

Accidental Tourism in Wagner's Bayreuth

An Analysis of Visitors'
Motivations and Experiences in
Wagner's Bayreuth.

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Master Thesis Dissertation

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Abstract

This research offers an analysis of the motivations and experiences of visitors in Wagner's Bayreuth. Wagner's Bayreuth is a great example of music tourism as it is maybe the first site where music lovers from around the world visited in order to listen and experience classical music.

Taking as a starting point the theories developed on music tourism studies on sites related to popular music such as the ones of Connell and Gibson (2003), Gibson and Connell (2005, 2007) and Bolderman and Reijnders (2016), this research will try to identify whether these theories apply also on the classical music field, based on the example of Wagner's Bayreuth.

This paper addresses four visitor elements; the motivation, the expectation, the experience and evaluation of the above. The personal 'identity' of each visitor plays also an important role on their motives and evaluation procedure of the experience, as it defines the relationship between the visitor and the place and also the way of evaluation through their personal story.

Through the analysis of these elements, using a qualitative approach with in depth interviews based on these elements, the findings suggest that there are some similarities in the behavior of the visitors between Wagner's Bayreuth and previous researches on popular culture sites. However, the major difference lies in the fact that the visitors of Wagner's Bayreuth, who visit the city outside the period of the festival, are not fans of the music and the composer and thus, they have different motives and experiences than the 'Wagnerians'.

Keywords: music tourism, visitor, motivation, expectation, experience and evaluation

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Chapter 1 – Introduction

Richard Wagner was a very important and influential German composer, theatre director and conductor (Dennison, 1985). Wagner was born in 1813 and he died in 1883. His condition, suffering from Bipolar Disorder and Borderline Personality Disorder, made not only his music but also his life very interesting. He was particularly known for his operas. Most of the characters in the plots of Wagner's operas were inspired by the German folklore and the books that he found in Dresden libraries. His operas required a big stage for the singers and a lot of space for a full orchestra. Wagner was always in search of a theater that could fulfill these requirements.

Around 1870, his wife Cosima Wagner, daughter of the great Hungarian pianist Franz Liszt, heard about the Margravian Opera House in Bayreuth which is today part of the UNESCO World Heritage. This Opera House has a huge 19m deep stage that could perfectly host Wagner's operas. On April 17th 1870, Wagner and Cosima visited Bayreuth but were disappointed as the pit for the orchestra was actually very small and could not host the great amount of musicians that Wagner intended to have. The city of Bayreuth then offered Wagner to build a new opera house, designed according to his wishes, for his operas. Wagner accepted the offer and the *Festspielhaus* was built in Bayreuth.

Along with the Festspielhaus, Wagner started organizing an opera festival once every year, called the Bayreuth Festival where only his operas were performed. The rehearsals were taking place either in his opera house or in his private home. The villa where Wagner settled in the last years of his life, was called *Wahnfried*. Wagner himself chose that name for his villa and it had a special meaning; *Wahn-madness* and *Fried-peace*. This villa turned into a museum in 1976. It reopened in 2015 after much renovation. After the death of Wagner, the direction of the festival passed on to his wife and later on to his son. The direction of the Bayreuth festival stayed always in the Wagner family. In 2009, Katharina Wagner, descendant of the Wagner family, took the co-direction of the Bayreuth Festival.

Both the Wahnfried and the Festival are unavoidably connected to the Nazi regime. Although Wagner died long before Adolf Hitler rose to power, the connection with the Nazi regime can not be avoided. Hitler was a huge admirer of Wagner's music since the age of

twelve, and a close friend of the Wagner family in the 1930's. He was particularly close with Winifred Wagner, the widow of Wagner's late son, Siegfried. Hitler was attending the Bayreuth Festival from 1933 until 1939, making Wahnfried his second home, while he was also supporting the Bayreuth Festival with generous subsidies.

The music of Wagner was not the only aspect that fascinated Hitler. The University of Florida in "The teacher's guide to the Holocaust", states that Wagner's political views influenced Hitler. Wagner himself published a book in the 1850's with extreme anti-Semitic ideas. The book was called *Das Judentum in der Musik*, and supported that "Jews poisoned public taste in art" (<http://fcit.usf.edu/holocaust/arts/musreich.htm>).

Many tourists arrive each year in Bayreuth. The city is not only famous for the Richard Wagner Festival that holds each year more than 60.000 tourists, but also for numerous museums and attractions. Several researches such as the one of Gibson and Connell (2005) show that the rise of tourism in the last decades transformed the interests of the tourists into becoming more selective, turning the tourism into niche tourism and niche sites that meet the tourists' needs (Gibson and Connell, 2005). According to Gibson and Connell (2005), music tourism is the result of a rejection of the mass touristic sites and the need of the baby-boomers for nostalgia and authenticity (Gibson and Connell, 2005).

A large amount of studies has been conducted on music tourism such as the ones by Connell and Gibson (2003), Gibson and Connell (2005, 2007), Lashua et al. (2014) and many others. A large field of research on music tourism has been covered through several researches the last decades. Different genres of music such as pop and rock and different scenes and locations such as the house of Elvis Presley and the Liverpool of Beatles have been great examples that help us understand the motivation and the experiences of the visitors. However, within the range of existing research, very little has been written about the field of classical music. Bolderman and Reijnders (2016) take as an example Wagner's Bayreuth which is one of the few exceptions to the rule.

The case of Wagner's Bayreuth has a significant importance in music tourism studies. According to Gibson and Connell (2005), "Bayreuth illustrates the first musical tourism associated with classical music" (Gibson and Connell, 2005, p.9). Music plays a central role in tourism and in the case of Bayreuth, there is still today a great discussion between music lovers about the "correctness" of supporting the music of Richard Wagner because of his

anti-Semitism and German nationalistic ideas. Since 2009, Katharina Wagner, the co-director of Bayreuth Festival, is trying to separate the association of the Nazi with the festival and the name of her family. However, the house of Siegfried Wagner, part of Wagner's museum, is dedicated to the relationship of Wagner's family to the Nazi regime.

The subject of this research is to analyze the motivation and the experiences of the visitors in Wagner's Bayreuth and also to evaluate these experiences and their influence in their everyday lives. The aim of this study is not to create new theories in the field of music tourism, but to examine whether the existing theories on music tourism on popular cultures apply also on the classical music field. Taking into consideration the work of Connell and Gibson (2003), Gibson and Connell (2005, 2007) and Bolderman and Reijnders (2016), on a theoretical level this research will add to the existing theory, the study of single case examples as Lashua et al. (2014) previously mentioned, by identifying how and to what degree these theories of popular music cultures apply as well to classical music field. It will also add in the field of tourist motivation and experience by explaining and understanding the motives and experiences of the tourists in relation to their *identity* (Bolderman and Reijnders, 2016). Secondly, this research has also a great relevance to society as it will answer how the visitors evaluate their motivations and experiences and how these experiences have influenced the visitors on a personal level. In other words, this paper will examine the motives of the music tourist and it will be able to answer the question, *What a music tourist is looking for?* This may lead us to understand the dynamic of a music tourism experience, the way that these experiences affect the visitors and the importance that music tourism sites hold in our society.

The main research question is, *"How do visitors motivate, experience and evaluate Wagner's Bayreuth?"*. In order to answer the above research question, in-depth interviews will be conducted with recent visitors of Wagner's Bayreuth. By breaking down the research question, there is an important sub-question that can be addressed at this point which will help to answer the main question. *How does the identity of visitors align with Bayreuth and Wagner's music?* Identity is the combination of several variables defining a person such as gender, age, educational background. This sub-question which is focused on the identity of the tourists, will help me gain a better understanding of the visitors and the criteria that the visitors of Wagner's Bayreuth use in order to evaluate their motivation and experience.

Possible common characteristics from the group of interviewees will be identified which could lead to a better understanding of the experience. Although, the identity, according to Bolderman and Reijnders (2016), “is not a stable unity”, the place according to Cresswell (2004) is “a meaningful location that can create identity”. As a result, studying the relationship between the visitors-place, or better say, the connection that each visitor had to Wagner’s Bayreuth prior to their visit at the city, can provide a deeper insight into the visitors’ motivation and experience. This relationship is the key element to understanding and categorizing the reasons of the evaluation of visitors’ experiences in Wagner’s Bayreuth.

Although the sample of visitors in this research will be broad, it is expected to be mainly highly educated, classical music lovers or musicians related to classical music. According to Bolderman and Reijnders (2016), “The Wagner tourists... conformed to a typical classical music audience: senior high income and highly educated (finished university education)” (Bolderman and Reijnders, 2016). It is also expected that the tourists would have been informed prior to their visit about Wagner and the history of the Bayreuth.

The research method of this paper is a qualitative approach with in-depth, semi-structured interviews to recent visitors of Wagner’s Bayreuth. The data was analyzed using a grounded theory approach. In the chapters that follow there is a deep insight into motivations and experiences of visitors in Wagner’s Bayreuth. Chapter 2-Theoretical Framework presents a description and analysis of the existing theories on the subject of music tourism and music tourist. Chapter 3-Method is describing in detail the process and methods used to collect the data, the sample of interviewees and the methods used for the analysis of these data. Chapter 4-Analysis presents the analysis of the data and the results of the research and Chapter 5-Conclusion is the final chapter where the conclusion, discussion, limitations and suggestions for further research are being presented.

Chapter 2 – Theoretical Framework

This research will analyze the motivation and experiences of the visitors in Wagner's Bayreuth and will also evaluate these experiences based on their previous motivation and level of influence that these experiences have in the daily life of each interviewee, at the end of the tour. This section will present existing theories and researches on the subject of Music Tourism. I will start by presenting and analyzing the different theories existing on the subject of Music Tourism based on the popular music culture while referring to the research of Bolderman and Reijnders (2016) who have studied the example of Wagner's Bayreuth. After that, I will move onto the subject of tourists and more precisely on tourists' motivation, expectation, experience and evaluation of travelling. By the end of that section I will refer to existing theories on tourists' satisfaction on cultural sites. Finally, I will conclude by presenting the existing researches on the subject of Music Tourist where I will focus more on the theories about the motivation of music tourists on cultural sites.

2.1 Music Tourism

Gibson and Connell (2005) define tourism as "a social, economic, cultural, environmental and political phenomenon" (Gibson and Connell, 2005). Tourism is a phenomenon that goes beyond a holiday activity. It has a broader sense, it can be domestic or international and involves several motivations from the tourists such as leisure, business and many more. Tourism is not a new phenomenon. Examples of tourism for pleasure can be seen as early as in the time of ancient Egypt (Casson, 1994, p.32). However, tourism changed radically in the 20th century and along with it changed also the academic approach of it. According to Gibson and Connell (2005), the rapid growth of tourism which occurred in the second half of the 20th century, led the tourists to reject mass tourism and to look for alternative forms of tourism that would match their personal needs (Gibson and Connell, 2005). Hence, niche tourism became of significant importance, either in its early forms of landscapes and architecture or in its later more focused forms such as visiting specific places like New

Zeeland where the filming of Lord of the Rings took place. In the same way, tourists started to look for more specific or personalized sites of “special interest” where they could explore and live experiences of their own interest.

According to Novelli and Robinson (2007), “The desire of new locality and authentic products becomes part of the motivation of visiting a place” (Novelli & Robinson, 2007). New interests from the tourists are translated to more niche products and niche tourism which creates new motives that generate the tourism machine. Novelli and Robinson (2007) are presenting a numerous amount of niche tourism categories such as geo-tourism, gastronomy tourism or cycling tourism and many more. Among them as a niche form of tourism is the music tourism.

Music tourism has been growing rapidly during the last years. Its popularity can be observed in places such as Mozart’s Salzburg, Elvis’ Graceland with more than 600.000 visitors per year, the Liverpool of Beatles as well as many festivals and concerts (Leaver and Schmidt, 2009). Although its popularity is undebatable, music tourism is a rather young, niche form of tourism. Music tourism, among other forms of niche tourism, gained as well much popularity especially in the second half of the 20th century. According to Gibson and Connell (2005), it all started in Wagner’s Bayreuth at the end of the 19th century, when Bayreuth was the only place that people would travel to attend a particular kind of music, the Operas of Wagner. However, it expanded during the last decades because of the general growth of tourism worldwide and because of the nostalgia and the memories of the baby-boom generation towards specific artists and the recognition that popular culture faced during and after the 60’s and 70’s (Lehto et al., 2008).

Gibson and Connell (2007) support that music tourism “shaped distinct patterns of recreation and tourism, transformed some places, became a valuable source of income generation, stimulated and responded to nostalgia, and reshaped memories and identities of music, musicians and the (usually) recent past” (Gibson and Connell, 2007, p. 164). Music created a distinctive form of tourism that its benefits were present in many different levels. Economical growth to cities and sites, cultural growth, cultural education, emotional connection to the place and the identity. It was a beneficial form of tourism not only for the cities and sites but also for the visitors. Thus, this niche tourism that is known as music tourism, developed even further and is still considered one of the most profitable forms of tourism.

In addition to and because of the increasing amount of tourists, music tourism is becoming more and more institutionalized (Bolderman and Reijnders, 2016), as it gets clear that music tourism and cultural attractions generate money. Music tourism, as part of the music ecosystem, generates social, cultural and economical benefits. It is the need of tourists of exclusivity and individuality but also the creation of spaces of belonging (Gibson and Connell, 2005; Bolderman and Reijnders, 2016) that generate this money making mechanism leading to the institutionalization of music tourism. According to Leaver and Schmidt (2009), the niche approach of music tourism through the tourists who are seeking authenticity along with the “place and space, the relationship with the music and the intense levels of consumer involvement” (Leaver and Schmidt, 2009) are provoking the emotions, and in this case, the emotions are translated into profit.

Along with the institutionalization of music tourism as a profitable mechanism, rises also the academic interest on this subject. Several studies have been conducted such as the ones of Connell and Gibson in 2003, Gibson and Connell in 2005 and 2007, Alderman 2002, Drummond 2011, Johansson and Bell 2009. These studies mostly focus on British examples of music tourism or places where musicians gather or used to gather for creation, performance, birth places, death places. However, in this same field, the voice of the tourists themselves has not been heard enough. The reasons why they do such tourism, the emotions that are generated and the tourists’ experiences during or after their visit are elements in the music tourism field that have not been fully developed. As a matter of saying, music tourism in general has not yet been fully examined in depth.

Music tourism, apart from its social and cultural benefits, is also a mechanism that helps the sustainability of work in cities so called “Music Cities”. A music city, according to IFPI and Music Canada, is “a place with a vibrant music economy”. These cities or sites are places that attract a great amount of tourists annually and generate a great deal of their revenue through the music tourism. Great example of such a city is Wagner’s Bayreuth. The history of the city is mostly involved around cultural regeneration and innovation. In the present time, the city offers two major attractions; Wagner’s Bayreuth where visitors can experience the life and work of one of the greatest German composers, Richard Wagner, and also the Margravian Opera House part of UNESCO’s World Heritage, built during the first half of the 18th century from Wilhelmine, princess of the kingdom of Prussia. These major attractions are shaping a big part of the identity and motivation of the visitors in Bayreuth

as music tourism “contributes to creating spaces of belonging” (Bolderman and Reijnders, 2016).

2.2 From Tourist Motivation to Tourist Evaluation

In order to understand, explain and analyze the experience of the music tourist in Wagner’s Bayreuth, or any other tourist as a matter of fact, it is essential to study the behavior of the visitors. To do so, there are three important parameters that should be addressed; the motivation, the experience and the evaluation/satisfaction of the motivation and experience (Crompton and McKay, 1997).

According to Iso-Ahola (1980), a motive is an internal factor that arouses, directs and integrates a person’s behavior (Iso-Ahola, 1980). There are several variables that can explain a person’s behavior as they vary according to different factors such as the gender, the age, the educational background, the economical background of each unity or in a general term the *identity*. However, it is the motive that is the starting point of all these variables. According to Crompton and McKay (1997), tourists are rarely driven by a single motive. It is usually a combination of more than one motives, primary or secondary, that leads them into making a decision. They can be motivated in an Individual level or an aggregate level (Crompton and McKay, 1997). In an individual level, tourists have several needs that they try to satisfy while in an aggregate level, different visitors are getting engaged in the same experience and they get different benefits from it.

Gnoth (1997) suggests that the motivation of a tourist, although it is a social and economic phenomenon, should be examined also in psychological terms. Anthropology, sociology and sociopsychology are concepts that help with the understanding of the motive (Gnoth, 1997). The literature suggests that tourists’ motives should be examined with both emotional and cognitive parameters. The emotional parameter of a tourist’s motivation is derived from his/her identity. The identity is also forming the expectation. Fig. 1 shows the relationship between motive, emotion and expectation in a psychological parameter analysis of a tourist behavior. Cognitive parameters are those factors where the individual is using the logic separate from the emotion in the decision making process.

According to Mazor-Tregerman et al. (2017), “a dynamic concept such as tourist identity is necessary for discussing tourist choice processes” (Mazor-Tregerman et al., 2017). Tourist identity explanation falls into three domains; The first domain answers the question *Who is the tourist?* It is dealing with concepts such as gender, nationality, age, education, occupation of the tourist. This domain also analyses social or sociopsychological choices of the tourists. The second domain focuses more on tourist’s experience but from the consumer’s point of view. It analyses through the identity possible experiences that are related to consumer’s consumption and the role that tourists adopt in the decision making process before or during their visit is a place or a site. The third and last domain, examines the tourist identity from a more anthropological aspect. It explains life changing experiences linked to every day events such as birthdays, holidays, family events (Mazor-Tregerman et al., 2017). All these three domains investigate how the emotions of tourists affect their decision making process or motivation and the level of influence that the tourist experience has in their everyday life.



Figure 1: Psychological analysis of the relationship motive-emotion-expectation

Spreng and Olshavsky (1993) suggest that, “expectations are beliefs about the attributes of performance levels” (Spreng and Olshavsky, 1993). Expectations evaluate the impression that tourists have prior to the experience of a certain site. However, Gnoth (1997) suggests that expectations are processes where the tourist evaluates possible levels of satisfaction in an unfinished learning process (Gnoth, 1997). Thus, the expectation is a process where although the tourist does not have the deep knowledge of a certain subject or place, he

critically filters his satisfaction. This filter mentioned before is derived from the level of emotional involvement or in other words, his identity.

Understanding the motives of a tourist is an essential step. Motives are always the decision making factors prior to the experience while satisfaction or evaluation comes last. Yet, there can be no evaluation without a motive and certainly no experience. Each one of these three factors is related with the rest (Crompton and McKay, 1997). Fig. 2 shows this relationship.

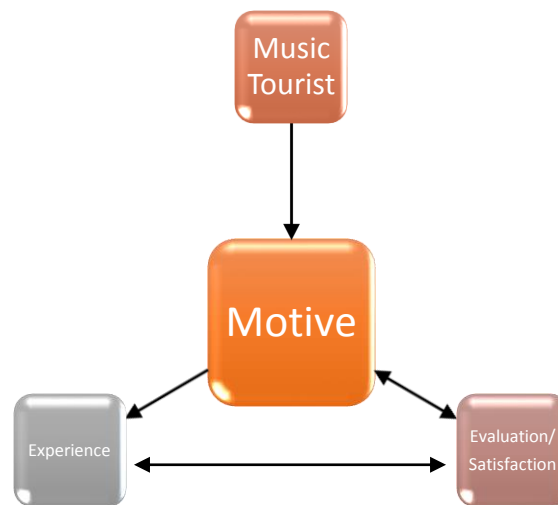


Figure2: Relationship of motive-experience and evaluation/satisfaction

Experience is the second factor, following the motive. According to Cohen (1979), “Different kinds of people may desire different kinds of touristic experiences; hence, ‘the tourist’ does not exist as a type” (Cohen, 1979, p.180). Cohen (1979) argues that, each person as an individual is seeking for individual experiences when it comes to his/her touristic decisions and as a result he/she will, as well, understand and explain the touristic experience in his/her own particular way (Cohen, 1979). This results from the different “center” that every person chooses in his/her life. Cohen (1979) explains the “center” as “...whether religious or cultural i.e. the center which for the individual symbolizes ultimate meanings” (Cohen, 1979). The “center” or in other words, the identity of the individual can explain the motivation and the experience of the visitor. On the other hand, according to Cole and Chancellor (2009), entertainment is considered the most important attribute in order to enhance visitor’s experience and ensure a high satisfaction rate (Cole and

Chancellor, 2009). Jung et al. (2015) support that regardless of the personal identity of each visitor, entertainment is the factor that will ensure a positive evaluation of an experience and also the factor that will attract a tourist on the same sight again (Jung et al., 2015).

Finally, for the evaluation or satisfaction of the music tourist, it is interesting to introduce at this point the difference between “expectations” and “desires”. According to Correia et al. (2013), “desires” is what generates the motive while “expectations are more concerned with performance levels contained in a product to achieve a specific attribute that consumer estimate” (Correia et al., 2013). Although, according to Westbrook and Reilly (1983), expectations have a stronger demand on satisfaction, Correia et al. (2013) support that desire is as important for the evaluation procedure. As a result, the evaluation of a product or a place can be a combination of different narratives related to the identity of the tourist, the expectations, the motivation and the actual experience.

According to Correia et al. (2013) in the touristic consumption, there are two different types of satisfaction. There is the satisfaction which is based on the evaluation of a specific experience and there is also the overall satisfaction that is an accumulation of different factors (Correia et al., 2013). These factors can include any possible experience that a tourist has during his holiday. From the literature rises upon the question whether music tourists actually evaluate their experiences and measure their satisfaction upon a certain experience related to music tourism or upon their overall satisfaction.

2.3 Music Tourist Motivation

The rise of tourism and music, especially since the 19th century with Wagner’s Bayreuth, created the music tourism. According to Gibson and Connell (2007), “The rise of music tourism took music from being simply an expected, or occasionally unexpected, adjunct from a holiday to a central role. As tourism became organized around different music genres, the growing diversity of relationships between place and music were evident” (Gibson and Connell, 2007). The connection of place and music attracts the tourists. Tourists who are attracted to a place because of the musical culture that is evident there are what literature calls, music tourists.

Gibson and Connell (2007) support that, “few studies have profiles music tourists, their motivations or perspectives” (Gibson and Connell, 2007). Music tourists, as any other tourist, have their own identity, expectations, motives and experiences. Because of the more specific niche form of music tourism (Gibson and Connell, 2005), the characteristics of a music tourist are somewhat more focused on the music field. Although the identity of the visitors can be diverse, as great is the variety of musical genres as well, the reasons for travelling, their motivation, have a common aspect, the music. The study of the existing literature on music tourism which is mostly based on the Anglo-Saxon or popular music culture examples, such as the research of Connell and Gibson (2003), Gibson and Connell (2005,2007), Cohen (2003), Johansson and Bell (2009), Otter (2013) and many more, brings us to a great realization. The identity of the music tourist varies according to the genre of music that they are interested in. For example, a popular music study, has a bigger variety in the sample of visitors than a study on the classical music field, that mostly its audience or visitors are expected to be high class, educated individuals or musicians (Bolderman and Reijnders, 2016). According to Lashua et al. (2014), “musical genres are a product of human culture, something cherished for their aesthetic value, and yet also something that is the site of contestations of meaning and purpose across history, social and geographical places” (Lashua et al., 2014).

The existing literature, when trying to explain the consumers’ behavior on music tourism, sums up into a major conclusion; Music tourism invokes feelings of nostalgia and memories of “earlier freedom, regret and reminiscing” (Connell and Gibson, 2003). As Elliot and Percy (2007) support, “The consumption experience is replete with emotion, often of a higher degree of intensity” (Elliot and Percy, 2007). In simple words, in a way, people are seeking to grasp something that could attach them to their favorite artist/band, something that evokes their feelings or has a significant influence in the level of involvement in their lives. Therefore, to understand and explain the consumers’ behavior in music tourism, it is of significant importance the relationship between the visitors with the place and the music. Visitors are the consumers or tourists visiting a particular sight, and have an individual *identity*. Yet, Connell and Gibson (2003) are describing the behavior of a music tourist in a personal level. In order to explain consumer’s behavior on music tourism, it is essential a more cognitive approach as well. Bayreuth is considered a ‘guilty destination’ because of the Nazi history related to Wagner, the Wahnfried and the city. The history of Bayreuth has

affected a huge part of the earlier European history and is part of the identity of most Europeans. These feelings and emotions are part of a shared identity and shared memory of the visitors of Bayreuth.

However, according to Bolderman and Reijnders (2016), this identity “is not a stable unity but it is constituted from reflexive narratives and unreflexive embodied ways of doing” (Bolderman and Reijnders, 2016). Place is a meaningful location (Cresswell, 2004). A location that means something for a group of people or that has certain significance. Music can be used as the tool that creates the identity of a person but also as the tool to build up emotions. Referring to the work of DeNora (1999) and Bolderman and Reijnders (2016), they understand music as “the tool to construct personal identity and behave socially in the world” (Bolderman and Reijnders, 2016). This relationship of the visitors with the place and the music creates the *motivation* and the *experience* of the music tourist and the identity helps to evaluate the experience.

The motivation of the music tourist, exactly as the tourist of any other niche form of tourism, is a combination of different factors. Music and nostalgia are primary factors of the motivation of a music tourist. Nostalgia is a common factor throughout music tourists, but music varies according to genres and styles along with the tourists. Gibson and Connell (2005), argue that there is a vast number of studies that examine the subject of tourist motivation. Previously simplified motives of tourists have now become “fragmented and diverse to include physical, cultural, social and spiritual motivations” (Gibson and Connell, 2005). However, most studies take place in a national or regional level and not in the niche level of music tourism. According to Gibson and Connell (2005), there are almost no studies covering the subject of motivation of music tourists (Gibson and Connell, 2005). Existing studies such as the ones of Hall (1998) and Derrett (2001) on music tourist motivation discuss that, niche tourists are driven from their desire of authenticity and quality and most likely they will reject mass pleasure attractions for something that triggers their emotion, nostalgia and aesthetic. Yet, it is quite difficult to define and categorize the motives of music tourists as it is difficult to categorize the identity of the tourists themselves. Gibson and Connell (2005) argue that, “there is not a typical music tourist” (Gibson and Connell, 2005). The identity, motivation and experiences of music tourists are variables that change because of the great range of the experiences and participants that constantly move between them (Gibson and Connell, 2005).

Wagner's Bayreuth is a special case in music tourism studies that falls in the field of classical music. The identity of music tourists visiting Bayreuth is expected to have a greater variation than a typical classical music audience, yet more concentrated than a research on popular culture. This paper, will try to identify the identity and the motivation of visitors in Wagner's Bayreuth and analyze their experience and the influence that this experience has on their life. The research question that I will try to answer is "*How do visitors motivate, experience and evaluate Wagner's Bayreuth?*". It will add on the existing theories of music tourism by identifying whether theories on popular culture apply on the classical music field. Before looking into the practices involved in this paper, I will first present the outline of methodological aspects of this research.

Chapter 3 - Method

This chapter covers the ground of the methodology used to extract the data for this research. I will present the methodology that I used, followed by the presentation of the actions that took place in order to collect all the information relevant to my research. Elements such data, sampling, interviews, transcription procedure, coding will be presented here.

3.1 Method

The research question of this thesis is "*How do visitors motivate, experience and evaluate Wagner's Bayreuth?*". The nature of this question asks us to consider different variables related to the interviewees, their motivation and experiences. These variables fall into social, psychological and economical factors. These factors include the identity of each interviewee, his/her emotions and expectations related to the place that they chose to visit, the reasons of their motives and the way that they evaluate their experiences. This research will try to identify and explain the motivation and experiences of the visitors in Wagner's Bayreuth based on the theory of Gibson and Connell (2005, 2007) and Bolderman and Reijnders (2016). This thesis researches the relations between the visitors and the place while is simultaneously exploring this relation in a larger context, always taking into consideration existing theories on music tourism on the popular music field. Because of the interpretive and constructive nature of this question, a qualitative method will be applied, using in-depth, semi-structured interviews on visitors of Wahnfried or those who took the whole tour in Wagner's Bayreuth. The descriptive nature of this paper also aims for a deeper understanding of each participant's view.

Based on the fact that this is a master thesis research developed in a limited 5-month period, this paper was not able to compare different music genres and examples on the music tourism field. This is a research that focuses primarily on a single-case example, Wagner's Bayreuth. The aim of this study is not to create new theories based on the

experiences of the interviewees, but to identify whether the existing theories on single-case examples on popular culture (Lashua et al., 2014) apply on the classical music field.

The place upon which this research is based, Wagner's Bayreuth, has a significant importance on music tourism studies. According to Gibson and Connell (2005), "Bayreuth illustrates that the first musical tourism was associated with classical music" (Gibson and Connell, 2005, p.9) and Bayreuth in the 19th century was the first place that attracted visitors who were interested in the operas of Wagner. Hence, studying the experiences of the visitors in Bayreuth is not only interesting because of its historical importance but also because of the role that occupies in the cultural and music tourism field.

The first part of this thesis was an overview of the existing literature on the subject of music tourism and music tourist. Thus, a framework of concepts related to the subject of this research was created such as the tourist identity, tourist emotion, expectation, motivation, experience, satisfaction. This allowed me to get a clear image on the research that has been conducted so far on music tourism studies but as well on the aspects that have not yet been fully developed. Music tourism motivation is one of these aspects. However, the role of this paper is not to create new theories but to add on the existing theory, as for example on music tourist motivation, on the classical music field choosing Wagner's Bayreuth as an example to study. This type of research is interested in semi-structured interviews (opposed to non structured or structured interviews) because it looks into opinions and viewpoints of the interviewee. Semi-structured interviews, similar to a conversation, allow the exchange of ideas between interviewer and interviewee. As a result, a deeper understanding of the different opinions is getting succeeded but also new topics and different points of view are generated through the conversation. This is useful to get information on subjects that the interviewer did not see or know beforehand.

The interviews were transcribed verbatim and further coded and analyzed. After the transcription, the interviews were codified using the method of in Vivo coding. Further the codes were organized thematically and analyzed as such. As Saldana (2013) presents, "Qualitative codes are essence-capturing and essential elements of the research story, that, when clustered together according to similarity and regularity, they actively facilitate the development of categories and thus analysis of their connections" (Saldana, 2013). The data that occurred, were analyzed using a grounded theory approach. The reason of this choice is because, grounded theory approach helps with the identification of relationships between

the different concepts of the research. The grounded theory approach helped me to break the data into conceptual concepts and then analysed as such. To succeed that, I took small parts of the text of each interview and I identified a key word for that part of the text. After that, the key words were organised into concepts. These concepts were identified through similarity of subject into categories with the goal of replying the research question. These categories were used in the following chapter of Analysis.

3.2 Sampling

This paper is focused on visitors of Wagner's Bayreuth. The city does not welcome just the "Wagnerians" (a name given by the locals to the visitors of Wagner's Bayreuth). Recently, after a long renovation, the Margravian Opera House was reopened and a fair amount of visitors were in Bayreuth for the Opera House and not for Wagner's tourism. However, it was still possible to find research units for the subject of this research as the Wahnfried is open all year long and is one of the main attractions of the city.

There are no limitations on the research units for this research. My aim is to select tourists with different age, gender, age limit, nationality, educational background, profession, for the interviews and as a research unit/sample. In order to have a complete overview on the experiences of visitors in Wagner's Bayreuth, the identity of the sample is better to be kept open, yet examined. As mentioned in the theory section above, the identity of visitors is a key element in the choice making procedure. The elements of identity are the ones that are determining the decisions. These elements also filter the understanding of the experience and are also those that set the boundaries for the evaluation. Hence, keeping the identity open, provided me with a better understanding of the identity of the "Wagnerians" in Bayreuth. Any possible exclusion of a research unit because of identity would modify the outcome of this research and would create an unbalanced result. The results of the identity of each individual interviewee will be presented in the analysis and will play a role on the coding and the analysis of the data.

3.3 Data Reliability and Validity

There were two major limitations during the process of fulfilling this research related to data reliability and validity. The first one concerns the time frame as by nature this is a research developed in five months. This time frame provides enough time for a solid research of the theory, however, it limits other aspects of the research such as the amount of research units examined. It would not be possible to examine a bigger sample of interviewees. Within this time frame, the research was also forced to examine a single-case example as comparing different examples within music tourism would not be realistic. The second major limitation is related to the city of Bayreuth and the visitors. The research takes place in the second half of the academic year while Wagner's Festival in Bayreuth in July/August every year. Evidently, there were almost no Wagnerians in the city and no tours related to Wagner. The visitors were just tourists of Bayreuth that visited Wahnfried as one of the major attractions in the city.

Although some weaknesses of the research were mentioned before, this research has a major strength that should be mentioned. The sample of interviewees was small and not coming mainly from the Wagnerians. However, the positive side of it is that this sample of tourists has never been examined. Bolderman and Reijnders (2016), who are presenting the most extensive research on Wagner's Bayreuth, examined the visitors during Wagner's Festival in Bayreuth. This research is adding information on the visitors of Wagner's Bayreuth during the non festival period.

3.4 Process

For the purposes of this research, I had to first experience myself Wagner's Bayreuth. Bayreuth was a place that I got to know through the research of Bolderman and Reijnders (2016). Upon contact with my supervisor, we decided that I would visit Bayreuth and find there on sight the interviewees for my research.

Before my visit, I was in contact with the Wahnfried/ Richard Wagner's museum and the guided tours to collect as much information as possible. Wagner's museum denied any

collaboration and stated that they did not want their visitors to be disturbed during their visit in the museum, for research purposes. The guided tours of the city, on the other hand, were very helpful and gave me every information needed.

Upon my arrival, the first day I visited every possible place related to Wagner. The second day I took the historical city tour myself. Wagner's tours are unfortunately available only during the period of the festival. Accidentally, the week that I happen to visit Bayreuth was the opening of the margravian opera house of Wilhelmina which was under restoration for a long period. The opening occurred along with one of the first concerts in the opera house after the restoration from the Berlin Philharmonic Orchestra. The majority of the visitors were mostly interested to see the newly added site of UNESCO's world heritage list and the concert of the Berlin Philharmonic Orchestra.

After I got to know Bayreuth, I started collecting randomly research units for my paper. I contacted visitors at the café of the museum or at the street. I approached each tourist separately or groups of tourists, as some were visiting as couples or with friends. I introduced myself, explained the purpose of my research and I asked them if they were willing to participate. A small amount of visitors agreed to participate. Some of them asked for an interview the day after while some of them agreed on a phone/Skype conversation the weeks that followed. The difficulty that I found, as many of the visitors mentioned, was that the people were afraid of a foreign to approach them at the street because of international incidents happening lately at the world.

The procedure of interviewing in general was smooth. The interviewees liked the questions and they admitted that they enjoyed the conversation and the subjects of the questions. I tried to be as objective as possible and friendly with every interviewee in order to get the best possible answers from the interviews. In my role, I was not particularly involved with the subject. The history of Wagner and Bayreuth is far from my experiences as I come from a different land with different history and culture. Hence, my objectivity did not get influenced when talking about Wagner or the Nazis. I really enjoyed working on the subject of this paper. I got to learn new things historically but also on the subject of music tourism. One parameter to mention is that my gender as female helped me with approaching visitors at the street. They were more open to listen what I had to say. Moreover, during the interviews, I realized that women interviewees were more open to

talk not only about subjects related to their feelings and emotions but also share their experiences with me. Nevertheless, during the interview with Miriam (50, German), when we started talking about the house of Siegfried Wagner where the family history in relation to Adolph Hitler is presented, she started crying. She asked me to pause the recording, which I did. She admitted that she is ashamed of the history of her country related to the chapter of the Second World War. She also said that unfortunately, the time can not go back to do differently. However, she wishes that her country would not have caused this pain to millions and millions of people around Europe. This was a very hard situation for me. Although I have many German friends around the age of 30, and we have talked extensively about the war, they were never so emotional on this subject. The reaction of Miriam took me by surprise. I let her express herself and then I tried to calm her down. I told her that if she did not want to talk about the subject further in the recording that would be fine. In the end, she said that she has some friends whose ideology is really close to the Nazi and she can never talk about the subject. She apologized for her reaction but she felt better as she could finally express these thoughts of hers.

All interviews took place within a three-week time frame. Four of these interviews took place off site in Bayreuth, while the others were phone/Skype conversations. I noticed that the interviewees who had a face to face conversation with me were more open to discuss different concepts and share ideas. The ones that had a phone/Skype conversation were reluctant to talk and express in depth their opinion especially in subjects such as the relation of the Wagner family to the Nazi regime and also questions that had to deal with feelings and emotions. Another important point to acknowledge is that the interviews took place after the visit of each tourist on the site and as a result this affected the objectivity of some interviewees on their primary motivation.

3.5 Data Collection

For the semi-structured interviews and the interview guide, I followed the guidelines of Kvale and Brinkmann (2009). There are several topics addressed. Each topic represents a

different part in the interview and they were chosen with the purpose of answering the main research question.

The first part will present information on the identity and social background of the interviewee. Information such as name, age, occupation, nationality will be addressed. The second part will deal with the involvement of the interviewee to the music and the place, his/her motivation for the visit and the expectations they had beforehand. In this part, I will try to identify why each interviewee chose Wagner's Bayreuth as a destination, what are they looking for, which is their connection to Wagner's music, how informed are they with the Nazi history related to the place and the music. The third part will address their experiences from the Wahnfried or the tour. What did they expect and how their expectations were fulfilled, how did they experience the museum or the tour, how satisfied they were and so on? The last part will deal with the evaluation of their experience in relation to the whole tour. For example, if their experience fulfilled their motivation, how (un)satisfied were they, how would they evaluate their experience, whether their experience affected their every day life.

The conversations were transcribed verbatim using the software Transcribe. I further coded and categorized the transcriptions using the assistance of Atlas.ti. The analysis occurred using a grounded theory approach. The interviews were separated in small parts and key words were assigned in each of these parts. The key words were identifying the meaning of each sentence. These key words were further coded and the codes were placed in categories according to their subject. The codes and categories were chosen according to the theory and serving the purpose of answering the research question. They were further analysed and presented in the following chapter.

Chapter 4 – Analysis

In this chapter I will present the analysis of the data. The data were gathered using a qualitative research with in-depth, semi-structured interviews and were analyzed using a grounded theory approach. The fourth chapter of this paper refers to the results of the analysis. It will be separated into sections. Each section refers to a separate result. These results come from the coding of the data and their goal is to answer the research question. The first section refers to the personal stories of the interviewees. Different stories from several interviewees are presented and analyzed in relation to their identity, emotions and expectations. The second section analyzes the interaction between the personal stories of the interviewees with their individual and aggregate motivation and also the influence of this interaction with their experience. The third section refers to the evaluation and satisfaction of the visitors in Wagner's Bayreuth. Several stories of the sample of interviewees will be presented and analyzed using the theory of Correia et al. (2013) based on the personal and overall satisfaction.

4.1 A story of self

"I didn't really care about it when I moved here. My mom she likes Wagner and she likes the music and stuff so I knew a little bit about it but I didn't really care much about it. We heard a little bit about it when we first started here but it was not very important."

(Kerstin, 28, German)

Kerstin admits that arriving at Bayreuth did not mean anything special for her. She knew a little bit about Wagner because of the the love that her mother has about his compositions. She also heard a few words about him around the city. However, she did not have the curiosity to visit Wagner's museum or learn more about him as a composer or about his life. She did not have any particular emotional attachment to Wagner's music or

to the story of his life and she also admitted that, for years, she did not have any expectation on anything related to Wagner. Kerstin, lived the experience when her mother visited her in Bayreuth. She visited the Wahnfried because it was her mother's dream and she said that, "I did not have any expectation [from the Wahnfried] or any motivation to visit it but my opinion changed immediately when I went there" (Kerstin, 28, German).

Another interviewee, Miriam, said:

"I am becoming 50 this year and I said ok, when I change my whole life and I move to another city, I want to do something special...and I knew a little bit about Wagner but not much."

(Miriam, 50, German)

Miriam admitted that she was never a huge fan of Wagner. She knew his music because of her profession as a piano teacher. However, she never decided to travel to Bayreuth to visit the Wahnfried or the Bayreuth festival. Another reason that discouraged her were the very high prices of the festival tickets and the fact that there is a ten year waiting list for purchasing a festival ticket. However, when her husband recently started a new job in Bayreuth, she started visiting him during the weekends. During her first visit she decided to see the culture of Bayreuth and she said that one of the first places that she visited was the Wahnfried. She was positively surprised by the museum and she started to like Wagner even more after the experience she had in the museum (Miriam, 50, German). Now she admits that she likes visiting the café of the museum to feel the calmness and the energy of the Wahnfried.

Alberto mentioned:

"I do not know much about Wagner. I have performed that Valkyrie but not much. It's not my cup of tea... I knew the random things that you study in the history class. It's not very deep cause you have to study so many composers and Wagner is not the most extend composer that we study."

(Alberto, 31, Spanish)

Alberto suggests that all his connection and knowledge about Wagner comes from the music history lesson that he had in the conservatory when he used to be a student and also from more recent performances of pieces of Wagner that he played. Along with the other interviews he admitted that he does not belong to the “Wagnerians” and he definitely would not call himself a fan, but rather a visitor in a place where he seeks to find and experience the most important sites. Alberto himself said about his motivation in visiting the Wahnfried,

“I was here in the place, free morning. The house of Wagner 15 minutes away from my house, the house where I am staying when I am coming. So, why not? I mean, Wagner was living there. I studied Wagner, his house is 15 minutes away and I am not going? Of course I will go.”

(Alberto, 31, Spanish)

The rest of the interviewees share the same feelings about Wagner’s Bayreuth with Kerstin, Miriam and Alberto above. They came to Bayreuth mostly to see the city or to be present in the opening of the margravian opera house and visit the main sites that the city has to offer. From the sample of interviewees that I was able to gather, none of them were mainly interested in Wagner’s Bayreuth but they saw an opportunity in visiting villa Wahnfried and the Festspielhaus as some of the major attractions that Bayreuth has to offer. According to the tour guides and locals, it is difficult to meet “Wagnerians” the period outside the festival. However, although the sample of interviewees was reluctant to the idea of calling themselves Wagner fans, they were all positively surprised from the knowledge they got during their visit and they started seeing Wagner and his music more positively.

Bolderman and Reijnders (2016) mention that, “an emotional climax, it is part of an on-going process of emotional involvement with the music that all interviewees share” (Bolderman and Reijnders, 2016). Moreover, “it is a motor for recurrent travel, as the music takes on new meanings concurrent with accumulated life experiences” (Bolderman and Reijnders, 2016). Contrary to the research of Bolderman and Reijnders (2016), the visitors of Bayreuth who are present in the city outside the period of the festival, seem to have no special connection with the composer and his music. During the interviews, it was

confirmed by the stories of all interviewees that, although they had a small knowledge of Wagner and his music before their arrival to the city, the motivation of their visit in Bayreuth was irrelevant to Wagner's Bayreuth. However, in the past time of the life of all interviewees there was something in common. The music of Wagner was present in important moments of their lives. The interviewees who were musicians had played one or more times a piece or an opera of Wagner or they have memories from their music history lessons in the conservatory, while the others had listened to Wagner's music, usually because of another family member, in family gatherings mostly.

All interviewees shared that, during their experience, there were emotions of communication, creation of identity and exchange of feelings with those that they took the visit with. In the case of Kerstin, the fact of visiting the Wahnfried and the Festspielhaus with her mother showed that travelling and especially travelling for music, made their relationship stronger while it allowed her mother to share her identity as a Wagner fan with her daughter. Similarly, Georg, whose father is a huge Wagner fan, supported that the love of his father about Wagner was never transmitted to him in their daily life. However, when they visited the Wahnfried, the emotions started to flow. The music created a common experience for both and information was passing from one generation to the other by sharing emotions and sharing also their identity.

The identity, the emotions and expectations are variables that are strongly connected, as presented in the theory section above, and these variables are forming the motivation. The sample of interviewees in this research do not share the same identity. They come from different places, have different cultural background, do different work and have different age. Nevertheless, from all interviews appears that, although their identity varies, they shared common emotions and expectations. As non Wagner fans, the emotions of the interviewees prior to their visit were limited and so were their expectations about Wagner's Bayreuth. As Alberto said, "I didn't have a negative surprise. It was what I expected. No more. Also what I saw in the pictures in google and all this media, it's very clear what you are going to expect" (Alberto, 31, Spanish). Moreover, Georg mentioned that, "I just wanted to go there to be able to say that I went there, to be able to know what I was talking about" (Georg, 36, German). Music tourism, as presented in the research of Bolderman and Reijnders (2016), is an activity that gives the opportunity to the visitors to connect personal memories with the musical culture of each site (Bolderman and Reijnders, 2016). These

memories shape the emotions and expectations. The interviewees, through their personal memories of contact with the music of Wagner were having the feeling of nostalgia (Gibson and Connell, 2005). This emotion results from their personal experience and memories of childhood where the music of Wagner was present. For Kerstin and Georg, it was memories of music sharing with their families, for Alberto it was memories of his early adult life in the conservatory. Hence, their individual stories of self shaped their common emotions and expectations, regardless their different identity, into the motivation. According to Murray (1964) and Kay (2009), “motives are separate distinguishable internal dispositions that arouse, direct and integrate a person’s behavior” (Murray, 1964 in Kay, 2009).

It is important at this point to refer to certain comments and observations that some of the interviewees made. These comments are based on the observation of the interviewees of the prominent Nazi history in the house of Siegfried Wagner. The house of Siegfried Wagner is the third building, part of the Richard Wagner museum. It used to be a guest house for Adolf Hitler in the 1930s. Today, it holds the history of the Wagner family in relation to the National Socialist Party and Adolf Hitler. For the purposes of this observation, it is important to separate the sample of interviewees into two groups based on their nationality; those that hold the German nationality and those that hold an international one. Both groups had different expectations and emotions on this topic. The group of those holding the German nationality admitted that they were informed beforehand about the connection of the Wagner family to the Nazi’s. However, they also said that they were not aware that the relationship was so strong. When asked about their opinion on the level that the museum brings out this relationship, they answered that it is part of their history, perhaps a dark history, but there is not something that can be hidden. They also believe that the visitors of the museum have to learn this chapter of Wagner’s family and make their own conclusions. Georg said, “I don't think it's that much of a secret that Hitler was a Wagner fan” (Georg, 36, German). During another interview with Miriam, when asked about the same subject, the emotional connotation for her was heavy. She said,

“You can’t say we don’t talk about it but it was our former time. It’s real and so you have to talk about it and even there are cases of families close to me who are very close to this part. Yeah, some people they don’t want

to talk about it. It's just real. It's history. It's the same with Americans and Indians or Black people."

(Miriam, 50, German)

The group of international interviewees, in their majority, were not informed about the presence of Nazi history in the museum. They were surprised from the way that the museum presented the subject and some of them were even bothered and left the building. Alberto said,

"Cold vibes. I don't like anything that involves uncle Adolf. I really don't like it and I am so against this way of thinking. And actually I didn't know so much about the relationship with Kaiser. It's like bitterness. I prefer to skip. Not because it is not interesting. If I go to Poland and my friends plan a visit to Auschwitz, it happened, I didn't go."

(Alberto, 31, Spanish)

Bolderman and Reijnders (2016) refer to the "moral questions" that are raised to visitors in Wagner's Bayreuth. The life of a composer in classical music plays an important role in understanding the composer and his music. Hence, such relations of the Wagner family to the dark history of the Second World War is raising questions about the ethics of giving importance to such places as Bayreuth. However, as Georg and other interviewees mentioned, this is a part of the history of Europe and it is for the best to be informed. It is also part of the personal and national identity of Germans and Europeans, whether they are up or against that chapter of the history. As Reijnders (2011) mentions, Bayreuth is a "guilty landscape". Therefore, the location "reflects and extends" the identity of the visitor (Bolderman and Reijnders, 2016). Georg summarized the topic,

"This cannot be forgotten. This has to be addressed. I understand that for some people it might be uncomfortable, but it is a necessity that has to be addressed. And I think that it is great that it is in the house of Siegfried because this was the house that Hitler used to stay when he visited

Bayreuth. So, that is the reason why it is there and why it has to be there.”

(Georg, 36, German)

In the next section, I will present the connection between the emotions and expectations to the motivation and experience of Wagner’s Bayreuth. I will analyze the interaction of the personal stories of the interviewees with their individual and aggregate motivation and I will also discuss how this interaction affects their experience.

4.2 Motivating and Experiencing music sites

The analysis of the interviews offered an important finding that needs to be addressed. As mentioned in the previous section, the attitude of the visitors of Wagner’s Bayreuth, outside the festival season, is different than those who visit Bayreuth during the festival as described in previous researches. They have a personal story to say and they can describe a connection with the music and the composer. Yet, they are not the ones that can be characterized as fans. The sample of the interviewees of this research was gathered randomly with the requirement that they were visitors in Wagner’s Bayreuth. However, the motivation of each interviewee for visiting the city was personal and different. The palette of personal motivation of the interviewees carried a variety of motives. While one interviewee visited Bayreuth to see his girlfriend, others visited the city for the margravian opera house. Their common motive as to visit the villa Wahnfried was that they “had to do it because the villa is a major attraction in Bayreuth” (Alberto, 32, Spanish).

According to Kay (2009), “Motivation is a process with needs, preferences, motives, desires and expectations influencing consumer behaviour or activity” (Kay, 2009). The motivation is built up from several internal and external factors including identity, expectations, desires and the personal story of self. In music tourism, the main external motive is the music. Visitors are driven by their desire to experience places, where their favourite musicians or bands have used in various ways. Internal motive is the story of self or identity. It’s what drives the visitors to take the decision of visiting a site.

The visitors of Wagner's Bayreuth that took part in this study mentioned several motivations for visiting Wagner's museum or the Festspielhaus. Georg supported that,

"I wanted to know what it was about so basically we have this museum here and I was supposed to know something about the history of the city and basically Wagner is a part of the history of the city. So I went there to get a better understanding."

(Georg, 36, German)

Miriam in the same way she said,

"Wagner is not my favorite composer, but it's part of music tradition and it's a big history and he is a famous guy so it's normal that they opened the museum and you have to go there and see. For me it's everything that's around music."

(Miriam, 50, German)

Kerstin also said, "I just went there for fun and I didn't read anything" (Kerstin, 28, German). The motives of the sample of interviewees are not as strong because of the fact that none of them are actual Wagner fans. They approached Wagner's Bayreuth as any other historical site. Their personal motivation falls into a historical perspective rather than the love of the music that a music tourist fan would have for visiting the place of his favorite artist. Earlier in the theory section of this paper was described the relationship between expectations and motivation as in the research of Spreng and Olshavsky (1993). Expectations form motivation and are connected to each other. As a result, the expectations as well of the interviewees were matching their motivation. More precisely, Alberto said, "I went there just because I was going, not because there was something that I was expecting" (Alberto, 31, Spanish). Similarly, Georg visited Wahnfried just to say that he was there and to "know what he was talking about" (Georg, 36, German).

Previously, I discussed the subject of touristic experience. Cohen (1979) supports that each person is looking for different experiences and understands one experience with his own "filters". These filters derive from his identity. The interviewees, despite the lack of

strong motivation and expectation, they experienced Wagner's Bayreuth. Their majority described their experience as totally opposed to their expectation. Kerstin said that she didn't have any motivation about going to the Festspielhaus and she did not expect anything as she did not care about "these things back then" (Kerstin, 28, German). When she experienced it she admitted that it was very interesting and she wanted to go again. Miriam visited the museum as part of a routine she has in every musical city that she goes. Her experience was positive as she learned a lot about Wagner and his work. She said, "For me the interesting part was the new building of the museum where you can see the costumes of the operas, where you see the stages, how they decorated the stages for each opera..." (Miriam, 50, German). Chris, said that it was an interesting experience while Georg, on the other hand, described his experience as neutral. He visited the museum "just to see what he was talking about" and his experience was also such,

"For me personally it was ok. Because I didn't go there to learn something new. I just went to say that I have been there. That's why I don't have anything specific that I can point to or anything specific as my experience or something that changed."

(Georg, 36, German)

On the contrary, Alberto claims that he had no expectations. However, during our talk he mentioned that he created an image about Wagner's Bayreuth through google and a small research that he did himself. He described his experience, "For me doesn't have any meaning as a musician. The costumes are beautiful to see it but as a musician no. As a normal tourist I think is more attractive." (Alberto, 31, Spanish)

The interviewees, despite the different identities, they were sharing some common characteristics on their expectations and motivation. However, from the analysis of the interviews, the theory of Cohen (1979) for the different approach on a shared experience from visitors can be supported. Three of the interviewees admitted that although they read a few lines about the history of the Wagner family in relation to WWII, their experience was ruined after they visited the house of Siegfried Wagner in the Richard Wagner museum. They did not expect that topic of Adolf Hitler would be so prominent in the museum while

they agreed with the effort of the festival direction along with the tour guides to separate the history of the family from Wagner as composer. The German visitors knew beforehand what to expect from the museum and they approached it in a more informative way.

In the next section I will analyze the evaluation of experiences from the visitors, taking into consideration their personal and overall satisfaction about Wagner's Bayreuth.

4.3 Evaluating cultural experiences

In the previous section I analyzed the experiences of the interviewees in comparison to the motives and the experiences. In this section I will present an analysis of the evaluation of the experiences of visitors in Wagner's Bayreuth.

Previous researches show the importance of expectations and desires in the evaluation process. As mentioned before, expectations and desires are driven from the identity of a person. Hence, identity and the story of self play a major role in the evaluation, in a personal and an aggregate level. The major criteria that were applied through the visitors participating in this research for the evaluation procedure, fall mostly in the fields of nationality and occupation. Given the fact that most of the visitors in Bayreuth at this time of the year are German, the tours were held in the German language. While, due to the lack of Wagner fans because of the season outside the festival, there was no Wagner related tour.

"I would like everything to have translation in English or tour guides, people that speak actually English and inform the people about all the details about everything, and in the city tour and in the museum of Wagner and in opera and in everything. It was difficult for someone that doesn't speak German."

(Chris, 31, Greek)

The interviewees holding the German nationality admitted that the information that they got, in relation to an international visitor, were much more. The international visitors mentioned that it was not thoughtful from the music sites that there was almost no information provided in English. Christos said that, "I did not have an experience really. Everything was in German. I could not understand a word. Beautiful city though." (Christos, 31, DJ).

Placing occupation as a criterion for the evaluation procedure, the interviewees found it difficult to distinguish between their work and themselves as tourists. Georg and Kerstin hold the position of tour guides. Georg said, "with the historic aspect there is nothing more to wish for. The prime was the margravian era and then it gained a new prime with Richard Wagner. You have two significant eras for Bayreuth, most cities don't even get one" (Georg, 36, German). Alberto, Miriam and Ruven are musicians. Although they are not fans of Wagner, a musical site has a different connotation to them. It is a place of learning and connecting information that help them advance as tourists, visitors and musicians. It is directly linked to their work. In a personal level Alberto was not satisfied. He said,

"I see his piano, I see his house, I see what happened with Nazis but who was Wagner? I see his score and the manuscript but how does it sound? Why it was important? Why his music was so crucial for the period?"

(Alberto, 31, Spanish).

Correia et al. (2013) introduces two types of satisfaction. The personal satisfaction and the overall satisfaction. The interviewees, when asked to evaluate their experience in relation to Wagner's Bayreuth, they had some numbers of remarks. However, when asked about their overall experience of the trip, they would reply in a positive and enthusiastic way. Alberto mentioned that, what he was missing from the museum was information about the music in a deeper way. He wanted to know the meaning behind every composition presented in the museum and the reasons why Wagner composed it. He would also like to get to know Wagner through this visit in Wahnfried. He said, "I did not have any experience in Wahnfried actually to evaluate" (Alberto, 31, Spanish). However, when it comes to his overall experience he said that he would definitely visit Bayreuth again because he had a really good time, the city was beautiful and had a lot to offer to a tourist.

Based on the theory of Correia et al. (2013), Alberto's personal satisfaction in Wahnfried was rather negative. Although he claims that he did not have expectations about the museum, he also did not get an experience. However, his overall satisfaction of the the trip was positive. This results from different motivation that the same person is having for different activities in a trip. In the case for Alberto for example, his motivation for visiting Bayreuth was his girlfriend while his motivation for visiting Wahnfried was that "it was just there, I had a free morning and I had to see it" (Alberto, 31, Spanish). The different motives result in different levels of satisfaction. The analysis of the interviews in this paper shows that visitors with a strong motivation to experience a musical site, they will most likely have a positive evaluation both personal and overall. Especially fans reach the 'emotional climax' that Bolderman and Reijnders (2016) mention in their research. On the contrary, visitors who are not fans, represented from the sample of interviewees in this paper, they will have many more points of critique. Their evaluation, personal and overall, will most likely get influenced by several external factors of the overall experience of a trip.

During the discussion with each interviewee, at the point of evaluation, one subject was in common. Each one of the visitors tried to evaluate his experience based on the house of Siegfried Wagner. Alberto for example said,

"I don't like it. I read a lot about this period. I am obsessed with WW2 documentaries, German politics of that period. I studied a lot, I read a lot and under my point of view, I did not like it, it is putting the music aside."

(Alberto, 31, Spanish)

It is quite prominent the importance of identity in studies related to music tourism and the music tourist. Previous researches such as the ones of Gibson and Connell (2005, 2007), Bolderman and Reijnders (2016), Lashua et al. (2014), Johansson and Bell (2009), show the important connection between identity and visitor's decision making and evaluation process. Part of the identity of the interviewees, not only the ones holding the German nationality but also the European ones, are the historical facts of the Second World War. As part of sharing identities through generations, those who grew up in Europe are quite familiar to the incidents of the war, either by studying it at school or because of stories told

in the families. This aspect of identity clearly influenced the interviewees to talk about their feelings and opinions on the Siegfried's house. However, although Ruven believes that "a war related subject is something that you find in every German museum and Germans are aware of that" (Ruven, 32, German), the international visitors admitted that they could not reach a positive satisfaction, neither in a personal nor in an aggregate level, because they were not informed about the presentation of Nazi information in the Richard Wagner museum. It was a subject causing distress and anxiety to some of them, as for example Alberto, who decided to leave the museum.

Finally, Bolderman and Reijnders (2016), argue the concept of topophilia as "the bodily experience of 'being there'" (Bolderman and Reijnders, 2016). Music intermediates between personal and social spaces, while 'being there' is a confirmation of "identities created in every day life" (Bolderman and Reijnders, 2016). The interviews of this study suggest that topophilia is a rather exclusive concept for fans and not for accidental tourists. All interviewees argued that the experience of being there for them was not as important while the music that Wahnfried particularly represents and the experience in general, did not affect their lives prior, during or after their visit.

Chapter 5 – Conclusion

The final chapter of this paper discusses the main conclusions of the analysis in relation to the theory, while it replies the research question “How do visitors motivate, experience and evaluate Wagner’s Bayreuth?”

5.1 Conclusion

This research aims to explore music tourism from the tourist’s perspective, focusing on the motivation and experiences of the music tourist in relation to his identity. As the results show, the music tourists in this study engage their motivation, experience and evaluation through their identity.

First of all, the identity of tourists plays an important role in the decision making process. This process and the identity are connected and influenced by the music that plays a role in the story of self. Being a fan or not, the music is present in the life of each interviewee in a direct or indirect way. As a fan, the music is directly part of the taste and forms personality (Kemp, 1996). In an indirect way, music is present in the everyday life through friends, family and takes a special meaning when combined with a memory, feelings or nostalgia. However, although the music is present in everyday lives of all visitors, it is difficult to reach the point of an emotional climax as an accidental tourist. The emotional climax requires dedication to a music, a place or a person. It requires the desire to “live the dream” following the path of a favorite artist.

The music allows sharing of identities through the experience of “being there” (Bolderman and Reijnders, 2016). This empirical experience is the main component of music tourism. “‘Being there’ forms an extension to the identities constructed and performed in everyday life” (Bolderman and Reijnders, 2016). The empirical experience of ‘being there’ related personal and emotional memories with the location. The location, however, can provoke negative emotions as in the case of Wahnfried.

Second, the motivation is an action derived by the identity. However, the interviews of this research suggest that there are strong motives and soft motives. The strong motives in music tourism derive from actual fans, who are emotionally connected to the music, the place or an artist and are characterized with the bodily experience of 'being there', the topophilia, as Bolderman and Reijnders (2016) describe. Soft motives result from the sample of interviewees of this research, who are accidental tourists and encounter a musical sight as an attraction that a city has to offer, along with any other sight as a matter of fact.

Third, the experience of the music tourist is affected by his motivation, strong or soft, but also by external factors of the overall experience of a trip. Along with previous researches, this paper showed that there is in fact sharing of identity during the experience. However, the interviews showed that accidental tourists with soft motives can be influenced by external factors prior or during their experience. These factors are internet comments, previous visitors, tour guides, nationality, language and identity.

Finally, the main criterion of the music tourist for the evaluation procedure is related to his expectations and desires. However, it is affected on a great degree from the story of self and the identity of the music tourist. As shown from the analysis of this paper, the evaluation procedure falls into two categories; the personal and the overall. These two categories are not necessarily identical. The interviews showed that music tourists use different criteria for the evaluation of each category. These criteria result from the identity. In this research, the two main criteria that the interviewees applied were their nationality and their occupation. Because of the nature of Richard Wagner museum, the nationality is a sensitive subject in this research. The connection of the Nazi with the Wagner family influenced many visitors. Hence, motivation did not play a major role in the evaluation procedure. On the contrary, the experience along with identity determined the results of the evaluation.

This research offers a contribution in articles studying the attitudes of the music tourist. Although studying one site, Wagner's Bayreuth, this research was able to add on previous researches on the subject of the importance of the identity of the visitors. Taking as a starting point music tourism studies on the popular music field, this paper identified that these theories apply on the classical music field as well. This paper also identified the important connection between motivation, experience and evaluation. It also showed the importance of identity of the music tourist in order to understand and explore further the

field of Music Tourism. Finally, it supports that in order to gain a deep understanding of the music tourist, it is essential the study of the visitors so called 'accidental tourists'. Although there is still plenty of space for research in the fields of identity and motivation in music tourism, it is quite essential to study, additionally, accidental tourists. This analysis has focused on such a sample of visitors. This research contributes to the limited amount of work exploring motivations and experiences on random visitors of a music sight. It is a complementary work to popular music tourism studies, as its subject is based on classical music, while it also touches a sample of visitors that has not been yet researched.

5.2 Limitations

This paper is a Master Thesis research and falls into a limited time slot. As it is required from the study program, the research should be conducted and submitted within a five-month period. This requirement itself, is limiting several factors in the research such as the length of the sample of the interviewees, the length of the paper itself and the findings. Although the paper of Bolderman and Reijnders (2016) is a complete research that includes the example of Wagner's Bayreuth and presents important findings about the visitors of this site, this paper could definitely add on the previous research as it focuses on tourists during the non festival period. Given the time, this paper could explore in depth further the motivation and experiences of the visitors in Wagner's Bayreuth during a whole calendar year.

Another limitation was observed in the type of visitors of the city. I came in contact with more than 180 visitors in order to collect just a few who were willing to participate in my research. However, the majority of the visitors were not interested in Wagner and the Wahnfried but contrary, they were interested in the opening of the margravial opera house which recently became part of the UNESCO World Heritage. Nonetheless, all the interviewees visited the most important sites of Wagner's Bayreuth as part of their visit in the city. Another limitation was that the interviews took place after the visit of each interviewee at the site. The two reasons above, might have affected, in a way, the original

motive of each interviewee prior to his visit. A combination of a small interview prior to the visit with a more extensive interview at the end of the visit or a combination of a questionnaire with in-depth interviews might have given a better understanding with the given sample of interviewees.

One last limitation was observed at the method used to collect and analyze the data for this paper. Although the research question “How do visitors motivate, experience and evaluate Wagner’s Bayreuth?” asks to understand the reasons behind motivation, experience and evaluation of the visitors, I noticed that a combination of methods between qualitative and quantitative might have provided a better overview. This is a result of my conversation with the head of the tourist information department. I was informed that there is a data base they collect, which analyzes these factors. Yet, the qualitative approach of this paper, using in-depth interviews, can not guarantee the validity of the answers of each interviewee, neither the fact that the scope of each interviewee might alter the result of the research.

5.3 Suggestions for further research

This research has a rather explorative nature in subjects rather new in the field of classical music tourism. There are several fields of interest within music tourism that have not yet been researched in depth. Especially within subjects relevant to classical music tourism. A possible field of interest is to research thoroughly the theories of popular music tourism and their appliances on the classical music field. More precisely in the subject of classical music tourist motivation and experience. This research suggests to gather data and compare different classical music sites for a more accurate, in-depth understanding of the classical music tourist. Another field of research is to approach the subject from a more sociopsychological perspective and also from the consumer’s behavior regarding cultural products such as music and museums. Understanding the behavior and consuming patterns within the classical music tourist can help develop even further sites and festivals on the field while it also covers a big ground within music tourism that has not yet been addressed in former researches.

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Appendix 1. Interview Guide

Introduction:

Hi, Thank you for meeting with me for the purposes of this interview. Please let me introduce myself. My name is Myrto Moraitou. I am a Master student in Erasmus University in Rotterdam in the department of Arts and Culture Studies. More precisely, I study Arts, Culture and Society and I am in the last phase of my studies writing my thesis. I live in Rotterdam and I also play the violin. That is why I have a special connection with the subject of Wagner. The topic of my research concerns the motivation, experience and evaluation of Wagner's Bayreuth from the visitor themselves. I am so grateful that you agreed to be part of this research!

Our conversation is based on an interview guide that I created and it will hopefully have the form of a conversation. Our discussion will last approximately 1-1,5 hours depending on our conversation. I will ask you everything concerning Wagner's Bayreuth but we will also talk a bit about the city itself. Our conversation will be recorded and later on transcribed. If you wish, I can send you the transcription and you can check it for mistakes or make corrections. The transcription of our conversation will be read only by my supervisor and the second reader. However, if you wish, this conversation can also be anonymous.

Before we start, I would like to tell you that you are free to give me any answer and also to stop the recording whenever you feel like. If you do not feel comfortable with certain questions, please feel free to tell me. I will ask you a lot about emotions, expectation and motivation. Please try to be as objective as possible and remember your feelings before your visit in Wagner's Bayreuth.

I will now start the interview with a few personal questions to get to know each other. Please feel free at any moment to ask me whatever you like. I think this is all. Do you have any questions at the moment?

Part 1:

In this first part, identity related question will be addressed such as name, age, nationality, occupation.

Part 2:

- Why did you choose Wagner's Bayreuth as your destination?
- What kind of connection do you have with Wagner's music?
- How informed are you about the life of Wagner as a composer?
- How informed are you about the history of Wahnfried?
- What were you looking for in Wagner's Bayreuth?
- To what extent did your expectation match the reality?
- How informed were you about the connection of Wagner to the Nazi regime?

Part 3:

- What did you visit in Bayreuth?
- How did you enjoy your visit in the Wahnfried/tour?
- What did you like the most?
- Would you change or improve certain aspects of the Wahnfried or the tour?
- What attracted your attention the most?
- Could you describe your experience?
- Is this experience of yours related with any aspect of your life?

Part 4:

- How would you evaluate the tour?
- How would you evaluate your experience?
- Was your experience changed or influenced by the connection of Wagner's name with the Nazi regime?
- How did your experience match with your motivation?
- What changes would you apply regarding your personal experience?

Appendix 2. List of Interviewees

Name	Nationality	Age	Occupation	Education	Degree
Kerstin	German	28	Tour Guide	University	Master
Albero	Spanish	31	Musician	Conservatory	Master
Miriam	German	50	Musician	-	-
Georg	German	36	Manager	University	Master
Ruven	German	32	Musician	Conservatory	Master
Christos	Greek	31	DJ, Collector	-	-

1. Kerstin

Nationality: German

Gender: Female

Age: 28

Education: Masters in linguistics

Occupation: Tour Guide

2. Alberto

Nationality: Spanish

Gender: Male

Age: 31

Education: Conservatory

Occupation: Musician/Cellist

3. Miriam

Nationality: German

Gender: Female

Age: 50

Education: -

Occupation: Pianist

4. Georg

Nationality: German

Gender: Male

Age: 36

Education: International Business

Occupation: Manager

5. Ruven

Nationality: German

Gender: Male

Age: 32

Education: Conservatory

Occupation: Musician

6. Christos

Nationality: Greek

Gender: Male

Age: 31

Education: -

Occupation: DJ, Music Collector