with

varying meanings (Grayson & Martinec, 2004; Leigh et al., 2006). Therefore, the development of a number of schemas of authenticity across various industries and in the marketing literature is often context-specific (Starr, 2011). Starr's (2011) review of authenticity consumer literature reveals two main schemas: 1) suggestions of different forms of authenticity (cf. Arnould & Price, 2000; Dutton, 2003; Wang, 1999), and 2) outlining aspects or antecedents of authenticity (cf. Beverland, 2006; Wherry, 2006).

A central idea of consumer culture theory is that human agency operates within a social context, and that individual expressions reflect more widely held social views or dominant myths (Arnould & Thompson, 2005; Hirschman, 2000). There are multiple forms of authenticity concurrently constructed within a single consumption context in respect to the object itself, the self, and community (Leigh et al., 2006). For example, for some owners of classic MG cars, an MG experience is authentic when an owner interacts with the car through driving and self-work activities, while for others club meets were authenticating as an owner (Leigh et al., 2006). The main motivations for authenticating consumption activities seem related to control and agency, and the desire to achieve mastery over their environment (Beverland & Farrelly, 2010).

Many consumers consider mundane mass-market objects the antithesis of authenticity (Miller, 2008). To many consumers, authenticity means uniqueness, originality, and genuineness, products produced by craftsmen primarily motivated by professionalism, tradition and love for what they're doing, and not profit (Beverland, 2006; Gundlach & Neville, 2012). The binary opposition of 'authentic' and 'inauthentic' is fundamental in the creation of product value (Taylor, 2001). However, through the subjectivity of constructed authenticity and the passage of time, something that initially has been considered 'inauthentic' can subsequently become widely be perceived as 'authentic' (Wang, 1999). According to Peterson (2005), much of the detail is lost when re-remembering the past as part of one or more stories people tell. Thus, the salience of authenticity may change over time.

Consumers can buy based on their perceptions of the authenticity of offered products, services, or experiences (Gilmore & Pine, 2007). The management of

consumer perceptions of authenticity is becoming a primary source of competitive advantage for businesses, and a common tactic of marketing practitioners is asserting authenticity onto an object by saying that the product/service represents the authentic (Holt, 2002; Kadirov, 2013). This approach is used in selling a wide range of products such as luxury wines where manufacturers' often advertise that they employ traditional methods of wine-making (Beverland, 2005; Peterson, 2005).

Authenticity and music: multiple constructions

Authenticity is common paradigm in the general music discourse. It is verbalised in several ways including 'real', 'honest', 'truthful', 'with integrity', 'actual', 'genuine', 'essential', and 'sincere' (Moore, 2002; Regev, 1994; Weisethaunet & Lindberg, 2010). This section discusses the theories of authenticity from within the general music discourse, and then rock and authenticity is the focus. Common conceptualisations of authenticity in rock are discussed, firstly romanticism and modernity. Rock music's beginnings in folk music follow this where rock grounding as a serious art form creates the rock aesthetic. Rock music's position as the antithesis of popular music and the mainstream finishes the section, and how this has become a paradox as music in general has become overly commercialised.

Many genres of music link to authenticity: folk (Wiora, 1949); rock (Keightley, 2001); metal (Walser, 1993; Berger, 1999); cultural music (Connell & Gibson, 2004); country (Jensen, 1998); hip-hop (Quick, 2011) and even pop music (Holmes, 2004). Music's conceptualisation as authentic is difficult. Weisethaunet & Lindberg (2010) ask how pop or rock music is authentic in the first place? How you can legitimise such claims? These authors reflecting that when dealing with 'authenticity', one should be prepared to meet a number of quite differing ideas and concepts (Weisethaunet & Lindberg, 2010). What fans deem authentic music in one culture can contradict another fan culture. For example, what country music fans, and so-called 'experts' deem authentic or relevant does not always align (Cantwell, 1996; Peterson, 1997). Similarly, authenticity was a term used by jazz critics. Jazz critics however generally emphasised the importance of improvisational skills and instrumental mastery, not

genuine feelings as become common conceptualisation of authenticity in rock music (Weisethaunet & Lindberg, 2010).

Constructing authenticity upon music based on its relation to how consumers perceived continuity within the subculture (Green, 2011). Performers offer their best effort at producing what they consider authentic music and the fans then decide if the music is authentic (Ellison, 1995). The consumers of the music authenticate it, not the ‘experts’ or ‘critics’ (Ellison, 1995).

Authenticity and Rock

Authenticity is a central value in the consumption of rock music. In line with constructivism, audiences judge for themselves what is “real” (Moore, 2002). However, according to Keightley (2001), authenticity is not inherently in the music itself. It is a value quality prescribed to perceived relationship between music, socio-industrial practices, and the listeners/audience. What one person considers authentic rock may not necessarily be for somebody else. When critics initially wrote about rock performance in the 1960s, they communicated their experience. However, they did not separate it from their inner-subjective and instead constructed authenticity as a quality inherent in the music (Weisethaunet & Lindberg, 2010). This became problematic as academia, critics, and fans alike interpreted the notion of authentic music being spontaneous or “of the people”, and inauthentic music being manipulated or commercial (Gibson & Connell, 2003a). Yazıcıoğlu’s (2010) study of Turkish ‘rockers’ suggests rock fans only seem to care about their experiences with rock music. Infusions with other genres which may have received criticism from so called experts are welcomed by fans, as long as they are subjectively authenticated as rock music (Yazıcıoğlu, 2010). The experience of the creation or performance of the music is what authenticates it, providing truth to the music (Nelson, 1997).

Authentic Rock: Romanticism and Modernist

Keightley (2001) reflects that in some form, all rock genres emphasise authenticity as core value. Not all understand and express it in an identical fashion however. Keightley uses the examples of ‘Britpop’ rock bands Oasis and Blur [bands that emerged out of the rock scene in the United Kingdom in the early

1990s] to identify two broad families of rock authenticity, romanticism and modernist.

Romanticism

Romantic authenticity subscribes to tradition and cherishes the past (Keightley, 2001; Nelson, 1997). Oasis' authenticity aligns with romanticism. The band came from the working class, spoke and dressed like the fans, emphasised the live performance, their real identities were obvious through direct expression, and they had a sense of populism where they sided with the masses (Keightley, 2001). Romanticism believes that rock's stylistic change should be minimal and gradual (Nelson, 1997). Rock influenced by romanticism subscribes to a core or essential rock sound based on rock music's roots in folk, blues, country, and rock n roll styles, thus placing an emphasis on natural sounds by trying to hide or minimise the use of technology (Keightley, 2001). Romanticism stipulates that in order for fans to perceive rock music as authentic, it must arise from rock music's roots (Richey & Dettmar, 2005). This view subscribes to 'rockism', which is characterised by a generic disdain for all innovation in rock, and passionate in the following of classic rock ("Rockism," 2012). The term rockism derived from the British music press of the early 1980s, referring to the perceived biases in popular music criticism. The fundamental tenet of rockism is that some forms of popular music, and some musical artists, are more authentic than others ("Rockism," 2012). Rockism is similarly suspicious of the use of computer-based production systems, placing value on the idea of the performer as a producer that exercises creative control over their work ("Rockism," 2012).

Rock and Modernity

Keightley (2001) discusses the modernist approach to authenticity as grounded in experimentation and progress, and the belief true artists must move forward. In the arts, modernism is 'Avant-garde', the French term for 'in advance'. This describes any work or style considered in its own time to be radical and consciously breaking from previous tradition (Keightley, 2001). Thus, in music there is openness to using different sounds, while placing the status of artist at the forefront [artistic elitism]. The artist does not have to be considered 'serious', and truth is not judged. Artists are often oblique, incorporating irony and sarcasm into their lyrical content or live shows. Technology celebrated, with recordings

sounding polished and studio perfected (Keightley, 2001). Keightley uses the example of the band Blur to discuss this. College educated, Blur heavily experimented with pop styles, synthesizers, and flashy recording studios. Providing a sense of being rock's elite, Blur consciously tampered with their sounds and identities.

Keightley (2001) reflects that most performers are either the romanticism definition of authentic, or the modernist definition. However, rock music's internal complexity makes it hard to label artists or genres. Many bands move between these definitions throughout their career, using aspects of both, creating and organising differences within rock culture (Keightley, 2001). The subjective construction of each rock fan will evaluate whether to reject performers who highlight the modernist traits as artificial, or whether to dismiss romanticism as too simplistic or as compromised by populism. Having different constructions of authenticity contributes to the diverging scenes, communities and tastes within rock (Keightley, 2001).

Early History of Rock Music

Rock music was born within the popular mainstream in the 1950s. Rock was a youth orientated movement that embraced folk's ideology of individualism as the key defence against the alienation of mass society (Keightley, 2001). Drawing upon the influence of blues and folk music to establish it, rock ideologies claimed the music as true and authentic from the outset to distinguish it from the mainstream (Regev, 1994). Authenticity was folk music's way to police the boundaries between them and the mainstream, distancing itself from popular culture (Keightley, 2001).

Paradoxically however, some may consider rock music grounded in Bob Dylan's inauthenticity to folk music. Bob Dylan was one the most famous and influential folk musicians at the time, and his infamous progression from a folk to rock artist was influential in the early days of rock. Dylan is now widely regarded as one of the founding fathers of rock (Frith, Straw, & Street, 2001; Keightley, 2001; Masur, 2007; Marqusee, 2005). Bob Dylan traded in his acoustic guitar for electric equipment, which alienated many of his fans at the time (Masur, 2007). Many of his fans and folk music critics' anti-mainstream attitudes viewed this as

inauthenticity to folk traditions, denouncing and deriding him for his new sound (Keightley, 2001). The conflict between Dylan's new sound and his fans reached its apex at a concert in Manchester, England, when somebody in the audience hollered "Judas". Dylan's response was simple, before playing the closing song of the night 'Like a Rolling Stone', he told the band to "play it fucking loud" (Marqusee, 2005; Masur, 2007).

By the early 1960's, rock music was inspiring a new musical sensibility by adopting its own performative, cultural, and aesthetic dialogue (Bennett, 2009). Grounded in rebellious discourses, rock music fulfilled a subversive function for its fans (Chambers, 1985; Grossberg, 1984a, 1984b, 1986, 1987; Frith, 1981; Kubacki & Croft, 2004; Wicke, 1982, 1995). Rock had set out to be wild, undisciplined, and break free from the god's-honest-truth aesthetic of country and folk (Taylor & Barker, 2007).

Elvis Presley is another artist attributed for spawning the popularity of rock music. Elvis' sound took heavy influence from rhythm and blues music. Rock [or rock 'n' roll at the time] was 'white' musicians' idea of the popular 'black' musicians' sound of the time (Frith, 1998; Pattie, 1999). The Beatles further globally popularised rock music, and it became the mainstream standard (Keightley, 2001). Legendary rock groups such as Led Zeppelin, The Rolling Stones, The Doors, and Pink Floyd dominated the glory days of rock in the 1960s and 1970s, selling hundreds of millions of records. These artists also heavily influenced the next generation of rock. During the late 1970s and early 1980s, numerous new forms of rock spawned. Genres that moved away from the mainstream as rock started to exist in fragments (Yazıcıoğlu, 2010). This helped develop new subcultures such as the punk and the underground metal scenes, in which the mainstream then incorporated some these subculture's elements. One thing remained persistent amongst these sub-genres according to rock followers however, that rock remained untainted by the masses (Keightley, 2001).

A Serious Form of Artistry

Rock music's foundation of being 'serious' music gives it a marker of authenticity (Cateforis, 2003). Authenticity has been a core value of western culture for centuries, and by embracing authenticity, rock aligns itself with longstanding and

important currents in western thoughts, thus providing a foundation on which rock's sense of seriousness have been built (Keightley, 2001). Large groups of critics, scholars, and fans of popular music subscribe to the belief that rock performers are real artists that warrant critical acclaim, similarly to the more conventionally regarded artists such as painters (Regev, 1994). 'Rolling Stone' magazine has been at the forefront of this label of authenticity, influential due to the common agreement amongst academia and rock critics as the most important, and influential rock publication (Frith, 1981; Denisoff, 1975; Taylor, 1985).

Rock musicians have received artistic recognition since the 1960s. The "classic" status of bands such as The Beatles, The Rolling Stones, Bob Dylan, and Jimi Hendrix is the successful result of their early struggle for artistic recognition (Regev, 1994). According to Regev (1994), culture will grant artistic recognition to an object or artist when serious meaning and aesthetic genuineness is contained. The music produced for its own sake. This expression of an artist's values traced to the folkloric renditions of the meaning of the blues (Dutton, 2003). Authentic musicians portray this feeling through their attitude, audience perceives whether performers' experience or feelings they are describing or expressing is deeply felt (Engler, 2011; Weisethaunet & Lindberg, 2010).

The idea of a musician portraying their authentic identity grew out of the folklorish idea coupling authentic performances with representing a specific social community. Folk's traditional authenticity of musical value is according to the artist's class-consciousness (Jones, 2005; Weisethaunet & Lindberg, 2010). However, as rock had more influence on the genre, folk legend Bob Dylan grew to reject this tenet. He denied that he represented anyone but himself. He emphasised truth to the self rather than truth to a group of people (Nelson, 1997). This is what Goffman (1959) called remaining true to the presentation of the 'self' one claims. Famous rock musician Bruce Springsteen has another form of authenticity. Springsteen's image is not that he is authentic in a direct way, or in expressing himself. Rather he represents authenticity, standing for the core values of rock 'n' roll as a saviour for the working-class (Cavicchi, 1998; Frith, 1988; Powers, 2011; Symynkywicz, 2008; Von Kalm, 2001). The conveyance of "feelings" and "truth" is a sign of seriousness (Weisethaunet & Lindberg, 2010).

Authentic Rock Aesthetic

Frith (1981) had argued that the central issue of authenticity within music was less about the music itself and more about the communication of the musician's identity through the music as part of the rock aesthetic (Green, 2011). The rock aesthetic constructs a relationship between the work and its author as it appears in the representation itself. The relationship thought of in terms of truthfulness, meaning that authenticity adds an ethical dimension to the aesthetic experience (Keightley, 2001). The early pioneers or "great artists" of rock paved the way, as their works became formulators for the rock aesthetic (Regev, 1994). These bands were the pioneers, innovators, and delineators of the road to creativity for the whole field of popular music, setting the benchmark for rock (Regev, 1994).

The rock aesthetic is illustrated or embodied in numerous components of rock music, such as the lyrics, amplification, the recording technology, assemblage, and stylistic eclecticism. Thus, rock interpreted as an aesthetic means for expressing subversiveness, genuineness and serious meanings (Regev, 1994). Of particular importance to the rock aesthetic is the grain of the voice. The audiences' interpretation of the singing as credible and authentic must reflect the performer's genuine emotions and commitment to the music (Regev, 1994). Moreover, rock music often has untraditional singing patterns such as sighs, whispers, screams, shouting and grunting that in other contexts would not be accepted as singing at all (Regev, 1994). Jones (1992) finds that this manifests in strategies such as deliberately making it sound cruder and raw to suggest greater authenticity.

Rock Music's Authenticity and Pop Music's Inauthenticity

The preoccupation with authenticity is what helps rock culture draw the lines of division between itself, and popular music (Keightley, 2001). Popular music's stake in the mainstream, driven by the demands for sales in the music industry, creates a wide belief amongst rock fans and critics that the pop experience involves only the act of consumption and is therefore inauthentic (Green, 2011). Historically authenticity and commerce have had an uneasy relationship (Beverland et al., 2010), and anything deemed commercially driven has connotations of inauthenticity (Weisethaunet & Lindberg, 2010). In the age where music has been colonized by commerce, rock became a revolutionary force

within the mainstream of music, providing a force that keeps authentic music alive (Nelson, 1997).

To rock fans, a major clarification between pop and rock is the authenticity attributed to the conditions of production of the music (Nelson, 1997). Pop artists often have songs written for them, songs produced on an assembly line by teams of hired record producers and technicians that fine tune songs that the performer has little input into the creative process (Nelson, 1997). Pop music designed to appeal to a mass market and make profits rather than express authentic sentiments (“rockism,” 2012). Rock fans and critics are highly suspicious of artists who do not write their own music, and one of the biggest distinctions of rock as an authentic art form is that rock band write and perform their own songs. The performer has creative control over their music (Nelson, 1997). This aligns with the Greek meaning of authentic ‘self-made’, standing up against the mass-produced, money driven, and alienating aspects of modern life (Keightley, 2001). Pop music has the reputation of mere entertainment and making money for artists and their producers (von Kalm, 2003). Pop music considered rock fans and critics as inferior, fraudulent, alienated, insincere, commercial, and manufactured (Keightley, 2001).

This assumption formulates that corporations produce inherently co-opted music (pop), while people produce authentic rock music. Authentic music is essentially a human activity Frith (1987). This traces back to the explicitly constructed group The Monkees, who at the time was America’s answer to The Beatles. The Monkees sang professionally written songs, but created the illusion of a rock band, whereas The Beatles had become famous for singing their own songs (Peterson, 2005). It is commonplace now to see modern artists created by professional managers. Peterson (2005) discusses the example of pop group N SYNC who achieved major artistic success in the late 1990s and early 2000s. N SYNC constructed in response to a casting call, but their website painted a picture of a band that had formed at their own accord.

Rock music deemed ‘authentic’ often needs to come from the underground scene, the artist has making it through their own merits (Nelson, 1997). Rock rejects the aspects of mass-distributed music it believes to be soft, safe, or trivial (Frith,

1982). Rock listeners engage self-consciously with music as mark of seriousness and thus distance themselves from those who do not, setting their own true individualism, and distinguishing themselves from the ‘unaware’ masses (Keightley, 2001).

Rock and the paradox of the ‘mainstream’

For rock music culture, the commercial side is both a threat and a necessary condition. A fantasy of fundamental authenticity requires keeping popular music alive, as rock culture’s foreign body (Weisethaunet & Lindberg, 2010). Rock music came from folk culture. However, rock’s major difference was they deployed elements of folks’ polemic within the mainstream, rather than against it (Keightley, 2001). Therefore, many rock bands do receive commercial success. Rock performers have popular success despite the contradiction of rock audiences being opposed to the mass mainstream and what it stands for (Keightley, 2001; Yazıcıoğlu, 2010). This commercial success often embraced as authentic validation of artistic quality as opposed to inauthentic production (Keightley, 2001). Early rock bands such as the Beach Boys, The Beatles, and Elvis Presley helped move rock music into the mainstream after enjoying unprecedented commercial success producing radio and chart-friendly music [pop], began experimenting with more technical music [rock] (Bennett, 2009).

This all creates a paradox. You cannot separate rock’s identity from people’s relationship to popular culture (Frith, 1981; Grossberg, 1992; Nelson, 1997). Rock’s initial conceptualisation as anti-commercial has become an illusion (Masuer, 2007). Although the idea of rock rejects the mass-consumed or mass-produced, millions of people purchase rock music albums, purchase DVDs, and attend concerts. Bands are able to maximise their profit through the sale of complimentary goods such as band t-shirts (Berger, 2008; Krueger, 2005). Rock musicians became accustomed to the contradictions within the mainstream of popular music, and view “selling-out” as being essential to their career (Frith, 1993). Musical recordings are in essence industrially produced goods. Therefore, profit from recordings divided amongst the musicians, and any others involved in the recording, manufacture, and sale of the finished product (Shumway, 2007). In effect, performers sell their labour to these corporations. Since rock stars are also

products of this industry, inauthenticity associated with commodities taints them (Shumway, 2007).

Serious or fun?

Recent conceptualisations of rock music's authenticity introduce a fun factor. Rock and especially metal has introduced strong elements of ridiculousness, emphasise sex and fashion, and its vocal style far more mannered and tenacious than the plain, unadorned singing of folk and country (Taylor & Barker, 2007). This produces a further contradiction within rock, rock music taken seriously, and again is not. Rock musicians rated highly for sincerity, feeling, and authenticity, but on the other hand, rock is valued for fun and enjoyment. The ideology of popular music forever totters between these two poles (Jones, 1992; Nelson, 1997).

The power of rock lies in the ability to bring together and celebrate its production of difference and fun (Grossberg, 1984a), which values the spectacle. Nelson (1997) discussed the use of 'spectacle' using the examples three famous rock bands. The first band was the reincarnation of the Sex Pistols and their reunion tour. The punk rock idols later admitted the tour was a blatant moneymaker. The second example was glam hard rock band Kiss, a rock band infamous for selling endless band merchandise including action figures. Kiss is exactly what rock initially stood against, commercialism. The third example was Metallica, whose new sound and image was an alternative music inspired U-turn on their roots in Thrash Metal, which alienated many long-time fans. Being mere entertainment and not a serious communication of the band's identity is everything the traditional conceptualisation of rock authenticity fought against, yet fans still found something quite authentic in its inauthenticity (Nelson, 1997).



Figure 1: Kiss Performing



Figure 2: Metallica 1989



Figure 3: Metallica 1996

Music, Identity and Consumption Communities

This section discusses music, identity, and consumption communities. Firstly, consumer culture and identity discussed, self and social identity following, and music and consumption communities complete the literature review.

Consumer Culture and Identity

Previous studies of music cultures identify identity as an important paradigm (cf. Cook, 1998; Frith, 1981; Hargreaves, Miell, & MacDonald, 2002). Consumer culture an outlet for one's identity, empowering who they want to be (Arnould &

Thompson, 2005; Shankar et al., 2009). Identity theory first developed within sociology focused primarily on the individual and their private self (Stryker, 1968), now giving the roles people may play in social circumstances consideration. Identity the collective aspects of a set of characteristics by which a thing is definitively recognizable or known (Reed, 2002).

The Postmodern consumer is characterised by identity confusion and rootlessness brought about by the demise of traditional notions of authority, community, sources of meaning, and self-identity (Goulding et al., 2002). Thus, activating consumers to seek authenticity and search for self-expression, to find meaning in their lives (Price & Arnould, 2000; Green, 2011). People consume brands or experiences that reinforce their preferred or desired identities (Beverland & Farrelly, 2010; Gundlach & Neville, 2012). Consumers avoid a potential existential crisis by actively constructing, maintaining, and communicating their identity partly through the symbolic meaning of brands, leisure and lifestyle pursuits (Goulding et al., 2002). Consumption as outlet creatively constructs and expresses the multitude of identities that are open to people (Firat, Dholakia, & Venkatesh, 1995).

Social constructionist theories suggest that people have multiple identities created in interactions with other people, rather than having a single fixed and stable core identity as once thought (Hargreaves et al., 2002; Markus & Nurius, 1986; Shankar et al., 2009). This perspective diverges from the ideas of James (1890), Erikson (1959), and Tajfel (1978), that identities are dynamic, always evolving, and shifting. Every interaction can lead to new constructions as identities form, develop, assemble, and then reassemble (Hargreaves et al., 2002; Shankar et al., 2009). Identity is no longer a thing but a project, a process and practise, worked on, monitored, and organised (Giddens, 1991).

Self and Social-Identity

The construction of identity is both an individual and social act, the distinction between the personal and the social aspects of self. The 'I' and the 'me' differentiated, becoming the basis for self-identity and social-identity (Ellemers, Spears & Doosje, 2002; Tajfel, 1974).

Self-Identity

Consumers construct self-identities and a sense of authenticity that reinforces their desired sense of self (Beverland & Farrelly, 2010). Self-identity is the overall view that we have of ourselves, made up of our individual integrated self-concepts. These self-concepts make up our self-system and our self-images, the different ways in which we see ourselves (Hargreaves et al., 2002). Self-concepts can be context or situation specific (e.g. how I see myself behaving at a concert), or domain-related (e.g. how I see myself as a rock fan). Self-esteem evaluates this component of the self, and has both cognitive and emotional aspects. How worthy we think and feel we are (Hogg & Terry, 2000; Luhtanen & Crocker, 1992).

Social-Identity

By identifying with groups of people who have a positive image, social-identity is established (Tajfel, 1972, 1974, 1981). According to social-identity theory, an individual's knowledge that they belong to particular social groups provides them with value through emotional significance and fundamental motivation to develop and maintain a high level of self-esteem (Ashmore, Deaux & McLaughlin-Volpe, 2004; Tajfel, 1972). Social-identity and self-identity are conceptually distinct, yet inextricably linked (Hargreaves et al., 2002; Kleine, Kleine, & Kernan, 1993; Tajfel, 1978). People must gain recognition from others to assume a valid and recognized identity (Jenkins; 1996; Thompson & Hirschman, 1995). Therefore, subculture activity is important for the construction and expression of social-identity (Goulding et al., 2002). Social-identity then contributes to perceptions of authenticity for brands or experiences, the inherent characteristics of an individual will affect their perceptions of authenticity or inauthenticity observed (Starr, 2011).

Music and Consumption Communities

Consumer literature identifies the consumption of music and membership of musical subcultures as a key source of identity (cf. Goulding et al., 2002; Goulding & Saren, 2009; North & Hargreaves, 1999). An example of this is the working class attending dance raves, characterised as coming from all walks-of-life to experience the weekend culture of hedonism, sensation, and escape. Forming community based on temporary experiences, their working week identities abandoned for the self-expressive hedonist (Goulding, et al., 2002).

Traditional sources of identity are on the decline in the postmodern world, people forced to find new sources of identity such as engaging in consumption communities (cf. Arnould & Price, 2000; Beverland et al., 2010; McAlexander et al., 2002; Muniz Jr & O'Guinn, 2001; Schouten & McAlexander, 1995). The power of this shared experience creates value for its consumers (Pine & Gilmore, 1998). Belonging is a common function of community membership, being a recognised part of a community fulfils a person's desire for kinship to something greater than the self (Beverland et al., 2010). Social bonding through consumption is similar to the 'communitas' concept of Turner (1973). Turner (1973) discussion of communitas references the original pilgrims in America, whom while making their journeys looked for a centre endowed with the most sacred values, and charged with high emotions (Wang, 1999). Through their participation in rituals, varying individuals felt a sense of community and camaraderie transcending typical social norms through sharing a common bond of experience that all participants consider special or sacred (Celsi, Rose, & Leigh, 1993).

Members of a community embrace its values as a means of affirming an authentic desired sense of self through devotion of time and energy to learning, socialising, and communing with others around the brand or experience (Leigh et al., 2006; Widdicombe & Wooffitt, 1990). The personal investment tied to one's identity the basis for an authentic self, authenticity positioning a brand and its consumers within the status hierarchy of a community, establishing its social boundaries. Thus, authenticity defines what (or who) is, and what is not part of the community (Thornton, 1996; Leigh et al., 2006). Communities define their own in and out-groups, and members try to maintain a positive social identity by boosting the value of their attributes in comparison with members of out-groups (Hargreaves et al., 2002).

Individual and subcultural differences in background, goals, and level of participation can often contribute to tensions within a community (Martin, 1992). This diversity within consumption communities is often ignored, instead subcultures portrayed as a unified whole (Beverland et al., 2010). However, debates about authenticity are central to consumption subcultures (Belk & Costa,

1998; Beverland et al., 2010; Kozinets, 2001; Leigh et al., 2006). Beverland et al. (2010) identify that often, different identity benefits drive the nature of authentic community membership. Different personal goals and standards allow people to find authenticity in a range of objects, brands and events others may deem as fake (Beverland & Farrelly, 2010). Therefore, the diversity of values and practices in relation to different brands within subcultures lead some community members to participate in acts of anti-consumption of brands deemed authentic by other members (Beverland et al., 2010; Leigh et al, 2006).

Chapter Four: The Rock Concert Experience

Introduction

The purpose of this research was to understand the experiences of rock concert consumers, and the value provided as audience members. The empirical insights and the theoretical analyses obtained from the grounded theory approach presented in Figure One.

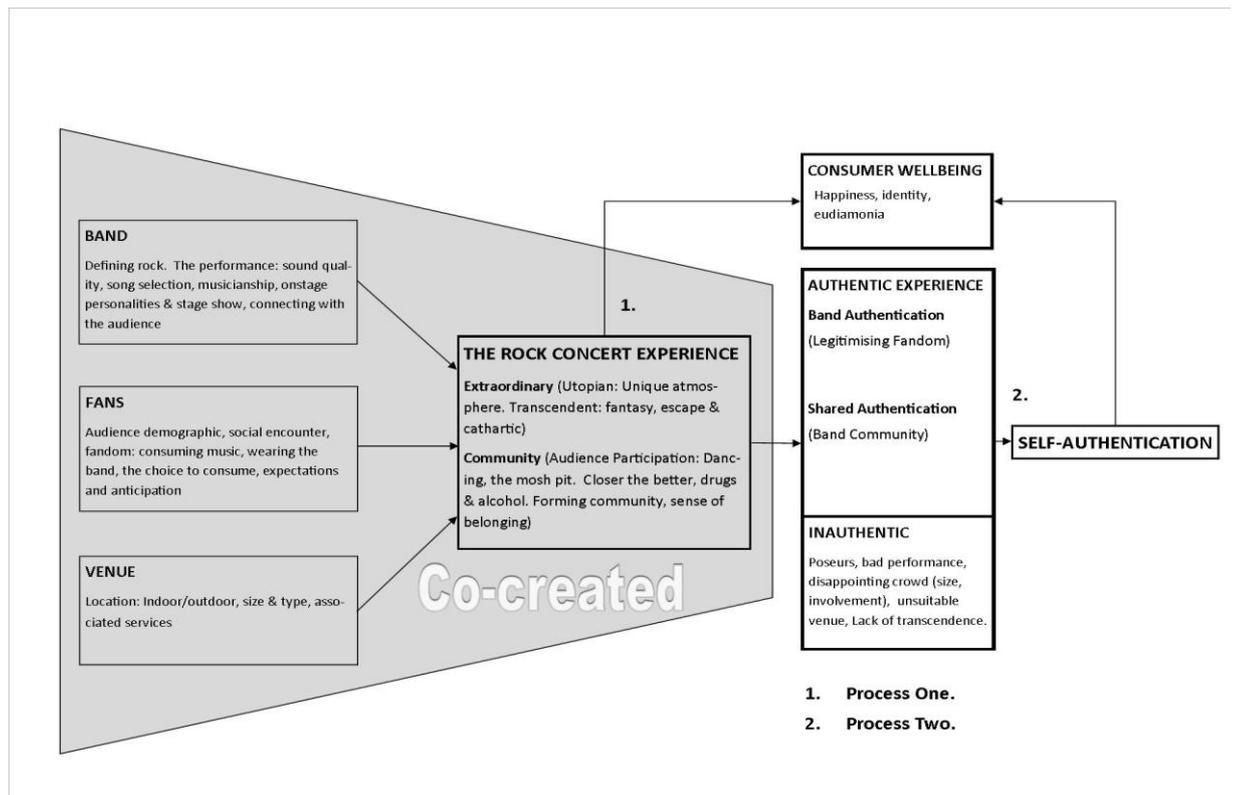


Figure 4: Rock Concert Experiences, Authentication, and Consumer Wellbeing

In Figure One., the left section covers the co-creation of the rock concert experience by the audience, the band, and the venue. This is the first section of the chapter. This contains the participants' experiences, the main findings of the study.

The next section of the chapter explains the central part of the framework, the rock concert experience. This explores rock concerts as extraordinary, and a source of community. Seeing the band perform is a utopian experience, an outlet for deeply meaningful, sensual, transformational, and transcendent experiences. Rock concert audiences experience community through the sense of belonging felt with other audience members as fans of the band.

The right side of the figure illustrates how band authentication and shared authentication allows the self-authentication process, creating wellbeing for rock concert consumers. This section presented in Chapter 5. ⁴

Co-Created Experiences

Findings suggest there are three active co-creators of the rock experience: the band, the audience, and the venue. The band performs music, the venue hosts the event, and the audience helps create the atmosphere. Synergy amongst the co-creators creates community, and makes the experience extraordinary.

It is working with what the promoter wants, what the venue wants, and what the band wants. Collated all together and making sure they all [including the audience] get what they want... When I worked at 'The Day on the Green' for an Australian company, towards the end of the concert we were constantly battling to keep the aisles clear [of people]. We were telling the people at the front to come to the front to keep their position, and for the last 3-4 songs, we let it go, and let them [audience] jump around. Then they go away feeling good. But you have to do it at the right time, you can't do it at the beginning because the people who paid a thousand dollars to be there in the front row. [With] that sort of money for tickets, they're going to get really pissed off. (Bruce)

They [the band – Dave Dobbyn] asked everyone to stand up. I think you have to get a feel for what everyone else around you is doing, and what the artist wants. How much they want the audience to input. (Wenda)

Service providers must identify consumer trends, desires, and preferences, and allow them to co-create a personalised experience (Pahalad & Ramaswamy, 2004a). Consumers want to interact and thereby co-create value (Pine & Gilmore, 1999). Service providers should help customers co-create their own experience (Schmitt, 2011). Many previous studies of concerts ignore the role of the audience. However, rock concert audiences are capable of influencing the band and contributing to the uniqueness of each performance (Cooper-Martin, 1991). Practitioners should realise the importance of maximising consumers' interaction

⁴ A table providing examples of participant quotes that illustrate the major themes of the findings, and a chart indicating how the most common initial categories or codes link with the final concept of an authentic experience can be viewed in Appendix F.

with the venue, with the performer and with the venue. As such, it is important for service providers to acknowledge consumers' desires to define and design their experience (Prebensen & Foss, 2011). As Pine and Gilmore (1999) put it, rather than playing the role of a passive 'couch potato', the individual wants to take an active role. The quality of the consumer experience depends on the nature of their involvement (Prahalad & Ramaswamy, 2004b).

The Band

A band's performance is the major motivation for consumers to attend a concert. Fans love their favourite bands' music so much that they want to experience it live in a community of other fans. Fans expect a satisfactory performance from the band, and therefore the band must understand its role to co-create positive service experiences (Kubacki, 2008; Hausman, 2011). This section of the chapter covers the band's role at the concert, the performance. First, this section defines rock music as discussed by the participants. It is important to first define rock from the perspective of informants in order to understand what exactly rock music is and how a rock band's performance is important. Following this is an explanation of the factors of band's performance - 1) sound quality, 2) song selection, 3) musicianship, 4) stage show and onstage personas, and 5) connecting with the audience.

Defining Rock

The band and their particular style of rock influence the particular audience demographic that attends the concert. It also influences the audience members' participation as a community. Part of the interviewing process included asking participants to define rock and to give examples of rock bands. Bands discussed by participants as rock included: The Red Hot Chilli Peppers, The Offspring, Pearl Jam, Meatloaf, David Bowie, The Rolling Stones, Def Leppard, Soundgarden, Ozzy Osbourne, The Ramones, A Perfect Circle, U2, Foo Fighters, Staind, Daughtry, Coldplay, The Killers, and Nickelback. These bands varied in their sound, the style of rock they play, and are from different stages of the past 50 years. Because of rock music's varying sounds and styles, participants found it difficult to define exactly what rock is, and what it is not.

What is rock music to you?

I don't know, the lines blur. It's music that is louder, and has guitars pretty much. I don't know any music that tries to rock is rock; just some of it is bad rock music... Everything is either rock music, pop music, hip hop, or R&B etc... Rock music is the only one these days that's seems to be using electric guitars. Because pop doesn't really use guitars anymore.... There are hybrid genres that mish-mash things. So everything is fluid, and it is pointless trying to pigeon hole anything. (Shaye)

There is so many sub genres and that... I guess with rock it's just your basic band you know, guitar, bass guitar, drums, and a singer. (Steveo)

Rock music as a sound has many overlapping subgenres whose influences seem to contradict another. For example, there are opposing views within the genre on the use of technology to help make music. Modern rock has taken influences from genres such as pop, dance and rap music. Because of these influences of other genres, this creates subgenres within rock, making it increasingly more difficult to label bands a specific genre. Steveo is a participant who embraces this, having seen dance rock bands and rap-rock bands live. However, participant Andrea preferred her rock to follow tradition, and to use only electric guitars and drums instead of incorporating technology such as computer generated sounds and DJs.

The genres of rock described by participants are mainstream rock, classic rock, 90's rock, rock, old school rock, hard rock, punk rock, pure rock, pop rock, metal rock, drum n bass rock, rap rock, alternative rock, and progressive rock.

Some of participants included metal music in their discussions of rock without thought of differentiation. When asked for examples of rock concerts attended, participants gave metal bands as examples without hesitation. The following two quotes are from two participants whom attend concerts of bands they define both metal and rock. This is their attempt to define the differences between rock and metal.

[Rock] the music isn't RAH RAH RAH... like yelling, like some of Slayer's lyrics are pretty ridiculous. Bands like that... You couldn't play it on radio. Every second word is beep beep beep. That's kind of how it is not rock.... Megadeth and Metallica in my eyes are sort of in between. They are sort of mainstream and rock, but they're leaning towards the metal end, but not really metal. (Cox)

Metal is pretty much taking it to a harder level again I guess... there's more screaming in metal.... Taking it to another level you know...it's pretty much what it is, just levels. It's only what someone else labels your band. A band is a band. Some bands are too intertwined with some many different genres that you can't really name them under one genre... It's hard to say where you draw the line... (Steveo)

It was of general belief that although there are some noticeable differences between what considered rock and metal, there are too many similarities and overlaps so there was a consensus that metal is a sub-genre of rock.

The Performance

Fans have steadfast belief that the performers at concert should meet a particular level or calibre of showmanship (Leizerovici & Cotte, 2011).

They are trying to represent themselves. I am paying to come to see you, you're not paying to see me. So don't worry about me, you just put on a good show. That's what you are there for. (Steveo)

The primary reason of attending a rock concert is to experience the performance of the band. This is the one thing making a rock concert truly unique from everyday life. Instead of listening to a CD, your favourite music performed in front of you. Therefore, the band's performance plays a significant role in the enjoyment of the concert.

The way a band performs differs from band to band. For some bands, performances can differ from night to night. Participants spoke of the quality of performance and its different aspects playing an important role in the engagement of audiences. It could be the difference between becoming an extraordinary experience and the crowd connecting as one, and an average experience. Sound quality was an important factor, and something that commonly changes from venue to venue. Song selection is important, as is the show that the band puts on for the audience that can also both differ from show to show. Bands often improvise on stage, playing longer guitar solos than the recording for example. Participants cherished the ability to see this musicianship in person. The stage show helps contribute to a band's stage presence and the effort the band puts into

connecting with their audience an important aspect of the band's credibility on stage. This is where prior consumption and knowledge as a fan is important as it provides certain expectations of the band's performance.

Sound Quality

All the participants mentioned sound quality as playing a crucial role in their enjoyment of a band's performance. They expected the music to be loud, but of a high quality of audible clarity. If it does not reach a desirable level of quality or loudness, or if there was a malfunction, participants were disappointed and this hindered their experience.

I have been to a couple of concerts where a certain instrument isn't coming through, or a speaker explodes or something. Once the whole concert you could hear was [makes sound effects] like that. I went to Disturbed [band] and it did that, and it was worse than really intense bass, ears were ringing for days afterwards. You think they would just unplug it... It was shocking. Was really bad. That speaker killed the whole buzz of the whole thing for me, it was gutting man. It just ruined it. (Steveo)

Although participants wanted the sound quality to be as good as possible, it was not expected to be as perfect as it is on a heavily produced CD. In some cases, the band's music is so technical and hard to play that participants did not expect the band to be able to perfect it live. As illustrated in the following quote by Andrea, it can be a pleasant surprise if the band sounds better live.

There's nothing more exciting than hearing a band sound like they do on the CD. It's even more exciting if they sound better than they did on CD, but there is nothing more disappointing than realising that you love this band and that the CD has been completely over produced, and they actually sound like shit. Because that just destroys everything... a lot of bands especially in the metal scene, when they start out, they produce a lot of their own records, and they have bad sound quality. And when you hear them live it's like fuck this is amazing! (Andrea)

Participants had real respect for the bands that sounded similar to their recorded product live, and were more inclined to consume the band into the future.

Song Selection

What songs the band choose to perform was a popular topic discussed amongst participants. Participants had both expectations and anticipation of songs. The songs they had expectations for was a band's popular songs, and songs they often play live. People can view the songs bands commonly play live on websites [e.g. setlist.fm], or they can view past concert footage on websites such as YOUTUBE.com. There is also an expectation to hear a few of a band's new songs, as bands regularly tour to promote a new album after its release. The songs participants anticipated were dependant on their own subjective personal tastes. This can include the hits, favourites from bands' lesser-known songs from early in their career, and sometimes even cover songs.

There are songs you expect to hear, there are songs you want to hear, there is occasionally a good band with lots of work should try and chuck in a couple of unexpected things to surprise you... (Shaye)

As the following quote illustrates, because of subjective tastes, it can be hard for a band to get the mix right.

I'm glad they [the band] changed it up [the songs player], made it a bit more interesting and chucked some means covers in there... song selection is a big thing too. But song selection is hard, because it's never going to work for everyone. There's always going to be people out there who say, "Oh, they only played the radio songs". Or there'll be other people who say "Oh, I didn't know any of the songs because they didn't play the radio songs". So you can never win, but I think it's just a matter of getting a good mix...most bands get it right. (Steveo)

A band's hit songs usually get the biggest reception of the night from the audience. The audience is most familiar with these songs, so the more they can sing or dance along. This is even more so the case for music festivals.

They [the band] will play their big hits [at a festival], that's what they are employed to do. You have an hour...or 45 minutes to play all the stuff that everyone is here to see, so you have to have the best possible experience for every band... If you like a band, and you're like yeah I like them I know a handful of songs, know the singles, I would suggest going to a festival to see them. But, if it is one of your all-time favourite bands... You know songs on all the albums...you are an obsessed fan, just got go to the concert. You will just get a really intimate experience with that band; they

won't just play their hits. They will play their really long obscure song on that album that's track number 9 that is really weird, that only like 10 people have ever heard, but it's awesome. So they will play it.... (Andrea)

It was common for participants to listen to the band's music leading up to the concert in order to familiarise themselves with the music. This is similar to Leizerovici and Cotte's (2011) findings, where her participants did what she called "getting ready". This pre-concert routine of listening to the band's music ensured that audience members had substantially caught up and refreshed on the music material. Through previous experiences, concertgoers know what to expect from concerts, including how to prepare to best maximise their enjoyment of the concert.

Musicianship

The band's ability to play their instruments well live was an important component of the performance. The type of concert performance seems to fit into two main categories, slick and unique. Slick is when a band's song selection is very similar to previous shows, and there was no 'jamming' or improvisation. The band repeats the same show night after night. This helps ensure the band's performance is streamlined, and sounds as close as possible to their CD's sound. An example of a band that plays a slick show is the band Radiohead. I observed their concert in Auckland, and a subsequent search online [www.setlist.fm] showed songs played in Auckland were almost identical to the previous ten shows, even in order. There was no jamming, and little interaction with the audience. The band came out and played their songs one after another similar to what you would hear on a CD.

I went to a concert a few years back and bought the DVD of that tour with my friend that I went to the concert with, and we compared and contrasted. I thought hmm their show in London was basically exactly the same as the show in Auckland. But you know, slick is good. It was really slick.
(Shaye)

A unique performance is a band playing a different set of songs each night, so the fans have a unique experience. Other aspects that made a performance unique was the band playing songs they have not recorded, covers of famous tracks, and upcoming releases. Unique performances also have more emphasis on showing

off the musician's ability to play their instruments. The band does this through unstructured 'jamming'. This is where bands also improvise on some songs, perform some songs differently [e.g. acoustically], and play extended solos not in the album recordings. This makes the performance unique to that concert.

Most participants cherished these unexpected improvisations, although the band has to remain true to the original product. The band's lack of mistakes, ability to play difficult pieces, jamming, improvisation, and playing of cover songs attributed to their perceived ability of musicianship. When musicians play openly and unrestricted by record companies or producers, fans enjoy being able to see this talent perhaps hidden on studio recordings.

The one reason they [Stone Temple Pilots] were amazing and their sound was, was because they played their songs, but they had all sorts of interludes. They would play like a radio song, and then they would just like jam out for 5 minutes, and play random stuff you would never hear on a CD. It's like stuff money can't buy. Well you can buy it, because you buy a ticket. That really makes the experience. It's like watching them jam in a studio basically. That's awesome. (Cox)

There was like a fricking drums solo and I was like yeah man you rock [the U2 drummer]. This is awesome. He never really shows off his drumming in a song, so that was cool. Like this guy is really talented. And the Edge [band's guitarist]... They each had quite a few little solos. Some of them are real long, and some of them are short little jams, so that was cool to see his talent... (Kat)

These guys are pretty good, they sound just like their CD it's really cool, it's really awesome, and then all of a sudden they whip out something that you didn't expect. And then you're like wow, mind fucking blown. Holy crap these guys are amazing. Like...wow. Sometimes you look at them and you go they have talent beyond what they put on the cd. But obviously they didn't have the ability to put it on the cd, like they didn't have a song out of it. (Andrea)

Sometimes however, this jamming could feel like noise, and took away from the polished aspect of a performance.

I don't really like guitar solos that go on forever. However feedback is ok... The guitarist will generally show off they're good, but not big long guitar

solos. At the Smashing Pumpkins there was a song where Billy [Singer/Guitarist] does the 15 minutes howling feedback freak out solo thing. At the start of that, the entire CBS Arena floor was jumping up and down. By the end of it, the place was completely still, and we were like thanks Billy. (Shaye)

Overall, seeing the band live made seemed to be proof of the band's ability to play good music. It made their artistry tangible.

Onstage Personalities and the Stage Show

In rock music, it is common for bands to portray a persona or character on stage. This can be an obviously made up persona or something closer to the identity of the band members. Rock concerts are a performance, and a stage show compliments this. The band's stage show usually based on the band image. The band image is how the band portrays themselves in their music and lyrical content, logo, album covers, photos, and any other forms of promotional material. This puts a perception in the mind of the public as to what the band is, and what they stand for; part of the basis for the decision to consume or not to consume the band. The stage show of a band includes any customised items of the servicescape towards their performance – for example the use of extravagant lighting, big screens or pyrotechnics, and the musician's appearance, how they interact with the crowd, and the use of any gimmicks.

“It's a similar thing to Alice Cooper with Slipknot where I went more for the show...” (Cox)



Figure 5: Alice Cooper Performing



Figure 6: Slipknot Performing

The band's stage show can leave a lasting legacy in participants' minds, the concert remembered for the show. In other cases, it had no bearing on the participants' overall enjoyment. The extent to which an emphasis placed on the stage show comes down to the band, and the relevance this has to portraying their band image. To some rock bands, it is central, in other cases, participants did not notice it or even think it was required. The band Seether had a very basic stage set up, with no elaborate production. They did not even have a big screen, which is usually common at concert. All they had was basic lighting. I also observed

this at the Shihad concert.⁵ These types of concerts are common in smaller venues.

They just had a perfect look to them. They didn't try to take it to a Big Day Out with a big show with crazy lights. I guess with Rage they didn't need to. Was just the ultimate, all about the music. (Steveo)

Kiss was amongst the first bands to popularise the use of a stage image in rock, painting their faces and wearing matching outfits ("Kiss (band)," 2012). A band's stage show emphasises their band image through live performance, sometimes through theatrics. For example, Alice Cooper uses snakes and other props, and is hanged onstage. Three of the participants mentioned the band Slipknot as one of their favourite live bands because of the image and show integrated into their act.

With Slipknot you get everything. You get the sound, the crowd and you get the visuals as well. Everything is just taken to the most intense level, and they're just thrashing the fuck out of their instruments. Something a bit different aye, wearing masks. Not many bands wear masks. I guess Kiss came up with the idea in the first place, and they just take it to another level with how scary they are, compare with just a little bit of face paint. Try make it a little freakier you know. (Steveo)

I observed the concert Roger Waters 'The Wall', which incorporated a large stage show. This stage show used massive inflatable puppets and a wall built on stage as the show progressed, with videos then projected onto the wall.⁶ The following quotes outline the extravagancies of modern large-scale rock concert sets as discussed by participants.

It was ridiculous [U2's stage show]. There was massive search light things. The stage was a circle, and there were these... Like I don't even know what they're called, like a big top, but not? Like for a circus tent. That's what it looked like, but the sides and the top was cut out. So, it was like circus tent legs and around the top was a circle. That's where they had the lighting rig up there. And they had all these search lights on the top of each leg, and they were just like beaming out into the sky, and that was cool. Weird, but...the lights were really intense. Like real, real bright... (Kat)

⁵ See videos four and five on the supplied CD.

⁶ See videos two and three on the supplied CD.

During an individual band's concert, they are able use elaborate sets and stage design which compliments their band and stage image. However, during festivals this is not always the case. At festival shows, bands usually do not get the luxury of personalised shows [apart from the headliner], as there is a very short turn around between acts. This does not allow enough to time to set up any excessive sets, otherwise, audiences would have long waits between bands. Therefore, all the bands will use the festival's generic set up.

Finally, Participants wanted to get the feeling from bands that they enjoy their own music. Crowds expect bands to play their music with feeling and genuinity. The band can portray this through their body language, their smiles, joking amongst themselves on stage, and generally look to enjoy their selves. This could be the lead guitarist moving around the stage, posing, and interacting with the audience members.

Connecting with the Audience

All participants mentioned the joy in the connection they felt with their favourite musicians at concerts. It was important for participants to feel a connection with the band, and they wanted bands to make an effort to try to connect with them as the audience. Participants wanted the band to make them feel appreciated as fans for being at the concert. They observed that some bands personalise each performance in order to connect directly with their audience.

Shihad are really good at improvising too. It's not so much the sound, but also getting the crowd involved. They're one of the best bands for getting the crowd involved. Especially John Toogood (singer/guitarist), he's amazing. He just knows how to work the crowd. They don't just come and play their songs... They're good because he's [John Toogood] so enthusiastic about it. It's awesome. Some bands don't interact at all. Which I think is rubbish. It doesn't make it personal. Some bands come on and play five songs before they even say hello to the crowd. It's like they're playing to no one. Its rubbish in my eyes... Some bands just come on and play their ten songs and then they're off. In my eyes that's not ok.
(Cox)

Some bands will interact with the crowd a lot more than other acts. Participants generally do not like a band just playing their songs, and then leaving. They felt

the band made no genuine effort to connect with them. This lets down fans that idolise these bands and have high anticipation for the concert. Participants viewed how a band attempts to connect with their audience as how they represent their selves and their music as a whole.

Hall and Oats were shocking. They didn't interact with the crowd, and they were more like they didn't want to be there [the performance]. Their effort, stage presence, and the interaction with the crowd, you know if you can tell they're not really into it. (Penny)

To me the unexpected is how they're going to act with an audience, the interaction. I have been to some concerts where the interaction has been so minimal. I mean, what am I doing here? I think if the audience is genuinely happy with what is going on, and the artist is reciprocating it. Not just saying I love you because they're just saying it, but because they mean it, and they're actually being involved with the crowd. (Wenda)

Audiences like to feel valued. Bands often do this by interacting with the audience, and talking with them. For example, bands touring this country often tell us that we are a much better audience than Australians are. Some bands even recognise a country for one of its characteristics, or a recent event. For example, playing the national anthem of New Zealand, or wearing an All Blacks shirt.

The Pikes River disaster, it happened a month before the concert, and they [U2] dedicated 'I still haven't found what I'm looking for' to the families and everyone affected by it...It was a good thing to do.... Like they're not to high status or uncaring about us little folks in NZ so that's cool when they talk about that. Especially when they have a genuine connection with NZ, not just saying blah blah we love New Zealand, we love our fans!... If they can actually back it up then I'm like stoked...Makes it legitimate, like you're actually a person. They don't just seem like any old rock star, they seem like someone the same level. Which sounds dumb, because they are rock stars. (Kat)

Participants all stated that as an audience they appreciate when the band saying they love them, even though deep down they might know or presume the same thing said around the world. Rock Stars usually address the crowd as a whole predominantly, but sometimes pinpoint individuals in the crowd. The audience craves this personal interaction. Participants all mentioned moments when the rock stars acknowledged them.

I mean, I'm not really that cheesy and idealistic, and say that I'm one with the crowd...but it's nice to be able to look at the lead singer and you do get that little moment that the lead singer looked at me... The lead singer and guitarist from Manic Street Preachers were playing right in front of me and I touched the guitar. (Shaye)

Participants craved the musicians to look at them, or to be smiled at by their idols. Some participants mentioned touching their favourite musicians or their instruments. Andrea was even lucky enough to talk to a band member after the show.

You go to something like the Big Day Out and you have no way in hell you're getting close enough to the band to even like make eye contact, let alone fucking give them a hug. Where as you go to a tiny little show with 200 people... Then you stage dive, and then you give the lead singer a bit of a hug. Then you have a beer after the show with the bassist. That just doesn't happen after big shows. (Andrea)

Participants had the perception that the more a band involves an audience, the more they are enjoying themselves. This could be through the encouraging or inviting the crowd to participate in activities such as chanting, singing, dancing, or moshing.

Iggy Pop at the Big Day Out... They said they wanted 20 on stage [audience members], and we said ok and arranged 20 and had them ready to go. Then when he said to go up on stage, he got pissed off that we were doing it orderly, and he said nah he wanted them all and they just swarmed [crowd onto the stage]... (Bruce)

...They were first band that played that I staged dived too. And that was because they were going, rah fuck this, there is like no security, it's a really small venue, everybody just go nuts! Everyone just get up on stage now!! They were going really crazy, and rarking the crowd up. And when they play...there's a song romance us dead, there's a really wicked guitar solo, and everyone who is a Parkway fan knows to chuck their arms up. (Andrea)

Rock music becomes more than a simple point of connection at a rock concert (Pattie, 1999). It is the vehicle for a moment of transformation as the band and audience become one. This moment is where the boundaries between the performer and the audience seem to evaporate (Pattie, 1999). When this moment

of becoming 'one' was not there, the participants felt the experience was lacking one of its most important aspects. A desired aspect of the experiences of consumers of concerts in Canada was physical contact or an emotional interaction with band (Leizerovici & Cotte, 2011).

“The notion of interaction with the band (performers) surfaced as a prevalent concept and one which resonates strongly with the social/physical sphere of the experience. Whether this interaction was through direct physical contact when in a position close to the stage, or on an emotional level, it appears that interaction with performers was a desired aspect of the concert experience. When interaction was minimal or non-existent, a feeling of disappointment or rejection expressed. Seeing a live show allows for a certain level of interaction with the performer(s) not otherwise experienced, and so a lack of interaction leads to considerable negative reactions from the personal “critic” side of individuals” (Leizerovici & Cotte, 2011, p.15).

Bands should not take lightly the importance fans place on their interaction and genuine attempt to connect with them.

Fans

Rock concert audiences consist of fans that have certain expectations and anticipations based on their previous music and concert experience. This section describes the fans who attend concerts. First, this section describes the demographics of the audience who attend rock concerts. Second, it covers what it means to be a fan, referred to as 'fandom' in the marketing literature. The important facets of rock fandom such as consumption, wearing band t-shirts, how participants decide what concerts to attend, and fans expectations and anticipation of the concert are explored.

Audience Demographic

The demographic of the audience helps create the extraordinary atmosphere of the concert, an also contributes to these participants' feelings of belonging and thus community.

Is there a difference in the kinds of crowds at different concerts?

The demographic of the crowd, you just have a look at the band, at who is playing, and the demographics will tell you what the crowd is going to be like, and what to expect. (Bruce)

Yeah there were some pretty extreme people when we went to slayer, some pretty hectic people. Just about every shirt in the crowd was black. Like Metallica, Pantera and Slayer shirts. If you had like a red shirt you would stand out haha...so the classic Bogan with long hair, and black shirt, and ripped jeans and there's so many of those people there. It's like the demographics of the crowd basically. (Cox)

The crowd making up the audience at any rock concert is subjective to the band. Each band's image and sound determines their fan base, and accordingly the particular demographic attending the concerts. I observed at the concerts of established acts such as Roger Waters [Pink Floyd], the ages of people ranged from people in their 50's or 60's to children whom looked no older than 10. This next generation of rock music fans wearing the shirts of bands that broke up before they were born. At the concerts of more recent bands of the hard rock variety, for example Seether and System of a Down, the crowd was generally between the ages of 15 and 25, and mainly male.



Figure 7: A Sea of Black – System of a Down Audience

Participant Cox commented on this difference between the audiences of metal bands, and those of rock bands that receive commercial airplay. Metal concerts have audiences largely made up of people whom looked like 'Bogans'. Bogans explained by Cox as "between 18 and 23 [years old], with a black shirt, ripped

jeans, big steel cap boots, tattoos everywhere, cuts on their face, and drinking bourbons.”

I observed that at the concerts of the more mainstream acts that receive commercial airplay, such as the Foo Fighters, the makeup of females in the audience is higher.

There is a diverse crowd, a few bogans, but not like an AC/DC or Metallica concert where most people would wear a black band shirt. There's a few people in random outfits. People dressed as superheroes and things like that. No real trend in what is worn, apart from the plastic ponchos people put on it the rain. Pretty 'normal' looking people. (Observation – the Foo Fighters, 15/12/2011)

Concerts with a more mainstream audience and more females will act differently than a predominantly young male audience. This can create a different vibe, and a different experience. I discuss this later in the chapter in extraordinary experience and community.

Concerts as a Social Encounter

Participants often attended concerts with friends, family, or sometimes their partner. It was an experience they enjoyed sharing with people close to them. Participants often had a small circle of concert friends, and their friends' broad musical tastes meant they often went with a different friend. When friends could not afford to go, or no friends liked the band enough to go, these participants went to concerts alone. This did not seem to bother them, as they would rather go alone than miss a favourite band. They would prefer to go with friends but it did not stop them attending. Participants mentioned it was common to lose friends at concerts and end up on your own, and because of this and the social nature of rock concerts, participants sometimes made new friends at concerts. These participants talked with strangers at festivals, where concertgoers had free time between bands.

I said [to a guy on the bus] “I’m trying to get to the Alice Cooper concert”, and the guy said “oh I’m going to that too!”... We chatted about concerts, what ones we had been to.... It’s like bonding with people you have never

met. Most people are pretty friendly at a concert, [and] so you have something in common. For a start you both like the same music. Then as soon as we started talking...he said, he went to the Big Day Out, and I said, I went to Slipknot... and [we] chatted the whole way [to the show] about concerts. Then we went and had some beers, and it actually felt like I had known this guy for quite a while. But I had never met him. It was cool especially because none of my friends had wanted to go. So it was good to meet someone to hang out with. (Cox)

This interaction with strangers heightens the overall concert experience as connecting with a complete stranger over a common love contributes vastly to the feelings of belongingness characterised by intense forms of community (Leizerovici & Cotte, 2011; Minor et al., 2004). This social nature of rock concerts something embraced by music festivals.

Music festivals over the past ten years have had an increasing presence on the New Zealand live music scene. The Big Day Out was the only prominent festival on the local scene in in the 1990s, touring across Australia and playing one date in Auckland. There are now over ten music festivals including Laneway, an indie rock festival that also tours Australia, and Raggamuffin, a reggae music festival. A large outdoor stadium hosts The Big Day Out, and can attract 50,000 people, with numerous stages and styles of music showcased. Therefore, the crowd is going to differ between a festival and a concert of a specific band. Generally, a festival crowd is there for a good day out, and see a few bands they like, but expect to have more of a social encounter. A concert crowd defined demographically to the band's specific fan base.

If you are going to a couple of hundred people show, you have got hard-core fans right there, and maybe one or two randoms, but you have the hard-core fans. At a 500 to a 1000 people show, again you usually get mostly get hard-core fans and a few randoms. But as soon as you get up to a couple of thousand, or at Vector [12,000], to fill up Vector you have to have a really, really broad range of people...you definitely get a broader crowd at festivals because there are just so many bands there, that you sort of get... sort of a melting pot of people. (Andrea)

The friendly and social atmosphere at rock concerts is so strong that sometimes participants would also attend a concert for this. Shaye would go along to concerts of unfamiliar bands just to have a good time with friends.

I might go to something almost for a laugh if it didn't cost too much and if I had mates going. Like I don't like 'Queens of the Stoneage' and I don't love the 'Smashing Pumpkins', but my mate was going and thought it sounded like a good night out. (Shaye)

This was quite rare however, the main motivation for participants to go to concerts was to see the bands perform of which they are fans.

Fandom

Fan is a term that came up frequently in discussions with participants. Fans according to the literature are the people who wear the colours of their favourite team, or the ones who sit in line for hours for front row tickets to rock concerts (Lewis, 1992). These findings show the bands participants listen to are important to them. Participants consume their music frequently, and collect things that symbolise their fandom. Being a fan involves more than just listening to the music. It also involves wearing a band's t-shirts, understanding the music, and having knowledge about bands beyond just what songs they play. It involves being able to constructively discuss bands with other fans which provided pleasure in the ability to connect to the music and other fans. This provides a source of identity and pride in one's self.

I have a lot of friends who are musicians who are into the music. We will sit there, and we will be like, "you know that band, the guitar is like *weh weh weh weh*, and the drums are like *do do do do do*". And you know, it makes no sense to anybody else, but were like "Oh yeah, oh my god! And when they drop down into the lower D and you're like, "Woohooo!!" You're feeling really great, because it's like a sign of intelligence. It's like they have really thought about this... (Andrea)

I like to learn about my bands, stuff about them even if it's kind of stalkerish how much I know about Def Leppard, but they're my favourite... Music is just a pretty big thing to me... It's just more of a personal connection to them. Like, now this is going to sound pompous or whatever, but it [knowing lots about her favourite bands] makes me feel

like a true fan which sounds so stupid. Like, I'm not just posing, I genuinely interested in them as a band, and as people. (Kat)

To fans, rock performers are cultural heroes symbolising a common collective experience beyond music (Dotter, 1987). Fans enter into a committed relationship with a star and are set apart from an average consumer in the sense they take consumption deadly serious (Bromell, 2011). They cannot be rationalised, only understood through devotion (Schmitt, 2011). Fans are often highly articulate, and have the ability to produce quantities of information on the object of their fandom, quoting their favoured lines or lyrics, chapter and verses (Bennett, 2009; Kahn-Harris, 2006; Snell, 2012). This enhances social interactions through music's use as a discussion topic with those with mutual tastes (Trocchia et al, 2011). Moreover, this music knowledge reaffirms membership to a music subculture (Snell & Hodgetts, 2007). Only when socializing with like-minded others do fans feel relaxed and accepted by others when openly pursuing their passion. In these situations, they participate in seemingly endless discussions, finding anything remotely fascinating associated with their celebrity (O'Guinn, 2000; Caldwell, & Henry, 2005).

Due to fans' general obsession with a particular star, celebrity, film, TV programme, or band (Hills, 2002), some researchers have put a negative view on the celebrity obsession (Caldwell & Henry, 2005). Society often portrays fandom as a cultural pursuit that is a waste of time from obsessive nerd-like individuals disconnected from society (Snell, 2012). For example, Grossberg (1991) characterises adult celebrity fans as typically dumb, unsophisticated, or poorly educated. My findings contradict this belief. The participants were intelligent, articulate, and knowledgeable about music. Similarly, Lobert's (2012) study on devotional Cliff Richards' fans finds they appeared psychologically well balanced; readily distinguishing fantasy from reality.

Snell (2012) was concerned discussions of fandom in the literature are often more concerned with isolated one off events, rather than accounting for multiple interests and commitments involving the subject of a fan's devotion. For example, Star Wars fans lining up to see the new film days in advance. These studies fail to recognise the role their fandom plays in everyday life. All my

participants had regular jobs, and regular lives. Music was just an important facet in these people's lives. They listen to it daily. Concerts therefore are not just an escape. Instead, it is an extension of an everyday identity where like-minded others share their devotion for the band in a communal environment.

Consuming Music

Consumption of rock music as an everyday commodity was an important theme that emerged from participants. Concerts are not the only context in which rock music is meaningful in these participants' lives, they all had large collections of CDs, MP3s, and some had records. Many of these collections are in the hundreds, and one in the thousands. Spending some much of their money on music shows how much it means to participants.

How many [CD] do you have?

1200-1300...I don't buy many anymore....but I still buy them if they are cheap. There's no point paying lots of money for a cd these days...Yeah, once I started, once I hit university I started buying lots of CDs....Because I like lots and lots of music, and I'm always intrigued, and I just want it on in the background. Then there have been stages in my life where I had music on constantly in the background. Now I can't really do that apart from records [CD collection is in storage]. Its lead to me driving a lot more, because I can listen to music in the car. Also cause I can listen to it loud....I don't know just everything is better with music. (Shaye)

The participant Kat did not just stop at CDs or records, she likes to collect any merchandise she can get her hands on.

I got like my bank statement yesterday and looked at it. And it was all JB Hifi and Amazon where I had bought CDs, t-shirts, books, and stuff. Like 50 or 60 dollars at a time or more. I spend a lot of money on music, I need to stop... I just bought Def Leppard comics, cause they're like rare, there's like three of them and they only ran for a month or something in the UK. So they only made a very small number of them and then not many sold so they took them out. But a seller on eBay managed to get these three so I bought them and it was \$53. (Kat)

Music has the ability to make people feel (Trocchia et al., 2011), so it becomes a major part of the lifestyle for many people (Frith, Straw & Street, 2001). The

participants' consumption of rock music laid the foundation of their knowledge and musical preferences.

Wearing the Band

Music fans are often easily identifiable by the rock band t-shirts they wear. Kat referred to wearing band t-shirts as a “public display of love for that band”, and “showing off a part of who she is”. Wearing band t-shirts shows others her identity as a music fan. This is common amongst rock fans, the amount of people wearing band t-shirts at concerts testament to this. Buying a band's t-shirt at their concert was also a common concert ritual. All of my participants discussed doing this at least once. These were consumed both as a memento to remember the event, and to show other people that they had attended. Often, the list of dates on the tour is on the back of the shirt.

The Meatloaf one [shirt] was an early birthday present from my mum anyway. Then other ones I just buy from Marbecks and online and stuff, I like having band shirts, and now I have realised everyone thinks I'm a lesbian so I should stop wearing them every day. (Kat)

I am always wearing metal shirt, I mostly wear in black, and if I don't dress in black, it's still quite edgy. Because I have been brought up in metal music, so all my influences are people I look up to in my life are rock and metal idols... I have metal shirts galore, like a draw just full of metal shirts. (Andrea)



Figure 8: Kat's Band T-Shirts

Band t-shirts vary in design, but are usually a band logo or album cover, on a black t-shirt. Moreover, band shirts can be a shared interest strangers can bond over, participants felt an instant connection to other people wearing band shirts of bands they like. Participants sometimes liked bands unknown amongst their friends, so meeting other fans was a cherished occasion.

I was walking down the road in Hamilton... in my Lamb of God shirt, and this guy just stopped me in the street and said fuck yeah! We need more metal chicks, rock it! I was like yeah Lamb of God is awesome! We hugged it out and then just kept walking. Metallers are real huggy, we're a huggy group [laughs]. There so little of us, we have to stick together and you know, feel the love. (Andrea)

Regular consumption of band or concert t-shirts and other merchandise is an important aspect of fandom (Bromell, 2011). These were also common behaviours in the studies of Bruce Springsteen fans (Cavicchi, 1998), and David Bowie fans (Stevenson, 2009). Like knowledge, wearing a band shirt provides the opportunity for social interaction with like-minded others, communicating membership to a specific community and symbolise its importance (Snell & Hodgetts, 2007; Paechter 2003; Frith & Gleeson, 2004). People need to belong with similar people, and material objects or possessions such as a band t-shirt help communicate interest to encourage interaction (Hurdley, 2006; Mezirow, 2000; Cullum-Swan & Manning, 1994; Snell 2012).

The rocker's [rock fan] characteristic is a constellation and fulfilment of certain duties to clearly differentiate from others, not other music fans necessarily but definitely pop audiences (Yazıcıoğlu, 2010). Wearing band t-shirts differentiates fans from non-fans, and from the mainstream through an instantly identifiable form of attire (Snell & Hodgetts, 2007). Subcultures are distinguished by what they are not (Force, 2009), and rockers seem content with the difference created by the appearance of their rocker identity and belonging to rock communities (Yazıcıoğlu, 2010). In New Zealand, the 'rocker' often typecast as a 'bogan', this identity a conscious effort to adorn a non-mainstream or shocking form of dress (Snell & Hodgetts, 2007).

Choosing to Consume

Participants' individual musical taste moulds their consumption choices for concerts. The CDs they buy, the music they like from the radio, the concerts they watch on YOUTUBE.com all ultimately dictating their preferences for concerts. For some of the participants, hard rock or metal bands dominate their tastes, while for others it also includes music from other genres.

These individualised music tastes give a hint at the personalities of the participants. Their unique musical taste grounds them as a music consumer. Even though their friends often had similar tastes, there was always an individually constructed musical identity. Participants all had bands they did not share fandom with friends. Participants base what music they choose to listen to on subjective evaluations on which music sounds best to them. Shaye referred to this as "some music is good, and some is bad". Therefore, participants' individual personalities influence the bands viewed as rock, and their personal tastes within the genre.

When participants' favourite bands came to town, their decision to attend a concert was usually an automatic one, as soon they heard the announcement of the concert.

When Metallica announced they were coming, I was going, and I need to tell all these people, who is coming with me? I need to plan that day that the tickets come out, around buying tickets. So, I will go to work half an hour early, so I could tell my boss that at 9 a.m. I was going to be away buying tickets. (Andrea)

Sometimes the initial announcement sparked participants' interest, and then the decision came later when friends were going. Other times when they liked the band, but it was not necessarily a favourite, it could be very last minute.

[Alice Cooper] was the first concert I went to spur of the moment. I was thinking about it, thinking about it, thinking about it...I was waiting. Thinking one of my mates will be keen. It will happen... As it got closer, I was thinking, come on guys, we should go...and I was thinking this is pretty gay, I really want to go. But I don't want to go by myself...Then the day it came I thought I'm just gonna go by a ticket, first concert I'd been to that I was that unprepared. Got up and thought just gonna do it. (Cox)

When it was not an automatic decision to attend, participants would rationalise the purchase decision by weighing up the positives and negatives of consuming the concert. For example, the positives was all the benefits of attending a concert such as seeing the band perform one likes, while the negatives was the ticket price, travel and time costs of attending.

Roger Waters, had Soundwave not been around, I would have been there. But because Soundwave is my biggest...it's sort of annoys me that I'm having to pick and choose, System [System of a Down – band] is understandable because I will see them there, but Roger Waters it actually was just too expensive. It's sort of like... I love Pink Floyd, but not...I don't know for me it just wasn't...like...it wasn't worth me paying 300 bucks to go see. It is worth that money, but for me, not when there's something like Soundwave. (Andrea)

Concerts are not cheap to consume. Bands touring New Zealand often charge more than one hundred dollars for their concert tickets. Therefore, audiences must place high value on the consumption of the concert in order to attend. A hundred dollars or more for a two hours concert, this is not cheap. The bands with the most meaning to fans, participants mentioned they would be prepared to pay more than they would generally for a concert.

What do you sort of expect to pay for a concert?

Well it depends. It depends on the act. Fleetwood Mac I would have paid anything to be in the front row. And there would be other bands I would pay whatever to be in the front row of Prince... (Penny)

AC/DC was \$204, U2 \$240, Bon Jovi \$240....Def Leppard was \$100 and Meatloaf was \$100... It's value for money, even though it's quite expensive. (Kat)

Making concerts an even more expensive night out are the associated costs that go along with it. These associated costs can sometimes have a greater bearing on the consumption decision. For example, those who live out of the major centres have to put extra investment into the time and costs equation such as travel, accommodation, food and beverages, public transport costs and t-shirts.

For me coming from Wanganui, I have to think of travel and that. Where I am going to stay, food, piss [Alcohol], anything else I might need. (Steveo)

You drive up for say \$50 on gas, plus say 100 for a ticket, 50 on gas...you're staying somewhere so you are probably... If you're staying at mates its ok, you're not paying for that. But usually you're drinking with your mates, so 20 - 30 bucks for booze, then 50 and for food and that while you're there for a day or two, so you're spending a good couple of hundred dollars, and that's going cheap. (Andrea)

Because of these high costs, sometimes a participant could not afford to attend a concert. A participant had really like a band to attend.

Expectations and Anticipation

Participants had high expectations and anticipation for these concerts being extraordinary. This accumulates over years of fandom and consuming the music. Moreover, due to the internet, fans to have the ability to watch previous concert footage, read reviews, and to see song lists from previous concerts. This leaves them with even more concrete expectations. Participants also had anticipation for the unexpected. Will the band play songs they did not play their last show? What will the mosh pit be like? During the period between purchase and consumption of the experience, this anticipation heightens as it becomes closer to reality.

Purchasing the ticket spikes anticipation as the participant realises they are going to see this idolised band. Sometimes upon the ticket release, concerts can be so highly anticipated that it is a race to purchase tickets amongst fans. The concerts of popular artists sell out shows quickly, sometimes over 10,000 tickets in less than an hour. This indicates the demand from local fans. The release of concert tickets is always at least four months in advance of the concert, so ticket purchase is also often months in advance. This anticipation builds up over time leading into the concert event.

The anticipation levels maximise on the day of the concert, growing throughout the day as it leads into the concert in the evening. Once present at the venue, waiting in the crowd, the anticipation peaks as the scheduled time draws nearer.

This is generally about nine or ten p.m. for a main act. This manifests into chants of the band's name as the fans know it is about to happen.⁷

The build up for that [the show] was a little while, they [the band's road crew] were testing out the instruments. Everyone was like OOOHHHH! Then...you know it built up for a good 20 minutes aye, and then a red light came on, and a star, the classic rage against the machine star. I was about 20 rows back from the front, right up there at the biggest concert...I knew that they [Rage Against the Machine] were good. I knew that they had a good show, so I guess I did have really big expectations and they definitely didn't fail to deliver... (Steveo)

Participants had certain expectations for the concert. They had expectations for the audience's general size and involvement, the servicescape quality, the band and its performance, and their song choice. As participants sometimes consume a band's concerts more than once, those with positive previous experiences with a band will then have high levels expectations for future concerts. Sometimes these high expectations lead to being disappointed if a concert does not if it did not live up to previous experiences of the band or rock concerts.

A couple of times bands I really really wanted to see, I think I built it up too much. Like you do with some things. I wanted to be transcendent... Like with Manic Street Preachers, it was really good, but I did want it to be slightly better, I wanted it to be a moment in my life. (Shaye)

I was actually just a little bit disappointed. Like...I don't know. Didn't feel like I could quite get in the mode. I did really enjoy it and have an awesome time no doubt, don't get me wrong. It just wasn't like...I didn't get the feeling I thought I would...I just thought it would be like...so unbelievably good. And hitting peaks you know, getting that chill down the spine every time they hit that note. I just didn't seem to be getting I don't know what it was. (Steveo)

Consumers have none or low expectations if the artist is unfamiliar, or when they are new to concerts. Often this can lead to a highly positive experience. In some instances, someone may be consuming a band at a festival or with friend of which they are unfamiliar.

⁷ See video one on the supplied CD.

Some bands surprised me how good they were when I had no expectations. I guess the higher the expectations for a band; the easier it is to be let down. Sometimes you don't have high expectations for a band, and you just get blown away and love it. Its good times... (Steveo)

According to Jantzen (2012), the ideal experiential consumer must be able to plan and organize his or her experiences, but at the same time be capable of being surprised. They have expectations that it will proceed in a certain way, however there is also anticipation of the uncertain. According to Csikszentmihalyi (1981), our choices throughout life regarding what we do, where we go, and with whom is defined by what we have learnt to expect from previous leisure consumption contexts (Leizerovici & Cotte, 2011). Moreover, contexts that have previously provided some positive optimal experiences will serve as future benchmarks with which we evaluate subsequent experiences (Leizerovici & Cotte, 2011). Studies of the fans of the musician Cliff Richards [all regular consumers of his concerts] showed anticipation of the experience is a strong emotional force (Lobert, 2012). In essence each new rock concert feels like a brand new experience, each wonderful in its own way and an extraordinary experience each time (Lobert, 2012).

Venue

The venue hosting the concert is the final key co-creator of the rock experience. The level of service and the general layout of the venue can influence the band's performance or determine the crowd members' experiences of extraordinariness. It can also impede an audience's ability to connect with each other as a community, and with the band.

Concert venues in New Zealand vary in size and design, and can be indoor or outdoor. This includes bars and clubs, halls and theatres, arenas and football stadiums. There are even successful winery tours across the New Zealand summer. My participants had varying tastes on what venues they preferred. Some participants prefer the outdoor environment, while others enjoyed the squeeze of a small indoor venue. Participant Penny enjoys outdoor concerts due to its openness and lack of smells that can occur at indoor concert. She also felt it can also sound better, and can be cooler than indoor venues without air

conditioning [common in New Zealand]. On the other hand, Andrea enjoyed the enclosed nature of a small indoor concert.

The size of the indoor venue audiences vary, from 1000 people at the Powerstation, to the Auckland Town Hall with a capacity of 3000, to Vector Arena with a 12,000 person capacity. Outdoor venues that hold the wineries tour hold between 5000 and 15,000 people. The venues reserved for high demand concerts such as Big Day Out, the Foo Fighters, and AC/DC are the outdoor stadiums Mt Smart Stadium and Western Springs, whose capacity is around 50,000 people.

At outdoor venues, the weather can affect the quality of the servicescape. For example, weather can reduce sound quality, and wet seating and muddy fields can cause health and safety hazards. It can also be a distraction for audiences. For example the Big Day Out music festival, on rainy days the crowds do thin out and often look for cover. However, if audiences are engaged in the experience, a little bit of rain did not hamper their experiences. Andrea discussed her disappointment with a smaller festival crowd than expected.

Big Day Out... That was really disappointing and depressing... There was no one there, and the line-up was so bad you 3 or 4 gaps between the bands you wanted to see, so... I'm not the sort of person to get drunk or take drugs before a show if I'm looking to enjoy it, because then I just get too wasted and don't end up enjoying the show. Like at the Big Day Out there was nothing to do except to drink, so I just got really wasted and ended up being in bed by like seven p.m. I had seen the other bands that I had wanted to see. The first band I saw was Parkway Drive. And they were playing to a crowd of about 150 [people], and the first ever show they did here, they sold out their venue, and they ended up letting in people past capacity past a thousand. And I saw them in Germany a couple of years ago to a 4000 people show, then watching them play the opening spot at big day out to about 150 people was really really depressing.

How did the experience compare to when you saw them before?

Just sucked, they're a band who really feeds off the crowd. They were first band that played that I staged dived too. That was because they were going, rah fuck this, there is like no security, it's a really small venue, everybody just go nuts! Everyone just get up on stage now!! They were going really

crazy, and rarking the crowd up. And when they play, there's a song romance us dead, there's a really wicked guitar solo, and everyone who is a parkway fan knows to chuck their arms up. And and as soon as it hits, maybe about 3 people did that at the show at the Big Day Out, and it was really depressing again.

This outlines the significance of matching an appropriate venue size and type to the band. This is important in creating an atmosphere concurrent to high involvement and co-creation of the rock concert experience. The venue must not restrict audience members' participation. I had the experience at Roger Waters of security asking me to sit down. I was standing up in a seated area, dancing around, and having a good time. However, the people behind me did not want to stand up, and complained about me. From my perspective, I had paid \$300 to see a band play I have loved from childhood. I wanted to have a good time. However, the older people behind me got more enjoyment from watching the show rather than dancing along. These subtle differences in how different audience members like to enjoy themselves at concerts shows how troublesome it can be to please all audience members. Concert venues must understand their role in creating an environment where all sorts of audiences can successfully immerse themselves.

The marketing literature defines the physical space of service delivery where customers and firms interact as the servicescape (Bitner, 1992). Service interactions are not limited to interactions or relationships between humans, but also include the atmosphere and physical surroundings (Price, Arnould, & Tierney, 1995). At rock concerts, the servicescape involves what the promoter, the band, and the venue want. They must work together to maximise the ability of audiences to co-create an experience together (Mencarelli & Pulh, 2006). The servicescape provides the scene, customers' mood, and state of mind, reactions, and space to interact with people (Pine & Gilmore, 1999). At concerts, venues become sites for the manifestations of identity and community as consumers engage in music related practise (Snell, 2012). The concert venue must then provide the means to enjoy oneself in the company of others (Carù, & Cova, 2003). The audience must be able to have the time of their lives.

Summary

This section has explored different roles of the three co-creators of the rock concert experience: fans, the band, and the venue. All three play an important role, and without all three co-creating, the experience becomes less than memorable. The venue hosting an event must all the band must be able to perform to their full ability, and provide an environment that maximises the audience's immersion. The following two sections elaborate on the extraordinary nature of the experience, and the formation of amongst audience members.

Rock Concerts as Extraordinary Experiences

Participants all spoke of rock concerts being a place of their ultimate utopia. Unique unlike anything else, the concert atmosphere is highly emotional and sensual. Audiences transcend mundane life as they fulfil their fantasies of seeing their favourite bands. This provides a cathartic escape of the norms of everyday life. This felt extraordinary.

This section describes how participants experienced rock concerts as a utopian event; experienced as the ultimate high where everything feels amazing. First, extraordinary experiences are defined briefly as discussed by the literature. Second, the utopian experiences of participants are explored, rock concerts described as the ultimate emotional and sensual high. Following this is a subsection describing the unique atmosphere of rock concerts. Third, the transcendent state audiences find themselves in at rock concerts is discussed. Subsequent subsections explain the fantasy aspect for participants finally seeing their favourite bands live, concerts as an escape from everyday life, and an outlet for cathartic cleansing.

The marketing literature defines extraordinary experiences as a special class of hedonic consumption activities. Intense, positive, and intrinsically enjoyable experiences (Arnould & Price, 1993). These experiences are characterised as being extremely happy, highly enjoyable, and fully absorbing, exceeding mundane day-to-day levels of emotional intensity (Allen, Massiah, Cascio, & Johnson, 2008; Chikszentmihalyi, 1990, 1997; Maslow, 1961, 1968; Quarrick,

1989; Schouten & McAlexander, 1995). Experiencing this pleasure is extremely desirable, motivating fans regular consumption of these events (Allen et al., 2008; Jantzen et al., 2012).

Extraordinary experiences are further characterised by high engagement, fantasy and escape, transcendence, a strong sense of community, and spontaneity (Carù & Cova, 2003). This distinguishes extraordinary events apart from peoples' everyday routines (Arnould & Price, 1993). Moreover, audiences experience personal growth and self-renewal through their roles as co-producers and co-creators. This optimal state similar to being in a stupor, or swept away in a religious rapture where individuals often feel a connection to a larger than life phenomena (Schmitt, 2011; Schouten, et al., 2007). Participants in this study used terms such as transcendent and out of body experiences to describe this sensation at rock concerts.

Utopian Experience

Extraordinary experiences are characterised by high emotions and feelings of the ultimate happiness. Participants all spoke of feeling the ultimate buzz while being at concerts. This parallels the findings of Leizerovici and Cotte (2011) who used the term "utopia" to describe the special feeling or moment audiences experience at concerts. Her participants had descriptions of vague yet highly memorable sensations of euphoria and a notion of extraordinariness consistently expressed. This feeling of euphoria obvious in the following quotes.

The ultimate buzz. That tingle down your neck and looking up and seeing your favourite band and just it is almost like a dream state, unreal, like the best feeling ever. And the best thing is afterwards; when you listen to them afterwards you can almost get yourself to that point again. That's one of the good things about going to a concert, you know it just pushes that good feeling of, the best feeling you get when you listen to music, just pushes it to a new level... Like Tool [band] fucking buzzing hard to the max, first time especially when I saw Tool, just blew my mind, and my body. Tool's music is something else, just takes you to another world. (Steveo)

What I love about rock and metal is you can get that exact same experience lie being on drugs, but without it, just by really getting into it...

I have never experienced that at anything other than metal or rock shows.
(Andrea)

The feeling participants get from listening to their favourite bands' music is already positive, further emphasized in the concert context. Participants used terms such as 'a dream state, unreal, the best feeling ever, buzzing to the max, and another world...' to describe their experiences. This is an indication of the high emotions participants are experiencing. Participants all describing a certain state, feeling, or place they felt transported to during a rock concert experience.

The following poem uses the participants' own words, embodying their feelings at rock concerts as they experience utopia.

*So much excitement, so much much anticipation
Something I never thought I would experience, not in my wildest dreams
But it is finally happening
A nostalgic hero of my teenage years, metres in front from me

I am so stoked! It's overwhelming, the best feeling in the world
The music draws me in, sending me to a different place
A place where everyone is friends, a place with no inhibition
I can't help but get involved,
Feeling the vibrations in my body, music so loud my head wants to explode

Becoming so sentimental seeing this band who means so much
Having an out of body experience, I am buzzing to the max.
Singing along to my heart's content
As I air guitar to the solos, and mosh away to the beat of the drum.

The music has completely taken over
Massive smiles is all I see, everybody is into it
You need to feel it, and you have to experience it
I have to keep dancing, I have to keep raging*

The Merriam-Webster Dictionary (2012) defines utopia as a place of ideal perfection. The assertion from participants that they could not feel any better

aligns with this meaning. Similar to these participants, Leizerovici and Cotte (2011) found concert audiences consistently described their experiences as providing a particular feeling or ‘moment’. They constantly expressed descriptions of highly memorable sensations of euphoria, extreme enjoyment and a notion of extraordinariness (Csikszentmihalyi & LeFevre, 1989; Privette, 1983). Leizerovici and Cotte’s (2011) findings suggest that the uniqueness of each concert experiences is a result of a synergy between the social, physical, meaning, and intellectual aspects of a concert. This gives rise to emotions and the possibility of achieving a heightened state of utopia. These sensorial and emotional responses associated to music one of the main reason behind the decision to consume rock music (Lacher & Mizerski, 1994).

A Unique Atmosphere

Rock concerts have a unique atmosphere unlike any other event; each concert’s atmosphere can even feel different. Even to an experienced concert consumer, each rock band offers a unique performance unlike another. A large part of the atmosphere is dependent on the audience. Every concert has a unique audience makeup, and therefore each concert it will have a unique atmosphere. Some concerts have more involvement from the audience than other concerts, which can feel like they have more or less atmosphere than other concerts.

“It doesn’t matter how many people are there, as long as you feel like your completely encompassed by the atmosphere its fine.” (Andrea)

Anything can feel intimate if you are close to the band and there’s lots of people there... The crowd for Rock to Wellington was pretty soulless. The crowd wasn’t big enough. Definitely looked better in the dark that place. (Shaye)

“The atmosphere was good because of the people around me.” (Kat)

Andrea’s quote suggests that the size of the entire crowd does not deter from the atmosphere, as long as people were surrounding her. Because Andrea was always up the front, this is why it is usually the case. However, if participants were sitting near the back in a half full arena such as Shaye, it can be a different story. The atmosphere in the stands has a more laid-back feel than in the mosh pit. In the stands, people are seated, chatting, and sometimes there are kids

around. Wenda spoke of this feeling like a ‘family atmosphere’, whereas up near the front the mosh pit is adrenaline pumping, and is about survival and maximum participation by the audience. There is no personal space to relax. Many of the participants enjoyed this experience, and would try to get as close to the band as they could.

Each participant constructs his or her experience uniquely based on preferences and prior experiences. Participants had varying levels of fandom and therefore meaning attributed to each band, leading to their individual experiences. Those participants who identify more closely with a band were more excited about the event, generally had a better time, and were more engaged in the performance. They can sing along because the lyrics are familiar, and they are more likely to dance.

When one of their favourite bands comes to perform, it is an uncommon experience to my participants. Rock bands regularly tour, but international bands often only tour New Zealand every five to ten years. It does not happen very often. When it does come to the country, it is a cherished experience. Moreover, even for bands participants had seen before, each concert felt like a brand new experience. They might have new songs that they introduce, or they might play old songs they do not play very often. Sometimes there could be a new band member, or a new stage show. These all contribute to a unique atmosphere and experience to that concert.

Atmosphere is the term to describe “the emotional response to the entirety of stimuli in a particular environment” (Ulrich & Koenigstorfer, 2009, p. 328). The expression used to describe ones surroundings, and to describe the physical environment evoking pleasant feelings (Kotler, 1973). Experiencing atmosphere is essential to the satisfaction of individuals hedonistic consumption needs, and one of the most important motives for spectators attending an event (Ulrich & Koenigstorfer, 2009). Through the audience members participating in moshing or singing, this engages them in the social environment; immersing them in the atmosphere (DeChaine, 2002; Hast, 1993; Tsitsos, 1999). Leizerovici and Cotte (2011) use the concept of ‘energy’ to describe atmosphere at rock concert, this “intangible but universally felt quality, one that is either clearly apparent or

otherwise lacking” (p. 17). Her descriptions of energy encompass a particularly heightened feeling or state; energy particularly described as a feeling that can be emitted and felt by both the audience and the performers (Leizerovici & Cotte, 2011).

Transcendent: Lost in the Moment

The participants all spoke of being transported away from their normal every day existence during rock concerts. Nothing else seems to matter as the concert transcends everyday life and the experience becomes extraordinary.

I felt like I was having an out of body experience. I was completely sober, just completely elated, I felt high and on drugs anyway, cause the music is so good, and the experience and all those people there. (Andrea)

You leave [the concert], and you're like on this buzz... Your head is in the clouds. (Wenda)

I wanted to be transcendent...I wanted it to be a moment in my life... Like 'The Cure', they played everything... I was with a bunch of friends, and we were just smiling the whole time. My friend Lily that we were there with, she never dances usually, but was dancing cheesily, and badly, paying for overpriced liquor and not caring... Sometimes it certainly couldn't get any better. (Shaye)

Some of the words used to describe this sensation were “overtaken“, “overwhelming“, “tempts me to the front“, “pumped me up“, “made me dance“, “gives emotive drive“, “and blew my mind“. Shaye’s remark that he “wanted to be transcendent” summing up his high expectation to reach a high level of pleasure at concerts. In order to help reach this level, participants maximise the possibility through learning all the lyrics of the song to sing along. Participants are actively ‘mastering’ being a fan of that artist to help maximise engagement.

Becoming ‘masterful’ is a characteristic of flow experiences. Flow is common phenomena of transcendence; flow the continuous pursuit of improvement in skill level and achievement in testing one’s personal limits provides a sense of excellence (Chikszentmihalyi, 1991; Beverland et al., 2010). Extraordinary experiences are often characterised with feelings of transcendence (Schouten et al,

2007). Participants pride in achievement of lasting the mosh pit an example of testing their personal limits of survival [covered in community section].

Music according to Chikszentmihalyi (1991) gives meaning to our existence, in some cases allowing us to transcend the stresses as sameness of our lives. Transcendence also offers the sensation of freedom, not bound by rules or procedures, escape from an ordered world. Rock concerts seem perfectly aligned to a transcendent state, as rock music offers a relief from boredom and anxiety (Regev, 1994), while hedonic pursuits release people from their worries and concerns and people experience (Huta & Ryan, 2010). Peak has similar characteristics to flow. Holbrook (1995) reflects that “compared with listening to a recorded performance at home, the peak musical experience of witnessing a brilliant live performance has a far greater capacity to move attendees and make the body tingle” (p. 262). This ‘tingle’ the feeling my participants discussed as being one of the ultimate goals of consumption, the feeling of utopia.

Fulfilling a Fantasy

My participants have the utmost respect for their favourite musicians. They are heroes to their fans. Often these musicians have been a part of these peoples’ lives a long time, their music sometimes listened to daily. Over these years of consumption, fans often fantasize about seeing their favourite bands live, wondering what it would be like. When it finally happens, seeing the band live is a powerful experience.

The only way I can explain it is like a religion. You have had enlightenment, and there is your god right there on stage. (Andrea)

Participants really enjoyed getting to see their favourite musicians’ talent for themselves, and seeing the band play was a surreal experience. Being close to their musical idols transporting participants to a place away from their everyday existence where they can release themselves. The following quotes are from interview participants Steveo and Kat, and one quote taken from an online reply to a concert review.

Zach [de la Rocha – lead singer of Rage Against the Machine] says something like “Hey New Zealand!” and everyone was like, yeaaaaaaaaaah! “We are Rage Against the Machine from Los Angeles!!...

Then they play the first note, and boom! “Now testify” [lyrics, Steveo makes guitar sound effects] everyone just going acid, just completely nuts everywhere you look. You look up and you’re actually looking at Zach de la Rocha, he’s right there, smashing it out. You just see the whole band, it’s just perfect. (Steveo)

Angus [Young – ACDC guitarist], he gets up and does like a 40 minute solo...He is like 65 years old, running and sliding around on this massive platform, playing a solo. It was just like... mind-blowing. How do you do that still? You’re like, old! (Kat)

It was great to see not only Dave running up and down the stage but Chris too. Pat danced his heart out in-between sips of his baby bottle (champers) and Nate and Taylor were just amazing! Thank you boys for bringing the best show NZ has ever seen, my ears are still ringing and my throat is sore from all that screaming but hell it was worth it. Can’t wait to see you again at the town hall in the near future! (Stuff.co.nz)

Extraordinary experiences often include aspects of fantasy (Belk & Costa, 1998; Hirschman & Holbrook, 1982; Pine & Gilmore, 1999). These fantasy environments elicit playful attitudes and activities while creating an environment of escape, pleasure, and relaxation (Belk & Costa, 1998). Transcendent often include an influence of a mystical character and being in the moment, consumers have an extreme focus of attention and strong sense of being at one with the object at use (Privette, 1983; Schouten et al., 2007). In this case, the ‘object at use’ is the band.

Escape

Rock concerts was an escape from reality for a night, where it is all about having a good time and connecting with the band. Escapism closely links to the idea of fantasy and another characteristic of extraordinary experience. It was a common topic of participants’ discussions to mention how rock concerts offer them an escape from their everyday life.

At the time, it’s sort of like what I said before, you sort of have an out of body experience where you’re in another zone, you know, outside world doesn’t exist anymore and you’re in another world. Its escapism I guess to be honest, while you are there, it’s like being on drugs. You know you are

a different person for a night, you are having such an amazing time.

(Andrea)

Andrea's use of the word escapism encapsulates the common discussions of participants of rock concerts as release from every-day life. Escapism is the focused engagement in a behaviour that transcends the unpleasantness of one's life, offering the individual an avenue to a more desirable state than the one presently experienced (Hirschman, 1983). For the couple of hours while at a concert, life's concerns do not matter. Jobs, relationships, or any other stress at home not thought about. All that matters is that a band whose music you love is performing and you want to have the best experience possible.

Masur (2007) reflects, "It may just be in the loudness of rock, in singing the lyrics and bouncing to the beat, we are transformed, or at least transported. The music provides release and offers escape. No matter how ordinary our lives, no matter how necessary the compromises we have made, no matter how stranded and alone we feel, the music restores a sense of immediacy and authenticity" (p. 177). Consumers search for escapist experiences in which they can be completely immersed rather than just entertained or educated (Mkono, 2013). Rock concerts do this for participants. My findings share similarities to a study of Cliff Richards' fans, where the consumption of his concerts had an element of escapism from everyday life for fans, and crazy and out-of-the-ordinary behaviours were commonly exhibited (Bromell, 2011).

Cathartic

Closely related to escapism is the concept of catharsis. Catharsis is the release of tension from an individual. The mosh pit discussed by participants as the perfect release of tension. The power of the emotional and sensual experience combined with the aggressive nature of the rock concert mosh pit and outlet to release tension or 'rage' as Steveo put it.

Everyone is just thrashing the fuck out of themselves and getting punished and its crazy. But, you know, I love that, it's just me in my zone, just...go crazy myself and you can just let loose you know... I think it is a good way to let it all out at one time. You can just go as hard as you want to go, and you know it's not going to make a difference. No one will tell you

otherwise. Everyone is just going hard...So many emotions in one really. I guess it's a bit of a rage release. I just go nuts and I love it. (Steveo)

It's this really sort of cathartic feeling about getting the crap beating outta you, and beating the crap out of other people. (Andrea)

The music associated with moshing is aggressive in nature, which due to emotional contagion can affect an aggressive response in audience members. This is the shoulder barging associated with moshing. Aggressively banging into people, jumping up and down, shouting lyrics and professing your love for the rock star would be unaccepted as normal behaviour outside rock concerts. The rock concert provides an outlet for this expression.

This mirrors the findings of Henry and Caldwell (2007) and Riches (2011), that heavy metal concert audiences feel rejuvenated after their experience. Uplifting audiences, the collective rituals such as the mosh pit and singing along as one providing an outlet for catharsis (Henry & Caldwell, 2007; Simon, 1997). Catharsis as a ritual dance traced back to ancient Greek religious festivals, catharsis through ritualistic performance achieved as emotional release through ecstatic forms (Bernays, 2004). Catharsis provides a therapeutic means of cleansing, through the release and venting of pent up anger - providing relief from strong or repressed emotions [associated to the demands of a busy life and job] through the experience of pleasure (Scheff, 1979; Bushman, Baumeister, & Phillips, 2001; Bernays, 2004).

Summary

This section has explored the nature of rock concerts as extraordinary experiences, a unique atmosphere, highly sensual and emotional. Audiences become transcendent, and have the time of their lives. The next chapter covers the aspect of community in rock concert experiences. Schouten et al. (2007) finds that this sense of oneness with others in the experience is common in extraordinary experiences. The appreciation of comradeship and brother-hood emphasizes togetherness and community amongst subculture members (Allen et al., 2008).

Rock Concert Audiences as Community

Rock concerts are an experience of community to audiences. Feeling a sense of belonging with other audience members was common in all participants' stories. Community formed through the audience members' joint participation in rock concert rituals such as singing along with the band, moshing, and the consumption of drugs and alcohol. They feel jointly connected to the band and other audience members through strong feelings of like-mindedness. This sense of being 'one' is common in extraordinary experiences; extraordinary experiences influential in the formation and maintenance of consumption communities (Kozinets, 2001; McAlexander et al., 2002; Peters & Hollenbeck, 2005; Schouten & McAlexander, 1995; Schouten et al., 2007).

Music is essentially a social activity. Listening to music is often along with others (Hargreaves et al., 2002; Hargreaves & North, 1999). Music offers individuals the immediate experience of collective identity and highlights the importance of collective actions (Frith, 1996; Pattie, 1999; Yazıcıoğlu & Fırat, 2010). Musical preferences often define the social groups to which they belong, used as a means to develop and negotiate interpersonal relationships (Hargreaves & North, 1997; Hargreaves et al., 2002).

Communal audience participation at concerts therefore is the embodiment of an intense and momentary form of community and expression of identity. My findings back up assertions by Hast (1993) and Snell (2012) that rock concert audiences form community through the shared enjoyment and belonging felt as fans. This section explains and discusses these findings. First, I explore how the audience participates in the rituals of rock concerts becomes a community. The most prominent forms of participation are covered, and how a participants' proximity can affect their participation. These participation activities are dancing and singing along, the mosh pit, and the consumption of drugs and alcohol. The discussion of how the combined audience participation in these activities forms community finishes this section, participants feeling a sense of belonging with the other like-minded fans of the audience.

Audience Participation

The audience are co-creators of the rock experience. They are not static observers. Their individual participation in rock concert rituals help shape the experience of others. Audience members move, sing, and interact with the band and audience members. Contrasting this however, the crowd can be also motionless but equally engaged in a respectful deadly silence. This was more common at the soft rock bands such as Roger Waters and G3 as opposed to the metal concerts. They would then burst into rapturous applause after the performance.⁸

Dancing

Dancing was a common way for participants to immerse themselves in rock concerts. Dance associated behaviours I observed and discussed by participants included raising their arms and swaying, clapping, or fist pumping in time with the music and moshing.

“I can’t help myself, I just start raging...” (Steveo)

“Before I knew it, I was right at the front of the show getting crushed, loving it. It was like I couldn’t control myself. The music was just taking over me. I was like, I want to do that for the rest of my life.” (Andrea)

Andrea and Steveo’s quotes indicate of the intensity of their participation in dancing activities at rock concerts. They cannot help but be drawn into the experience which suggests it is an automatic response to the music to these people. Dancing seems natural at a concert. The intensity of the level of participation from the audience during a concert changes over the concert. Some songs the audience dance more than others, some songs they sing. Energy levels can also influence this over a concert. During the performances of hard rock or metal bands, these bands will often have fast and slower songs. The fast songs the audience mosh, the slow songs the audience will stop moshing during these moments. These bands often have songs that include slower parts more suitable for singing. During these songs, the crowds’ participation behaviour changed in a split second.

⁸ See Videos six on the supplied CD.

Singing along to the power ballads, then 'Prepare to die' comes on, and all of sudden all the hardcore kids come out and [the audience] start breaking into death pits... (Andrea)

Death pits are a form of mosh pit where audience members throw themselves at each other in time with the music. According to Bennett (2009), the emphasis on audience participation in rock performance is undoubtedly born out of the scale of the live rock event. Action is intimately coupled with the sensory experiences of musical patterns, music engaging the mind most strongly is when performed (Janata & Grafton, 2003). The experience of music is a combination of the mind and body, thoughts, feelings, and physical actions (DeChaine, 2002). The mosh pit exemplifies the phenomena of the music taking over the body (Riches, 2011), where experience, emotion, and bodily sensations combine and contribute through forms of dance (Hast, 1993; Snell 2012).

The Mosh Pit

The mosh pit is a collective form of expressive dance or performance from the audience members of rock and metal concerts. The following poem is a construction made from quotes of interview participants about the mosh pit experience.

The strongest survive...

Before we start, don't have any illusions - the quiet personalities go to the back.

You should probably leave your girlfriend at home, she probably can't keep up.

Females who can handle the pit get maximum respect, and we treat them the same...

With a shoulder in the back and a helping hand back to their feet.

The music is driving our aggression, our excitement fueling our drive.

In my zone, I am raging hard.

The stampeding mosh pit turns into a whirlpool of aggression.

People are thrashing and punishing themselves, pushed and shoved from every side. Squeezed in so tightly, you can't help but move with the crowd.

I receive a stray elbow and someone smashes my glasses. Up near the front, you need to be prepared.

This is way too crazy for many. You can't have people getting all crushed and security try and stop the pit.

*It is tough, and it can feel like you're dying,
But you don't really feel pain until the next day,
When you notice the odd black eye, broken nose or dislocated shoulder, and you
struggle out of bed in the morning.*

*Body switched into survival mode, I blackout the pain and I am invincible.
A gladiator-battle - A fighter to the music, a soldier for the band
I never gave up, and you just can't beat that feeling
Only the strongest survive.*

This poem highlights the aggressive nature of the mosh pit. Music-driven, participants bash into each other in time with the music. It is not for the sensitive or frail, and it can become about survival. Feeling pain or nursing injuries become a badge of survival, as moshers have a sense of pride of lasting the mosh pit until the end. Audience members spending an hour or more in the gyrating mass of people in a mosh pit shows one's dedication to the band.

The mosh pit begins to shape even before the music starts as the crowd jostles for position trying to get the best spot to see the band. As the time draws nearer for the band to come out, the crowd gets more excited. Once the first note hits this anticipation and excitement explodes.

They came out [the band] and I noticed everyone got excited and like gained an inch and trying to see, everyone just stood up and everyone was pushing and nutting out. It was just ultimate aye; it was just crazy...Right up the front with my bros, all together. We were like, we're going to rock together, then honestly first song about 20 seconds in we lost everyone...
(Steveo)

Steveo's discussion of losing his friends in the mosh pit after about 20 seconds indicates how mosh pits are a twisting and turning mass of people. Once the music starts, the crowd starts head banging, and this gets more aggressive and turns into pushing and shoving as audience members vie for space, creating the mosh pit.

"Everyone breaks out, and the point is to shoulder barge the other person until they fall over or get knocked out of the circle..." (Andrea)

This form of mosh pit called a circle pit, or a death pit. A gap opens up in the audience from aggressive head banging, and people bump into each other with head banging and dancing in the open area. The area directly in front of the stage is where this mosh pit commonly happens. I observed this at the concerts of hard rock and metal bands such as System of a Down, Soundgarden and Shihad.⁹

There is also another form of moshing called the pogo, named after its bouncing movement. The crowd moves up and down in time with the musical beat. More of the audience than just those directly in front of the stage participate in the pogo. This can include the entire standing area. Because of its aggressive nature, participants Kat and Wenda mentioned they did not like going near the moshing area. It is also for this reason that Steveo discussed being reluctant to take his girlfriend to a metal concert with an aggressive mosh pit.

It's the thought of all these people crushing you which worries you?

Yes... It's not like it hasn't happened before. And it's like the whole sweaty, smelly, alcohol induced thing that doesn't do it for me... I think I'm more there to listen to the music... And be able to walk away from it, rather than being in a situation where I'm going to be uncomfortable, and being squished. Wondering if I'm going to be stood on, and having the thought in the back of my head is there going to be a stampede... (Wenda)

90 percent of the time, it's me and the boys, not going with the Mrs. Which is probably a good thing considering what I'm like at concerts (Laughs). She wouldn't be able to keep up with me. She would just get punished cause I wouldn't be standing at the back! (Steveo)

When there are thousands of people crammed in together tightly, often participants lose control of their own movements. Their bodies pushed and smashed around by the mass of bodies. Because of the nature of the aggression, occasionally someone will take offense to something, and fights can start.

When they [violent moshers] start interfering with people who don't want to be in there that you have to start worrying about it [as security]. We pull them out and they can just go [leave the concert].

What are they doing to the other people?

⁹ See videos seven and eight on the supplied CD.

They are banging into them and they will run from the back and smack into people that are watching the concert. And obviously they aren't involved in the circle in the moshing as such. It's when a guy is standing there with his girlfriend, and someone bangs into his girlfriend and he turns around and whacks the guy and that's how it goes. (Brian)

It is rare that fights happen however, as over time audiences have constructed the boundaries of how to behave in a mosh pit. Andrea called this "Mosh pit etiquette". These boundaries make the mosh pit a remarkably rule and norm driven ritual, in contrast to its violent image. Policed by audience members, mosh pit etiquette allows a safe environment for fans to enjoy and immerse themselves into the music without fear for their wellbeing.

Everyone I try to explain it [the mosh pit] to, who hasn't been in one. Or those who doesn't understand rock or metal, they assume that it's violent and that it's horrible and nasty. [They think] look at all these terrible, terrible people trying to hurt each other. But, NO! It's part of it. It's camaraderie. You're challenging people, and, you go in there knowing that you're going to get hurt. But if you fall over, you get picked straight back up. Then you hug it out, and you high five each other. You're like, what an awesome hit, you smoked me! Awesome!!

You cuddle it out, and you scream some lyrics at each other. Then you go off and do your thing again. It's really, really cool... That's the thing about metal pits, you respect the etiquette of the pit. If you don't, you get your ass kicked. If you are throwing punches, you will be told nicely. But if you don't stop, you will be hurt. Because it's like the unspoken no dickhead clause... I think it is just general human nature, and general, you know, people are going to try to stop you if you are being an asshole. (Andrea)

The participants' discussion of rock concerts is similar to some discussions in the literature that has focused on the mosh pit. Stuckey (2006) explains it as "a sea of gyrating limbs" (p. 29). A circle is formed bringing order to the chaos, where overcome crowd members hurl themselves into the middle engaging in a brief battle, and then retreating (Stuckey, 2006). They collide with forceful impact, thrown back off other moshers. Steve Garvey, bassist of the 'Buzzcocks' [one of the first bands with mosh pits] reflected that mosh pits are formed when it would be so crowded up front, that the crowd would have no place to go. You had no choice but to move up and down with the crowd. People would then start banging into each other (Simon, 1997; Stuckey, 2006). The sensations of danger, pain,

and euphoria are strong. Mosh pits elicit feelings of ecstasy and the total involvement characterised by flow experiences (Stuckey, 2006). Flow experiences often include the element of flirting with danger (Schouten et al., 2007). The aggression and sense of survival discussed and observed provide the context for this danger.

Physical contact through moshing is an extremely physical way of uniting people at a concert (Gruzelier, 2007; Snell 2012). Moshing is a violent activity, yet the aim is not to hurt others. After a song ends, the apparent anger contrasted by smiles, hugging, and backslapping as participants congratulate each other in a form of communal bonding (Weinstein, 2000; Snell, 2012). Strict etiquette allows it to be safe. The rules, norms, and regulations allow it to be an enjoyable activity (Simon, 1997; Ambrose, 2001; Stuckey, 2006; Riches, 2011; Snell, 2012). This backs up the assertions made by the participant Andrea. Rules are socially constructed and embodied, based on practicality and courtesy learnt through participation. For example, punching and kicking others are not a part of moshing, you cannot hit people from behind, and moshers who fall over instantly helped to their feet. Acknowledgement of the rules makes the mosh pit a controlled space (Simon, 1997; Gruzelier, 2007; Riches, 2011).

Snell (2012) compares mosh pit etiquette to the etiquette of sport. The handshake or hug after the “bout” is acknowledgement of enjoyable but fierce competition. This allows the transcendence of problematic elements of aggressive interaction through promoting a sense of unity within the group (Gruzelier, 2007). This is the camaraderie of each for all, all for each (Stuckey, 2006). Individuality promoted as standards of social behaviour are broken down in a community context. Through close contact with others in the audience, participants in the mosh pit experience an intense form of community (De Chaine, 2002; Snell, 2012). Individuals become the collective, as there needs to be someone else to bash into in order to participate in the mosh pit (Henry & Caldwell, 2007; Simon, 1997). Started by one and then driven by the music, the form of the mosh pit is limited to the power of the music. This defines the type of dancing and structure of pit (Stuckey, 2006; Simon, 2007). An essential part of the rock or metal concert experience, the mosh pit is an important ritual that can help distinguish a good concert to fans. Therefore, it can add to a rock or metal bands’ popularity, as they

become renowned for being capable of eliciting this intense audience response (Stuckey, 2006).

Closer the Better

The Audience up the front close to the stage is where many of the participants had the best experience. Andrea commented people saw her so often at the front of concerts she got the nickname ‘the queen of death metal’, because she was “always at death metal shows, starting up circle pits”. Steveo, Shaye, Andrea and Cox all like getting as close as possible, the participation by audience members in activities such as dancing and moshing more prominent near the front.

You sort of know if you’re going to be up the front you’re going to be raging. If you’re standing back a bit further you’re the next level [of participation], and back further your sort of chilled out. (Steveo)

Another advantage of being close is being able to see more detail of the musicians, and the more chance the band will interact with you individually. This could be just a glance, or getting a guitar pick thrown out into the crowd. The bands they consume are meaningful to their fans, so to be within close proximity of these rock stars therefore was an enduring moment.

Participants will go to great lengths to get close to their favourite bands performing. In order to be able to get to the front, participants will queue up early, or in some cases, push their way to the front. Concertgoers who line up early for bands typically run to the front of a concert when the gates/doors open in order to get as close as possible, and wait on the barrier. The barrier is the fence between the audience and the stage.

I tried to convince one of my friends to go but it’s a long way to go to Australia for a concert, so I went alone. Lined up on my own, and I got onto the barrier. I figure if you’re going to Australia for a concert, you have to get on the barrier. (Shaye)

The effort Shaye made to travel to another country alone and line-up for hours in advance illustrates the lengths participants will go to get close to their favourite bands performing. Shaye mentioned the band had been a favourite since the 1990’s, and they were not coming to New Zealand on the tour. He felt he

probably would be unlikely to get this opportunity again to see this band. Once at the front, it can become a struggle to keep your position as the crowd pushes around.

You definitely need to hold your position if you want to stay at the front. I'm definitely getting my shoulders in, the tricks man. I have the most awesome mosh pit moves to get to the front, I squeeze through anything cause I'm such a skinny dude, and I'm tall, and I just get my arm in...It's a battle, you're trying to get in front of the next person or whatever, depending on how close you want to get. But then I have had quite a few concerts where I am right up the front. (Steveo)

It is not always an option to get up close. Often a concert can sell out quickly, and a participant only had time to get seats as the standing areas sell out first. Sometimes participants may have attended a concert with people who wanted seats. This can become problematic for fans who usually like to be standing up the front, as they can feel restricted by being so far away. They cannot see all the details of the show or the band, by their ability to move to the music was restricted around the seating, and by the audience around them whom might be all sitting.

“My friend bought me a ticket, and they bought tickets to the seats. We were a long way from anyone trying to jump up and down.” (Shaye)

The form of participation changes further away from the stage. I myself had the experience at the Roger Waters ‘The Wall’ concert of people behind me asking me to sit down whilst I standing. Participation is often restricted to what you can do seated, such as moving the head and shoulders to the music, clapping and singing along. A new form of participation is possible that is not from the floor, crowd watching.

Then this woman in front of us was getting really really drunk and she was fun to watch beforehand. So that was cool. She kept flirting with these boys behind her, and they were like half her age. She was with her husband and it was just funny to watch. (Kat)

Most of the participants mention the ability to watch the behaviours of the whole crowd as one of the positives of being in seated area. Participants also preferred the company of friends while seated at a concert. It has a more laid-back

atmosphere, and people chat more. Wenda referred to it as a 'family atmosphere', a much different experience than being up front.

Consuming Drugs and Alcohol

To maximise their immersion and heighten their sensual experience, some of the participants would consume alcohol and/or drugs. Participants who liked to get a little bit drunk for concerts generally had a few drinks at home or with friends before they went to the concert. Drinks cost at least five or six dollars each at a concert, a much more expensive option than buying from a liquor store and having a few at home first. Participants spoke of usually only having a few drinks, not wanting to ruin their own experience by being too drunk. Six of the eight participants had consumed alcohol at concerts.

Definitely most of the time I would get on the piss [drink alcohol].
Definitely smoke some weed. Nothing to extreme cause I don't want to get too wasted, but normally I can't really get too wasted because there's some other form of drug keeping me going (laughs)...a bit of an upper, maybe an E...or a tab [acid] or something you know. Just to keep you raging, give you a bit of a buzz...Most of the time I would have joints in my pocket.
Definitely Big Day Out, will be loaded (l) is a big day out you know, it's a whole day, not just a few hours or something. So you would be loading joints you know....I definitely make sure I'm sorted with all my goodies before I go. (Steveo)

The most common drug consumed at concerts was marijuana, with three participants consuming it regularly. Although three had also taken ecstasy, they consumed it rarely. Two participants did not consume any drugs or alcohol. Andrea discussed how drugs and alcohol help fuel her concert participation, helping her immersion at concerts of bands she is unfamiliar with. She will only take drugs for concerts of bands of which she was not that familiar, feeling she does not need drugs to fully immerse herself into a band's concert of which she is familiar.

If I am going to the 'Black Dahlia' and 'Lamb of God' show, two of my favourite bands. Small venue; it's going to be an intimate concert... I get high of the music. Like I said, Rob Zombie, I felt like I was having an out of body experience. I was completely sober, just completely elated, I felt high and on drugs anyway, cause the music is so good, and the experience. When I went to U2, a guy was handing out joints, laced with something. I

was tripping balls at that show. Awesome for mellow show, I take drugs when music doesn't give same effect. (Andrea)

A layer of smoke can often be seen sitting above the crowd at rock concerts, all participants commenting on often smelling it. This can be to the disdain of those who do not readily participate in this ritual.

It [marijuana smoke] was really annoying at AC/DC. What I think what bugged me the most about people smoking drugs is the fact that there was a family right beside us and they had two toddlers, and they're right there heavily smoking weed throughout the concert. Like their kids are sitting right there in the smoke. Like that can't be good for them in any way. It shouldn't be to the extent that there is an entire group of like hundreds of people smoking weed in one place. Like if there's people that want to go to the concert and not get stoned they have to endure it... (Kat)

Somebody being highly annoyed by the consumption of marijuana is unusually. Other participants who do not smoke it said it is commonplace, and just a part of rock and roll. Although illegal in normal life, smoking marijuana becomes an accepted communal norm within the rock concert environment. Audiences consume cannabis openly in concert crowds, both at outdoor and indoor venues. People generally do not bother to hide their consumption while in the crowd at a concert. Marijuana cigarettes or 'joints' are readily passed around in mosh pits. This is a social behaviour, with consumption shared with others to partake.

Marijuana, usually take couple joints along. It's just what you do. In my eyes, it enhances the experience I think... It goes hand to hand with music and the whole experience I suppose. (Cox)

Some of them [other audience members] might be keen, they might ask for a toke [puff] or something... (Steveo)

Audience members accepting the consumption of marijuana makes it carefree, contributing to feelings of community.

Forming Community

The audiences' communal participation in concert activities often dictates the behaviours of individuals. If a participant sees other audience members smoking

marijuana and it seems ok, this behaviour is more likely from them. This transfers to singing and dancing.

How does the crowd's response impact on you?

A lot, it's sort of...contagious I suppose. In a lot of ways. If everyone else around you is cheering and moshing and having a good time, then you will. Like with slipknot, it's awesome music to rock out and get crazy to. If no one else was rocking, then I wouldn't be rocking. I'd try, and then no one else would be rocking and it would be like dumb. But then compare it to what it was actually like with a massive mosh pit and everyone is rocking then I'm right in there... (Cox)

Individual rituals such as head banging and singing becomes communal as more audience members join in. Head banging becomes a mosh pit and when most or all the audience sings along, becoming a combined chorus of thousands. The footage I recorded of the crowd singing along to Noel Gallagher illustrates this.¹⁰

Research shows that environmental stimuli can help initiate emotions and behavioural reactions (Uhrich & Koenigstorfer, 2009). Bohme (1993, p. 125) stating, "...atmospheres are subtly able to influence people's perception, mood, and state of mind, constitute 'a real social power'." Moreover, self-categorisation theory states that as individuals identify more closely with the in-group, they begin to reflect the relevant prototype of the group (Hogg & Terry, 2000; Terry, 1984). Individuals depersonalise their more individuated identities and change their behaviours to conform to the relevant group prototype. This transformation produces cohesion, cooperation, emotional contagion, empathy, collective behaviours and shared norms (Hogg & Terry 2000; Starr, 2011). Thus, in the rock concert context, if a person likes a band and vividly expresses this, it is likely their feelings transfer to others watching the performance.

At rock concerts, there is no separation of I and we, individuals represented simultaneously as participants in an imagined community (Anderson, 1991; Snell, 2012). Performers draw audiences members into an emotional alliance with the performer's other fans (Pattie, 1999). Rock concerts enable multiple identities to emerge in collective action under the safety of the umbrella of a community

¹⁰ See video nine on the supplied CD.

(Yazicioğlu & Fırat, 2010). Music is socially meaningful, and it provides a means by which people recognize identities (Stokes, 1994; Yazicioğlu, 2010; Yazicioğlu & Fırat, 2008, 2011). The community forms instantly and out of an individual audience member's control (Pattie, 1999). Individualism becomes the collective as they become part of this temporary community (Tajfel, 1981; Snell, 2012).

Sense of belonging

From my numerous observations and discussions of participants, audiences at rock concerts are friendly and outgoing, and felt a sense of belonging amongst each other. Audience members all attend concerts for the same reason, to enjoy their live performance of a band. Thus, participants meeting people at concerts spoke of having an instant bond with these people.

The in-crowd experience when you meet randoms [people], you will make some of your best friends ever in a mosh pit. It's like a 2 minute friendship, or sometimes you stay with them the whole time. Sometimes you think you have met your soul mate.... (Andrea)

I met a guy on the bus... I said "Oh I'm trying to get to the Alice Cooper concert", and the guy said "I'm going to that to"! So it was about a half an hour bus ride, and we chatted about concerts, what ones we had been to...and yeah it's like bonding with people you have never met, and never see again. Most people are pretty friendly at a concert, so you have something in common. For a start, you both like the same music.... We went and had some beers, and it actually felt like I'd know this guy for quite a while. It was cool especially because none of my friends had wanted to go, so it was good to meet someone to hang out with... (Cox)

While in close contact with hundreds or even thousands of strangers at a concert, you are having an intensely positive experience with these other fans. This positive vibe amongst the audiences is an instant kinship. This unique form of community offering a sense of belonging so strong people complete strangers to each other seemed like best friends. This backs up the asserts of Black et al. (2007), and Leizerovici and Cotte (2011) who believe part of the attractiveness of rock concerts lays the ability to experience with it with like-minded people, and the sense of community not available while listening alone. Concerts experienced as a collective engagement celebrating the band (Snell, 2012). Through a kinship of shared interest, community members develop a sense of belonging and

emotional attachment (Riley, Griffin, & Morey, 2010). Fans have disdain for those not taking their audience role seriously (Cavicchi, 1998; Lobert, 2012).

Snell (2012) conceptualises concerts as manifestations of large scale imagined communities, based on Anderson's (1991) discussion that it is impossible to know everyone, but one has a sense of belonging to a socially constructed community. Through shared engagement in the rituals of rock concerts, participants feel connected to each other metaphorically and literally through the physical sharing space in the atmosphere, and the relationships constructed through this interaction (Snell, 2012). Rituals are scripted events with predictable formats, imbued with myths and stories that are emotionally significant for those involved (Bernays, 2004). The mosh pit is an important rock concert ritual.

As discussed by Schouten and McAlexander (1995), members of a subculture must believe in a common set of values. In the case of rock concerts, it is that the band makes good music, and they put value in consuming their concert. Participant Shaye has made friends on internet forums for bands he likes, and is able to stay at these peoples' houses and attend concerts with them. He has never met these people in real life, but built a friendship over a common love of the band. Their bond over music transcends geographic limitations. Internet forums are now a common source of consumer information (Bickart & Schindler, 2001), music forums a place where music fans such as Shaye discuss their favourite bands, their music, concerts, and anything else music.

Chapter Summary

This chapter has discussed the main findings of study. The band performing, the audience and the venue co create extraordinary experiences. A strong source of identity and community, rock concerts are the utopia to fans, the ultimate happiness. The next chapter discusses how these experiences relate to authenticity, and how consumers receive wellbeing and a boost to their identity from attending rock concerts. This chapter is conceptual, and has more discussion than this findings chapter.

Chapter 5: Rock Concerts as Authentic Consumption Experiences

Introduction

The band, the audience, and the venue all help co-create rock concert experiences that have a strong sense of community and extraordinariness to their audiences. When this happens, rock concerts became authentic experiences. Authenticity was not an initial major theme identified in the early coding process, but emerged through the constant comparison process. As I compared the emergent findings to the literature, it came apparent how important the theme of authenticity was in the rock music literature. Furthermore, the major themes identified in the findings [identity, community, wellbeing, and extraordinary experience] are commonly referred to in the literature about consuming authenticity.

Chapter Five explores rock concerts as an authentic experience. This chapter first briefly defines authenticity and consumption, and discusses participants' evaluation of rock concerts as authentic. The chapter then has five main sections: inauthentic, band authentication, shared authentication, self-authentication, and identity and wellbeing.

Inauthentic aspects of concerts are venue and band mismatch, poor crowd management and inauthentic audience members. Band authentication is the legitimisation of participants' fandom with a performance is authentic. Audiences experience shared authentication as band community through their genuine communal participation in the rituals of rock concerts. In cases where participants felt shared authentication and/or band authentication, this allowed the individual to self-authenticate. The self-authentication process is a source of well-being for rock consumers by reinforcing their identities.

Authenticity and Consumption

Authenticity has become a primary concern for consumers seeking experiences (Gilmore et al., 2009). The challenge of finding authentic happiness in a world of mass-produced and hence inauthentic commodities faces consumers (Jantzen, 2012). In its basic form, authentic is a term similar to that of genuine, real, true,

or verified. To consumers, authenticity often means uniqueness, originality, and genuineness (Sharpley, 1994; Wang, 1999). Authenticity's association with reality, truth, and believability is subjective and allows the use of the term in different ways (Kolar & Zabkar, 2010). Therefore, there can be a construction of multiple forms of authenticity concurrently in a single consumption context. This is in respect to the object or experience itself, the self, and the community (Leigh et al., 2006).

Authentic Experiences: An Evaluation

Authenticity is an evaluation of genuineness versus how fake something is. Terms used by participants to describe authentic rock concert experiences included: "amazing"; "cruisy vibe"; "cool"; "awesome music to rock out to"; "wicked time"; "impressive"; "mind blowing"; "blown away"; "overwhelming"; "intensely good"; and "stoked afterwards". Words to describe it negatively or as inauthentic included: "wasn't the best"; "not one of my better concerts"; "disappointed"; "could be better"; and "couldn't quite get in the mode". Consistent with goal driven behaviour, what is authentic to a fan is a personal point of view built on knowledge and expectations. Consumers need to match an object with the idea constructed by their belief systems and stereotypes (Belk & Costa, 1998; Bruner, 1994; Grayson & Martinec, 2004; Wang, 1999). In the case where a concert experience did not provide the means for the fan to reach a utopian moment, consumers use the act of reasoning as to evaluate why this occurred (Leizerovici, 2011).

Inauthentic Experiences

Participants evaluated the different aspects of a concert, and inauthentic rock concerts were those experiences of which did not reach the desired or expected level of authenticity. A rock concert is usually an experience with intensely high levels of positive emotion for attendees. However, just as with any service, there are times when the rock concert experience might not go according to plan, and participants did not always enjoy themselves as much as they had hoped at concerts. Usually participants mentioned these negatives as only slight distractions, and they did not hamper the overall experience too much. However, there were circumstances when it affected participants' overall enjoyment of the

show. These negatives became such an issue to the extent where it hampered the participant's mood, distracting their attention away from the band, and subsequently reducing enjoyment. It becomes an inauthentic experience.

Low levels of engagement or participation in audience rituals is usually a telltale sign of an inauthentic experience.

The reaction of the crowd, if they're not hyped up and jumping around and happy, the whole atmosphere is flat. At something like Steely Dan, the whole atmosphere was flat. It never took off. You know how some concerts people are really into, no one got into. (Brian)

This could be down to a worse than expected band performance. The band might play for what fans perceive as not long enough, or they could have bad sound quality, or make no effort to connect with the audience. I discuss this in the band authentication section later in this chapter. This section focuses on issues under the control of the venue, or audience members at the source of the issue. The following negatives explained by my participants and observed by myself can have a bearing on overall enjoyment. The first is venue and band mismatch and undesirable opening bands, the second is venue service, and the final inconvenience is inauthentic audience members. These could be the difference between having an authentic or inauthentic experience. Rock concerts are not always extraordinary.

Venue and Band Mismatch

Making bad decisions regarding the opening band and the venue hosting the concert can lead to audiences having inauthentic concert experiences. Participants discussed when they thought promoters had booked a bad venue or opening band. If audiences deem the opening band or venue bad or inappropriate, it could inconvenience their whole experience. This could negatively affect their mood, making it more difficult to immerse themselves in the main band's performance. This can also happen at festivals when the bands chosen do not sell enough tickets do get a large enough crowd to fill the large venue.

I have to say Big Day Out, quite a depressing story really. That was the last rock concert I went to. That was really disappointing and depressing, because there was no one there, and the line-up was so bad you had 3 or 4

gaps between the bands you wanted to see... There was nothing to do except to drink, so I just got really wasted and ended up being in bed by like 6.30 [p.m.]. (Andrea)

Andrea was not able to enjoy herself because there was not a large audience to create atmosphere, and a lack of bands Andrea really liked. This led to her Big Day Out experience being inauthentic compared to her previous experiences. This is similar to findings of Leizerovici (2011), where the emotional aspect plays an important role in one's ability to enjoy the experience fully, and to reach the state of complete euphoria. Andrea discussed feeling bored and in a bad mood, because it was not as good as she had hoped and there was no bands playing she wanted to see. Because of this, Andrea became too drunk, which ruined her experience.

A lack of atmosphere can also happen at concerts when a band is booked into an unsuitable venue. For example, a venue that is too large for the size of the audience. It is important to book a band to a venue where it will fill up, and there will be no large empty spaces. A band that will attract a crowd of 3000 will not be booked into the 12,000 capacity Vector Arena. The same size crowd could be jammed into a smaller venue, creating a sense of intimacy and atmosphere. Occasionally a band will play an undersold festival to a small crowd, which is not the same as the same sized crowd in a small venue.

I saw them [Parkway Drive] do a small, like a small room concert with a couple of hundred people, it was packed, so it was amazing. Then I saw them do 5000 at their own gig in Europe, amazing. Seen them do a festival in Europe, amazing. Saw them do Big Day Out with 150 people, worst show ever.

Was the band much different to how they were when you see them before?

They were exactly the same. They were amazing, but it...the concert it just sucked because there weren't the people there...But yeah, I think as long as it, it doesn't matter how many people are there, as long as...you feel like you're completely encompassed by the atmosphere its fine.... If there's just too much space, and not enough people, and you just can't get into it.

(Andrea)

Similarly, booking a venue with limited standing room [such as a theatre] for a band whose fans want to mosh is not ideal. It is important to book a venue that

allows the audience to co-create the rock concert experience how they deem authentic.

Undesirable Opening Bands

At concerts, the feature band often has one or two bands playing before them, referred to as opening bands. The role of the opening band is to set the mood for the headlining act. It should be a match for the main band demographic in order to draw the audience into the experience. A bad match of opening band for the main act could be example be soft rock band when the headliner is a metal band. Similarly at music festivals, if the crowd is predominantly there for one act, the bands leading up to the feature act need to be of similar genre.

It's [the opening band] not so much adding to the experience, but setting the scene for the concert. If there's a shit lead up band then you're not sort of in the mood. Take a classic example for me, The Big Day Out when Bjork played. Shihad were on, and everyone was excited, and then Bjork came on, and everyone was like 'what the fuck?'. I sat down for an hour and that's a classic example of a fail in my eyes. She might be a good musician, but why put Shihad on, Bjork on, and then Rage [Against the Machine]? It's just like everyone is excited, everybody knows Shihad...and then classic fail. (Cox)

They [U2] brought Jay Z out on my favourite song, "Sunday Bloody Sunday" and he started rapping through it, and I just got so, so mad. I was like. Don't you dare, why!? I had heard that they did that at some concerts, cause they had Jay Z as an opening act on other tours, and I was like please don't do it, please don't do it! And they were getting more into the song and half way through I was like yes they're not going to do it! Then Jay Z came out. I was like no!! I give up! And I just didn't enjoy the song so that was dumb. Even like after it as we were going home I was like dammit Jay Z you ruined it! ...that was horrible. (Kat)

The audience is more likely to enjoy a band of similar style or genre to the main act. They are there to see the main act, but a bad choice for opening band ca leave audiences disengaged. Participants wanted to have a good time from the time they enter the doors, they do not want to be bored watching the opening band.

Venue Service

Sometimes the venue hosting the event can do a poor job. Venue related inconveniences could be enough to affect an individual's overall judgement of the experience. The following quotes are replies to an online concert review of the Foo Fighters playing to 50,000 people at Western Springs in late 2011 (Stuff, 2011).

Awesome show from the Foos, but there is so much to complain about re: venue, security, safety, and transport. The barricades at the embankment are illegal in most countries since Hillsborough, come on NZ get with it! Water should also be free - surprised there wasn't more dramas really considering these risks. Also those of you telling us to cough up more money so we weren't stuck on a slippery slope - I for one tried, but tickets were supposedly sold out, even though there was clearly room! Western springs sucks, but thank God the gig was worth it! (Stuff.co.nz)

Foos, again, were epic! All of you guys knocking the Springs as a rock venue need to get over it! You will wear this concert as a badge of honour in a couple of years. Yes, the mud was bad. Yes, the drinks were expensive. Yes, the buses were bad, but that's what a stadium venue is all about! There is no better place in Auckland to rock! Especially with one of the best rock bands in the world! (Stuff.co.nz)

In these first two cases, these quotes illustrate occasions where the venue related problems were not enough to hamper the audience member's overall enjoyment. Overall, they still had a good time. The following is a quote from the same concert. However, for this individual the venue and service inconveniences were enough for a consumer not to return to the venue.

Excellent concert as per usual with the Foo fighters, great songs played with polish and energy etc...but the whole thing was tarnished by the awful Western Springs experience, lining up for 40 minutes in the rain to get on a bus followed by 25 minutes queuing at the venue to get in to the Embankment area meant we missed most of Tenacious D and the only remaining spots on the bank required cramp-ons to get to. Organisation seemed to be the problem I lost count of how many times I heard people ask "Is this the queue for..." Afterwards was even worse, decided to leg it in the end. Took the gloss of an otherwise excellent gig. Will go again but won't go back to that venue. (Stuff.co.nz)

Audience members remembering a concert for a substandard venue or service instead of the band's performance can be damaging to the local concert industry. New Zealand only has a few venues regularly used for concerts, so if people will not go to a concert because of previous bad experiences at a venue, it could be difficult to find suitable replacement venues.

Poor crowd management

An inconvenience of concerts observed and discussed by participants was the overall crowd control and concert management. Poor management can lead to over intoxicated patrons causing trouble, and long queue times for food and drinks. Poor crowd control can lead to bad behaviour by audience members. Participants discussed bad behaviour by inconsiderate crowd members as an inconvenience and a distraction. This included disorderly behaviour, the annoyance of people talking loudly while the band was playing, and people standing up in front of people who are sitting. These people are often under the influence of alcohol, and can negatively affect someone else's experience.

Drinking alcohol should be in a different area too, because it's just disrupting everyone else. We were seated quite high [at Coldplay concert], midway on the curve of the seats. There was a girl who was drinking white wine like it is water. All night, until they came on. Half way through the concert she ended up standing up, and would just not sit. And there were people verbally abusing her from behind me. Her boyfriend couldn't even get her to sit down... I don't know if he was too embarrassed, or pissed off. I think we worked out she had three bottles of wine, before the concert had even started... And there was wine everywhere. If you are going to buy a seat at a concert, sit down. If you are going to drink, go downstairs and drink and party and dance on your feet down the bottom. It's just having respect. (Wenda)

It is difficult to please everyone however. For the participants who like to dance and have a good time, too much restriction by the venue can negatively affect their experience. Some of the female participants preferred to be sitting, as they did not like the pushing and shoving of the mosh pit. Andrea and the male participants however thrived on the atmosphere of being jammed in like sardines and being shoved around. If they were unable to participate in this appropriate manner, the experience was not authentic for them.

People who come to shows, who can't handle it, they get crushed and then all of the sudden you have red badge [security] standing in the mosh pit saying no moshing and no crowd surfing. But that is part of the experience. If the crowd was going to stand fucking still, you wouldn't go. Security are there for a reason, but if they are overbearing about it, it just destroys the show... (Andrea)

These negatives harm the experience, and can be associated to the venue or the band. This can in turn feature in consumer's decisions to attend concert at the particular venue, or the band's future concerts.

Inauthentic Audience Members

Wenda's discussion of the loud drunk woman in front of her was an example of what participants discussed as inauthentic audience members. A rock fan's consumption behaviours define their authenticity or inauthenticity. Participants expected fellow audience members to involve themselves in the experience, and to be genuine fans of the bands whose merchandise they wear.

The middle aged people are just there, sitting. Like, just stone-faced like they're not even enjoying it. It's like why are you here? And then there's people a little older than me, and my age really getting into it. I can't tell if they are really getting into it, or just trying to get into it. [They are] trying to look like you get into this band, poseurs. (Kat)

If you see someone wearing a metal shirt, and they don't actually listen to the band, then they deserve a beating. You don't wear a band shirt unless you love the band, and you can actually have a discussion about it.

So wearing a t-shirt is showing part of yourself?

Yeah, definitely...they're wearing a band shirt, and they might know 2 or 3 songs. And it's like if you only like 2 or 3 songs, but you're listening to the albums and trying to get into it. That's ok. But if you like 1 song and you're like that's a cool black dahlia murder T-shirt because they have mean shirts so I'm going to wear that. But if you don't know any songs... Take it off! Cause that's not right...for me it's like wearing a religious symbol and then not having anything to do with the religion. (Andrea)

The participants called the audience members they did not consider authentic in their fandom of a band or style of music "poseurs". This shares similarities with Löbert's (2012) study of Cliff Richards' fans. Regular consumers of Cliff

Richards' concerts labelled audience members who distract from their experience as "non-deserving of audience roles" (p.130). This is because actions perceived as breaking utopian norms of a community result in a loss of authenticity (Beverland et al., 2010). Authenticity defines who is and is not part of the community (Leigh et al., 2006; Thornton, 1996). Authentic consumers must embrace the subculture's hierarchies and definitions of what is authentic and legitimate (Leigh et al., 2006). To be a natural community member, one must practice the given culture as a way of life (Leigh et al., 2006). Therefore, to be an authentic subculture member, one must possess the sincerity of intent (Belk & Costa, 1998).

Studies of the rock subcultures Punk and Goths (cf. Hodkinson, 2004; Peterson, 2005; Widdicombe, 1993) have shown authentic subculture membership requires 'being rather than doing'. Being is essentially the real fans of music. To them it is a lifestyle and is more than just wearing a band's t-shirt. Subcultural values imbued as a lifestyle, and by paying dues over the years, subculture members earn authentic status (Beverland et al., 2010). Those who are 'doing it', only adopt the trappings of a subculture and do not embrace the lifestyle and values underpinning it. They are essentially putting on a front to look the part (Widdicombe & Wooffitt, 1990; Widdicombe, 1993). Rock music differentiates itself from the mainstream, and fans who associate themselves with a subculture take up the position of being different from those who do not understand the music (Frith, 1981; Grossberg, 1992). Authentic subculture members are threatened by inauthenticity because its existence means that anyone can access the product through purchase. Inauthentic 'poseurs' do not understand and value the nonmonetary aspects of the subculture, thereby commoditizing the product and threaten communal boundaries (Leigh et al., 2006). Authenticity defines who is, and is not part of the community (Thornton, 1996).

Band Authentication (Legitimising Fandom)

Authentic performances work as a means to authenticate a fan's day-to-day consumption of that band. Fans in the audience members authenticate a band upon the perception that a band's performance is genuine and lives up to expectations. The band legitimised as deserving of fandom.

Authentic Rock: Constructed Upon Performance

One of the major motivations to attend a concert is to see the band perform the music. It gives the band a tangibility that is lacking from listening to a CD. It is testament to the band's ability as authentic musicians.

You could be like, "Oh these guys are pretty good." They sound just like their CD, it's really cool, it's really awesome. Then all of a sudden, they whip out something that you didn't expect. You're like wow, mind fucking blown. Holy crap these guys are amazing. Sometimes you look at them, and you go they have talent beyond what they put on the cd. There's nothing more exciting than hearing a band sound like they do on the cd. It's even more exciting if they sound better than they did on CD. But there is nothing more disappointing than realising that you love this band and that the cd has been completely over produced, and they actually sound like shit. That just destroys everything (Andrea).

It's like live is different to CD, and I want to know what they're like live. That's part of the motivation. (Shaye)

It proves that they have that talent, that they're not like auto tuned, and really heavily edited and, I just like hearing the raw [sound], it's good. I think that maybe on a song like 'Love Bites', on the 'Hysteria' album [Def Leppard]. 'Hysteria' itself is an emotional song. You can hear emotions when you listen to it. But you just hear that much more live, like it's amplified when you hear it live. (Kat)

A foundation of authenticity in rock is its opposition to faking it (Barker & Taylor, 2007). Musicians judged on their capability performing the music as recorded and thus live performance becomes a testament to the star's authenticity (Shumway, 2007). In the fan literature of stars, words that relate to the notion authenticity such as 'sincere', 'real', 'spontaneous', and 'genuine', appear endlessly (Pattie, 1999). This is the same with rock musicians. Fans demand this of stars when deciding to accept her or him in the spirit for their offering (Dyer, 1991). To say they exist, a rock star's ability to play their music must be visible to an audience, and therefore is almost paramount to their sustained success (Pattie, 1999). Authenticity ascribed by the audience to the performance (Moore, 2002; Rubidge, 1996; Von Kalm, 2001). Relevant members of the subculture accept the performance as authentic (Moore, 2002; Jones, 2005; Grayson &

Martinec, 2004; Peterson, 2005). In this case, the band's fans authenticate the band through their evaluations.

Genuine from Artist

It may not be enough for fans to consider a band authentic by their capability of performing their own music. According to participants, the band need put their heart and soul into their music on the stage, and try to connect personally with their audience. A belief of participants was that bands are proud of their music, and enjoy performing it. Therefore seeing real effort put into the performance by bands draws respect from fans. Fans also expect bands to try and genuinely connect with them as fans.

One of the things I really love is when there is obviously like a lead singer part, and a backing vocals part, but the band is still like mouthing along the lyrics to the song, like they actually love the music that they're doing, so that makes me pretty happy... I think one of the really stand out things is when the band takes recognition of what's going on in our side of the world. Like they're not too high status or uncaring about us little folks in New Zealand, so that's cool when they talk about that. Especially when they [the band] have a genuine connection with us. Like if someone was just to come on and say, "I love New Zealand" and then don't say why. Then it's like, no you don't, so why say it? If they can actually back it up then I'm stoked. Makes it legitimate, like you're actually a person. They don't just seem like any old rock star, they seem like someone the same level. (Kat)

Fans evaluate a band's authenticity that is located in the sincerity and directness of their communication with the audience during the live performance (Nelson, 1997). A primary condition for an authentic listening experience requires the listener to perceive that the performer's intentions as sincere (Nelson, 1997). This aligns with a definition of authenticity that requires products to be produced by craftsmen that are primarily motivated by professionalism, tradition, and love for what they're doing, not profit (Beverland, 2006; Gundlach & Neville, 2012). The audience's faith in the act seems to confirm that the connection between the star and her or his audience can be termed authentic (Pattie, 1999).

Authenticating New Band Members

Often band members can change over the life of a band. Band members are kicked-out, some quit and start new bands, and others die. Concerts therefore are an important means for fans to authenticate new band members. In traditional terms, the band is no longer the original line up, so under the objective definition of authentic, they would be inauthentic. However, individual fans can construct authenticity onto these new band members.

Some fans are staunch in their rejection of any change in a band however. This argument is common in the discussions of Guns N' Roses fans. Guns N' Roses is one of the biggest hard rock bands of all time, their album released in 1987 is still the highest selling debut record ever ("Appetite for Destruction", 2013). There is a major rift between the fans of original members - Axl Rose, and Slash. Axl Rose is the singer of the band, and is the only remaining original member. The band is equally famous for the original lead guitarist, 'Slash'. This is where debate around the authenticity of the current band line up centres. The following an argument between two Guns N' Roses fans about the authenticity of new band members, posted in the comments section of a video of one of the band's current line up's concerts (www.youtube.com).

Ouch. This is horrid. I had to stop 1:00 [minute] in. I'm going back to the original version. I'd rather relive the original glory than to sit through this abortion. (CryptoDriver)

Get out, I will not miss you. (LittleStevenAdler)

Oh, really? Because I was so concerned about you and what you think. (CryptoDriver)

I don't understand, if you don't like new GNR, I'm not forcing you to watch them. Now get out. (LittleStevenAdler)

Fans are curious of what has become of a legendary band. Those same fans are entitled to an opinion. I also think it sucks. There's no magic in the guitars and seeing all these scabs playing these songs is not what the band or songs were about. This is an abortion. (SlashLesPaulVOS)

Fine. You think it sucks. I think it rocks, so does many else. If you like Slash, Duff and Matt, go watch Velvet Revolver. If you like Steven Adler, go watch Adler. If you like Izzy, go watch Izzy. The thing is, all of them have moved on, and so should you. It's over, it ended a long time ago.

Now, Axl is just continuing what he loves, playing music he loves. So just let him, okay. (LittleStevenAdler)

As made apparent by the above quotes, fans are passionate about their favourite bands and their members. They give the band its unique attributes, and they are in control of the sound and performance. If a new band member does not live up to standards set by an old band member, fans perceive them as inauthentic. The perceived inauthenticity of new members means old fans may not accept new band line-up, and choose not to consume in future. The above argument between Guns N' Roses fans about the new band line up an illustration of differences in fans perceptions. The same performance can be authentic to some, and inauthentic to others. This may change over time however, as fans become accustomed and more accepting of new band members. Studies have shown in the over-time in the consumption of 'new-old' objects, for example new actors playing roles of old star trek characters, community can embrace these as authentic (Brown, Kozinets, & Sherry, 2003; Kozinets, 2001).

Shared Authentication (Band Community)

As discussed in the previous chapter, audiences' shared participation in activities such as singing and moshing feels like a community. Rock music articulates for its listeners a place of belonging, through the engagement with others, and as a pleasure to the self through the enjoyment of the band (Grossberg, 1987; Weisethaunet & Lindberg, 2010). Shared authenticity is an attachment and belonging, constructed around commonalities imagined, felt, recognised, asserted, or imposed (McCarthy, 2009). People sense feelings of belonging with other brand community members in a shared consumption setting (Beverland, 2006; Beverland & Farrelly, 2010). Gatherings provide a context for legitimisation, self-validation, and authenticity (Bendix, 1997; Green, 2011; McCarthy, 2009).

Rock experiences deemed authentic highlight identity and signal affinities with smaller communities and subcultures sustaining the identity (Straw, 2001). Rock music constructs its own authentic audience (Frith 1981, 2001; Yazıcıoğlu, 2010). Music and place become means by which individuals and subcultures can express, distinguish, and validate themselves (Green, 2011). Social practices that involve the consumption and production of music draw people together, symbolizing their

sense of collectivism and place (Green, 2011). Moreover, through this participation, the audience feels closer to the band. Within a subculture community, shared rituals strengthen the communal bonds to the object of worship (Wenger, 1998).

Community members must make purposeful efforts to participate and engage in legitimate behaviours in order to gain status (Quester, Beverland, & Farrelly, 2006; Beverland et al., 2010). The practical accomplishment in culturally distinctive activities that require effort and commitment to master, grants authenticity (Force, 2009). McCarthy (2009) refers to this as the dramas of authenticity. An individual's participation in actions and interactions reinforces their cultures and communities (Novack, 1990). Engaging in social practices that highlight their symbolic place in the world announces one's identity (Hermanowicz & Morgan, 1999). Participants' engagement at rock concerts providing them with a feeling of experiencing authenticity through bodily sensations and emotions. Dancing to the music seemed an automatic response. Participants used terms such as "cannot help myself" and "the music took over" to explain the affect the music had on them.

Through acting emotionally uninhibited, the sensual stimulation or actualisation of the authentic-self creates inner rewards for the consumer (Jantzen, 2012). A sense of inauthentic-self arises when rational factors over-control non-rational factors such as emotion, bodily feeling, and spontaneity (Wang, 1999). A release of unrestrained bodily feelings can thus be perceived as an act of regaining authentic self, this liminal state an expression of authentic self (Kim & Jamal, 2007). Though acting uninhibited and unrestricted in the way they enjoy the music at concerts, participants release their authentic selves.

This is similar to the insights of Knudsen and Waade (2010), who discuss performative authenticity in the context of tourists. Compatible with existential or activity-related authenticity, authenticity accessed via the active involvement of tourists in the creation of tourism experiences. Tourism experiences used to authenticate the consumer not only by watching performances, but also by them performing themselves (Knudsen & Waade, 2010). Rock concert audiences perform along with the band with their singing, dancing, and other interactions.

Performances in a community often can authenticate subculture members. Providing belongingness and kinship, participants feel connected with the community, place, and the culture (Beverland et al., 2010; Beverland & Farrelly, 2010).

Self-Authentication

Through the authentication of the band, and the audience's shared authentic participation, participants self-authenticated. People claim authenticity by immersing themselves in what they believe to be authentic experiences (Peterson, 2005). The act of the transferal of authenticity onto an object or experience is integral to our own hopes of one day being validated, legitimized, or authenticated (Bendix, 1997; Zanes, 1999). Therefore, consumers deliberately put themselves in situations conducive to this goal of self-authentication (Beverland, & Farrelly, 2010; Green, 2011). Participants spoke of the concerts they had to been to with pride. They felt like real fans of the band for being there.

Activity driven, the search for an authentic-self coincides with the post-modern consumer's pursuit for pleasure (Arnould & Price, 2000; Leigh et al., 2006). Individuals discriminate amongst leisure consumption options and engage in those that provide some form of self-expression and self-affirmation (Cotte & Ratneshwar 2001, 2003; Leizerovici & Cotte, 2011). Therefore, the consumer will actively construct a sense of authenticity that reinforces a desired sense of self (Beverland & Farrelly, 2010; Gibson & Connell, 2003). Personal investments into cathartic experiences serve as a form of subcultural capital to construct a cohesive identity (Leigh et al., 2006). As Graburn (1989) asserts, these moments "embellish and add meaning to their lives" (as cited in Green, 2011, p. 2). Authenticity is the pursuit of who we truly are (Erickson, 1995; Handler & Saxton, 1988; Leigh et al., 2006 McCarthy, 2009).

Role Performance

An important part of the self-authentication process is an individual's role performance in the subculture. A consumer's collective identity significantly contributes to their individual quest for authenticity (Leigh et al., 2006). Role performance shows commitment to the community and genuine subculture

membership (Belk & Costa, 1998; Leigh et al., 2006). Community members participate in ritualistic cultural displays representative of their social unit (Arnould & Price, 2000). Role performance is similar to the concept of virtue as discussed by Beverland and Farrelly (2010). Virtue is representing the authentic self through staying true to one's morals, and the purity of their motive to be a master of oneself and one's actions (Beverland & Farrelly, 2010). The capability and honesty to live an authentic life attuned to one's inner truths, listening to one's inner voices and urges (McCarthy, 2009). In the case of the rock music consumer, one must engage in activities that reflect their rock identity. This involves their ability to discuss music constructively, and the regular consumption of rock concerts and participating in concert rituals.

This idea originates from existential authenticity in the tourism literature (cf. Wang, 1999). Existential authenticity is a liminal experience that provides a sense that people feel much more authentic and more freely self-expressed than in everyday life (Wang, 1999). Activating the authentic-self alleviates life's anxieties through a 'pilgrimage' to places that provide self-fulfilment (Wang, 1999). Brown (1996) calls this an "authentically good time". Participants spoke about acting uninhibited at rock concerts, nothing else matters while they are there apart from having a good time.

Existential authenticity can provide both intrapersonal and interpersonal authenticity (Wang, 1999). Intrapersonal authenticity centres on the individual self and involves both physical and psychological aspects. Interpersonal authenticity provides a sense of community and embodies social authenticity, focusing on the collective sense of selves (Wang, 1999). Collective activities such as moshing and singing allow the rock concert experience to bring individuals together for authentic interpersonal relationships. Social bonds between community members strengthened through their dialogues, activities and credentialing performances (Leigh et al., 2006). This provides an atmosphere where individuals may experience true self in presence of relevant others, authenticity derived in the sharing and communicating enjoyment with others (Leigh et al., 2006).

Importance of Rock Concerts to Identity

Rock concerts are important to the identities of participants. Identity is the way people wish to define themselves (Burke, 1980). Music is a part of everyday life to the participants. They consume it, collect it, analyse it, read about it, discuss it, and of course, listen to it. It anchors who they are. It becomes their identity. When rock music is so important to a fan, rock concerts become a place of self-authentication as rock music fans, and they become personally meaningful events. Rock concerts become a source of wellbeing and happiness.

Music and Identity

Music is a mass medium through which cultural values have meaning beyond the material nature of the music (Keightley, 2001; Wicke, 1995; Yazıcıoğlu, 2010). One of the primary functions of music lies in establishing, developing, and expressing an individual's sense of identity (Hargreaves et al., 2002). Music is an emotionally intensified sense of self (Frith, 1981). As discussed by Nicholas Cook (1998, as cited by Hargreaves et al., 2002) "deciding what music to listen to is a significant part of deciding and announcing to people not just who you want to be, but who you are" (p. 5). Rock music is inseparable from its audience, its power lying in what it does within the culture (Bromell, 2001; Grossberg, 1987; McDonald, 1993). Rock concerts are a public celebration of musical commitment, a deeply pleasurable event at which our understanding of ourselves through music is socially recognized (Frith, 2007a).

Rock music fans seem to find refuge in their music. Postmodern consumers are characterised by identity confusion and rootlessness brought about by the demise of traditional notions of authority, community, and sources of meaning and self-identity (Goulding et al., 2002). Consumers seek authenticity to find meaning in their lives in the search for self-expression (Arnould & Price, 2000; Green, 2011). People prefer brands or experiences in consumption scenarios that reinforce and express their preferred or desired identities (Beverland & Farrelly, 2010; Gundlach & Neville, 2012; Firat, Dholakia, & Venkatesh, 1995). People avoid a potential existential crisis by actively constructing, maintaining, and communicating their identity through the symbolic meaning of brands, leisure, and lifestyle pursuits (Goulding et al., 2002).

Duty as a Fan

Missing a concert was sometimes an unbearable thought to some of my participants. It seemed to dent their egos as avid rock music fans. As a fan of the band, they felt like it was a duty to attend. Some participants had the feeling of losing face amongst friends and other fans of the band if they did not attend.

We [music fan friend] were all almost in tears, we were so upset we couldn't go. Even though we are going to see them in like 6 days. It's just ridiculous to be honest. If I don't go to shows that other people are going to, I just... sort of ignore anything about it. Especially if it is something that I do want to go to. I would have loved to have seen Tenacious D. So whenever anyone talked about Tenacious D, I was like oh, yeah it would have been cool... change the subject. I just don't want to hear about it, because... yeah, I get depressed about it... (Andrea)

I can remember lots and lots of concerts I should have gone to, sometimes more than ones I went to... Generally when I catch up with friends that would have gone, that are in Christchurch, you sort of say the ones you didn't go to. And then they say "If they lived that close, they would be there..." (Shaye)

According to social identity theory, people develop a self-concept based on their connection to particular social groups (Tajfel & Turner, 1979). Individuals create and perceive a self-concept about their own place in the social order of a particular group. This becomes a source of self-esteem attached to that community (Starr, 2011). How others perceive them can also affect self-esteem, authenticity is established by the recognition of relevant others (Leigh et al., 2006). Therefore, community members try to maintain a positive social identity through their behaviours (Hargreaves et al., 2002). The more rock concerts one consumes, the more they identify with the culture, and their status grows within in. They can tell more stories, they have more memories to share. Therefore, missing a concert is missing an important opportunity to maintain this positive social identity, and self-authenticate.

Concert Memories

Because rock concerts are important to their identities as rock music fans, they became an important memory to participants. Participants often kept the ticket

stubs of concerts they went to, which served as a reminder of the experience, and evidence of being there. Ticket stubs become symbols of participants' authentic fandom of bands. In some cases, participants were lucky enough to get one of the band's personal items such as this drumstick, or a guitar pick. Bands commonly throw these items out into the audience as a ritual to conclude the show while thanking the audience.

I always keep my tickets to concerts, because I'm like yes, so happy I went to that show. (Kat)

Blindspott...got their drum stick. But the way I got it, was through complete and utter respect in the death pit. the stick came out, it was nowhere near me, and there were a few wicked death pits, especially to nil by mouth and stuff like that, and it ended and this guy walked up to me with this stick. And I was like awesome bro, must be stoked you got a drum stick. And he was like, this is for you. You deserve this, you were moshing, you were in the death pit moshing harder than anyone I saw. You deserve this stick... I instantly fell in love with this man, and I grabbed the stick and jumped on him, hugging him and I wouldn't let him go. (Andrea)



Figure 9: Andrea's Guitar Picks Wristband from Concerts

Music is an instrument for consumer activities (Yazıcıoğlu, 2010). A fans album collection [CD, tape, MP3, or vinyl], concert DVDs, the concerts they have been to, band shirts, and any other forms of musical consumption is a key source of identity. Understanding what possessions mean is recognizing that, knowingly or unknowingly, we regard our possessions as part of ourselves (Belk, 1988). The music people like, they bands they see live, and the records they consume

symbolize the social groups they belong too. Moreover, this rejects the groups they do want to belong to (Shankar et al., 2009). Keeping ticket stubs or other items from the event becomes on-going tangible proof of their fandom. In Lobert's (2012) study of Cliff Richards' fans, they deemed items such as photos or album collections sacred. Within subcultures, members use subcultural capital as a measuring stick of identity and status (Thornton, 1996; Force, 2009). Therefore, within musical subcultures, the amount of concerts one has consumed, or band shirts one has is a source to strengthen their musical identity.

Story Telling & Music Knowledge

Telling stories about personal rock concert experiences was common for participants to do with their music friends.

Some of my friends I like to name drop the bands I go to, because they're probably bands they like more than I do... (Shaye)

I did the Rolling Stones at Western Springs, and the Rolling Stones at Wellington, so I have seen two Rolling Stones concerts and they'll probably never come to New Zealand again. And I have been to two; most people probably can't say that. I have worked at two. And U2, how many U2 concerts have I been too over the years. Probably about eight. See people can say they have seen U2 before, but not eight times. (Brian)

Yeah but that's different, cause you are working. (Penny)

Yeah I'm working, but it's still good for me to say you know, I have worked at AC/DC and you know, all those bands that are probably nearing the end of their touring careers. (Brian)

For me a little bit its propaganda almost, to sort of like, pump up my bogan sort of persona when I'm not dressed in my metal gear and stuff. People look at me and go, whatever. You don't like metal. And I'm like pfft, whatever. You should hear the stories. If you're willing to listen to me, I'll ramble on about music any day of the week. I have influenced a lot of people to listen to music they have never listened to. Simply because they look at me and they go, if she can get hyperventingly excited about this show, this band must be pretty good. I'm going to listen to them. Even if you don't listen to that, they might listen to something similar, or they might go to a show. Then I feel like I have done my job, because I have share music with someone who would have missed the experience otherwise, and I feel like that is my purpose. (Andrea)

Participants use the concerts they have been to as a measuring stick of rock fandom. Bromell (2001) discussed this in the context of the fans of Sir Cliff Richards. Referring to it as the politics of fandom, fans evaluated and ranked each other's commitment to the star. We 'make ourselves' and our identities through our autobiographical narratives and the stories about ourselves that we tell others (Bruner, 1990; Hargreaves et al., 2002). Storytelling helps legitimise various behaviours as authentic (Leigh, et al., 2006).

Similarly, participants had a sense of pride in their musical knowledge. Most music fans regard themselves as amateur critics or 'buffs' within styles and genres that particularly interest them, and can indeed be just as knowledgeable as professional critics within these specific domains (Hargreaves et al., 2002) The ability to talk about bands or music is empowering (Bromell, 2001). Knowledge used as a form of dominance over other subculture members (Trocchia et al., 2011). Individuals experience increased self-esteem when they exercise power over objects or people (Schiffman & Kanuk, 2000).

Leblanc (1999, p. 86) highlights the importance of knowledge in punk rock culture, "learning both the minutiae and ideology of punk is an important *process* in joining and committing to the subculture, in creating an authentic punk identity." Similarly, other studies on youth subcultures (cf. Weinstein, 2000; Widdicombe & Wooffitt, 1990) support this general conclusion that the demonstration of one's competency in the stories, knowledge, and practices of that subculture command a sense of authentic membership (Force, 2009). Greater status within a subculture attributed to those high in knowledge and experience (Beverland et al., 2010; Leigh et al., 2006).

Nostalgia

Participants told stories connecting individual memories to bands. Most major bands linked to an individual memory earlier in their lives, which connected participants with times, places and people. Memories are linked to things such as the first album owned, and where someone was when they first heard a particular song, or friends whom we share good times listening to a particular band.

Listen to Slipknot...and there's so much nostalgia there.... you're just singing along having a really awesome time because it's familiar, you know it, you have memories, there's nostalgia. (Andrea)

...We used to sit around and pretend we were playing piano at the beginning [of the song] and stuff like that... There's that memory, good times. And now I have been to the concert there is another memory. (Kat)

They [the band] play a song at a concert, and it goes back to a memory where I have heard the song. Or...say for example, a song I have heard when I have had a really good night out, and it will just stick. And every time I hear it I go back to that memory. And it's like I lived it yesterday. So that's what I think it comes back to for me. When it can connect to something, I'm more likely to remember it, they [memories] tell stories, and they get through tough times... And I think a lot of what you grow up listening to determines the music you like. When you are brought up with that music you can never forget it. It's sort of like it's ingrained in you. (Wenda)

Bands often have meaning in the lives of fans associated to an event or time (McDonald, 1993). People use music as a memory trigger, taking them to a generally happy time and place they experienced before (Apps & McNish, 2011; Lobert, 2012). Andrea uses the word nostalgia to describe the old feelings music brings back. Nostalgia is common towards objects that were more common when one was younger (Holbrook & Schindler, 1994). Nostalgia defined as positively toned evocation of a lived past (Davis, 1979; Caldwell & Henry, 2005; Holbrook 1993). This wistful mood prompted by an object, a scene, a smell, or a strain of music (Belk 1990; Davis, 1979). This meaningful association with the past creates a network of connections for that individual that does not exist for other objects (Havlena & Holak, 1991).

According to Caldwell and Henry (2005), many consumers vividly recall the first time they encountered a favourite celebrity while attending a concert, or seeing a movie. These moments become nostalgic anchors deeply embedded in their psyches (Holbrook, 1993). Research has shown nostalgia elicits different emotional responses such as joy, happiness, affection, warm heartedness, gratitude, innocence, love, and pleasure in connection to others (Havlena & Holbrook, 1986; Holak & Havlena, 1998).

Research has shown family interactions often influence adolescence developing musical identity (cf. Borthwick & Davidson, 2002). It was common for participants to pick up music tastes from family members. Cox's older brothers influenced him, while Kat's parents influenced her tastes.

I think I was about 10 when I started listening to this album [Meatloaf]. Because my mum had finally let me watch past the time warp on the Rocky Horror Picture Show, so I got to see Meatloaf. And then mum was like, "I think I have one of his records", and played it for me. Then 'Bat out of hell' came on, and I was like this is actually really cool... My dad got me into David Bowie and mum got me into Meatloaf... Both of my parents both love different types of rock, and they kind of gave that to me. I'd never really liked modern music, so I just stuck with that. (Kat)

The age of around 10 to 14 was a popular period discussed as being a point in conversion in music tastes for many of my participants. The literature supports this, the high school years commonly considered a critical time for the exploration and development of social identity (Lopez, Huynh & Fuligni, 2011). Music can act as a powerful badge of identity for adolescents, representing a fundamental influence on their identities (Holbrook & Schindler, 1989; MacDonald et al., 2002; North, Hargreaves, & O'Neill, 2000; Tarrant, North, Edridge, Kirk, Smith & Turner, 2001). Celebrity worship also been linked to identity and taste formation during childhood and adolescence (Boon & Lomore, 2001; Caldwell & Henry, 2005).

Wellbeing

The consumption of rock concerts provided short-term and long-term wellbeing for participants. During the concert, they felt the sensation of pleasure or happiness. The feeling that life could not get any better than it feels now. It was the ultimate high and utopian experience. Rock concerts also provided wellbeing and meaning to the identities of participants that lasted well after the event. Studies of experiential consumption happiness show they often produce long lasting happiness (Bovan, 2005; Millar & Thomas, 2009). Consumers derive more happiness from experiences than from discretionary purchases or material possessions (Boven, 2005; Boven & Gilovich, 2003; Dunn, Gilbert, & Wilson, 2011; Millar & Thomas, 2009).

The literature often refers to happiness as subjective wellbeing, which refers to the overall state of well-being, including individuals' cognitive and affective assessments regarding their life satisfaction (cf. Ahuvia & Friedman, 1998; Diener & Emmons, 1984; Dolan, Peasgood, & White, 2008). Subjective wellbeing can be a confusing paradigm however, as it can be defined in terms of both a cognitive evaluation of one's life [overall life satisfaction], and affective states such as happiness or depression (DeNeve & Copper, 1998; Lucas, Diener & Suh, 1996). Hedonic happiness is the affective state during an event, and eudaimonic wellbeing is an enduring form of happiness (Ryan & Deci, 2001). In the long term, eudaimonia has a positive effect on wellbeing [life satisfaction] (Huta & Ryan, 2010). Concerts become a cherished memory and something they can talk about with other fans that makes them feel like an authentic fan. Discussing a concert with others who attended makes their fandom tangible. This creates lasting meaning.

The relationships between people and an elevating experience is also basis for eudaimonia. This includes awe, inspiration, connecting to a greater whole, and the quality of activity (Fowers et al., 2010; Huta & Ryan, 2010). An authentic rock concert experience left participants in a buzz after watching their favourite musicians perform. After listening to their music for years, seeing these bands perform in person a dream come true. Connecting with other fans provided belonging, and the atmosphere created by the audience an experience unlike anything else. Through the process of the investment of mental and emotional energy in the consumption of transcendent experiences, it becomes an integral part of someone's sense of self (Belk & Costa, 1988). Rock concerts provide avid rock music consumers the overall sense that life is good, achieved through positive experiences and emotions in their search for lasting meaning (Ahuvia & Wong, 2002; Myers, 1992; Waterman, 1993).

Implications for Practitioners

Findings from this thesis have implications to marketing practitioners for the future profitability of the music industry that now relies on the income produced from concert tours.

This study identifies factors of the rock concert experience that influence the authentication process. Previously, theoretical frameworks of how consumers assess authenticity have had limited use to marketing practitioners (e.g. Beverland et al., 2008; Grayson & Martinec, 2004). Instead of dealing with the contributing factors, these dealt with the classification of different forms of authenticity (Gundlach & Neville, 2012). The framework presented in this study [see Figure 1.] identifies the characteristics of the authentication process that contribute towards an authentic rock concert experience.

Findings indicate the importance of authenticity in rock concert experiences. Marketing practitioners have commonly used the tactic of using authenticity as a term to manipulate consumer perspectives by making a brand or product seem more authentic (Holt, 2002). Consumers have become wary of this, making judgements of whether marketers' interests are economic self-interest or holistic community interest (Kadirov et al., 2013). Practitioners therefore must identify consumer trends, desires, and preferences (Prahalad & Ramaswamy, 2004a; Prebensen & Foss, 2011).

Bands and promoters must acknowledge audiences' desire for co-creation. Concert promoters must match a suitable venue for the audience [size and demographic], and allow for a range of co-created experiences for rock concert consumers. Venue-imposed restrictions that limit audience participation activities can deter authentic experiences. Authentic rock concert experiences maximise interactions between the audience members, and the audience and the band. Successful co-creation allows for the maximisation of their service quality, important in ensuring best practise and maximising future profitability of the industry.

Similarly, findings indicate the importance of an authentic band performance to its fans. The band cannot fake their authenticity at a concert, audiences decide themselves if the performance is authentic. If bands do perform to an expected level of quality deemed authentic by fans, the band may find it difficult to retain fans. The band must also understand the importance of connecting with the audience. Fans may perceive a lack genuine effort to connection as inauthentic.

Fans interpreted this as the band touring and playing concerts for the money rather than their fans' enjoyment.

Carù and Cova (2003) assert that American society's long obsession with making events extraordinary instead should focus on ordinary activities such as walking. These findings question this statement however, indicating that the extraordinariness of the rock concert experience enhances consumers' wellbeing. Ignoring these markets is thus ignoring a major wellbeing source for these rock music fans. This reiterates the recent statement by Kadirov et al. (2013) that businesses must exhibit genuine concern for the wellbeing of consumers. Moreover, consumption events designed to facilitate extraordinary experiences can enhance brand loyalty and consumption frequency (Csikszentmihalyi, 1975; Laski, 1961; 1962; Maslow, 1971). Rock concerts continual provision of extraordinary experiences to regular consumers crucial to ensuring the continued success of the concert market as a major source of income for the music industry.

Chapter Summary

This chapter has discussed how the main findings of this study relate to authenticity, and how rock concert provide wellbeing to consumers. Genuine performances authenticate the band as deserving of fandom and consumption, and the communal participation of audiences becomes shared authentication. This creates an authentic experience, allowing individuals to self-authenticate as rock music consumers, creating wellbeing through both short-term happiness, and long-term meaning. This becomes positive reinforcement of identities as rock music fans. Authentic extraordinary experiences essential for the long-term success of the concert market.

Chapter 6: Conclusion

The final chapter of this thesis focuses on the study's findings, and relevancy of these to marketing academia and practitioners. The research purpose, findings, and theorising presented in the previous chapters are briefly summarised first. The contributions of the thesis and its implications for future research presented next, followed by a brief conclusion.

The concert industry has experienced tremendous growth over the past 20 years. Yet, music fans can often download music or watch concerts without cost on websites such as Youtube.com, while concert tickets are often in excess of \$100 each. This suggests that live rock concert experiences provide significant value to consumers that is unattainable through other methods. However, the marketing literature does not yet fully understand this value (Hausman, 2011; Minor et al., 2004). The purpose of this research therefore was to understand consumers' experiences as audience members at rock concerts and the meaning of these experiences.

Findings indicate that the main value derived by consumers of rock concerts is enhanced wellbeing. This is why frequent consumers want to have rock concert experiences, and what keeps rock music fans coming back for more, suggesting an explanation for why the live music industry is growing rapidly. Findings also indicate authenticity is an important process to provide value to concert consumers. Wellbeing occurs through two processes, co-created experiences, and self-authentication, as shown in the theoretical framework below.

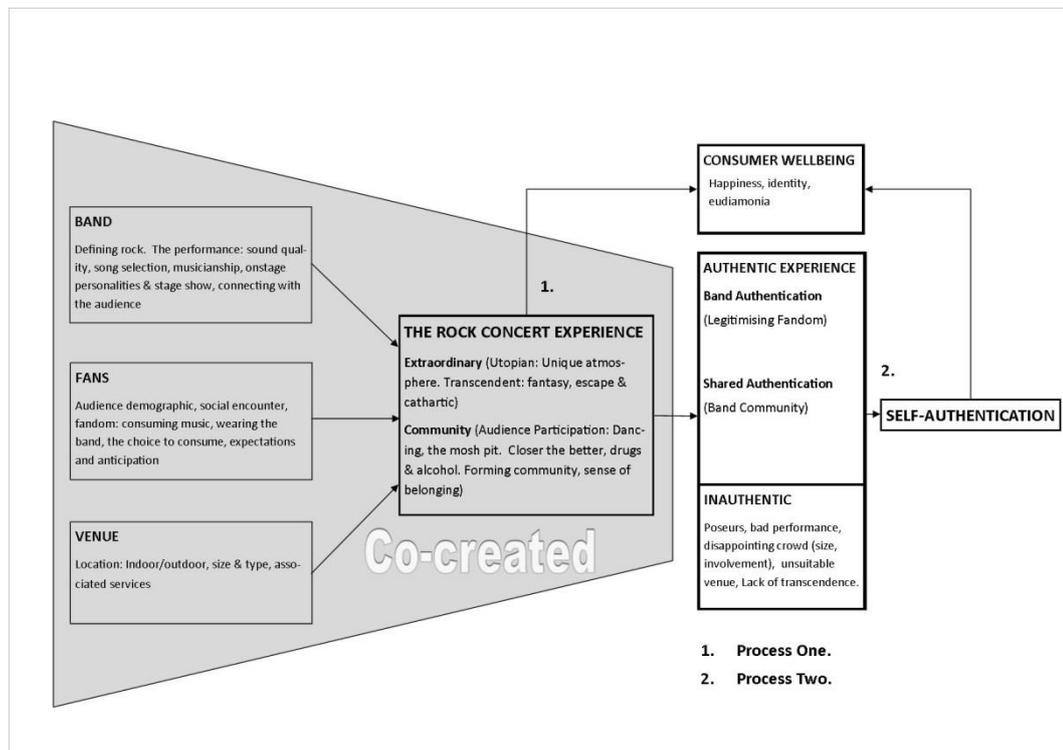


Figure 10: Rock Concert Experiences, Authentication, and Consumer Wellbeing

Wellbeing

For rock music fans, rock concerts do not just provide short-term fun or a pleasurable experience. These findings indicate that rock concert experiences are an important avenue for long-term wellbeing of avid rock music fans. Rock concerts are a way for consumers to validate who they are as rock music fans. Rock concerts provide a sense of happiness and identity that avid rock music consumers may not get elsewhere. Concerts are a reinvigoration of whom they are. This includes aspects of both hedonia and eudaimonia. Hedonic happiness is the affective state strongest during an event, while eudaimonic wellbeing is enduring (Ryan & Deci, 2001).

Marketing academia focuses on wellbeing from the perspective of hedonia, which consumers receive commonly from extraordinary experiences (e.g. Arnould & Price, 1993). Hedonia relates to hedonic consumption, which is rooted in the idea of hedonism, the pursuit of happiness through sensation and pleasure (Ryan & Deci, 2001). Involving a high investment of consumers' time and money, hedonic experiences are often personal and subjective and feature high involvement (Carù & Cova, 2006; Lacher, 1989).

The identity benefits and wellbeing received from authentic experiences has recently received focus from the academic marketing literature. For instance, Leigh et al. (2006) studied the brand community of MG car owners and the authentication process. The authentication as subculture members provided consumers lasting meaning. The marketing literature does not refer to this as eudaimonia however.

Eudaimonia, according to the social sciences, relates to the individual and collective pursuit of wellbeing based on meaning, a connection to others, and quality of experience through an elevating experience (Fowers et al., 2010; Huta & Ryan, 2010; Ryan & Deci, 2001). One must live life authentically, in line with one's deeper principles to use and develop the best in one's self (Norton, 1976). The term eudaimonia idea dates back to Greek philosopher Aristotle [384 – 322 BC] who believed that hedonic wellbeing is vulgar (Huta et al., 2012). 'Authentic happiness theory' from the social sciences (cf. Seligman, Parks & Steen, 2004) suggests that the presence of positive emotion, authenticity, and meaning are indicative of eudaimonic wellbeing.

The Co-Created Experience

The co-created experience is the first process in the model [Number 1. in Figure 12.]. Fans receive pleasure from the experience itself. Utopian, hedonic, and transcendent, the atmosphere at rock concerts provides cathartic escape from everyday life. Avid music fans dream about seeing their favourite bands live, and concerts become extraordinary experiences. The experience must be what fans envision however, and the band must work with the venue and fans to co-create this experience. Bands need to connect with fans through their performance, while the audience forms community through singing and moshing. The venue must allow this engagement between bands and audience.

The Self-Authentication Process

The second process towards wellbeing is the self-authentication process [Number 2. in Figure 12.]. Rock concerts affirm individual fans' identities as avid fans of rock music, as fans connect with other fans, and the band. Participants of the study gained eudaimonic meaning through the self-authentication process, grounding and reinforcing their desired identities as fans. This suggests that

without authenticity, concerts do not provide long lasting meaning and wellbeing to the consumer.

Findings identify multiple loci of authenticity that help us understand the value derived from consumption experiences of rock concerts. The loci of authenticity observed are authentic experience, band authentication, shared authentication, and self-authentication.

Authentic Experience

An authentic experience links co-created experiences and the self-authentication process. Audiences evaluate the rock concert experience holistically, and it is comprised of band authentication and shared authentication. If the rock concert experience is not authentic, it can be meaningless to avid rock music fans. Consumers are increasingly seeking authentic experiences enabled by relevant market offerings (Beverland & Farrelly, 2010; Holt, 2002).

Band Authentication

Band authentication relates to a band's performance. Findings indicate participants evaluate a band's performance as authentic when it meets their expectations as fans. Fans evaluate the band's performance based on several factors: sound quality; onstage persona and stage show; song selection; improvisation and musicianship; and genuine attempt to connect with the audience. Fans have a steadfast belief that concert performers should meet a particular calibre of showmanship (Leizerovici & Cotte, 2011).

How the audience reacts to the band's performance can be an indication of the band's authenticity. If audience members are jumping around and singing along, this signals enjoyment and engagement in the performance. Dead silence during songs followed by rapturous applause after each song can also indicate a sign of respect, depending on the type of rock music and audience.

Shared Authentication

There is more to the authenticity of a concert than the band's performance. In cases where an individual's expectations and knowledge of the band is vague, his or her basis for evaluating an experience is shared authentication. The communal

audience participation in rituals such as moshing creates shared authentication, and the atmosphere created by the audience is the basis for authenticity rather than the band's performance.

Consumers have urgency for community in their lives (Kadirov et al., 2013). Rock concert audiences feel a combined sense of belonging that connects them to like-minded others - both friends and strangers. A shared identity and passion is celebrated. If the audience seemed disengaged and atmosphere was lacking, fans considered the concert an inauthentic experience. Even if the band's performance was to expectations or 'authentic', Fans sometimes consider the overall experience as inauthentic even if they deem the band's performance authentic.

Self-Authentication

Self-authentication relates to the process of authentication of the self and the validation of identity for the individual rock concert consumer. Authentic experiences allow consumers to claim authenticity themselves (Arnould & Price, 2000; Brown, 1996; Leigh et al., 2006; Peterson, 2005). An authentic rock concert experience enables avid rock music fans to validate themselves as genuine and authentic fans. The experience becomes personally meaningful and thus becomes an important source of wellbeing.

Rock music fans consume the concerts of the bands that they like and relate too. Often they have listened to bands from a young age. These bands hold nostalgic value, and connect them to their friends, family, and important memories connected with the music in their lives. Fans wear t-shirts with the band's logo with pride and enjoy connecting with other music fans identifying them as a fan. An individual's knowledge that he/she belongs to a particular social group provides value through emotional significance and self-esteem (Tajfel, 1972; Ashmore et al., 2004).

Rock concerts allow rock concert audiences to express themselves freely as fans. Rock music fans achieve self-authentication at concerts through co-creating and liberating their authentic selves. A visit to a place of self-fulfilment alleviates life's anxieties and activates the authentic self, providing a sense of authenticity and self-expression not available in everyday life (Wang, 1999).

Through acting unrestrained and without inhibition, the sensual stimulation of bodily feelings and emotions creates inner rewards for the self. A sense of inauthenticity arises when rational factors over-control non-rational factors such as emotion, bodily feeling, and spontaneity (Jantzen, 2012; Kim & Jamal, 2007; Wang, 1999). Being in control of self and their actions becomes an authenticating act (Arnould & Price, 2000; McCarthy, 2009). Rock concert audiences express authentic feelings through bodily sensations and emotions. Authentic rock concert audiences express their authentic selves as rock music fans through their singing, dancing, moshing, and interactions with other audience members and the band. This is what participants described as “ecstasy”.

Contributions

The thesis makes three major contributions to marketing knowledge. Firstly, it answers some calls to action in consumer research, while also questioning findings of one study. Secondly, the conceptual framework links together fragmented knowledge from the marketing and social sciences literature. Thirdly, it identifies and explains how a connection between hedonic happiness, eudaimonic meaning, and the self-authentication process work together at rock concerts to create short-term and lasting wellbeing for its consumers.

Answering Calls to Action and Questioning Knowledge

Firstly, the findings answer the calls to action of various researchers. Minor et al. (2004) and Hausman (2011) identified marketing research knew little about what motivates consumers to attend live concerts. Grayson and Martinec (2004) recommend marketing research explore the benefits of consuming something authentic, while Bruner (1994) and Napoli et al. (2013) made recommendations to explore how consumers’ activities in specific services relate to authenticity. Similarly, Moore (2002) called for research to find reasons music consumers have for finding a particular performance authentic.

Secondly, these findings indicate authenticity is an important process rather than the outcome. Although authenticity is a major finding of this thesis, enhanced wellbeing is the major motivation to consume experiences, and authenticity is a

process to achieve this. These findings question the assertion of Gilmore et al. (2009) that authenticity has become a primary concern for consumers seeking experiences.

Conceptual Framework

Many of the findings from this thesis align with previous studies, including the paradigms/concepts of authenticity, identity and self-authentication, and co-creation. The second major contribution of this work is tying together how they relate to each other in a framework. What I learnt is similar to ideas from the marketing, music, and social sciences literature [See Figure 11.].

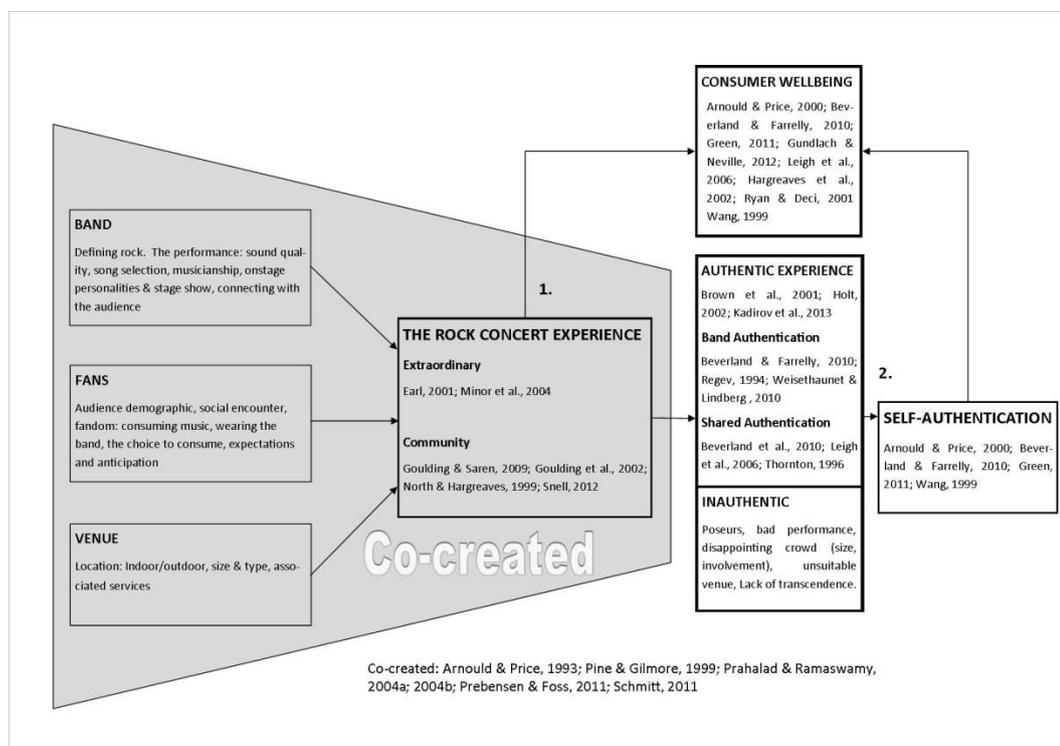


Figure 11: Alignment with Previous Research

Previous consumer research (cf. Holt, 2002; Shankar et al., 2009; Arnould & Price, 2000; Beverland & Farrelly, 2010; Wang, 1999) identifies that authentic brands and experiences empower consumer identities through self-expression and providing meaning. Similarly, personal investments into cathartic and authentic experiences serve as a means to construct a cohesive identity (Leigh et al., 2006). Findings substantiates the claim which marketers make that experiences need to be authentic (cf. Brown et al., 2001; Holt, 2002; Kadirov et al., 2013), and illuminates the why. Without being authentic, rock concerts do not provide the

value of consumer wellbeing. Authenticity provides meaning to consumer and grounds his or her identity.

Findings from studies on musical subcultures (cf. Goulding & Saren, 2009; Goulding et al., 2002; North & Hargreaves, 1999; Snell, 2012) suggest a sense of community is strong amongst music subculture members. The Goulding et al. (2002) study shows consumers came from all walks-of-life to experience the weekend culture of hedonism, sensation, and escapism at dance raves in the UK. Participants in this study too wanted to experience community, hedonism, sensation, and escapism at rock concerts in New Zealand.

Findings are consistent with previous studies of concert performances (Earl, 2001; Minor et al., 2004) which identified that the unique aspects of live performance not offered by recordings are a major reason for consumption. Findings also reiterate the assertion of Weisethaunet and Lindberg (2010) that rock music fans authenticate the band's ability to perform the music live, rather than authenticate the music itself as rock. Similarly, it supports that concert audiences must interpret the performance as authentic and credible (Regev, 1994).

The marketing literature also asserts that authenticity is not an inherent attribute of the product. Consumers observe it as the behaviours of a brand (Beverland & Farrelly, 2010). Consumers evaluate the authenticity of a brand based on three main factors: quality commitment, heritage, and sincerity (Napoli et al., 2013). These findings have similarities that relate to rock concerts. Quality commitment relates to the songs sounding unmistakably like the original recording. Heritage relates to the band playing a variety of songs and fan favourites. Sincerity relates to the band enjoying their performance and making a real attempt to connect with the audience.

Findings show that based on fans' individual perceptions, rock concert consumers can construct authenticity or inauthenticity onto an experience. The nature of authenticity and inauthenticity as opposites is fundamental in the creation of product value (Taylor, 2001). Findings suggest if fans evaluate a rock concert experience as inauthentic, the band loses value in their minds, and there is a decreased likelihood of future consumption. When a concert experience is

authentic, fans are likely to consume the band's music and concerts into the future.

Finally, this study reiterates that the quality of consumption experiences can depend on the nature of involvement the consumer has in co-creation (cf. Arnould & Price, 1993; Pine & Gilmore, 1999; Prahalad & Ramaswamy, 2004a; 2004b; Prebensen & Foss, 2011; Schmitt, 2011). Concert consumers want to be active rather than passive creators.

Hedonia, Eudaimonia, and Wellbeing

The third major contribution of this work is identifying how connections amongst hedonic happiness, eudaimonic meaning, and the self-authentication process work together to create short-term and lasting wellbeing.

Rock concerts produce both short-term happiness and long-term wellbeing. The feeling of hedonia is strongest during the concert, while the meaning associated to seeing bands they are fans of is stronger after the experience. The path to wellbeing is through two different paths. The first path provides wellbeing via the co-created experience, and the second path provides wellbeing through the self-authentication process.

Previous studies of experiences (cf. Bovan, 2005; Millar & Thomas, 2009) have realised that consumers not only achieve happiness in the moment, but experiences can often produce long lasting happiness. This study extends on this by linking the self-authentication process of rock concert consumers with eudaimonic meaning and enhanced long-term wellbeing. The marketing literature pays more attention to wellbeing from the perspective of hedonia than from the eudaimonic perspective, therefore linking the role of eudaimonia with the self-authentication process is a new insight for the marketing literature. A further contribution is linking together the short-term affective state during the concert [hedonia] and lasting meaning [eudaimonia], with wellbeing and the identity benefits consumers received through the self-authentication process.

Implications for Future Research

This study has uncovered potential areas for future research. The existing knowledge regarding the consumer experiences of rock concerts is minimal so there are many opportunities for further research. Recommendations for directions for marketing academia are as follows: authenticity and rock, replication of the study in other countries, and YouTube fan communities.

Authenticity and Rock Performance

Authenticity emerged as a minor theme early in the coding process, and then as an encompassing concept as I analysed the data and reviewed relevant literature. It was at this point authenticity emerged as a dominant paradigm within the rock music literature. It appears as no studies have explored authenticity in the context of live rock music performance however. As authenticity is growing in relevancy as paradigm in the consumer literature, studies specifically exploring authenticity and consumption of rock concerts would further contribute to the literature. For example, this study's findings suggest both the band's performance, and atmosphere created by the audience can dictate whether an experience is authentic or not. Further research into the dynamics between the band authentication and shared authentication would elaborate on this.

Replication of the Study in Other Countries

Further research needs to test the transferability of these findings of rock concert consumers into other countries and cultures. Observations of concerts from video sharing website Youtube.com show Western hard rock bands such as Guns n Roses, Metallica, and Iron Maiden receive similar audience responses across the world, including cultures where English is a second or third language. Countries such as Argentina and Brazil have very high audience involvement, the crowds sing along to the songs word for word as though they speak the language every day. Audiences in the USA can often have much lesser levels of involvement for the same band's performances however. Therefore, comparisons of rock concert audiences across cultures will test the transferability of these findings.

YouTube Fan Communities

The music videos by bands made to promote songs, and live concert videos of different bands on the popular video sharing site Youtube.com often have millions of views. People often comment on these videos, and these comments can be from fans and non-fans alike. Often these comments can go into the thousands. There is massive scope for netnography research into these communities of fans in order to understand their consumer behaviour. For example, research into the differences between subculture members. Marketing research often ignores the diversity within consumption communities and instead portray subcultures as a unified whole (Beverland et al., 2010). However, I observed that fans often debate the authenticity of songs and/or the performances of bands.

Conclusion

In answering calls into consuming authenticity, concert consumption, and authenticity and performance, the thesis ties together fragmented knowledge into a framework. The framework identifies and shows how co-creation at rock concerts creates extraordinary experiences, and a strong sense of community. Findings and the framework explain how hedonic happiness, eudaimonic meaning, and a self-authentication process work together to create short-term and long-term wellbeing for avid rock music consumers.

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Appendices

Appendix A.

Appendix Tables & Figures

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A. A. 1. Grounded Theory Terms and Descriptions

| | |
|-----------------------------------|--|
| Minor literature review | The researcher can start off with a light literature review enough to carry on a conversation with the participants. |
| Theoretical sampling | A process which allows the researcher to collect, code, and analyse the data and then decide what data to collect next. |
| Open coding | The first step of analysis and starts by collating key points from raw data. These are then assigned a code or phrase that summary the key point in 2 or 3 words. |
| Constant comparison method | A process by which codes arising out of each interview are constantly compared against the codes from the same interview, and those from other interviews and observations, producing higher levels of data abstraction. |
| Memoing | The on-going process of writing theoretical notes throughout the GT process. Memos capture the conceptual links between categories as the researcher notes down their reactions on different categories. |
| Core category | Several categories emerge as a result of data analysis and the one that is able to account for most variations in the data and relates meaningfully and easily with other categories is called the core category |
| Selective coding | Once the core category is established, the researcher ceases open coding and uses selective coding a procedure where they code for only the core category and those categories that are closely related to the core. |
| Theoretical saturation | When further data collection and analysis on a particular category leads to a point of diminishing results no new insight into the category is generated the category is said to have reached Theoretical Saturation. The researcher can then stop collecting data and coding for that category. |
| Major literature review | As the theory starts to emerge, the researcher can conduct extensive literature review to see how the literature in the field relates to their emerging theory. |
| Sorting | Once the researcher has nearly finished data collection and coding is almost saturated, they can begin arranging the theoretical memos on a conceptual level or Sorting. Sorting results in an outline of the theory describing how the different categories relate to the core category. |
| Theoretical coding | Glaser lists several common structures of theories or theoretical coding families. Can be used as a framework to describe how the |

| | |
|-----------------|---|
| | categories relate to each other as hypotheses to be integrated into a theory. This is called Theoretical Coding. |
| Write up | The final step in GT is writing up the theory, which follows the theoretical outline generated as a result of sorting and theoretical coding. |

A. A. 2. Methods to Address the Trustworthiness of Interpretive Research (Lincoln & Guba, 1985; Wallendorf & Belk, 1989) & the Evaluative Criteria of Constructivist Grounded Theory (Charmaz, 2006)

| | | |
|---|--|--|
| <p>CREDIBILITY <i>Lincoln and Guba</i></p> <p><i>Charmaz</i></p> | <ul style="list-style-type: none"> • This is adequate and believable representations of the constructions of reality studied. • Credibility is an evaluation of whether or not the research findings represent a “credible” conceptual interpretation of the data drawn from the participants’ original data. • <i>How do we know whether to have confidence in the findings?</i> • Intimate familiarity with setting or topic • Sufficient amount of data? Range, number and depth of observations • Systematic comparison between categories and observations • Categories cover wide range on empirical observations • Strong logical links between gathered data, argument and analysis • Provide enough evidence for my claims to allow reader to form an independent assessment of my | <ul style="list-style-type: none"> • Researcher spent over a year collecting data and finalising analysis • Researcher uses three methods for data collection to help with the triangulation of data • Data is collected and analysed simultaneously, ensuring it is grounded in the participant’s words through the systematic comparison between observations, participants experiences and emerging categories • Overall, the interviews elicited over one-hundred-and-fifty pages of transcript. |
|---|--|--|

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|---|--|--|
| | claims and agree. | |
| DEPENDABILITY <i>Lincoln and Guba</i> | <ul style="list-style-type: none"> • The extent to which the interpretation's construction avoids instability. • The assessment the quality of the integrated processes of data collection, data analysis, and theory generation • <i>How do we know the findings would be repeated if the study could be replicated in essentially the same way</i> | <ul style="list-style-type: none"> • Netnography was a method used where concert attendees volunteered to share their own experiences unprompted – purely from their own thoughts. • Interviewees were asked to discuss a broad range of rock concert experiences. • Observations were recorded at a broad range of rock concerts: Size, location, demographics and sub-genre of rock |
| CONFIRMABILITY <i>Lincoln and Guba</i> | <ul style="list-style-type: none"> • The ability to trace a researcher's construction of an interpretation by following the data and other records kept. • A measure of how well the inquiry's findings are supported by the data collected. • <i>How do we know the degree to which the findings emerge from the context and the respondents and not solely from the researcher?</i> | <ul style="list-style-type: none"> • A one page summary of the main research findings was sent to interviewees to confirm the interpretation of the data. • Photographs provide additional information that can be compared to field notes for at least some descriptive details about persons, places, and things observed. Video and audio recordings also provide a check on what actions took place and what was said. |
| TRANSFERABILITY <i>Lincoln and Guba</i> | <ul style="list-style-type: none"> • The extent to which working hypotheses can also be employed into other contexts, based on an assessment of similarity between the two contexts. • <i>How do we know the degree to which the findings apply in other contexts?</i> | <ul style="list-style-type: none"> • I believe my methods have been robust and my use of theoretical sampling means if someone replicated my study in another location I believe it would yield similar results. • A rich, thick description of the study's elements allows readers to decide if the |

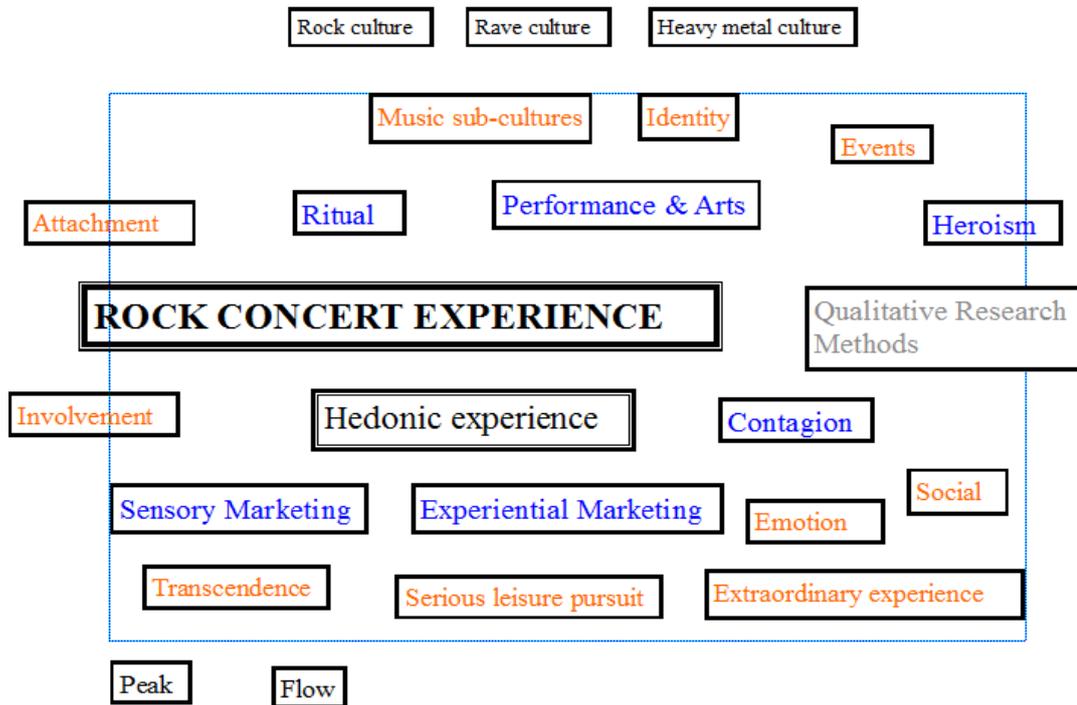
| | | |
|--|---|---|
| | | results are transferable to other populations of interest. |
| INTEGRITY <i>Wallendorf & Belk</i> | <ul style="list-style-type: none"> • The extent to which the interpretation was unimpaired by lies, evasions, misinformation, or misrepresentations by informants. • <i>How do we know whether the findings are based on false information from the informants?</i> | <ul style="list-style-type: none"> • Interviews were conducted professionally and ethical guidelines were adhered to. • Interviews were all voice-recorded and transcribed. • Comparing the information gathered using different informants and data collection methods. |
| ORIGINALITY <i>Charmaz</i> | <ul style="list-style-type: none"> • Categories fresh? New insight? • Provide a new conceptual rendering of data • Social and theoretical significance <i>How does it challenge, extend, refine current ideas, concepts and practises?</i> | <ul style="list-style-type: none"> • This is the first study to use grounded theory methods to gain insight into the consumer experiences of rock concerts in New Zealand. • This is the first study to use authenticity as the key indicator of performance quality in a rock concert context |
| RESONANCE <i>Charmaz</i> | <ul style="list-style-type: none"> • Categories portray the fullness of the studied experience? • Revealed liminal and unstable taken for granted meanings • Drawn links between larger collectivities or institutions and individual lives, when data indicates? • Does my GT make sense to people who share these circumstances, does it offer them deeper insights about their lives and worlds? | <ul style="list-style-type: none"> • This study makes sense of taken for granted meanings of rock concert consumption in New Zealand and offers them a deeper insight into the social processes at work. • A broad range of rock concert experiences was observed to ensure the fullness of rock experiences are portrayed in the data. • Links between the collective and the individual is discussed – rock as an identity and rock as a family. |
| USEFULNESS | <ul style="list-style-type: none"> • Does it offer interpretations | <ul style="list-style-type: none"> • This research contributes to |

| | | |
|-----------------------|---|---|
| <p><i>Charmaz</i></p> | <p>people can use their in every day worlds</p> <ul style="list-style-type: none"> • Analtic categories suggest generic processes • If so, examined these geneic processes for tacit implicaions • can my analysis spark further research in other substantive areas? • How does the work contrubute to knowledge, how does it contribute to making a better world? | <p>the authenticity literature through providing further evidence for Leigh, Peters and Shelton’s (2006) conclusion of consumer motivation for multiple forms authenticity within a consumption subculture; and Beverland, Farrelly and Quester’s (2010) findings of both individual and collective forms of authenticity within consumption experiences.</p> <ul style="list-style-type: none"> • This study is the first to highlight the significance ascribed by the consumers of rock concerts to the authenticity of the band’s performance, and to the experience itself. |
|-----------------------|---|---|

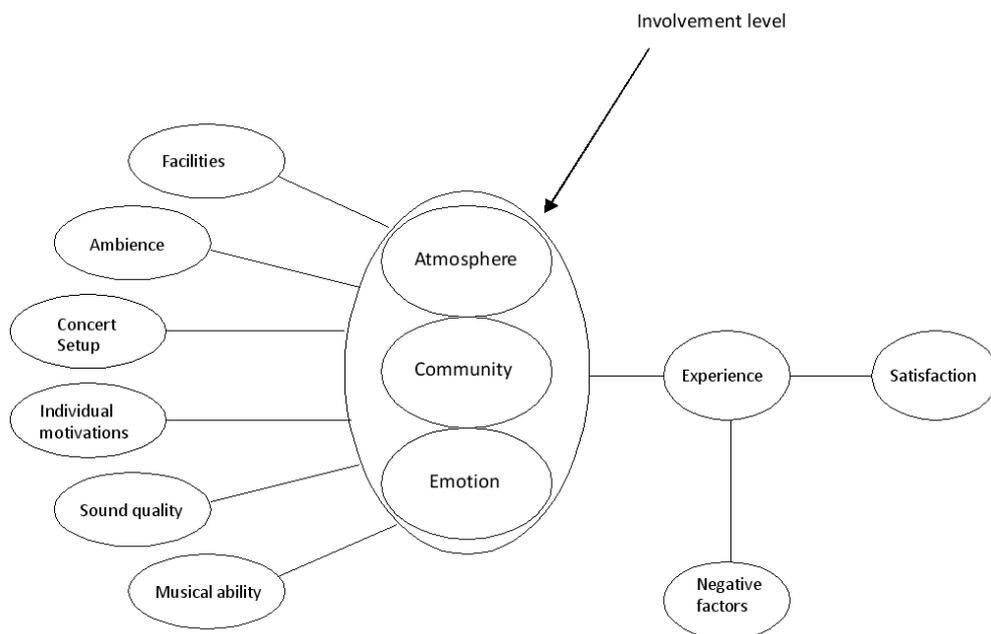
A. A. 3. Coding and Poetry Example

| Quote/open code | Poem |
|--|--|
| Don’t have illusions | <p style="text-align: center;"><i>Don’t have any illusions...</i></p> <p style="text-align: center;"><i>It will get intense. Near the front? Be prepared.</i></p> <p style="text-align: center;"><i>People are thrashing and punishing themselves, it is way too crazy for most.</i></p> <p style="text-align: center;"><i>If you get all crushed and can’t handle it, people will try and break us up.</i></p> <p style="text-align: center;"><i>It get intense, we have no time for those who can’t handle it.</i></p> <p style="text-align: center;"><i>The quiet personalities go to the back, you don’t belong here.</i></p> <p style="text-align: center;"><i>Leave your girlfriend at home, she probably won’t keep up.</i></p> |
| Quiet personalities to back | |
| Mosh pits get intense, if at front be prepared | |
| Get all crushed and the security try and stop the pit, | |
| People thrashing and punishing themselves | |
| My girlfriend wouldn’t keep up | |

A. A. 4. Early Mind-Mapping of Concepts Related to the Concert Experience



A. A. 5. Model Adapted from Minor et al. (2004)



Appendix B.

Participant Summaries

Cox is male, 23, recently has graduated a master degree, and is working as a salesman. Cox got into rock music through his younger brothers at around 10 years old, and gets into hard rock and metal as well as dance rock bands. I am good friends with Cox; I met him as a student about 2 years ago, but it was only shortly before I began this research we found out about our mutual musical consumption: rock music and concerts. He was my first participant, as I knew he has been to a number of concerts, and was a good talker, therefore would provide good rich data through an open discussion. He is in a relationship and has been to a couple of concerts with his partner; also a post-graduate student. Cox has attended numerous concerts, at least 3 or 4 a year over a number of years.

Kat is 18 year old university student at Victoria in Wellington, moving there early 2012 after finishing high school in Hamilton. Kat commented that she was “raised on music”, and considers music her “best friend”. Her parents’ music taste is largely of classic rock – Meatloaf, Def Leppard, U2, and the Ramones. Kat now loves her parents’ music her own, finding new music to share with her parents. Music is a constant companion through life for Kat, there is not a day that she goes without it, as one of the things she enjoys above all else. Has shaped her into the person she is today, gotten her through good times and bad times and so much more. Music plays a large role in her life generally, Kat also playing many instruments and bragging she can play pretty much anything. This is why she will pay for music, and will go to as many concerts as she can in her life. Music is just so important to Kat; she cannot really see a way without it.

Steveo is 28 years old, and married to his high school sweetheart, with two young kids. He is a tradesman. I met Steveo about 11 years ago through mutual friends. Steveo and I never really became friends as we went to different high schools, but I would see him semi regularly at friends ‘parties. One thing that I remember about Steveo was that he was always close to the stereo, rocking out. Steveo became a regularly concert consumer after seeing his favourite band Tool at the Big Day Out 2006. I bumped into Steveo at a Big Day Out, after one of the craziest mosh pits I have been apart off, and he was wearing sunglasses that had

just been half-destroyed in the mosh pit. We later talked on Facebook, and found out about our mutual passion and he volunteered after seeing a post about the research on Facebook. I interviewed Steveo in his home, the first time we have spoken properly in person for over 10 years. Bands Steveo has seen include Prodigy, Metallica, Rage against the Machine, the Foo Fighters, Deftones, Ozzy Osbourne and Kiss.

Andrea is 23, and has been going to concerts for many years. Her first was Michel Jackson at the age of seven. Since then her music tastes have changed a lot; now listening to predominately Heavy Metal and Rock. Andrea's first Heavy Metal show was when she was 15, and she would estimate she has seen over 150 bands play live. She has immersed herself fully into the metal and rock lifestyle, wearing a lot of band shirts, collecting vinyl, moshing, death pitting and she plans her life around current shows. Anna has attended shows all over the world - New Zealand, Australia, USA, and Europe and has even toured with bands. Andrea went back to University in 2011 to complete a Graduate Diploma in Event Management so that she could run concerts and festivals. She wants to be the person the gives mind blowing concert experiences to others. Her whole life revolves around music and these experiences.

Shaye, is 32, a secondary school teacher, with English and Political Science degrees. He is a regular rock concertgoer, and is quite the avid music fan. He has over 1000 C.D's in his collection, and his knowledge is a key aspect of his ego. He is the only rock fan I have met who does not love a big over the top guitar solo. He grew up in Southland before studying at Canterbury University. He came to teach in Hamilton around 3 or 4 years ago, and has become quite the Chiefs rugby supporter. He became a fan of rock as a youngster in the notoriously bad phase of 'hair metal' or 'glam' of the late 1980's e.g. Motely Crue, and Poison. He has seen bands live such as Def Leppard, Pulp, and The Cure, and the Manic Street Preachers. The later three bands he has travelled to Australia to see, and commented he is prepared to travel to Australia to see other artists.

Penny and Brian are engaged, M – 52, F – 39. They live in Hamilton, recently buying a house together. Brian is a head of security for a company who does numerous rock concerts every year; he has been in-front of the stage between the

crowd and the stage for hundreds of concerts. He met Penny through concerts, at the Fleetwood Mac show at the Bowl of Brooklyn in New Plymouth in 2009. They have been together since. I met Penny through previous work again, where she was the office manager. Through chatting about concerts and music became friends. Bruce used to ride a Harley Davidson motorbike when they met, which Penny thought was cool. They have a pet bulldog, and Penny has two kids from a previous marriage. They have numerous c.ds in their collection together, and Bruce boasts to have seen U2 thirteen times amongst other bands, Penny gets to go along to concerts now, which she is pretty happy about! She has seen bands such as Cold Chisel, ACDC, Foo Fighters, and U2.

Wenda is 36 years old, and is married with no kids. She lives in Hamilton, and works in reception for a local government service. I became friends with Wenda a few years ago while working as a marketing assistant for the firm that particular firm. We became friends through mutual pursuits such as fitness, and following the V8 Supercars racing series. We catch up for a coffee once a month or so. Music is not as prominent in Wenda's life as it is for some of the other participants. It fits in around work and other responsibilities. Working out to music is a regular daily routine however. Wenda thinks that rock music is good for getting the heart pumping and getting you moving. I chose Wenda as I thought she would be good contrast to some of the other participants, she likes to be in safety of the stand as opposed to the frantic environment of the mosh pit, and listened to a softer form of rock. Some of the bands Wenda has seen are Michael Jackson, INXS, Good Charlotte, The Killers and Coldplay.

Appendix C.

Research Ethics.

| | |
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C.1 Consent form

Consuming Rock Concert Experiences in New Zealand

Consent Form for Participants

I have read the **Information Sheet for Participants** for this study and have had the details of the study explained to me. My questions about the study have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I also understand that I am free to withdraw from the study at any time, or to decline to answer any particular questions in the study. I agree to provide information to the researchers under the conditions of confidentiality set out on the **Information Sheet** and for the interview to be voice recorded.

I agree to participate in this study under the conditions set out in the **Information Sheet** form.

Signed: _____

Name: _____

Date: _____

I agree for my interview to be filmed under the condition of those outlined in the information sheet.

Researcher's Name and contact information:

Daniel Hopper – 027 349 1873 – djh45@students.waikato.ac.nz

Supervisor's Name and contact information:

Lorraine Friend (lfriend@waikato.ac.nz) & Carolyn Costley
(ccostley@mngt.waikato.ac.nz)

C.2 Application for Ethical Approval

1. Identify the project.

1.1 Title of Project

Consuming Rock Concert Experiences in New Zealand

1.2 Researcher(s) name and contact information

Daniel Hopper - 027 349 1873 - danz_nz@hotmail.com

1.3 Supervisor's name and contact information

Lorraine Friend (lfriend@waikato.ac.nz) & Carolyn Costley
(ccostley@mngt.waikato.ac.nz)

1.4 Anticipated date to begin data collection

25 October, 2011

2. Describe the research.

2.1 Briefly outline what the project is about including your research goals and anticipated benefits. Include links with a research programme, if relevant.

Concerts have taken over as the main source of income for the music industry over the past 10-20 years, with rock bands such as U2 and Metallica tour the world, selling out stadiums with ease, while commanding a premium ticket price. This market is just as apparent in New Zealand, with international bands often playing to crowds of more than 20,000, with ticket prices ranging from \$100 up to \$400. There is now a huge market both in New Zealand and worldwide for rock concerts, however the marketing literature on concert consumption is limited.

Therefore, the purpose of this qualitative inquiry is to identify and understand the consumption experiences of those who attend large rock concerts in New Zealand. This research is guided by the research questions of *how do we explain the nature of the experiences of those who attend rock concerts? What explains the rock concert experience and what are its consequences?*

The literature has identified rock concerts as a consumption experience - defined as often personal and subjective consumer experiences; laden with emotional and sensory arousal and high levels of consumer immersion, engagement, and involvement. I am trying to understand the concert experience holistically. In order to do this I must first understand the nature of the relationships between different aspects of the concert experience such as the effect of a fan's love for the band's music, its hedonic and sensory nature, and contagion.

With the growing market for these events in New Zealand and around the world, and with the increasing profile of qualitative research and consumer experiences within marketing academia; this provides real relevance for this research. This is the first study to use rigorous qualitative research methods to explore the experiences of rock concerts to gain an understanding from the perspective of the people who regularly consume these events.

This proposal is for a 593 thesis to go towards the requirements of a Masters of Management (Marketing).

2.2 Briefly outline your method.

Qualitative methods are particularly useful for revealing the rich symbolic world that underlies needs, desires, meanings, and choice; and these are becoming increasingly popular in consumer research. Methods such as grounded theory and phenomenology focus on the 'lived experience' of research participants - acknowledging the variation in social worlds constructed by different individuals. Fittingly, this is an appropriate method to explore 'consumer experiences' at rock concerts.

I will use an interpretive lens to filter my ideas and perceptions of the social world constructed by those who consume rock concerts in New Zealand. I will use a constructivist grounded theory methodology to develop this theory of rock concert experiences; the grounded theory methods designed to develop or generate a theory closely related to the context of the phenomenon studied. A theory can be defined as a plausible relationship among concepts and set of

concepts. Therefore, I will be using grounded theory to create a theory of the rock concert experience; this will help link concepts together such as engagement, involvement, and contagion to understand the essence of the consumer experience. Grounded theory creates as many codes as possible to create a rich description of the consumer experience; focused through selective coding - reducing the database into a small set of themes or categories that categorise the consumption experience of a rock concert. I will offer Theoretical propositions based on this analysis and a conceptual framework of the consumer concert experience.

As per the traditions of grounded theory, the data collection method will be predominately in-depth interview based. The style of interviewing used will be semi structured, and I will use an interview guide with prompts for themes to cover. However, the research participant will control the general flow of the interview. There is no prescribed time limit, and I will ask open-ended questions. Interviews will be voice-recorded and then transcribed. The theory building is inductive and starts with the data collection, and I systematically move between the data collected, analysis, the literature, and more data collection. The analysis of the field notes will begin from the outset – after the first interview, not after the completion of the data collection. This process of zigzagging between the field and analysis repeats and is known as the Constant Comparative method. This shapes the path of the emerging theory.

Other forms of data collection will be participant observation and netnography. This will help ‘triangulate’ the data - defined as using more than one method, theoretical perspectives, sources of data and methodologies in order to check the authenticity of data. Participant observation is a method synonymous with ethnography - with is also the parent method of netnography. Market oriented ethnography is a technique focused on observing the behaviours of the people who constitute a market for a product or service, and is grounded in knowledge.

Netnography is useful in analysing computer-mediated forms of communication between consumers, adding further value when combined with more traditional research techniques. In this context it will be incorporated by

starting a Facebook group to first invite participants to be interviewed, and then to openly discuss rock concerts. It will also be used to ask follow up questions for clarification or further discussion from the in-depth interviews. This is a much faster, cheaper and convenient method than organizing another face-to-face interview.

2.3 Describe plans to give participants information about the research goals.

There will be no deception involved. Participants provided with an outline about the intended outcomes and general information about the research.

I will openly share my concert experiences, and I hope this will encourage participants to be open about their experiences by removing any doubt in their mind about my intentions. I will inform them of the academic relevance and usefulness to practitioners in improving concert experiences. An *Information Sheet for Participants* provided for participants as an overview of the research goals and procedures. *See attached.*

2.4 Identify the expected outputs of this research (e.g., reports, publications, presentations), including who is likely to see or hear the reports or presentations on this research

I will present the research in the form of a graduate thesis, and possibly in the form of an ethnographic video. A personal aim is to have something publishable at the end of this; it is unknown at this point what form that will be in. I would hope this research would benefit practitioners in the music industry - concert promoters - giving them an in-depth insight into how to enhance the transcendent/extraordinary experiences of rock concert consumers to maximise their engagement. I will be approaching concert promotion companies with the promise of an executive summary of my research in return for allowing me to collect data at the rock concerts of bands touring the country.

2.5 Identify the physical location(s) for the research, the group or community to which your potential participants belong, and any private data or documents you will seek to access. Describe how you have access to the site, participants and data/documents. Identify how you obtain(ed)

permission from relevant authorities/gatekeepers if appropriate and any conditions associated with access.

Interviews will be held either in my home, in the participants home, or in a neutral venue in which we both feel comfortable. This could be at the university or in a local bar or park.

Participants will be those identified as frequent consumers of rock concerts, there will be no private data or documents needed from participants apart from their basic demographic information. Those interview participants recruited through Facebook will agree to the terms of the group upon joining it.

For the participant observation, the physical location of the research is concert venues in New Zealand. I will approach the concert promoters of the concerts I attend for participant observation purposes with an outline of my research to reassure them that I am there strictly observing phenomena. I will not be observing single participants in this setting; I will be looking at the crowd as one. Observing the behaviours of everyone, and will not be taking note about what a particular person does (besides what I am doing). Therefore, consent of those attending the concert is not needed, as there is no privacy or ethical concerns.

3. Obtain participants' informed consent, without coercion.

3.1 Describe how you will select participants (e.g., special criteria or characteristics) and how many will be involved.

Grounded theory follows a theoretical sampling strategy, where the emerging theory controls the sampling strategy. I will not be certain of the size of the sample until what is known as the saturation of categories - when there are no new categories emerging from the data, or no new insight. Research participants sought through the snowballing techniques such as friends, and then friends of friends. Participants will also be recruited through social media [Facebook and YOUTUBE].

Initial interview participants will have to fulfill the criterion of being information-rich examples - regulars to large rock concerts (at least 10 and 3 within past year).

3.2 Describe how you will invite them to participate.

I will either contact potential participants by email, or speak to them personally to inform them of my study and invite them to participate. I will use Facebook as a means as to “snowball” participants, starting a group to inform people of my study to try and purposefully select my theoretical sample through social media word of mouth. I will interview friends and friends of friends through the means of word of mouth, I will not be using any other means to find participants. Therefore, there are no privacy concerns about where their information was gathered from, these participants would give it voluntarily. I will also email users of YOUTUBE whom I have identified as people who post on videos or post videos or rock concerts in New Zealand.

3.3 Show how you provide prospective participants with all information relevant to their decision to participate.

Information will be provided in the form of an information sheet for potential interviewees. For those participating or recruited through Facebook, information for participants will be added as a description of the group. This is the first thing people will see when invited to or joining the group, meaning that an activity they participate in within the group is consented to being public or used by the admin of the group. Upon accepting the terms and conditions of Facebook when joining participants are consenting to this.

See attached information sheet

3.4 Describe how you get their consent.

I will give participants of the interviews the option of verbal or written consent. Those people I meet by chance asked for verbal consent if time restraints are an issue. Their consent can be voice recorded. Those participants found through social media will be emailed the consent form and participant information

sheet prior to the interview date as to ensure they have full knowledge of the study objectives and their rights as a participant.

See attached consent form

3.5 Explain incentives and/or compulsion for participants to be involved in this study, including monetary payment, prizes, goods, services, or favours, either directly or indirectly.

Research participants will receive an executive summary of research findings - this is barely an incentive however.

4. Minimise deception.

4.1 If your research involves deception – this includes incomplete information to participants -- explain the rationale. Describe how and when you will provide full information or reveal the complete truth about the research including reasons for the deception.

There is no need for any deception - I will conduct this research with integrity and honesty, and follow the guidelines and principals of qualitative research by treating participants with respect and as equals.

5. Respect privacy and confidentiality

5.1 Explain how any publications and/or reports will have the participants' consent.

Participants filmed during their interviews consented to the use of their image in a short film of research findings. They will be notified and given a copy of the recording if their image is used in any form. Participants have the option of remaining anonymous and given an alias or being identified.

5.2 Explain how you will protect participants' identities (or why you will not).

Participants are given the option of a fake name if they feel any information they give may be sensitive to others. For example, cannabis and alcohol use is part of the "culture" of rock concerts, if participants discuss this then it might be damaging to them if the research is published with their name attached to it. The name will be the only thing changed, as it is important to know the

demographics of participants in gaining a deeper understanding of their experiences.

5.3 Describe who will have access to the information/data collected from participants. Explain how you will protect or secure confidential information.

Only I will keep the master copy of the participant's identities. This will be on my private hard drive and pen drive. I will only identify those who consented to their identity to be included in the research. After my masters is completed this database will be deleted so identities remain safe.

6. Minimise risk to participants.

'Risk' includes physical injury, economic injury (i.e. insurability, credibility), social risk (i.e. working relationships), psychological risk, pain, stress, emotional distress, fatigue, embarrassment, and cultural dissonance and exploitation.

6.1 Where participants risk change from participating in this research compared to their daily lives, identify that risk and explain how your procedures minimize the consequences.

There is no risk to participants. I will build a positive relationship with participants, involve myself in the conversation as to let them feel comfortable talking with me. There may be a slightly embarrassing experience at a concert, but nothing to make the participants feel at odds with me or at any risk.

6.2 Describe any way you are associated with participants that might influence the ethical appropriateness of you conducting this research – either favourably (e.g., same language or culture) or unfavourably (e.g., dependent relationships such as employer/employee, supervisor/worker, lecturer/student). As appropriate, describe the steps you will take to protect the participants.

Some research participants will be friends, but they will be approached because they fit the criterion, this does not favour them at all as they are still

giving up their time to be interviewed.

6.3 Describe any possible conflicts of interest and explain how you will protect participants' interests and maintain your objectivity.

There is no conflict of interest for me, I am merely research something I am passionate about, and where there is an academic gap in the literature to make a meaningful contribution to marketing research.

7. Exercise social and cultural sensitivity.

7.1 Identify any areas in your research that are potentially sensitive, especially from participants' perspectives. Explain what you do to ensure your research procedures are sensitive (unlikely to be insensitive). Demonstrate familiarity with the culture as appropriate.

The unique aspect of this study is that I am researching a consumer lifestyle in which I have immersed myself in for at least 10 years now: the world of rock music and rock concerts. I am the type of person who hates silence, and find myself most productive with head-phones in my ears, 'rocking out' to a favourite track. Rocking out is moving my head forwards and back in time with the music [may even tap my foot in time with beat], not a conscious thing, but something I find the music makes me do. As strange as that sounds.

I regularly attend rock concerts [at least if I can afford to], and have numerous friends who regularly attend them. These are people from different walks of life, and circles of friends with only one thing in common; the love of the music, and the experience. I have consumed over 30 concerts over the past 10 years, and this is not unusual amongst us.

Therefore, I am aware of behaviours those deemed as inappropriate by society that come along with concerts - i.e. Sex, drugs, and rock n roll. As discussed these may be sensitive to discussion for participants, I will do what I can as a researcher including sharing my own experiences as to make participants feel comfortable discussing these aspects sensitive in nature. They have the right to refuse to answer a question or withdraw if they feel uncomfortable with the subject of discussion.

7.2 If the participants as a group differ from the researcher in ways relevant to the research, describe your procedures to ensure the research is culturally safe and non offensive for the participants.

I do not think this is relevant in my case; I am studying the consumer experiences of New Zealanders at rock concerts. I am a part of this culture, therefore I know what to expect and will not be offensive to those I interview, I am just one of them.

C.3. Participant Information sheet

Consumer Experiences at Rock Concerts in New Zealand

The purpose of this research is to understand the experiences of those who attend large rock concerts in New Zealand. The research is a thesis conducted by Daniel Hopper, as a requirement of a Masters of Management Studies at the University of Waikato – and will abide as required by the guidelines of the Ethical Conduct in Human Research and Related Activities Regulations 2008.

As a participant, you are asked to volunteer your time to be interviewed in-depth about your rock concert experiences. I encourage you to bring your own photos or videos of concerts to discuss, or use videos on YouTube as reference for discussion. I will not use this material for any other purposes than to prompt

conversation about your concert experiences - I will not require a copy of these personal items unless you clearly consent to it.

Ideally, the interview will be held in your home. If you are not comfortable with this, then a neutral venue could be used such as the Waikato University Library. You are invited to ask a friend to be present, and I will bring along a friend. This will ensure safety for both of us - and to make for a more relaxing environment. I want the process to be as natural as possible to ensure the interview flows. You will be in control of the interview, it will be your stories and more like a conversation or discussion about rock concerts, something I am very passionate. This research designed to create a better understanding of the rock concert experience from the point of view of the people who go to these concerts. You! It is an opportunity to be a part of a study with real academic relevance.

You should allow at least an hour of your time to be interviewed, which will be either voice or video recorded. Those filmed are consenting to your image and footage of your interview being available for use in a short film produced about the research findings. However, you will be contacted when the film is put together, and I will ask for your permission before using any of this video footage. The identity of those who are not filmed will be kept confidential with an alias, and you are reserved the right to refuse to answer any question. The data collected from you will be strictly basic details to give an overview the research participants. Only I will have access to the database of participant details - this will be stored on my personal computer, and backed up on a USB drive.

The University of Waikato will have access to my full written thesis once completed; however, they will not have access to any participant private details. The thesis is also submitted to Google Scholar upon submission to the University, where it will be available for the world online. I will be submitting an executive summary to journals for publishing or research conferences. Once again, they will have no access to any private details of research participants. A summary of research findings will be hosted online, and a link provided to this in the research Facebook group (www.facebook.com/rockconcertstudy) when it is complete.

You are reserved the right to withdraw any information you have provided up to 10 days after your interview, and opt out of the research.

For more information on the project, you can contact me directly, or my research supervisors [*listed below*]. For more broad information about the University of Waikato, contact the gateway () or see www.waikato.ac.nz.

ROCK ON!

You can contact me on the following email addresses if have any questions, or if in case of emergency I can be contacted by mobile phone. If you wish to confer with my supervisors for whatever reason, I have included their email details.

Daniel Hopper: djh45@students.waikato.ac.nz 027 349 1873

Supervisors: AProf Lorraine Friend: lfriend@waikato.ac.nz (64 7) 838 4466 ext: 8982

AProf Carolyn Costley: ccostley@waikato.ac.nz (64 7) 838 4466 ext: 8648

Appendix D.

Interview guide (Charmaz, 2003).

This process includes setting the tone, seeking information in-depth, feeling and reflection, searching for the narrative, and ending on a positive note.

Initial Open-ended Questions

1. Tell me about what happened [or how you came to _____?].
2. When, if at all, did you first experience _____ [or notice _____]?
3. [If so,] what was it like? What did you think then? How did you happen to _____? Who, if anyone, influenced your actions? Tell me about how he/she or they influenced you.
4. Could you describe the events that led up to _____ [or preceded _____]?
5. What contributed to _____?
6. What was going on in your life then? How would you describe how you viewed _____ before _____ happened? How, if at all, has your view of _____ changed?
7. How would you describe the person you were then?

Intermediate Questions

1. What, if anything, did you know about _____?
2. Tell me about your thoughts and feelings when you learned about _____.
3. What happened next?
4. Who, if anyone, was involved? When was that? How were they involved?
5. Tell me about how you learned to handle _____.
6. How, if at all, have your thoughts and feelings about _____ changed since _____?
7. What positive changes have occurred in your life (or _____) since _____?
8. What negative changes, if any, have occurred in your life (or _____) since _____?

9. Tell me how you go about _____. What do you do?
10. Could you describe a typical day for you when you are _____? (probe for different times.) Now tell me about a typical day when you are _____.
11. Tell me how you would describe the person you are now? What most contributed to this change [or continuity]?
12. As you look back on _____, are there any other events that stand out in your mind? Could you describe [each one] it? How did this event affect what happened? How did you respond to _____ [the event; the resulting

situations ?

13. Could you describe the most important lessons you learned through experiencing _____?
14. Where do you see yourself in two years. [five years, ten years as appropriate]? Describe the person you hope to be then. How would you compare the person you hope to be and the person you see yourself as now?
15. What helps you to manage _____? What problems might you encounter? Tell me the sources of these problems.
16. Who has been the most helpful to you during this time? How has he/she been helpful?
17. Has any organization been helpful? What did _____ help you with? How has it been helpful?

Ending Questions

1. What do you think are the most important ways to _____? How did you discover [or create] them? How has your experience before _____ affected how you handled _____?
2. Tell me about how your views [and/or actions depending on topic and preceding responses] may have changed since you have _____?

3. How have you grown as a person since _____? Tell me about your strengths that you discovered or developed through _____. [If appropriate] What do you most value about yourself now? What do others most value in you?
4. After having these experiences, what advice would you give to someone who has just discovered that he or she _____?
5. Is there anything that you might not have thought about before that occurred to you during this interview?
6. Is there anything else you think I should know to understand _____ better?
7. Is there anything you would like to ask me?

General Guidelines of interview etiquette

- Journey of discovery – about the person you're interview – their perspective on the action – how they think about their behaviour
- Side trips – interviewee will lead us here – not always direct. May seem not relevant, but could be important, bring informant back from sidetrip. Can't get off topic, but could learn more from side journey.
- Go into interview with idea of where you want to go
- No list of questions - Idea of topics that you want to cover, where you're headed
- Topical focus of interview – keep this in mind
- Set stage – what supposed to happen – make sure the environment is sufficient
- Requirements – recording, field notes – transcript – needs to be accurate, not summary – what informant said. Don't needs umms and urs etc unless of interest – their perspective
- Write notes as well? Positive reinforcement to informant that they're saying the right stuff
- Focus on informant
- Postitive and negative experiences
- In the past? Now?
- Ideals? Different to what actually happens?
- Generalisations? Probe for actually cicumstances

- How to get people to open up to taboos –
- Openness and acceptance on researcher's behalf
- Understand a person for whom they are

DON'T

- No yes/no questions
- Don't ask why – this gets them to rationalise why they do it – not causal force
- Tell me about when.....
- Communicate empathy and understanding
- Just say mmmhmmm, don't interrupt
- Repeat what they said – their words – clarify – they know you're listening
- Sowing it up. In our own terms that are important – to clarify what they said
- Checks understanding, get back on the path you want to take

Appendix E.

Member Check Document

Rock concerts as Authentic Experiences

This document summarises the main findings of my thesis study into the consumption of rock concerts in New Zealand. Could you please indicate whether you believe this is an appropriate representation of your experiences rock concerts.

I have conceptualised rock concerts as ‘authentic’ experiences. Please note: **this is not intended to be an exact replication of your own experiences.** Instead, it combines all my research participants and my own experiences in order to create an in-depth understanding at the social processes involved of the consumption of rock concerts.

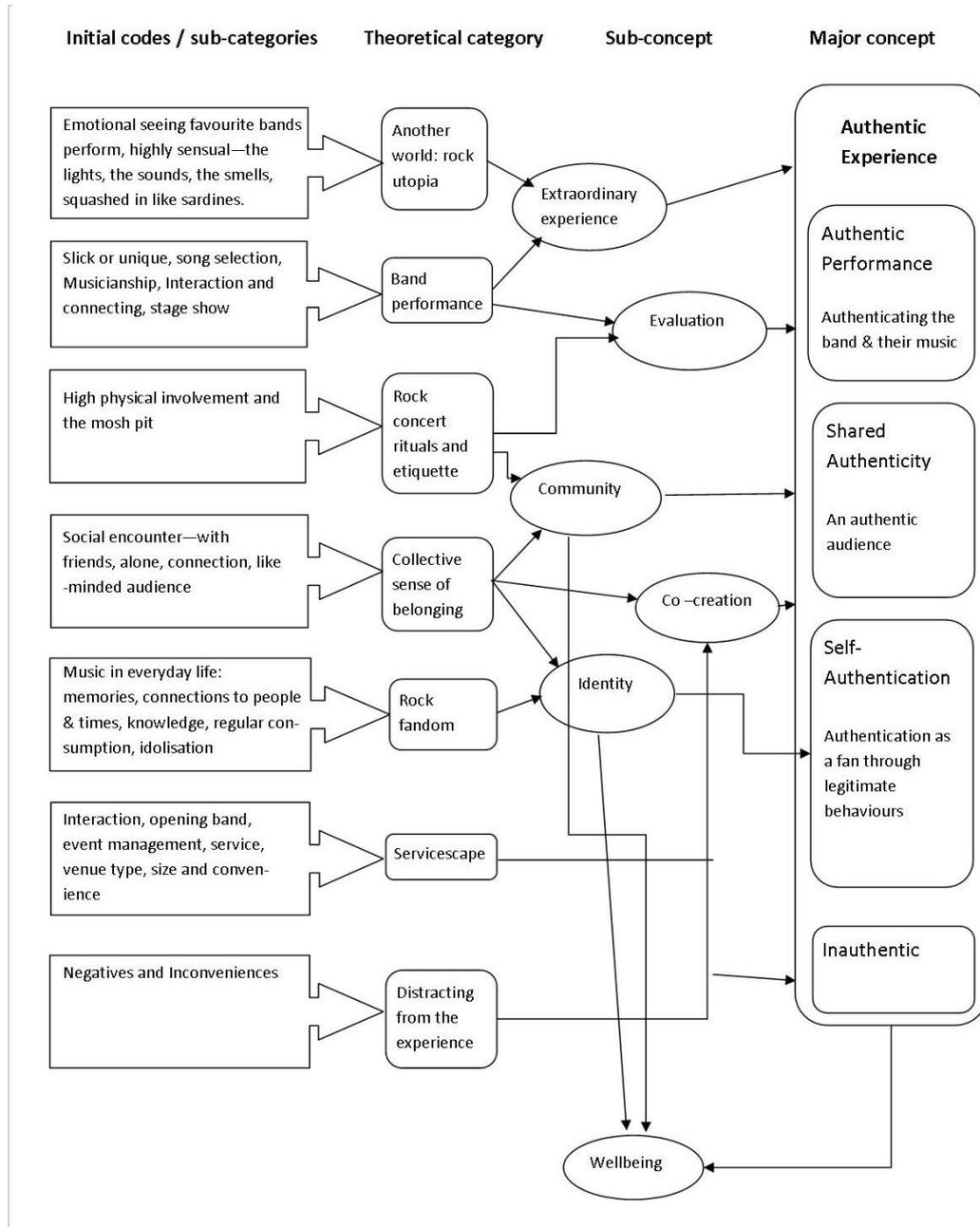
An authentic rock concert experience includes:

- Strong feelings of pleasure, fun and happiness.
- Seeing my favourite band can be highly emotional, absolute bliss.
- Touch, sight, and sound heightened greatly.
- It is the fulfilment of fantasies attached to listening to the bands over years of consumption. Answering questions and wonderings what it would be like to see them live. These bands are almost heroes. They hold deep meaning to me.
- It is an extraordinary experience – and an escape from everyday life. Often feeling the ultimate happiness, feelings that cannot be reached outside of the rock concert. It almost feels like another world.
- It is deeply meaningful. Music is part of your everyday life and identity, and seeing these bands strengthens your attachment to them, enhancing their meaning in your life, and your identity as a fan. This generally makes my life feel fulfilled, and without it would feel like something is missing. Going to concerts often transports me back in time to when I first heard a song, and the good times I had listening to it.
- The concert facilities must allow me to interact and enjoy the concert in the way I wish. I must be able to dance along and sing if I want, but not have my experience hindered by other people.

- The band must perform authentically. They have to show energy and put on their best performance. There must be the songs played which I expect in order to maximise my enjoyment and engagement in the concert, although if I have seen the band before it is good to see something new. They must interact with the crowd and it should sound good. There must be a genuine connection between artist and audience
- During a rock concert, it feels like one big family. No one has issues with each other. It is like a sense of belonging you automatically have with the fans of the band. When everyone is involved, singing and dancing along it enhances the experience. When other people are participating in the concert around me, it helps me to get into it more. I do not have to think about it, your body feels the music and it automatically happens.
- It makes me feel good that the band I love have all these people who love them. They are not afraid to show it. It is almost proof of their talent.
- When I am at a concert, it feels like I am a real fan for being there, showing my love and participating in communal rock concert activities such as moshing and singing along.

Appendix F.

Flowchart of How Codes Relate to Concepts



Appendix G.

Power Quotes

| Form of authenticity | Quote |
|----------------------|--|
| Self-Authentication | <p>Andrea: if you had buddies with you, you're like remember that time at rob zombie...and, you know...do you remember when he was doing that amazing solo? remember when that guy that was a dick at the 8 Foot Sativa concert...I suppose for me a little bit its propaganda almost....to sort of like, pump up my bogan sort of persona when I'm not...when I'm not dressed in my metal gear and stuff, and people look at me and go, whatever. You don't like metal. And I'm like pfft, whatever. you should hear the stories</p> <p>AL I used to have this little posse, they must have been about 16, 17 or 19, I used to bump into these guys at metal gigs, and they started calling me the queen of death metal because I was always at death metal shows, starting up circle pits.</p> |
| Authentic Experience | <p>Shaye: You feel like it couldn't be any better. Like the cure, even though I was quite far back, they played everything. They played for 3 hours, I was with a bunch of friends, and we were just smiling the whole time. My friend lily that we were there with, she never dances usually, but was dancing cheesily. And badly, and paying for overpriced liquor and not caring. It was a really good night. So yeah sometimes, it certainly couldn't get any better.</p> <p>S: it built up for a good 20 minutes aye, and then a red light came on, and a star, the classic rage against the machine star. I was about 20 rows back from the front, right up there at the biggest concert, is looked behind me to see how far and see how many people were there, then looking at videos on YouTube afterwards it was the ultimate mosh pit. Everyone was moshing. Everyone was moshing, to every song. Fuck it was just ultimate aye, it was just crazy aye.</p> |
| Inauthentic | <p>Andrea: if you see someone wearing a metal shirt, and they don't actually listen to the band, then they deserve a beating. You don't wear a band shirt unless you love the band, and you can actually have a discussion about it...I think a lot of people who aren't really. They like the music, but don't have the lifestyle don't understand that, because they're wearing a band shirt, and they might know 2 or 3 songs. And it's like if you only like 2 or 3 songs, but you're listening to the albums and trying to get into it. But if you like 1 song and you're like that's a cool black dahlia murder t-shirt because they have mean shirts so I'm going to wear that. But if you don't know any songs...take it off! Cause that's not right. For me it is like wearing a religious symbol, then not having anything to do with the religion.</p> |

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|-----------------------|---|
| | <p>Andrea: but there is nothing more exciting then hearing a band sounds like they do on the cd. And it's even more exciting if they sound better than they did on cd, but there is nothing more disappointing than realising that you love this band and that the cd has been completely over produced, and they actually sound like shit. because that just destroys everything...And they even had a song their called the heretic anthem, they were asked by, they were signed by roadrunner which was absorbed by warner and they were asked to make something a bit more radio friendly so they could sell a few more albums... They were like no fuck you guys, here's a song... That goes I'm not pretty and I'm not cool, and fat and I'm ugly and proud, so fuck you, and it's all about fuck you guys, we will do what we want. And their whole mantra walking around in their boiler suits, with their masks and stuff. The whole thing around that is you're not individual, you're just a number but through that every single person is individual, this is what the system thinks, fuck them. ...and they took their masks off, they completely destroyed the illusion, and now everyone knows who they are which ruins it. That's the whole point. Was that your just a number, you're not individual, and that's why you are individual. And they completely destroyed that. ... All of his awesome stuff is gone, Corey [singer] is now wearing a leather jacket and changed his mask. Snuff [song] is just him on an acoustic guitar singing having a whinge about some girl. That's not Slipknot anymore - that is selling out. You can change your sound, but now their radio friendly, during drive time yeah what the fuck?</p> |
| Authentic Fan | <p>Shaye: Because I'm pretty familiar with their stuff, and it sounded very similar to album...but they did a few other crazy things. The crowd was really familiar with their stuff, which helps. They had one album that was particularly popular and people could sing along to that. I could sing along to some of the bands other albums, and I could sense that people around me were surprised. So I thought yay, I knew these guys first, because I knew them better...</p> |
| Authentic audience | <p>Andrea: it destroys the show. Like I said before, with Parkway [Parkway Drive – Metal band] you know, seen them do a small. Like a small room concert with a couple of hundred people, it was packed so it was amazing, saw them do 5000 at their own gig in Europe, amazing, seen them do a festival in Europe, amazing. Saw them do big day out with 150 people, worst show ever... they [the band] were exactly the same. They were amazing, but it...the concert it just sucked because there were not the people there.</p> |
| Authentic performance | <p>Stuff.co.nz: Great show. I am not really a foo's fan, had never listened to any of their cd's, but I enjoyed every minute of it. I knew most of the</p> |

| | |
|----------------------|---|
| | <p>songs so it shows how much radio play they get. From where we were sitting, the sound was great. The first 3 bands had a bad mix but it was spot on for the foo's. Dave Grohl is good, and he knows it, but he seems like a genuine person. Even let the drummer take a few songs. Great night's entertainment.</p> <p>Kat: Um... sometimes it's like, um If a band doesn't sound as solid on a certain song live, it's still good. It's still proves that they have that talent, that they're not like auto tuned, and really heavily edited.</p> <p>Steveo: they had better not let us down. But they are normally good because they are trying to represent themselves hard...I'm paying to come to see you, you're not paying to see me. So do not worry about me, you just put on a good show. That's what you are there for.</p> |
| Authentic band/ rock | <p>Kat: The really stand out things is when the band takes recognition of what's going on in our side of the world. Like their not to high status or un caring about us little folks in NZ so that's cool when they talk about that. Especially when they have a genuine connection with NZ, not just saying blah blah we love NZ, we love our fans!... Like you're not actually all crap. So, like if someone was just to come on and say I love NZ and then don't say why, then it's like then no you don't. So why say it, bull you're lying, but if they can actually back it up then I'm like stoked... Makes it legitimate, like you're actually a person. They don't just seem like any old rock star, they seem like someone the same level. Which sounds dumb, because they are rock stars.</p> <p>Wenda: think if the audience is genuinely happy with what is going on, umm, and the artist is reciprocating it. Not just saying I love you because they're saying it, but because they mean it. And they're actually being involved with the crowd... you can tell if it's fake or if it's real, it think, you definitely can. And how they enjoy it, is related to how you enjoy it... you can always tell when somebody just doesn't want to be there.</p> <p>Brian: If it is quite obvious that they're only there too do their concert, then it kind of puts you off them, and their music. Yeah I get that feeling with Elton john every time I have done him, he is only there for the money.</p> |

Appendix J.

Appendix Images

List of appendix images

- A. J.1. Foo Fighters – Western Springs (Image courtesy of Dr Lurch [YouTube.com]).
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- A. J.6. The line of people entering the Logan Campbell Centre for South African band Seether
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- A. J.11. Roger Waters in character during The Wall performance
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- A. J.21. Andrea's guitar picks collected from concerts
- A. J.22. Brian and Penny's C.D. collection
- A. J.23. Photo of Bowl of Brooklyn concert facility for Fleetwood Mac concert where Penny and Brian met
- A. J.24. Kat's concert D.V.D's

- A. J.25. Some of Kat's records
- A. J.26. Kat's T-shirts
- A. J.27. Kat wearing a Def Leppard concert T-shirt
- A. J.28. The researcher, Daniel Hopper at a concert
- A. J.29. Some of the researcher's band/concert T-shirts
- A. J.30. The researcher with the band Shihad's bassist, Karl Kippenburger

Images



A. J.1



A. J.2.



A. J.3.



A. J.4.



A. J.5.



A. J.6.



A. J.7.



A. J.8.



A. J.9.



A. J.10.



A. J.11.



A. J.12.



A. J.13.



A. J.14.



A. J.15.



A. J.16.



A. J.17.



A. J.18.



A. J.19.



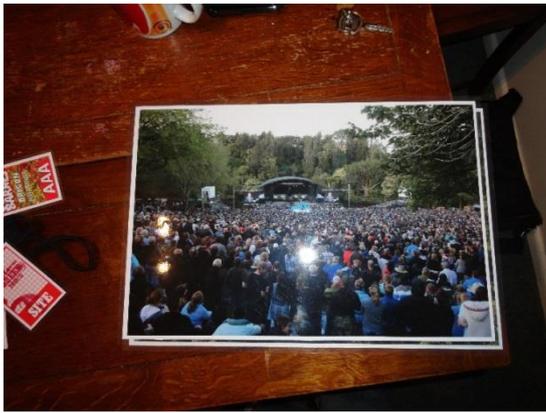
A. J.20.



A. J.21.



A. J.22.



A. J.23.



A. J.24.



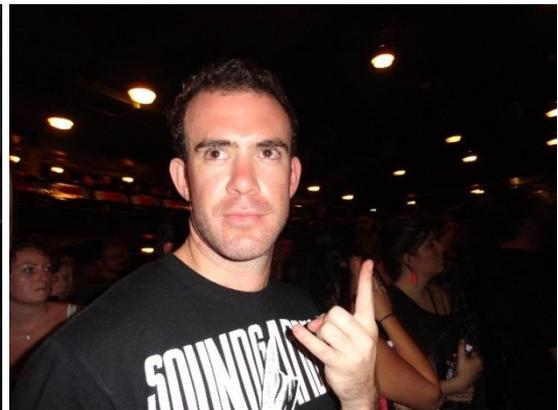
A. J.25.



A. J.26.



A. J.27.



A. J.28.



A. J.29.



A. J.30.