

God is a DJ

*a thematic analysis of popular-music festival
traveler's experiences through Victor Turner's
framework of pilgrimage*

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Abstract:

This thesis views popular-music festival tourism through the lens of *pilgrimage*. It combines Turner's '*structure and anti-structure*' model (1969) with Turner and Turner's *pilgrimage* framework (2011), which requires a meaningful *spatial transition*. While many of the music festival tourism scholars utilized the first, most neglected to incorporate the latter.

As Covid-19 led to policies prohibiting public gatherings, a secondary aim of the study became understanding past experiences in order to develop structures for future music festivals that will be safe while preserving the core structure of popular-music festival experiences. For this study, semi-structured interviews were conducted with 10 respondents who had traveled across two national boundaries to international popular-music festivals (or more). Special attention was paid to the four theoretical processes (i.e., *inclusion-exclusion*, *liminality*, *communitas* and *spatial transition*), which were also thematically analyzed using the Atlas.ti software.

The authenticity of the travelers' experiences was found to be influenced by exterior cultural and political factors. Specifically, gender and nationality affecting *inclusion-exclusion*, and technological advances (cell phones) and low connectivity with the real world affecting both *inclusion-exclusion* and *communitas*. While all the experiences incorporate *pilgrimage* processes, they resembled the later framework of 'tourism magic' (Graburn, 2004) more than the Turners' framework. Due to the *inclusion* of post-travel element and the addition of the return-back-to-real-world process.

The implication for future music festivals under pandemic conditions is to rely on groups of travelers to experience their *communitas* in smaller crowd (e.g.: capsulated tours), as the travelers do not require huge crowds to experience all the four processes. Moreover, some level of hardship or need for adaptation should be kept (e.g., lower communication with outside world, or need to adapt to different customs and behavior), since it is necessary to substantiate the traveler's experiences of the festival as an out of their real-world surrounding.

Keywords: Pilgrimage, Structure and anti-structure, Music festival tourism, Popular music festivals, Semi-structured interviews

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1. Introduction Chapter

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In 2003, I met a childhood friend that had returned from six months' travels in South America who shared a tale of the day he accidentally saw a Pink Floyd poster announcing the group's concert that week in Chile. He went on to describe how he spontaneously caught a three-day bus with the hope of seeing the band, that by then had not officially performed since 1996. He vividly described the three-day bus ride, accompanied by the local woman he had started seeing only a week earlier. He also shared the details of his timid entrance to the venue, still unsure if it will indeed be the band he had hoped to see. As he talked, it was noticeable that he became filled with excitement just by reliving his wild story. "Eventually," he said, "the lights in the arena darkened, and the crowd started roaring, and when the green lasers appeared... I just couldn't control myself; I burst out crying. I can't explain just how insane it felt" (T. personal communication, n.d.).

Years later, I was introduced to Victor Turner's *Structure and anti-structure* framework, a model that organized the participant's (i.e., of a rite) experiences under three stages of personal transition toward a new state self (1969). For example, the marriage ceremony transitions two individuals from the 'single' social status to the 'married' social level. This anthropological theory about the structural constructs of cultural and religious rites of passage (Turner, 1969) suggests that music tourists experience their live-event music travel as an act of *pilgrimage*. Therefore, this thesis seeks to understand music festival tourism's phenomenon by exploring music festival tourists' experiences. This phenomenon is researched under the precise scope of popular-music festivals. At the same time, Turner and Turner's religious *pilgrimage* structure explains how profound emotional experiences are formed in the festival's new and temporary environment (1973). The scholar named the model '*structure and anti-structure*' because it articulates the transitional movement through two very structured stages and a stage with an absolute lack of design or agency (Turner, 1969).

Specifically, I refer to Turner's framework construction of three stages. The first stage is *inclusion-exclusion* (i.e., entering a new environment and leaving the social codes of the old surrounding). While the second, *liminality* (i.e., an exciting phase that feels like nonexistence before immersing into their new identity). And the third, *communitas* (the alliance between the participants as they form a brand-new and unstructured community) (1969).

In his later work, Victor Turner epitomized the observations of *pilgrimage* and added the specific element of *Spatial transition* (1973). This addition stated that a physical change

from a familiar environment to a new peripheral surrounding (i.e., not central) is essential to bring pilgrims to a *liminal* experience (i.e., an ecstatic feeling) (1973). Moreover, it continuously assists the development of a new (and temporary) community, as their shared journey creates a sense of brotherhood amongst the members (i.e., *communitas*) (Turner and Turner, 1973).

Thus, this research's focal point is the participants' experience, as their description of said experiences through these perspectives can enlighten us about the allure of popular-music festivals. Subsequently, the primary method applied would be a thematic analysis of semi-structured interviews. While the sample of music-festivals goers is collected through a criterion of travelers who have traveled to music-festivals across at least two national borders. This criterion is set to include a *spatial transition* from a familiar environment to a new unknown territory.

As this study attempts to gain a deeper understanding of their physical and emotional experiences - before, during, and following the festival's time, their stories are analyzed to characterize their behavioral patterns, emotional state, and social interactions. Also, the collected data examines the emerging themes of the responder's experiences through the perspective of the theory to reach meaningful findings in music tourism, festival tourism, and live-event tourism. Accordingly, this study's RQ is: *How can we understand popular-music festival travelers' experiences from the conceptual perspective of the structure and anti-structure in pilgrimage?* And four sub-questions that ask if and how did the interviewees experience each stage (*inclusion-exclusion, liminality, communitas* and *Spatial transition*).

Although music festivals are not a new phenomenon, popular-music festivals' social influence is relatively young. In the US, the first Jazz festival took place in 1930 (Jarenwattananon, 2011), while in the UK's first jazz festival emerged in 1956, and the first rock festival is presumed to occur in the 1960s (Anderson, 2011). The industry's recent growth is evident in the ongoing creation of new festivals (such as Festival No.23, Saga festival, Kite 2020, Halomus, C.E.A festival, etc.) and the high level of commercialization and corporatization of the international industry. One example is the 2010 merger of Ticketmaster and LiveNation which advanced its positioning to be the most prominent players in today's music industry (Sisario & Bowley, 2018). A merger that enabled the companies to perform in a managerial role in many festivals (e.g., Lollapalooza, Coachella, Firefly, Bonnaroo, etc.) (Gajanan, 2019).

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1.1 What the world needs now: Scientific relevance

The field of music festivals is a prolific field of research, yet only a handful of studies have been done with this anthropological framework (i.e., Turner's *pilgrimage* framework and his *structure and anti-structure* model) (Turner, 1969, 1973). For example, Riches's study of *liminal* experiences of moshing (i.e., dancing in the mosh pit) of the Metal community's approach to females through gender norms and perspectives (2011). This approach focuses on a specific element (i.e., mosh pits) that is significant within the particular genre of metal music festivals but is often missing from other popular-music festival genres (Riches, 2011).

Alike, Jaimangal-Jones, Prichard, and Morgan's ethnographically of the UK Dance music scene as a *rite of passage*, yet they only focus on a specific musical genre (2010). Yet, their article incorporates festivals with clubs, parties, and after-parties of this subculture. This array of musical live-events is too broad as it equates short-termed events (e.g., a few hours in a party) to a festival experience that could last for longer than a week (Jaimangal-Jones, Prichard, and Morgan, 2010). Therefore, I argue there is a need to study popular-music festivals as a separated phenomenon.

Finally, both Jackson (2016) and Wu et al. (2020) provide rich anthropological studies of music festivals as *rites of passage* and focus on the stages of *liminality* and *communitas*. However, Jackson's research focuses on 'real-time' experiences through fieldwork and neglects subsequent reflections upon those experiences (2016). Furthermore, Wu et al. provide an in-depth anthropological multi-methodical study (which includes field observations, interviews, and focus groups), yet it only focused on Chinese music festivals (2020). Thus, I argue that a more precise articulation of *spatial transition* from familiar to unfamiliar surroundings should include a transition between nations and cultural environments.

Therefore, there is no current literature that could cover the scope that this research proposed explicitly, as most relevant literature studied the travelers' experiences in real-time accounts of the experiences through various methods (e.g., ethnography or questionnaires). This approach (i.e., real-time accounting) limits the potential to understand their experiences holistically. As a result, this study is structured upon interviewing participants about their past experiences. This approach offers a more holistic description and includes the interviewees' reflection and interpretation.

For that reason, I suggest a literary gap in the field that could benefit from an in-depth account and reflections of the festival goer's experience. Therefore, I offer this research to

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enrich the literature of the scholarly fields of *structure and anti-structure* and festival tourism studies.

1.2 *Times they are a-changin'*: Societal relevance

In the year 2020, as the COVID-19 pandemic struck the international community, it became clear that the effects of this high-magnitude plague were not only bound to the field of public health (Donthu & Gustafsson, 2020; Zambrano-Monserrate, Ruano, and Sanchez-Alcalde, 2020). While many public safety policies attempted to manage the virus's spread, an imminent financial crisis has developed (Song, Yeon, and Lee, 2020; McKibbin & Fernando, 2020). Subsequently, as all large international music-festivals had to cancel or tailor their musical program to become crowd-less online events, with many industry professionals reporting severe losses (Sahid, 2020; Primov-Fever, Roziner, and Amir, 2020). At the same time, performances of longing to go back to beloved music festivals, or remembrance of the industry have been reported as well (Woodward & Banke, 2020). These remembrance performances are expected to be found while interviewing during the COVID-19 pandemic, as the restricting measurements that include cancelation of music festivals are still in effect.

Additionally, considering that in previous years popular-music festivals filled multiple economic functions: they performed as distributors and retailers of products (e.g., tickets), they produced and distributed musical products. And their artist selection decisions were considered signifiers of the artists' financial potential, especially given the industry's high level of uncertainty in the value of artists (Iván & Wijnberg, 2006). Besides, music festivals were also influential in other sectors: in the Media field as producers and managers of media products (e.g., music recordings, videos, etc.), and affected local business in their region.

The claim of influence over local markets is supported by Richard Florida's statement that music festivals became a prominent facet in city development strategies (2019) and

Rheana Murray's report of the Bonnaroo festival's strengthening effect on local small businesses (Murray, n.d.). As the industry reached new peaks of success with stories of the UK live music-events market's value that had gained peak earnings (Sweney, 2019).

Moreover, they have also become very influential in other industries, for example, the 'Tinder' dating application introduces a new feature called 'festival mode' offering to match its music-festival-attending users (Tinder, 2019).

As portrayed by the last two paragraphs, until the year 2020, the music festival industry had grown to be a phenomenon with an economic impact upon many sectors in

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many societies. This economic force was mainly dependent on music festivals' appeal to their patrons. This appeal could be understood in-depth through the scope of the music travelers' experiences. Their efforts, emotional and physical experiences are studied, and their consumption patterns are also reported and analyzed. Thus, this study could extrapolate information regarding their consumerist behavior for better production (i.e., popular-music festivals).

Subsequently, I argue that to survive and rebuild itself in the future, the popular-music industry will have to adapt to social distancing strategies and public safety policies introduced in 2020. Moreover, as those policies are expected to be kept for the near future and influence many industries (Antonacopoulou & Georgiadou, 2020; Serrano & Kazda, 2020; Hamdy Ayad, A Moustafa & Khan, 2020), they will require a reconfiguration of the spatial planning of festivals. By this, I mean that many festivals had often compacted enormous crowds in small and dense environments; thus, a majority of the popular-music festival industry is expected to be restructured differently accordingly.

Thereupon, as many professionals currently debate over the future of popular-music festivals in a post-COVID-19 world (Davies, 2020; Rowen, 2020), one aspect that these futuristic scenarios consider is the effect of social distancing policies over the traveler's enjoyment of the event. Thus, I suggest that this study's findings could help the restructuring of the future's popular-music festivals. Especially, since its results bring to light the traveler's description of their past experiences in great detail and contribute significant input on what was it that made those voyages so unique and memorable.

1.3 What to keep and what to throw away: Thesis outline

After this chapter, the theoretical chapter will discuss the framework of *structure and anti-structure*: its origin from the anthropological studies of rites of passage, its precise utilization for the study of religious *pilgrimage*, and its later adaptation in the study of secular rituals. Thereupon, this chapter will present its utilization in the area of tourism with some emphasis on the three scholarly fields of music tourism, live-event tourism, and festival tourism. As those are the most appropriate fields of study to frame this research.

Later in the methodological chapter, the research design will be introduced and include justification for the decisions made. That is, a rationalization for conducting a qualitative thematic analysis of semi-structured interviews, and the purposive sample collection through strict criteria that was later conducted through snowball sampling. Later,

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the theoretical perspective will also be grounded into sensitizing concepts and the limitations of this study will be explained exhaustively.

Eventually, the fourth chapter will report all the main findings. It will also include a comprehensive discussion over the emerging themes and dimensions found concerning the sub-questions. And finally, the conclusions chapter will tie the study results together with the relevant theories and the methodological decisions made to answer the research question, alongside, some reflections over the real-world aspects of conducting this study in 2020. Eventually, some insights will be offered to future academic studies and possible real-world applications of the findings.

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In this chapter, I explain what rites of passage are and provide a linguistic differential between ‘rite’ and ‘ritual’. With that in mind, I explore the anthropological framework of Van Gennep’s paradigm (1960) and Turner’s model of *structure and anti-structure* in *rites of passage* (1969), including a comprehensive description of each stage.

Later, I introduce the concept of *pilgrimage* as a religious *rite of passage*, its historical origin, and its theological and secular adaptations. This concept will be developed into a short discussion of this concept under the framework of Turner’s *structure and anti-structure* model (1969). I will also present Turner’s later work and his finding regarding the element of *spatial transition* in religious *pilgrimage* (1983).

Afterward, I will establish a connection between tourism and *pilgrimage* by introducing the scholarly debate over secular rituals, as a dichotomy between sacred and mundane. Upon Nelson Graburn’s model of ‘tourism magic’ (Graburn, 2004, p. 20), this relationship between the holy and the earthly will be expanded. Precisely, in this section, I attempt to argue that media product - ‘music festival’, could and should be studied as the socio-cultural term of secular ritual, under the scholarly field of ‘tourism studies’.

Lastly, this chapter will connect the theory of *structure and anti-structure* in *pilgrimage* to the three scholarly fields of tourism that this study relates to festival tourism, music tourism, and live-event tourism. Also, a more strict and precise definition will be offered to formulate ‘popular-music festivals’, which is at the core of this thesis.

2.1 Circle of life: What are rites of passages?

The term ‘rites of passages’ relates to transitional rituals or ceremonies that offer an opportunity for identity formation (Markstrom & Iborra, 2003; Noy & Cohen, 2005). They are also considered to be a pinnacle moment that enables their participants to achieve personal growth and development (Brookins, 1996; Mohler, 2003), and result in a transition from one social status to another (Fischer & Gainer, 1993; Barton, 2007). These ceremonies revolve around fundamental human changes, such as the coming-of-age transition between adolescence and adulthood—the marriage transition from a single to married status, the birth transition to parental status, etc. Şandru (2011) pointed to an inherent difficulty in differentiating the terms ‘rite’ and ‘ritual’ and argued that there is a semantic ambiguity between the two words because the two share a dominator (277-278). Yet, she later adopts Pascal Lardellier’s articulation of the ‘rite’ as a meta-concept regarding a ceremony or tradition, in which the ‘ritual’ is the symbolic expression of the ceremony (2009). As

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mentioned in Şandru, 2011). Or better yet, the “methodology according to the function performed by such a ceremony” (Şandru, 2011, p. 278). Therefore, this dichotomy will be central to its conceptualization in this study and would be further explained in the latter sections of this chapter.

First, let us start with some basic definitions. Technically, the term *rite of passages* contains many social rituals or traditions that have been studied for many years as pillars of the scholarly anthropological field. Some have been studied under the scope of the most basic human experiences, like death and burial rituals (Littelwood, 1992; Robben, 2004; Stutz, 2003), Motherhood (Yearley, 1997), or the passage from adolescence to adulthood (Markstorm & Iborra, 2003; Todd, 2009). While some focused on religious rituals in different creeds (Hughes, 2018; Alacorta & Sosis, 2019; Rouwhorst, 2019), others studied the ritualistic nature of diverse cultural phenomena, such as garage sales, elephant training, and rollerblades events (Hermann, 2013; Callais, 2002; Pineda, 2014). These examples allude to the possibility of discussing more down-to-earth social phenomena, as cultural rites of passage that enable the individual to experience a change of their social role.

2.2 Goodbye stranger: What is the ‘structure and Anti structure’ of ‘rites of passages’ theory?

A significant effort in the *rites of passage* literature was devoted to further conceptualizing and studying Turner’s (1969) formulation. The scholar’s model of analysis had originally framed these rites as a personal and structural transition through three stages: *inclusion-exclusion*, *liminality*, and *communitas* (Turner, 1969). First, it is essential to emphasize that the original paradigm formulation of the three-stage structure, as devised by Arnold van Gennep (1960), was the base of Turner’s model (1969). Mainly, since van Gennep’s original in-depth reporting and observations of different ceremonies were structured as three stages of one holistic experience (1960). Later, Turner had picked apart and added to it some clarity and specificity in a model he dubbed “*structure and anti-structure*” (1969).

The first stage of this structural process is *inclusion-exclusion*, which depicts the departing from the old environment. Predominantly, the stage is based on the idea that each individual’s identity is formed by the existing social constructions in their environment (Turner, 1969). An example of this idea could be found in the categorical aspects that relate to most people: role in the family (e.g., father, son), relationship status (e.g., single, married, widowed), age (e.g., adult, youngster), financial status (e.g., rich, poor), gender, rank

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(e.g., proletary, management), etc. Thus, when we are included in a new category, we are simultaneously excluded from our last category.

Furthermore, Turner argues that the individual enters the *rite of passage* ready to be stripped from all social rank, status, or category (1969). Thus, he or she is willing to be wholly immersed in this transitional experience and therefore excluded from all social categories in this stage (1969). In doing so, he claims, all participants equally become outsiders to their former society (Turner, 1969). Accordingly, the people taking part in this ritual are defined, from this point, as ‘neophytes’, who will soon enter a new category and a new stage in life (Turner, 1969).

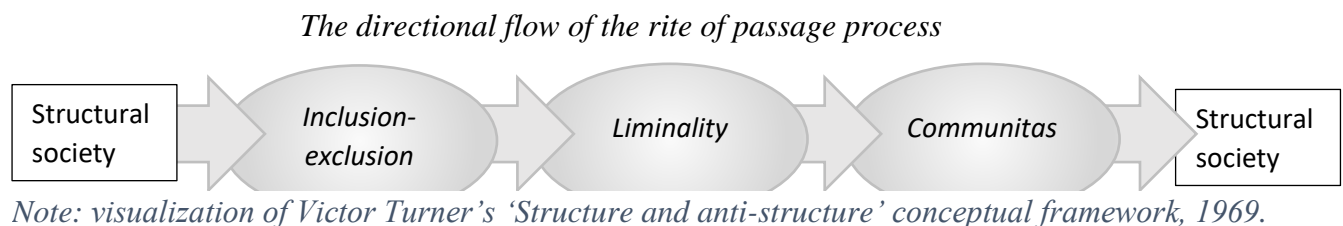
Secondly, the term ‘*liminality*’ is defined by individuals’ transitional state under the ritualistic structure. Specifically, Turner characterizes this out-of-body feeling as the full submission of an individual to the complete lack of form of the sacred ritual, whereas the only agency performed is the calm acceptance of the chaotic state of having no social construction (1969). His articulation best describes this state of mind: “*liminal* entities are neither here nor there” (Turner, 1969, p. 363). This non-existence state is thoroughly constructed by the absence of any personal or social stance: lack of territory, identity, property, wealth, social status, pride, knowledge, kinship, rank, etc. An excellent example of the *liminal* experience terminology could be found in a list of binary-oppositional terms (in the spirit of Levi-Strauss’s ‘*structuralist theory of mythology*’, 1955), such as: “equality - inequality”, “silence - speech”, and “absence of rank - the distinction of rank”, is provided by Turner (1969, p. 366). As mentioned earlier, this original term was coined by van Gennep (1960) but was later expanded by Turner’s structural approach and argued to be a transitional state and a temporary state of nonexistence (1969). A condition in which the individual is a blank slate of data, all indoctrinations of his past erased clean, while his future constructions are not yet written (Turner, 1969). Accordingly, Turner later added that this stage’s physical manifestation could involve dramatic behavior of lack of control (e.g., crying, shaking, shrieking, etc.) (1973).

The third part of the process is *communitas*, which refers to the formation of a new community that will later adopt the institutional form and constructs its hierarchies (Turner, 1969). This Latin term refers to unstructured societies that are young and not yet fully developed and organized. Hence, this new unformed community is prone to joyfulness, glee, and performing communal acts, such as prayers, singing, and feasting (Turner & Turner, 2011). Due to their equal status, this brotherhood tends to showcase solidarity amongst all members (Turner & Turner, 2011).

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One example of the deconstruction of known *rites* into the three stages is found in Auslander's work, as he explained the commonality of different initiation rites (2006). Specifically, the scholar argues that male or female circumcision rituals often start with keeping the child estranged from his or her domestic unit as an analogy to the cutting of prior links to childhood while also segregating the initiate from the surrounding and other sexes (2006). Later, these rituals graduate to the physical act of cutting off the body parts (i.e., for males - foreskin, and females - clitoris or labia), resulting in extensive crying, yelling, and physical manifestations of extreme behavior (Auslander, 2006). Accordingly, Auslander asserts that the act of cutting is signaling both the physical cutting of the old ties and the introduction into a new society of equals (i.e., they are not equal to all other males or females, but are only the equals of the males and females of their community of 'the cutted') (2006). Hence, in this one elaborate ritual we can observe all the structural elements of the rite, while also witnessing ritual's transition through the three stages of our paradigm, all the way to the initiation of the individual into his/her new society (as seen in image 2.2).

Figure .2.2:



2.2.1 The road is long: What is pilgrimage?

This *structure and anti-structure* model was the basis of analysis in Turner's later publication '*The center out there: pilgrim's goal*' (1973). There the scholar focused explicitly on the rite of religious *pilgrimage* and added two critical aspects to the existing framework. The first is the spatial element, whereas the original model was not bound to a location, the formulation of the act of *pilgrimage* also incorporates "a parallel passage in space" (Turner, 1979, p. 17). Moreover, the *spatial* aspect is more crucial in Turner's 1973 study of *pilgrimages* in multiple religions. In which, he determined that most religious *pilgrimage* centers (except to Mecca) are placed in peripheral areas (Turner, 1973). Mostly since the distance traveled from the original environment (i.e., one's street, town, or home) can provide the travelers "a release from the mundane" (Turner & Turner, 2011, p. 61). This specific aspect is essential when discussing *pilgrimage* centers' comparison to popular music festivals, as they are also often located in rural areas. But what is the act of *pilgrimage*?

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The historian, Helena Guzik, defines it as “a devotional practice consisting of a prolonged journey... towards a specific destination of significance. It is an inherently transient experience, removing the participant from his or her home environment and identity” (n.d. Para 1). A more systematic definition is found in ‘*Scripta Instituti Donneriani Aboensis*’, where Nilay and Birsen (2010) contest that “In religion and spirituality, a *pilgrimage* is a long journey or search of great moral significance. Sometimes it is a journey to a shrine of importance to a person’s beliefs and faith” and stressed that all *pilgrimage* journeys are destination oriented (Nilay & Birsen, 2010, p. 1). However, they divided the probable destinations into five classifications: place, person, object, text, and an all-categorical section (Nilay & Birsen, 2010). Ergo, it should be legitimate to argue that the music lover or fan, who travels to a popular-music festival, is performing some form of *pilgrimage* if the festival is: of spiritual importance to him, includes a performance of a venerated musical icon (for the musical pilgrim), is considered as a spiritually significant cultural text, or all the above. It seems this argument was also made by Kearns, who stated that:

“In the manner of religious pilgrimages in which destination is intimately linked to embodied experience and belief (Gesler 1996), so too music festivals draw crowds to places that, over time, become cognitively and emotionally linked to a particular (sonically-dominated) experience.” (Kearns, 2014).

Thus, before utilizing these articulations to find the more concrete nature of popular-music festivals, it is now essential to discuss the possible limitations of the whole framework of *structure and anti-structure in pilgrimage*.

2.2.2 I saw the light: The criticism on the ‘structure and anti-structure in pilgrimage’ paradigm

Although Turner’s theoretical model (1969, 1973) was considered ground-breaking, some scholars also contested it. Three main points of criticism are found in current literature regarding the *structure and anti-structure* paradigm: the ethnocentric argument (MacClancy, 1994), the overgeneralized argument (Eade & Sallnow, 1991), and the religious argument. This section will explain the views one by one and deliberate upon possible interpretations of them.

The first argument of ethnocentricity accuses Turner of being too influenced in his observations and analysis by his personal experiences in the Western world. Thus, I will now discuss the arguments made by the anthropologist Jeremy MacClancy, who accused Turner

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of ethnocentrically focusing western psychology as the individuals' logic (1994). Moreover, he argues that this fixation denies the indigenous conformity's validity. Furthermore, he suggests that Turner is passively biased in a manner that limits his ability to reflect appropriately. And that his fascination with Beatnik culture actively sways him to see things that might not even be there, or as the author wrote: "generalizing in a precipitate manner, or postulating some quasi-mystical concept of *communitas*, which seems to owe more to the ambiance of 'hippiedom' than it does to anthropological theory." (MacClancy, 1994, p. 37). This criticism portrays Turner's lifework as a sup-par anthropological effort that was highly influenced by its' cultural timely fascination with the mystifying Hippie Culture (i.e., Beatnik liberal values). Therefore, the scholar argues that Turner provides an overly simplified and limited account of the *pilgrimage* phenomena' complexity (MacClancy, 1994).

As we saw in the previous quote, MacClancy rationalized that Turner's ethnocentric tendency was the cause of his generalization (1994, p. 37). Yet, it was not the first nor last time Turner was accused of overgeneralization in a way that fits his paradigm. The best representation of this type of argument is seen in Eade's and Sallnow's 1991, '*Contesting the sacred: the anthropology of Christian pilgrimage*' book. As the two picked Turner's construction apart and reconstructed the study of religious *pilgrimage* through many new perspectives in the shape of a comprehensive examination (Stewart, 1992). Some studies in the book were based on the personal experience of the individuals studied (e.g., participants in a *pilgrimage*, the voluntary shrine officials, and the residents who are neighboring a shrine) (Eade, 1991; Bowman, 1991; Mckevitt, 1991. As cited by Stewart, 1992).

Some, like the scholar Stirrat, discussed the absence of political aspects in Turner's work (Stewart, 1992). In particular, Stirrat makes this point by suggesting that the two main political influences on the Christian Sri Lankan *pilgrimage* were: the governmental transition into independence and the rise in popularity of the Buddhist *pilgrimage* by followers of the patron god Kataragama (Stewart, 1992). Furthermore, he provides a description and observations that raises questions over the authenticity of the pilgrims' experiences (Stewart, 1992). Therefore, Stirrat argues the absence of political influences in the process casts a shadow on the model as a whole (Stewart, 1992).

Others, such as Bowman, provided an insightful comparison between three Christian denominations' (Catholics, Greek Orthodox, and Protestants) approaches and attitudes in their *pilgrimage* to the holy land (i.e., the land that is considered sacred to Christians, currently in the state of Israel) (1991, as reported by Stewart, 1992). Furthermore, he discusses how although they all share a similar core narrative (i.e., versions of the new

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testament), the themes and places they regard as sacred are different (1991, as reported by Stewart, 1992). As the scholar finds many differences in their attitudes, he “Closes with a salutary reminder that the sacred is not something beyond culture. It is, rather, an artifact of cultural practices” (Stewart, 1992, p. 392). Accordingly, I contest that this observation of the differences in experiences due to the individual’s religious background could be translated to incorporate other cultural identity dispositions (e.g., race, sexuality, nationality, etc.).

In summary, the reader of Eade’s and Sallnow’s book (1991) could conclude that Turner’s ‘*structure and anti-structure in pilgrimage*’ paradigm has many flaws, as he is too particular in his terminology of the *communitas* stage as a local, independent, and extraordinary for the followers (Stewart, 1992). In contrast, the scholars’ presentation of this phenomenon is both affecting and affected by social hierarchies, creeds, politics, etc. (Eade’s and Sallnow, 1991, as resented by Stewart, 1992). Therefore, it is still, in many ways, a performance of the mundane (Stewart, 1992), and is not, as Victor Turner and Edith Turner claimed, “a release from the mundane” (2011, p. 61).

As shown in Bowman’s article (1991), there is merit in discussing the oversimplification of the concept of religion in Turner’s paradigm, since different religions or creeds could have distinct values and interpretations of sacred symbols. A similar argumentation is at the core of the third main criticism and focuses on religion’s functionality. Mainly, that Turner’s functionalist approach might have caused him to fixate more on matters’ utility and less on their symbolic significance (Deflem, 1991). Hence, the theory emphasizes a generalized homogeneity of all religions and creeds into this same mainframe (Deflem, 1991). In his work, Deflem argues that “Religion for Turner was primarily ‘religion in action’; religion is what religion does” (1991, p. 12). Later he reviews Turner’s reports over his observations of the Ndembu community and states that “religion in Turner’s perspective ritualistic, since it is studied primarily through the analysis of ritual action, while an elaborate systematic treatment of Ndembu religious thought is lacking” (Deflem, 1991, p. 12).

Accordingly, I would argue that this criticism is based on the presumption that all religions have mystical undertones that are not present (or at least, not often seen) in the mundane realm. Consequently, this over-fixation on faith could be limiting the theory’s potential. Furthermore, I suggest that this exact ritualistic analysis pattern in Turner’s model should not be limited only to theological matters. That is, because it could also be used in other scholarly fields discussing out-of-the-ordinary communal rituals, such as tourism, culture, sports, and

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fandom events. Thereupon, I will expand on this possibility in the next section and attempt to chart the similarities and differences between sacred and secular rites and rituals.

2.3. *Losing my religion: the religious origin and its transition to a secular ritual*

I assert that the, perhaps misguided, dichotomy between *pilgrimage* and tourism as contradicting, should be first examined by exploring the terminology and connotation of the term ‘religion’. Later, I will thoroughly and concisely explain this term’s (i.e., *pilgrimage*) application to tourism (i.e., in the next section). A corroboration of this assertion is also found in Badon & Roseman’s work ‘*Approaches to the Anthropology of Pilgrimage and Tourism*’, specifically I adopt their articulation of the solution “interpretation of travel as religious in character hinge upon the meaning attached to the term ‘religious’” (2004, p. 2). Hence, it could be stated that the assumption of spirituality has old roots in the field of religious studies and was often regarded as a binary opposition of sacred vs. secular (Hunter, 2009; Göle, 2010). Or as the hybrid divine realm in between the two nonsectarian realms of the mundane life (Levi-Strauss, 1955). Therefore, it is vital to start by formulating what exactly is religion, to study its differences from secular traditions and culture.

The book ‘*Cults and new religions*’, by Douglas Cowan and David Bromley, dedicated some efforts to articulate religion’s essence (2008). Initially, the scholars introduced William James’s definition of the nature of religion as “the belief that there is an unseen order, and that our supreme good lies in harmoniously adjusting ourselves thereto” (Cowan and Bromley, 2008, p. 10). Later the scholars argued that this old quote (i.e., James’s 1902 Gifford Lectures) while avoiding the presumption of an all-seeing, all-controlling being, and the ‘good morals’ fallacy (i.e., the belief that all religions are forces for good), still relied on the assumption of a vague supernatural component (Cowan and Bromley, 2008, p. 10-11).

Subsequently, as the scholars attempted to adapt the articulation of religions to the 20th century, they found that James’s formulation might be too confined to include the *New Religions Movement* (i.e., a range of the new religions and cults) (Cowan and Bromley, 2008). A movement that was developed in recent decades (e.g., New Age groups, Scientology, Transcendental Meditation, Unification church, etc.) (Cowan and Bromley, 2008). As the scholars discussed the new religions and cults in recent decades, they developed a more grounded and less mystical formulation of the *New Religions Movements* as an “important if somewhat elusive set of social entities and organizations” (2008, p. 7). The latter statement allows us some flexibility in adopting this scope to non-spiritual realms. This lenient approach to religions defines them as social structures and not mystical belief

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systems. Hence, this simplification into a structural framework could give us an opening to observe other social secular occurrences as rites or rituals of a secular nature. Accordingly, it was done by many scholars, as the next section will show.

2.4 Magical mystery tour: the magic of tourism as a secular ritual

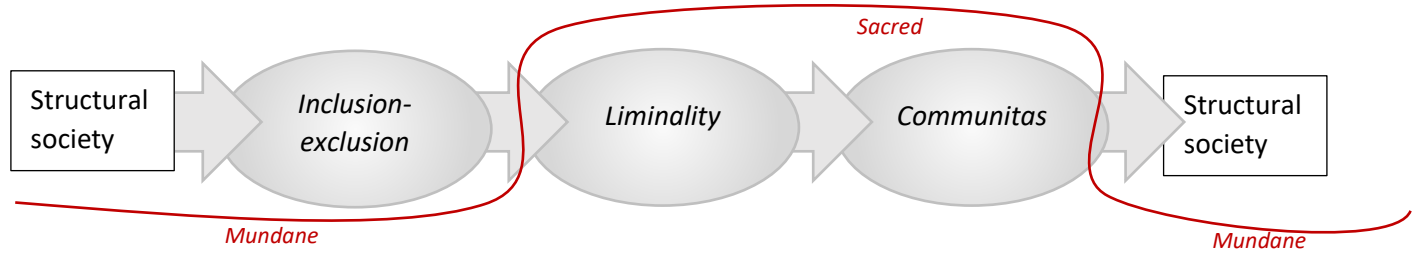
The term ‘secular ritual’ could be found in many scholarly fields, from the studies of secular media events (Katz, 1980; Dayan & Katz, 1992), through the research of secular cultures (Armburst, 1998; Prior & Cusack, 2008; Duncan, 2005), and to the studies of tourism as a secular ritual (Graburn, 2004; Katriel, 1988; Bell, 2002). But it was Nelson Graburn’s work, ‘*Secular ritual: A general theory of tourism*’, that established the frame of the ritual theory of tourism (2004). In this theory, he explains that leisure tourism is regularly motivated by the will to exit one’s surroundings and join another surrounding (Graburn, 2004). Specifically, a new environment that has potentially provided ‘tourism magic’ as a definition to the non-ordinary structure that tourism offers, instead of the tediousness of one’s mundane life (Graburn, 2004, p. 20).

If this theory sounds familiar, it is because Graburn himself charts his approach based on van Gennep’s and Turner’s work (2004). Notably, the scholar draws a comparison between his ‘tourism theory’ to the triangular nature of the ‘*structure and anti-structure*’ paradigm. Yet, his interpretation of the paradigm altered each stage’s weight by adding another aspect to the experience (Graburn, 2004, p. 21-24). In particular, the predominant change to Turner’s structure acknowledges the point of return to everyday life (Graburn, 2004). While Graburn also focuses on the stages of *liminality* and *communitas*, as the tourists’ actual traveling experiences (2004, p. 21-24), as it is visualized in figure 2.2.

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Figure 2.4:

The directional flow of the rite of passage process and tourism theory



Note: Visualization of N.H. Graburn 'Tourism theory' (2004) vs. Victor Turner's 'Structure and anti-structure' conceptual framework (1969)

Accordingly, Graburn adds one crucial covenant for the touristic experience to fit into his theoretical module - that the module will not fit all touristic experiences (2004, p. 26). Therefore, he mentions some primary circumstances that could influence the probability of an individual to experience a secular 'sacred' *liminality* in his or her vacation, such as the tourist at hand should be young adults, educated, middle class, and from an urban/suburban environment (Graburn, 2004, p. 25-26). Hence, the scholar argued, these characteristics are more inclined to "exploratory urge and cultural self-confidence" and might be more prone to seek a "feeling of belonging" and "authenticity" (Graburn, 2004, p. 25).

Likewise, Badon and Roseman draw a very similar conclusion, as they concluded that "Touristic travels in search of authenticity of self-renewal fall under the rubric of the sacred, collapsing the distinction between secular voyaging and *pilgrimage*" (2004, p. 2). Accordingly, the scholars start their study with a grand statement about the high level of similarity of the Spanish Santiago *pilgrimage* experience and the North American Star Trek convention (Badon and Roseman, 2004, p. 1). Remarkably, the scholars use this point to elaborate upon the motivations for the touristic market of 'death tourism' to explain the stimulant to travel to disaster-stricken venues. Among their examples for the death tourism sites are: the place of Princess Diana's accident, the ground of the former world trade center buildings (ruined in the 9/11 attack), and the Palestinian refugee's camps in the west bank (Badon and Roseman, 2004, p. 3). Other literature from the field of tourism also directly compares the secular act of traveling to a religious *pilgrimage*. This comparison was also discussed in Katriel's 1988 study "*Touring the land: Trips and hiking as a secular pilgrimage in Israeli culture*", and Bell's 2002 "*The big 'OE' young New Zealand travelers as secular pilgrims*" analysis.

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2.5 *Rocking all over the world: The tourism studies fields relations to popular-music festivals*

To define the precise boundaries of the music festival experience, I delve in this section into the literature of the three fields of tourism that are most relating to this study. This phenomenon is confined to be structured as a: live-musical-event that often occurs throughout a few days. Consequently, the literature that this section includes cultural festival tourism, the field of (non-live) musical tourism, and the field of live-event tourism. Together, these three sectors' insights could help form the popular-music festival realm' concrete and distinctive circumference.

2.5.1 *Feel Good Inc.: What is festival tourism?*

To further compare *pilgrimage* and festival tourism phenomena, it is vital to define the 'festival tourism' concept. For that purpose, I offer Cundy's formulation (2013). As the scholar suggests, festival tourism should be regarded as a distinct type of tourism, which provides a mixture of three different known types of tourism (Cundy, 2013). Thus, all festivals are touristic hybrids of cultural, urban, and rural forms of tourism, to some extent. They also provide the individual with an opportunity to travel to a specific destination that is theoretically a 'touristic asset' of entertainment (e.g., film, theater, music, or street festivals) (Cundy, 2013, p. 108). Subsequently, the travelers to the event are termed as 'festival travelers', and the process of creation, production, or development of each occasion is identified as 'festivalization' (Cundy et al., 2012. From Cundy, 2013, p. 108).

That same year, Pan et al. released their interdisciplinary analysis on the phenomenon (2013). In which they argued that the festival tourism industry's growth is rooted in globalization (Pan et al., 2013, p. 170). Simply put, they say that it was the technical advances of globalization that had increased the connectivity of individuals and societies around the world that enabled small, localized events to attract immediate international attention (Pan et al., 2013). Additionally, the scholars also add the caveat of social transformation, as they also assert that human society had transitioned from the technologically advanced 'age of information' to the 'entertainment age' (Pan et al., 2013, p. 170). Moreover, they claim that this social transition has contributed to this industry's growth as a "consumer culture driven by technological advancement" (Pan Et al., 2013, p. 170). This assertion is at the heart of this study, and thereupon it is still important to explain in detail the musical culture that would be studied in this paper.

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2.5.2 London Calling: What is so enticing in music tourism?

In an attempt to articulate this paper's definition of '*music tourism*', I found Leonieke Bolderman's work in this particular field to be very helpful (2018). As the researcher pointed in her research, "in tourism studies, music has been subsumed under the broader notion of culture" (Bolderman, 2018, p. 4). Accordingly, she also provides a potential explanation for that in her description of the elusive nature of music in the physical world, whereas music cannot be 'seen' or documented in photographs (Bolderman, 2018, p. 2). This articulation is essential to attune this field of study from the broader scope of cultural festival tourism. Yet, it is more fitting to the early days when music was only heard in live events and could not have been commodified into a recording or a video of a performance.

As the scholar set out to provide a "holistic approach to music tourism", she includes to her study all musical touristic destinations, regardless of the actual presence of live music (Bolderman, 2018, p. 31). By this I mean, that she included in her conceptualization: travels to live musical events (i.e., live concerts and festivals), musical historical sites (e.g., Leipzig as a historical tour of Beethoven's life, the old CBGB club in New York as the historical scene for 70's punk scene or Elvis Presley's Graceland), and musical museums (e.g., the Rock'n'roll hall of fame in Cleveland, the Motown Museum in Detroit or the 'ABBA museum' in Stockholm) (Bolderman, 2018). Under the premise, that the voyage's destination is full of mythological contexts (Bolderman, 2018). Therefore, tourists' desire to embark on their travel is based on those mythologies regarding the physical place and interpreted by the tourists arriving at it as meaningful (Bolderman, 2018). Noticeably, the scholar's formulation of these mythologies corresponds well with Nilay and Birsan's (2010) construction of the religious *pilgrimage* as a journey to a place of great moral significance.

Contrarily, this *inclusion* of non-live musical tourism is termed by Gibson and Connell as '*niche tourism*' (2007). More specifically, the two scholars argue that in old times niche tourism had been more focused on historical venues (e.g., ancient castles, battlegrounds, Anne frank's house, etc.). With time, the niche tourism industry had grown and extended its' reach to many specialized sub-cultures (Gibson & Connell, 2007). Like literature (e.g., Sherlock Holmes's 221 Baker street, Cheryl Strayed route in the pacific crest trail), music (e.g., Graceland, abbey road), film (e.g., lord of the rings film site, Harry Potter's films museum), etc. (Gibson & Connell, 2007, p. 160).

Dissimilarly from Bolderman's conceptualization, Cohen and Roberts define non-live music tourism's growth as popular-music heritage tourism (2007), and go on to explain that the roots of this dichotomy are mostly profit-driven:

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“This turn to popular music heritage has been prompted by various developments, including the marketing of popular music history and nostalgia by the music industries as a response to a decline in record sales from the mid-1980s, and the use of culture and the cultural or creative industries as a tool for remodeling cities and regions as part of a wider process of restructuring, governed by the politics and economics of neoliberalism.” (Cohen & Roberts, 2013, p. 37).

This point could perhaps relate to Bolderman’s description of apparent neglect in the scholarly field of popular music tourism’s approach to the study of ‘*music tourism*’ (Bolderman, 2018, p. 4). An oversight that is accounted, in her analysis, to a pretentious and antagonist approach from the music scholars that had been ‘looking down’ on the commercial aspects of this field and assumed it superficial (Bolderman, 2018, p. 4).

Subsequently, under the holistic and inclusive approach, Bolderman had concluded that music tourism is not comparable to *pilgrimage* (2018, p. 30) since the travelers in the analysis are motivated to tour the mythological places of beloved musicians. However, I assert that these travels (i.e., the aforementioned types of destinations the scholar studied) are often conducted as a personal activity and are not included in the communal activities taking part in a live event. Therefore, although her conclusion could be very accurate for the broader term of music tourism, it might be too deterministic and restricting the precise scope of travel to music festivals. Especially given the fact, her dissertation’s construction is heavily relying on the equalization of many musical touristic destinations. Ergo, I contest that popular-music festivals’ exclusive dimension is well-suited to the *structure and anti-structure* scope in the *pilgrimage* theorem.

Moreover, since this thesis focuses on music festival travelers’ experiences, it is essential to narrow the advanced formulation of music festival tourism. And while the festivals are profit-driven musical touristic products, I argue that they also hold a creative-drive and have a disposable nature. By this I mean, that most live shows in a festival could be published as new media products (e.g., videos or recordings), but they could not be precisely replicated since they are a once-in-a-lifetime experience. Therefore, the formulation’s scope will be fine-tuned by adding the live-event dimension, as seen in the next sub-section.

Additionally, it should be noted that in her premise, she incorporated the interpretation of one of the motivations to traveling on a music tour, as an act of seeking a feeling of ‘belonging’ (Bolderman, 2018, p.18). This interpretation corresponds with

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Graburn's earlier characterization of travelers who can experience a touristic trip as a sacred *rite of passage* (Graburn, 2004).

2.5.3 *Get the party started: What is live-event tourism?*

Early literature considered festivals as a '*pseudo-event*'; events that are artificially manufactured for publicity or political gain (Boorstin, 1961. As reported by Getz, 2008). This negative approach was found in the 1972 anthropological study of a Basque festival, which accused its' commercial influences of reducing the authenticity of the original "cultural celebration" (Greenwood. As cited by Getz, 2008, p. 409). It was only later that event tourism had started to gain recognition as a legitimate and separate section of tourism studies (Getz, 2008, p. 409). Therefore, Getz claims that 'festival tourism' literature had an inherent tension between artistic characteristics and touristic influences, especially in live events (2008, p. 412). It is argued that this tension is found in the treatment of both anthropological studies of the live events and cultural studies publications on the '*festivalization*' phenomenon (Getz, 2008, p. 412). Subsequently, the scholar argues that this tension is rooted in the festival's tendencies to "display a lack of concern for tourism and take a product orientation that tends to ignore customer needs and commercial realities" (Getz, 2008, p. 423). Hence, to assert the artistic characteristics of the festivals included in this analysis, it is crucial to consider what popular music festivals are when arguing (in the final section).

Like Bolderman's work, this field's literature is leaning towards an inclusive categorization, assembling sports events, cultural events, and business conferences under the same umbrella of '*event tourism*' (Getz, 2008). However, Getz had also accentuated that this research field could not and should not be studied as a standalone discipline, but rather a subdivision of the scholarly touristic area (2008, p. 405-409). Unlike Cundy's earlier assertion, that festival tourism should be regarded as a distinct type of tourism due to its hybrid nature that mixes different tourism sorts (2013). Therefore, in the spirit of Cundy's approach, I would argue that it should be studied separately as a sub-division in the context of the event's niche (i.e., *Sport tourism*, *music tourism*, and *business tourism*) to understand better the event in both practice and meaning.

2.6 *By the time we got to Woodstock: What are popular-music festivals?*

As mentioned earlier, in this final conceptual section, I will clarify the formulation of the term 'popular-music festival', since it is a hybrid of all three touristic scholarly fields discussed previously. Thus, it is a musical attraction in its base, not a heritage location but

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rather a live event. Moreover, it is a cultural live-event in nature and is often long-lasting (i.e., lasts a few days).

Foremost, one simplistic formulation to the term ‘popular music festivals’, is that “a festival is a concert, usually outdoor, often held over several days” (Shuker, 1998, p. 122). Yet, the scholar also expends to say that their cultural role is mainly symbolic as they “reinforces music popular personas, creating icons and myths in the process” and even “giving its performers and fans a sense of shared, communal identity” (Shuker, 1998, p. 122). When developing this prism, an adaptation of Deena Weinstein’s study ‘*metal music: the music and its culture*’ (2000, p. 199-235), could provide an excellent argument to the similarities between the concert experience to Turner’s *pilgrimage* conceptualization (1973).

Specifically, Weinstein’s description of the different structural elements of the events could bear comparison to the religious ritual. E.g., her portrayal of the artist’s role functioning “in two ways: as a commodity for the media to sell and as a cultural hero for the audience to admire” (2000, p. 199), and perceives the “artists as a mediator of the concert” (2000, p. 232). This role is comparable to the position of the religious leader (i.e., priest, rabbi, chief, etc.), as they are both the agents of the mythology (i.e., representatives of the structure), and the icons of it (i.e., treated respectfully and believed to exist in a higher spiritual ranking). Weinstein also describes the fashion code (e.g., black outfits, mainly with band’s t-shirts, long hair) (2000, p. 207-208) that is like the unifying fashion theme found by Turner’s model (1969). The scholar also discusses the rise in expectations before the occasion: buying the tickets in advance, ride to the concert, anxious anticipation, etc. (2000, 205-207). Alike, she provides a detailed description of the *liminal* stage that she articulates as “ecstatic experiences” (Weinstein, 2000, p. 213-217). And lastly, Weinstein provides a structural form to creating a community as ritualistic *communitas*: change in personal demeanor, audience solidarity, communal intake of drugs and beers, and the bonds between performers to crowds (2000, p. 223-236). Later in the methodology chapter, this articulation will be essential in creating a systematic criterion (based on musical genres) for the sample collection.

2.7 End of the beginning: Final notes

As the long haul of discussing in detail all potential concepts and scholarly fields of research included in this analysis, I will now assort the different perspectives and explain how they are weaved into this study’s scope.

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As the social anthropologist Edmond Leach has stated, “every festival represents a temporary shift from the normal-profane order of existence into the abnormal-sacred order and back again” (Leach, 1961 cited by Graburn, 2004, p. 20). Similarly, this primary hypothesis is the main aim of this research and will be examined by applying the Turner *structure and anti-structure* model (1969) and the *pilgrimage* extensions of the model (Turner, 1973). However, this application requires attention and openness to any new finding that might substantiate or challenge its applicability to popular-music festival tourism. Primarily, any results related to either one of the three critical approaches described earlier and their various dimensions.

As presented earlier, the articulation of this anthropological perspective is applicable to study forms of religious *pilgrimage* and its parallel – secular forms of tourism to specific destinations. As long as the requirement that the travel destination is spiritually significant to the traveler is met (Nilay & Birsén, 2010). Therefore, the analysis is structured on both anthropological perspectives of secular ritual and aspects of tourism theory. While also adapting to the tourist perspectives of cultural tourism (in emphasis on music tourism) and live-event tourism, to shape the scope of the studied environments of popular-music festivals. Moreover, literature regarding popular-music festival travel encroached on each of the three-relating tourism research fields (i.e., festival tourism, music tourism, and live-event tourism). I argue that it is best to approach the phenomenon of popular-music festivals through a narrow prism of them as a hybrid of the last three fields since this phenomenon incorporates partial elements of the three.

Although Turner’s model (1969) is at the center of this paper, it also considers its criticism. For example, some attention is given to categorizing the traveler’s characteristics (e.g., age, sex, nationality) to reevaluate their adaptability and susceptibility to the entire *rite of passage* paradigm. Also, the formulation of the festival travelers’ behavior and rituals will be examined to determine whether it is a social construction or personal interpretation (i.e., was there an interpretation of the feeling of ‘belonging’ or authenticity)

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Given that the theoretical framework and the perspectives were explained in the previous chapter, it is now time to justify this research methodology systematically. This chapter will initially explain the decisions made in this research design, like the choice of method, and deliver the reason behind the sample criteria used. Later, the data collection will be introduced and discussed, including a discussion of the form of the data sets. Afterward, the operationalization process will establish the interviews' properties and illuminate the metaphysical concepts in a clearer and more concrete glare and present them as the main sensitizing concepts. Subsequently, the analysis will be detailed and explain the analytical strategies used and demonstrate some of the coding process's structural formulations. Finally, the challenges for the entire study's validity and reliability will be deliberated and justified, including a discussion upon the ethical considerations and their resolution.

3.1 *A design for life: research design*

In continuation of articulating the research question '*how can we understand the experiences of popular-music festival travelers from the conceptual perspective of structure and anti-structure in pilgrimage*', the research design is structured upon four sub-questions. While keeping in mind the possibility that some participant's accounts will include elements of some phases but not others.

3.1.1 *Don't ask me to choose: Choice of method*

Since this thesis aspires to study a real-life phenomenon (i.e., traveling to a popular-music festival) under the scope of a theoretical framework containing four different concepts. More precisely, a desire to study individual experiences and analyze them through the perspective of such abstract concepts as *liminality* and *communitas*. Therefore, it is essential to choose a method that will be flexible enough to allow each interviewee the freedom to articulate their experiences in their words. While also being structured enough to enable reconstructions of the different verbalizations forms under one meaningful amplitude (i.e., finding a shared ground for different verbal formulations). For this purpose, I rely on Brennen's articulation of the nature of qualitative research to be "Using language to understand concepts based on people's experiences, it attempts to create a sense of the larger realm of human relationships." (2017, p.4). Therefore, this study needs to be based on a

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qualitative method; because of this research question's exploratory characteristics, it is most fitting to be studied through inductive qualitative analysis.

Given that this thesis aims to search for emerging themes in the responder's depiction, and Brennen's articulation of the qualitative method's traits as a technique that examines connotative and denotative elements in the data. Which attempts "to understand the traditions, contexts, usage, and meaning of words, concepts and ideas" (Brennen, 2017. p.14). Thereupon, I assert that the research question's formulation calls for a meaning-making, iterative process of qualitative thematic analysis, for an analysis of the participants' personal experiences and reflections within the socio-cultural context of the music festival phenomenon. Prominently since this method seeks patterns (i.e., both theory related and new emerging patterns) through a repetitive rigorous examination of the respondent's data.

While semi-structured interviews are formed upon a structured topic guide, all interview questions are based on the concepts discussed earlier. Yet, as these questions are intended to apply to all interviewees, this design also allows additional questions that enable reflexivity to the information offered by a particular responder. Brennen conceptualized this type of structure, allowing the interviewers to "vary in order of the questions and may also ask follow-up questions to delve more deeply into some of the topics or issues addressed, or to clarify answers given by the respondent" (2017, p. 29). Therefore, the decision to structure the interviews as semi-structured is made because of the need to balance the stages' fixed structure rigidity.

Moreover, considering the privy nature of *liminal* or ecstatic experiences (e.g., crying, shaking, screaming), the somewhat intimate method of in-depth interviews was preferable. Whilst considering the need to allow the participants the freedom and comfort to phrase their personal experiences in their verbal capacity and esthetics (e.g., what one person will term as 'ecstatic', others could identify as 'out-of-body', 'losing control', 'high' or 'hyper', etc.). This essential flexibility is kept by restricting the formulation of the questions to only open-ended and probing questions. Additionally, semi-structured interviews are best suited to exploring the possibly anticipated and unexpected emotional elements that might arise in the respondent's experiences, because it involves the interviewee's "deeply nuanced inner-world" (Gubrium & Holstein, 2002. p. 57).

3.1.2 Come together: Purposive snowball sample collection

Since this thesis aims to study the experiences of individuals who traveled to popular-

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music festivals, it is necessary to attain a rich body of data that could later be analyzed. The method of choice for assembling such a sample is purposive sample collection. This method is chosen because “the purposive selection of data sources involves choosing people or documents from which the researcher can substantially learn about the experience” (Polkinghorne, 2005, p. 140). And given that the units of analysis are individuals who had traveled to a festival, a strict set of criteria for the sample collection is established. One that will be systematic and incorporates the different elements imperative to the investigation of this conceptual framework.

Beginning with the term ‘popular-music festivals travelers’, which directs to the choice of people who had already been to more than one popular-music festival in their adult life (i.e., over the age of 18). In particular, the conditioning of experiences in adulthood is confounded by ethical limitations.

Another limitation to the collection process is the formulation of the *inclusion-exclusion* stage; thus, the collection process concentrates on people who have left some cultural characteristics behind in their travels. For that matter, the criteria require that they traveled to a country where the official language used is not their native language.

Also, an emphasis is placed on incorporating the later formulation of this term as a spatial movement through geographic space as “a parallel passage in space” (Turner, 1979. p.17.). Therefore, another criterion is to be added for distance, precisely the distance between their residence at the time of the travel to the festival’s geographical location. Thus, the potential participants are accepted if they have traveled to the festival. This factor aims to collect participants who have traveled across two national borders (i.e., traveled to a country that is not neighboring with the land they lived in at the time of travel). This definite factor is based on the European ‘open-borders’ model, which could influence some European residents to regard a journey to a neighboring country as a regular weekend activity (and therefore, not out of the ordinary).

The two last criteria to be set on sample collection are the criteria of length of experience and setting. The first aims to interview only people who participated in festivals longer than one day since *communitas*’s theoretical framework depends on participation in multiple communal practices. But seeing that there is no description in the theory of a specific amount or maximal limit to the number of social costumes performed by the

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participant, the criteria aim to interview people who stayed overnight at the campsite of the festival and therefore were immersed in the communal practices of the festival culture. Contradictory to people who left the festival grounds (e.g., to stay in rented accommodations or a friend's apartment), since the change in environment might reduce their receptivity to ritualistic social elements that enhance the stage of *communitas* (e.g., solidarity, equality, communal feasting, etc.). Lastly, it should be poignantly stated that the collection process is not limited by a specific genre but remains in the realms of multiple genres that are considered 'popular music'. The genres list was adopted from the top nine genres the global music report published by IFPI organization (i.e., International federation of the phonographic industry). Therefore, the musical genres of festivals included are Pop, Rock, Oldies, Hip-hop, Rap, Dance, Electronic, Indie, Alternative, K-pop, metal, and R&B (IFPI, 2019).

The collection process relied on access to a few Facebook groups with more than 1,000 group members that are music festivals' frequent travelers. Yet, the process of contacting interviewees had to be altered during the scheduling and conducting of the interviews. With this I mean, that although this study's collection process of viable interviewees had accounted for most interviewees required, a while before conducting them, the circumstances had changed throughout the year (i.e., the appearance of COVID-19 in 2020 had disturbed many lives). Therefore, at the time the interviews were scheduled, some possible candidates became unreachable.

Thereupon, to maintain the rigidity of the criteria set, a decision was made to publish an open call for respondents that are fitting the requirements. This decision was made after considering that the snowball selection strategy is often used to generate a 'participant pool' by approaching people who are knowledgeable in the experiences studied and asking them to nominate potential respondents (Polkinghorne, 2005, p. 141).

This invitation to participate in the study was made via my personal Facebook and Twitter accounts. And it required that all applicants have been to at least than one festival in their adult life and traveled further than two national borders to a festival in a country that their native language is not officially spoken there. As well as requirements, they have stayed in the festival setting continuously for the duration of the festival, which was held for longer than one day (i.e., the original criteria). Eventually, the selection process amounted to three interviewees from the online groups and seven responders that were friends of friends

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(n=10), a list of each interviewee's characteristics is presented in appendix B. Yet, it is essential to mention that three of the respondents had also worked in the local music industry, given my personal experience of 15 years in the Israeli music industry. Again, the criteria's strictness was kept by focusing only upon their experiences as independent travelers to foreign music festivals.

3.1.3 Guiding lights: Sensitizing concepts

As mentioned in the previous section, this study's sub-questions lean on social constructions that are our sensitizing concepts. Bowen explains sensitizing concepts through Blumer's 1954 dichotomy between them and definitive concepts (2006). Additionally, he argues that the latter has a clear articulation and observable features, whereas a sensitized concept lacks both (Bowen, 2006). Therefore, this study's four concepts should be made less abstract and more open to 'observe their concrete meaning'. Furthermore, articulating these abstracts should be made simple and straightforward enough for individuals from different life experiences to grasp their gist. Simultaneously, their 'real world' formulation needs to sensitize the respondents to intuitively comprehend them and reflect upon them in terms that better relate to them.

With that in mind, let us start defining this study's sensitizing concepts (or theoretical constructs). The next four sections will be providing a down-to-earth articulation of these theoretical concepts. Each of the sections will be grounded on relating dimensions and will include examples of a few potential verbalizations of the concepts. The first three concepts are based on Turner's *structure and anti-structure* model, and they are *inclusion-exclusion*, *liminality*, *communitas* (1969). Later, the added concept of *spatial transition* will be explained under the scope of the 'the center out there' study (Turner, 1973).

Those concepts are translated in the next subsections into sensitizing terms with more mundane articulations, such as Spatial matters, Behavior and habits, excitement and emotional experiences, and socializing. Later, each theme is unfolded to discuss its' multiple dimensions, e.g., the topic of behavior and habits was developed to inquire about: the respondent's hygiene habit at the festival, their esthetic appearance (i.e., clothes, footwear, make up, etc.), their connectivity to the outside world (e.g., phone calls, text, SNS), and their patterns of consumption (e.g., food, beverages, and drugs). A full view of the complete topic guide, including specific questions that were asked, could be viewed in appendix B

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Lastly, a crucial piece of advice Bowen dispensed on the reader: “It is important to bear in mind that whereas sensitizing concepts might alert researchers to some important aspects of research situations, they also might direct attention away from other important aspects” (Bowen, 2006, p. 14). Therefore, the analysis process must keep to an iterative and reflective proceeding of evaluation and reevaluation of each pattern found in the data. That means that while keeping in mind the theoretical framework at hand (and its sensitizing concepts) throughout the analysis, it is essential to keep an open mind to new emerging themes.

3.1.3.1 Goodbye yellow brick road: Inclusion-exclusion in the real world

The first concept to be clarified is the theoretical state of *inclusion-exclusion*. As explained in the previous chapter, the behavior could be defined as entering a new surrounding (i.e., *inclusion*), thus leaving the old surrounding (i.e., *exclusion*). More specifically, this term points to two different co-occurring processes. The term is also loaded with symbolic meaning and relates to social class, social status, and other differentiating characteristics. Therefore, some attention is given to the act of taking the first step into a new social role (e.g., marriage, opening a business, parenthood, etc.) that automatically ‘kicks’ you out from your old position (Turner, 1969).

The more physical expressions of the state could reflect this change through changes in behavior or habits. Either in the bodily way of change in hygienic practices (e.g., times washing a day, brushing teeth, duration of washing, etc.), food and beverage consumption habits (e.g., change in diet like including or excluding options, in the number of meals/drinks, etc.) or esthetics (e.g., clothing, hairdo, make up, etc.). Another element that could assist in the analysis is their contact with the interviewee’s real-life associations. Like, connectivity with their mundane world (i.e., did they keep contact with their family while being on the festival? How many times did they log onto a social media platform, and if they did – were they just posting memories or were they actively communicating with people who are not in the festival?).

Keeping in mind that in most cases, the change in the behavior will be an aspect of letting go of the participant’s personal habits from their old path to adapt to the new social needs of their new temporary community. Thereupon, it is expected that festival travelers might report on personal habits changes under the festival’s structure’s influence. Changes like: a long wait to have a short shower, timing bathroom breaks due to long lines, change in

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diet due to local possibility or price range, and fashion changes from professional attires to comfortable outfits.

3.1.3.2 More than a feeling: liminality in the real world

Although the term *liminal* is derived from the Latin term ‘threshold’ as an articulation of the transitional stage, it is this state of impossible contradiction that is in the core of the *liminal* experience. Or, as Turner put it, “*liminal* entities are neither here nor there, they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial” (1969, p.95). Therefore, there is a need for some clarity regarding the real-world aspects of this out-of-this-world experience. In the context of a music festival, this stage’s experience could resemble extreme emotional manifestations that are not estranged from the industry. Such embodiments could be uncontrollable crying, involuntary shakes, or even fainting. The *liminal* experience could also be connected to not-mundane reactions to alcohol and drug use (e.g., getting ‘high’ or ‘wasted’, etc.).

However, Turner had also written: “*liminality* is not the only cultural manifestation of *communitas*. In most societies, there are other areas of manifestation to be readily recognized by the symbols that cluster around them and the belief that attached to them” (1969. p.109). Simply put, the articulation recommends that when analyzing the data, it is crucial to keep in mind that not all musical T-shirts wearing, shower postponing, beer-drinking, ecstatically dancing, and screaming women in the festival are experiencing *liminality*. Sometimes they are just performing the local cultural code or protocol of behavior. Therefore, this phenomenon could not be reported only by observations and requires interviews to gain access to the participant’s reflections through open-ended and probing questions. But more attention to this will be given later in the ‘research design’ section.

When discussing the interviewees’ emotional experiences, attention would be given to their literal description of the specific emotions, but also to their interpretation of those experiences. By that I mean, that while some interviewees used terms such as excitement and rush of energy, the interviewees that reported them were probed deeper. By questions like “can you try to explain this feeling to me?” and “have you ever experienced something like that in real life?”. This probing was done to contextualize that experience, e.g., was the excitement rare and extreme, or did it resemble everyday excitement? This contextualization is necessary due to the presumption that the nature of *liminality* is unique and abnormal, and therefore not comparable to the more mundane manifestations of excitement.

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3.1.3.3 Let's stick together: *Communitas* in the real world

As we reach the third concept to be explained, it is material to remain mindful of this concept's deep and nuanced meaning. Although the literal meaning of the term is unstructured society, it could be broadened to include temporary communities (e.g., group travelers, conference-goers, colleagues, a work retreat, etc.). Or specific gatherings of previously non-existing communities with shared social status (e.g., introduction week as students, graduation ceremony, Bootcamp, etc.). Ergo, this concept is adapted in a fluid matter and avoid being kept to a rigid structure. Likewise, in his later work, Turner defined the concept/phenomenon as a state in which the neophytes "become totally absorbed into one synchronized fluid event" (Turner, 1982. p.48).

The main emphasis of this concept is on the patterns of socialization and social activities. Therefore, the adaptation of this issue to real-world matters should include a full accounting of the social behavior of the participant, with other individuals in the festival, during the festival and any sort of connection between them after the festival (i.e., both direct contacts as online direct messaging or texting and indirect contact like a public conversation in SNS groups). Other elements that could help identify *communitas* could be forming a bond or relationship (either based on friendships, romantic or sexual interests) in the festival that has been kept post-festival and transitioned to the 'real world'.

When bringing this concept into the real world of festival tourism, Getz had argued that due to the act of leaving their settings and mundane society, festival tourists are prone to leave their identity characteristic and social status and form a new identity and social status (2007). Yet, he also suggests that a significant factor in the potential to create *communitas* is the physical transition and the real separation from their previous life (Getz, 2007).

With that in mind, the topic guide required that interviewees be asked to share detail over their communications with people outside their group of 'real world' friends. And be asked probing questions of a social nature when asked their behaviors and habits: did they go to the showers alone or with friends? Did they speak to any random people while waiting in lines? Were they eating or parting alone, and if not, who accompanied them? They were also asked to describe their last day at the festival: how did they feel about leaving? Did they say goodbye to other fellow travelers before parting? Lastly, the interviewees were asked to reflect on having any contact with people they have met in the festival (i.e., any form of connections, including SNS platforms).

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3.1.3.4 These boots are made for walking: Spatial transition in the real world

It is no surprise that Getz found that the physical movement in space could be essential for tourists to be wholly emancipated from their ‘normal life’ characteristics, social role, and even identity (2007). This transition from their natural habitats to an unknown and alien setting enables the pilgrims to ‘let go’ of their old status and self and completely assimilate into their new society of neophytes.

When adapting this concept into this research, special attention is given to adapting the specific characteristics of the “parallel passage in space” into the data collection (Turner, 1979. p.17). The topic guide had focused on three specific dimensions: the first dimension is set on the base of geographic transition from one landscape to another, like the transition from an urban environment to a rural countryside or vice versa. Subsequently, the second dimension is focused on the distance traveled; specifically, the music traveler’s travel duration (i.e., represented by time traveled) and distance traveled (i.e., represented by kilometers or miles from original residence). Finally, the third dimension is interested in the cultural elements representing the transition from one socio-cultural environment to another (i.e., represented by a difference in language or nationalities).

3.2 Tell me more: Interviews

The interviews were conducted at the end of the year 2020, as the ‘COVID-19’ pandemic’s social restrictions were still felt worldwide. Hence, the interviews had to be slightly modified to fit its relevant limitations. For example, due to the restricted mobility between countries and several lockdowns in some countries – the interviews were conducted as a video conversation through the online video-communication platform - Zoom. Although Hemanowitz recommends conducting long-distance interviews only as a last resort, I assert that the conditions at the time of this analysis mandate the change (2002. p. 497).

Therefore, additional attention and accommodations were given to adjust the time of the interview (i.e., the time of the interview needed to be fitting for the interviewee’s schedule [e.g., early evening or later afternoon] and rational to the interviewees country of residence distance from CST [central standard time]), and the interview location (i.e., interviewees were asked to clear approximately 75-80 minutes and conduct the interview in a quiet room at their home). The duration of interviews was kept to around the 60-minute mark, yet the responders were requested to appropriate a more extended period in case of possible technical difficulties

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Before the interviews, all participants were asked to review and sign consent forms and were only told that this study intends to investigate their experiences of traveling to a foreign music festival. As the interviews occurred, each interviewee was asked again to verbally consent to the interview and promised that their names would be kept undisclosed, and they all complied.

The structure of the interviews was designed to have six sections, four of them thematic. By this, I mean that the first section was devoted to building rapport, with an initial short explanation of the study and some amicable questions about interviewees' past experiences. While the last section was focused on understanding the overall structure of the experiences shared so far and probed about any possible missing information. Hence, the four thematic parts were devoted to the theoretical concepts of *inclusion-exclusion*, *liminality*, *communities*, and *spatial transition*.

As discussed earlier, the interviews were based on semi-structured upon the four dimensions reviewed previously. Albeit the dimensional framework is set and predetermined, the questions were set to be mostly open-ended and probing, allowing the interviewees an opportunity to add more data and provide a thick description. But some initial probing questions were kept to a closed formulation to search for information that was used to contextualize and sometimes compare. For example, before inquiring the participants about their consumption patterns in the festival, they were asked if they keep to any dietary restrictions in their regular diet. Thus, if a responder has a specific dietary restriction (e.g., vegan, gluten intolerant, or keeping kosher), their articulation of the festival experience could be influenced by their disposition towards it. For example, one 53-year-old Israeli interviewee reported that he had traveled to a festival soon after his military service (5, personal communication, October 22, 2020). An experience that colored his account of the logistical facilities (i.e., toilets and showers) in the festival, to be very convenient and familiar. Because he was already used to functioning in an outdoorsy environment.

It should be mentioned that the participants were told that the study is devoted to understanding their personal experiences in a foreign festival. In contrast, information regarding this study's conceptual perspectives (e.g., *pilgrimage*, *rites of passage*) were not shared with them. Also, a record of interviewees was created. Their names were changed to numeric representations (i.e., 1,2,3), and they could be seen in appendix C. Later, all recorded interviews were transcribed ad verbum, either by me with the assistance of the Amber

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translation software (4 interviews) or by an Israeli female professional transcriber (6 interviews). An example of such transcriptions will be made available upon demand.

3.3 Let's get in formation: Thematic analysis

After all interviews and transcriptions were concluded, the stage of coding had begun. As all data sets were uploaded into the Atlas.ti software, the open coding process was initiated. Burnard described this process as “transcripts are read through again and as many headings as necessary are written down to describe all aspects of the content” and adds that “categories are freely generated at this stage.” (1991, p. 462). Thus, 597 open codes were accumulated and used as the foundation for the thematic construction.

Later, there was a need to structure categories of data that are not bound to the theoretical boundaries. Holton defines this stage of axial coding as:

“a type of coding that treats a category as an axis around which the analyst delineates relationships and specifies the dimensions of this category. A major purpose of axial coding is to bring the data back together again into a coherent whole after the researcher has fractured them through line-by-line coding” (2007, p. 603).

Therefore, all the collected data was divided internally in a linear manner of ‘before the festival – during the festival – after the festival’ to differentiate feelings and experiences throughout the festival. Simply put, the ‘before festival’ category included all accounts of planning, traveling, and arriving at the festival. This category was essential to interpret the *inclusion-exclusion* stage since it deals with both the rise of expectations and the hardship and discomfort during the travel. By Turner’s theorem, which was the main element influencing the neophyte’s openness to the experiences and willingness to let go of their control, and later their identity (1969). Accordingly, all “after festival” sub-codes related to the festival’s last day, the few days after it, and some hindsight reflections. To gain a deeper understanding of the strength of the temporary bonds made in the festival and account for the influence of travelers’ overall experience.

Later, it was necessary to bring the categories of data back to the thesis’s conceptualization boundaries. This stage of selective coding enables the formation of theoretical categories and the observation of relationships between the different themes found, or as William & Moser described it:

“In selective coding, degrees of causality or predictability can emerge from the thematic refining process, allowing the researcher to identify sets of

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circumstances in which certain responses will elicit responses that suggest certain circumstances receive unique and differentiated responses.” (Williams & Moser, 2019, p. 52).

Consequently, all codes were split into four categories of WH questions: where, what, who, and how. With this I mean, that the main dimensions discussed were: ‘where’ as in spatial matters, ‘what’ as in “what one does?” or better yet - ‘behavior’, ‘who’ as in social interactions and ‘how’ as “how it felt?”, or only ‘feelings’. This structure permitted the gaining of a more profound understanding of the full rounded experience. This assemblage was conducted on printed out lists of the codes, with the reliance on colorful marks (i.e., each color represents the different dimension in each of the timelines). This grouping style (i.e., axial coding) was later used to create five networks that were later constructed together as one massive network of ‘the music festival traveler’s experience’. These five networks could be seen in appendix E.

Eventually, those colorful records were used to reconstruct the different groups on the Atlas.ti software, which had group names formulated to report the shared dimension found, with attention to the investigated concepts and timeline. Therefore, the names formula was “Emerging dimension. Concept /Time”, for example, “Connection to music. Feeling”, or “Description of space. Before”—the ‘before’ and ‘after’ groups were later associated with conceptual themes related to them. For example, in the ‘before’ timeline, the group of codes named ‘cultural matters’ was found. It was found to hold a description of cultural-difference experiences during their travel to the festival and at the time of arrival at the festival. This group was related to the theme of *inclusion-exclusion* and the theme of *spatial transition*, as they both involve the matter of mental separation from one’s past environment. I.e., feeling misunderstood or not acclimatized to the local surroundings, could be considered a reminder, or notice, that you are out of your element.

It could be argued that a simpler way of grouping the codes, like dividing them into only four main concepts, could be just as clear (i.e., the main concepts investigated), and that the assortment by timeline was not required. Yet, I argue that this form of grouping could have been too simplistic and could have prohibited nuanced findings. Alike the discovery of a connection between reports over the amount of effort in planning the travel to the festival (i.e., people who bought the tickets a long while beforehand, and made the travel arrangements themselves. As opposed to people who their friends planned their travel for

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them), to reports of a high level of openness to the new people and experiences in the festival.

The interpretation process was also configured to maintain the open coding nuances (i.e., that resulted in 597 codes). The open coding method was conducted in most interviews twice (nine of the ten interviews) since some codes were created later in the coding of later interviews. This rigorous continued both in the axial coding and the creation of networks between the codes to establish the full framework of the music festival traveler's experience.

Besides that, the data interpretation was also focused on refining the findings while acknowledging the interviewee's accounts' subtleties. For example, the creation of differentiation between reports of mental/emotional aspects over feelings and the characteristics of physical manifestations. Thus, enabling a subtle distinction between the two facets of the *liminal* experiences, with a clear view over the responder's emotions (e.g., euphoric, trippy, or pure bliss) to the alongside physical manifestations (e.g., crying, shaking, goosebumps). All in all, 60 code groups were formed and reconstructed under the conceptual framework, as it is evident in the full code tree that is presented in appendix D.

3.4 *Would I lie to you: Validity and reliability*

As we arrive towards the end of this chapter, and after covering in detail the structure of this research and the justifications of decisions made, it is now the time to discuss this thesis's merits and limitations in compliance with the academic measurements of validity and reliability.

First, a definition of validity is required, as validity in Babbie's articulation is "describing a measure that accurately reflects the concept it is intended to measure" (2017, p. 152). It is now necessary to discuss the RQ's appropriateness and the research design to study popular-music travelers' experiences. Hence, there is a need to reflect upon the fittingness of the sampling method, the data collection, and the analysis process to study these experiences. Alike, the conceptualization's preciseness should be discussed, specifically the range of the conceptualization and analysis of the central perspective of the four concepts: *inclusion-exclusion*, *liminality*, *communitas*, and *spatial transition*.

Foremost, reflecting upon the RQ (and sub-questions) appropriateness to studying individual travelers' experiences is in order. I argue that it is because, to begin with, the aim of this thesis is to learn the experiences of popular-music festival travelers. It also attempts to

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understand the possible emotional impact of those experiences through juxtaposition to Turner's anthropologic framework of *pilgrimage* (i.e., and in its core, the process of *structure and anti-structure*). Therefore, I believe that the formulation '*How can we understand popular-music festival travelers' experiences from the conceptual perspective of the structure and anti-structure in pilgrimage?*' is presenting all features of this study.

However, since the first three concepts are based on feelings, I argue that the best *modus operandi* for validating them is to rely on content validity. A type of validation that diagnoses the 'the degree to which a measurement covers the range of meaning included within a concept' (Babbie, 2017, p. 154). That means that these abstract concepts' aptness is grounded well into real-world terms and is inclusive enough to accept different dimensions of the concepts while also being exclusive enough to reject accounts that appear to be relating but are caused by different experiences.

For example, the concept of *liminality* is grounded to discuss extreme excitement. Still, it is imperative to distinguish between accounts of internal turmoil and accounts of just high levels of excitement due to mundane enjoyment of the festival's elements. Thus, I argue that the *liminal* experiences frame is formulated by both emotional accounts and reports of physical manifestations. Also, the scope of the analysis excepted intense emotional experiences that could be regarded both as positive and as negative (e.g., it includes reports of panic attacks). Subsequently, this concept's formulation is grounded on finding a relationship between the physical manifestation to the emotional state.

An exemplifier of that use of content validity tools is the willingness to exclude reports of physical manifestations, is the account of one interviewee who disclosed bursting out crying during the festival because her glasses broke (1, personal communication, September 24, 2020). And while her portrayal could be interpreted as an extreme emotional state with a physical manifestation, the specific relations to other *liminal* dimensions were missing (i.e., she calmed down as soon as she got some duct tape from a guy in the camp) (1, personal communication, September 24, 2020). Hence, her experience did not meet the full scope of a *liminal* experience and was interpreted as a part of the manifestations of hardship in the *inclusion-exclusion* stage.

Dissimilarly, the *spatial transition* concept has been checked by face-validity of travelers' actual distance traveled. Babbie's defines the term face validity as "that quality of an indicator that makes it seem a reasonable measure of some variable". This type of validity

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is evident by the fundamental features reported by the interviewees. Thus, I argue that the formulation of the sampling criterion (e.g., different language and two borders from where the interviewee had resided at the time of the travel) is best fitting to gain face validity of their transition in spaces.

Continuously, the data collection's validity is kept by a few tools: the first was making sure all interviewees were able to participate in comfort and ease. This tool is significant, as the Israeli interviewees were under lockdown with their families throughout the day. Ergo, upon the applicant's request, some interviews were conducted at evening time for them to be free to participate after putting their kids to bed. The second tool was the rechecking of data collected during the interviews by asking clarifying questions. Specifically, the interviewees were asked in the final part of the interview to describe their schedule shortly during a 'regular day at the festival'. This strategy was used to contextualize their account thus far since most responders were prone to chart their day using examples of original reports. With that I mean, that while they reported on their average festival day schedule, they embellished their accounts with examples of some of the stories they had shared earlier (e.g., that story happened later, after I eat dinner). Thus, the information gathered at the interview was meticulously collected and should be accepted as trustworthy.

Additionally, I maintain that the interview structure (as seen earlier and in the code tree) allows a high validity level. Since it is structured to start from very mundane and concrete experiences that ease the interviewees' recollection and proceeds to discuss their feelings, this formulation helps retrieve valid information. It also explores the relationships between factual accounts to the more nuanced memories of feeling. This formulation was also used to probate social interactions. It used probing questions to go back to those factual accounts of queues and consumption, to discover the interviewee's social interactions while waiting in lines or communally consuming food, drinks, or drugs.

Whereas Babbie considered reliability "that quality of measurement methods that suggests that the same data would have been collected each time in repeated observations of the same phenomenon" (2017, p. 149). Therefore, a discussion over reliability requires evaluation of the replicability of the data collected in subsequent studies.

First, I believe the admission of some level of bias is in order. Since this thesis was initiated by reflection on personal experiences, I was familiar with it. It is assumed there was some level of bias involved. Yet, I assert that all processes were well-thought-out and

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rigorously conducted, focusing on rationalizing the research design, data collection, and analysis. Moreover, I suggest that the research design framing as a study of past experiences enables the data collection process to be more precise than researching during a festival. Especially, gathering of information on past experiences and the reflection upon them, in a manner that is not tainted by real-time experiences. Hence, the past experiences' accounts are less tainted by the responders' current mood (i.e., their current mood might impact their talkative tendencies, but not their representation or memory of the said experience. Unlike the real-time experience that could be affected by their mood at the time).

Yet, this study has one main limitation: it was conducted at the time of the COVID-19 pandemic, as it delayed the sample collection by a few months. Whereas by that time, three international candidates for participation in this study had vanished, and an accelerated process of snowball sampling was devised. Although the rigorous criteria were kept, the new sample was skewed because 7 of the interviewees were of Israeli nationality. This change in participants' diversity could affect the account since this national identity holds some complexities (e.g., a complex political identity, familiarity with outdoor experiences due to military service). Yet this factor is not presumed to change their accounts in the future, as it is part of their identity.

Furthermore, as described earlier in this section, the interviewee was asked to construct their 'regular day schedule at the festival' at the end of each interview. This tool was helpful to revisit and reevaluate the precision of their data (i.e., validity) but has proved to warrant higher reliability. As the participants often reviewed their previous accounts and placed them in order of their festival experience (i.e., the experiences were still the same, their timing during the festival was changed according to the new 'day schedule' structure. Ergo, I argue that this tool helped establish a higher level of reliable data (i.e., through the revisiting of earlier statements).

The last matter that should be discussed is the cancelation of all music festivals due to the international spread of COVID-19. As expected, some interviewees reported strong nostalgia feelings towards their favorite music festival (i.e., as mentioned in the introduction). Yet, although this strong emotional manifestation could have swayed the responder's description, I contest that this is not a limitation that could be considered weight on this study's reliability. Since it is not a flaw of the research design or the analysis, it is a mere 'real world' factual transition that has influenced many other music festival lovers. Hence, it could be replicated in other music festival literature conducted at this time.

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3.5 R-E-S-P-E-C-T: Ethical matters

Finally, before heading to the next chapter, a few ethical matters should be given consideration. First, while collecting the sample group, a summarized version of the study's aim is shared with potential participants, thus ensuring a high level of informed consent by the potential interviewees. Secondly, all respondents' privacy was to be kept by ensuring all anonymously reporting their experiences (i.e., all names were changed to numbers). An additional promise was made (and kept) to erase all footage or audio files of the interviews conducted after 30 days from each interview. Also, when working with the Israeli transcriber, she had received only audio files with no identifying personal detail of the responders, besides their age and date of interview (which was the name of the file, for management of data purposes).

Before each interview, each interviewee was asked to sign a designated consent form and was again asked to give verbal consent at the start of the interview. This double testing of consent was done to assure proper documentation of their approval. Additionally, at the end of each interview, and after the recording had been stopped, the participants were invited to ask questions they had. Six interviewees had asked for more details about the study's focus. Hence, those six interviewees were later updated in short on the conceptual framework of this thesis. And finally, all respondents were offered to receive a copy of the final research, and those who showed interest will be sent a PDF file of the final report (only one interviewee had asked for a copy).

4. Results Chapter

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After the analysis process was described to its fullest, it is now the time to report this study's results - a task this chapter is dedicated to. As we set out to answer the RQ "*How can we understand the experiences of popular-music festivals travelers, from the conceptual perspective of the structure and anti-structure in pilgrimage?*", it is integral to deconstruct it to its four core themes. By this, I mean that the reports are structured around the four sub-questions extrapolated from Turner's conceptual work (1969,1973). Respectively, the chapter's sections are *inclusion-exclusion*, *liminality*, *communitas*, and *spatial transition*.

4.1 Jigsaw falling into place: Answering the sub-questions

Naturally, the first section of *inclusion-exclusion* is split into two subsections. The former is the subsection of *inclusion*, which consists of three main themes formed by different aspects of entering a new environment. While the last subsection of *exclusion* contains two main themes based on reports of separation from one's 'old world' (i.e., the life one led before arriving at the festival). Both subsections will provide full explanations of each theme's construction and discuss each of them individually. This section's final part will elaborate upon the relationship between the themes from the two subsections.

Afterward, the second main section of *liminality* is introduced. In it, the characteristics and examples of two main themes - both describing different facets of extreme sensory experiences. Therefore, both are explored through a discussion upon the emotional experiences and the physical manifestations of a climactic episode. Subsequently, the third section of *communitas* presents two distinct main themes that portray two sides of the interviewees' description of the social experiences and the possibility of bonding with fellow festival travelers. Finally, the closing section of *spatial transition* is composed of two main themes that were observed to disclose different sides of movement experience through physical spaces. Furthermore, although the three prior sections are constructed upon Turner's *structure and anti-structure* model (1969), the latter part is based on the conceptualization of physical movement that is missing from that model. Predominantly, this section is framed by the scholar's later literary analysis of the several religious *pilgrimage* sources, including his observations (1973).

4.1.1 Everything has changed: Inclusion-exclusion

To Answer the first sub-question, "*How did the interviewees experience the stage of inclusion-exclusion?*" it is essential to divide the answer to the two different processes, that

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by Turner's articulation coincides (1969). The interviewees disclosed *inclusion* processes in three themes – 'change from mundane behavior', 'entering the space', and 'reports of feeling like a newbie'. These themes contained different articulations of their efforts to assimilate into the festival structure by 'letting go' of their most basic personal habits and routines and adopting new behavior patterns. Subsequently, *exclusion* was analyzed and found in the traveler's description of dis-attachment from their previous 'real world' or comparing the festival experience to their 'real world' life. These reports were found to be concentrated mainly on the themes of 'distance from past' and 'letting yourself loose'. Both elements will now be extensively explained in the next two sub-section.

4.1.1.1. *I would walk 500 miles: Inclusion*

The first theme of *inclusion* is the very concrete 'change from mundane behavior', which enables us to see how music travelers are required to change their old practices and adopt new habits. This theme was especially noticeable in the dimensions of habitual matters such as a change in hygiene patterns, as some people reported showering less often in the festival "I feel like a shower a lot like at least twice a day here, and then there probably was once a day" (the accounts of 26-year-old Dutch female, from a festival in Poland) (4, personal communication, October 8, 2020), relying more on less traditional forms of cleanliness (e.g., jump into a lake, bath in fountains or baby wipes)

"The guys and I hardly felt the need to shower because we got into the lake almost every day. And it's not like, you know, it's not salty water. When you get out, you feel like you showered; you feel pretty clean. So, we showered maybe twice in those five days. Perhaps two or three times." (accounts of a 32-year-old Israeli man, from a festival in Portugal) (10, personal communication, October 29, 2020).

Or one female admitted to not shower throughout the festival (8, personal communication, October 28, 2020). Most notable was that all interviewees had reported changing their schedule of essential bodily functions because of exterior influence. Due to a voluntary decision, like personal discomfort from the local hygiene facilities:

"If I remember correctly, the toilets were just the porta potties where you just the ones where it's one stall, and then that's it. And they were pretty disgusting. I remember using the... we would go to the mall at least once a day. We would get some drinks, maybe the breakfast was there, you know because it's cheaper. And then I would use the toilet there. I remember definitely enjoying that luxury of going to the

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mall and using their toilets. Because the porta-potties were disgusting.” (4, personal communication, October 8, 2020)

Alternatively, some reported their planning of eating or visiting the toilet at a specific time was influenced by the long queues: “mostly I would just go there, and you have to figure out when the queue is the shortest. So, I would go just during the day because at night and in the morning it's pretty busy” (account of 27-year-old Dutch female, from a festival in Hungary) (2, personal communication, October 29, 2020). Or to set it according to the concert's program. Like interviewee 3, a 25-year-old USA citizen had described such occurrence. As she postponed her trips to the toilet facilities because she had achieved to place herself in the front row of the festival and did not want to leave:

“But then we ended up going to the front row, and we stayed there all day, 12 hours. We didn't go to the bathroom, and I got to see a bitchy front row and like, yeah, so it was just I was like, this couldn't get any better.” (3, personal communication, October 8, 2020).

In this theme, these changes in behavior are most forthcoming. They show how free individuals felt the urge to adapt and assimilate to the degree of accepting the loss of control over primal urges (or actively letting go of the control).

This last dimension somewhat coincides with the dimension of ‘existing in another schedule’, which is composed of descriptions of changes in the personal sense of time. Notably, it holds details of experiences that are sometimes based on rational decisions, such as planning the day according to the concert schedules. An example of that is the description of a 37-year-old Israeli, that discussed her inability to plan a daily schedule in a festival because of the irregular flow of time in the festival:

“You brush your teeth, you go to pee, open the map and the stages itinerary, go over the plans you set, what are you going to see, and you start your day directly from there. Like, directly. Usually, you'll buy a beer or breakfast on the way... And that's it. Do you get it? It's really fluid like it depends on the time of the concert that you want to see, how far is it from where you are? You can't. I don't think you can really plan a regular schedule” (accounts of a 37-years-old Israeli female about her experiences in a festival in the Netherlands) (8, personal communication, October 28, 2020).

Other accounts disclosed these types of changes because of irrational occurrences. Like waking up too early due to the local climate, as one participant reported to awaken too

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early because of the summer heat: “You get back from the festival to the campsite at around 1:30 at night. When you know fully well that you won’t wake up after nine, because it’s too hot and you wake up from the heat” (accounts of a 23-years-old Israeli female from her experiences in a festival in Belgium) (6, personal communication, October 25, 2020). And sometimes, just because of their noisy camping neighbors:

“Part of the experience is waking up in the morning from the noise that your neighbors make, but it’s a good noise. It isn’t the noise you hear when you go camping in Israel, and they put on crude music at 8 AM. this is the noise of the music we all love because we are all on the same wavelength” (accounts of a 37-years-old Israeli female, from a festival in Belgium) (1, personal communication, September 24, 2020).

Nevertheless, all these reports collectively represent the traveler’s perception of their festival experiences as a different space-time.

Moreover, I would conclude that it is as though their physical transition into the festival grounds had transitioned them into another dimension. While this dimension could also be related to the concept of *exclusion*, I positioned it under the concept of *inclusion* and specifically under the theme of ‘change in mundane behavior’. This positioning was caused by the fact that most accounts portrayed the change as an energy-consuming endeavor that required efforts to adjust.

Another dimension of the ‘change from mundane behavior’ theme was a reported change in personal esthetics, which relates to changes in styling and fashion. This dimension is also concrete, as some respondents reported dressing up festively (e.g., adding party accessories or costumes) during the festival. In one specific case, one Israeli male testified to change his outfit to a festive attire that is beyond his normative surrounding’s gender role: “I have my festival outfit that includes pink tights and dresses... And colorful. A lot of colors, mainly for myself. For me when I put on colors it helps me get into a cheerful mood.” (accounts of a 32-years-old Israeli male from a festival in Portugal) (9, personal communication, October 29, 2020).

Others reported that they have ‘dressed down’ their look (e.g., not to wear makeup or style hair) on account of the need to simplify and make less effort. This type of rationale was described as a personal development due to lessons learned in past festival experiences:

“I used to be like that in California, and Coachella especially is very much fashion, fashion. But after going to multiple festivals, you realize it's more about

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comfort. You're doing like thirty thousand steps per day because you're dancing so much. So I would never wear like heels or something like that. I wear close toes shoes because people normally stand on my feet, which is quite painful. So yeah. So I normally just become more low maintenance, like either tie my hair in a braid or a ponytail to get it off my face, and it helps it to not get so knotted as well. But it's more just so I don't sweat so I can dance. Pretty much, I would just wear like a t-shirt and shorts to a festival with like Converse, at Ultra it's quite hot. So I wear a swimsuit top with shorts up like I don't really care about if it matches or if it fits. It's more just like comfort for me.” (a 25-years-old female, USA citizen, describing her modifications to personal style while being in a festival) (3, personal communication, October 8, 2020).

Distinctively, both of the previous quotes showcase examples of the range of fashion changes displayed by the festival-goers. Furthermore, it is evident that most of the travelers (8 out of 10) have reported their clothing has changed to be more practical and ‘outdoor appropriate’. Most often, the esthetics changes were reported as a necessity due to the local weather or the local landscape. However, with the different tendencies to either dress up or dress down, at the end of the day, most respondents had reported that they had adapted their look to be more practical and more fitting to a camping-like environment.

Thus, this dimension is also incorporating examples of the changes in behavior travelers were willing to for the festival experiences and sometimes felt forced to do. One Israeli interviewee who had not prepared well for the weather in her first festival ended up ruining her shoes and leaving the festival in socks and flip flops.

“The mud got to my knees, so I didn’t have a choice, and when we got back to Amsterdam, I just traveled with socks and flip flops, which is something that no, like I would have never done it. Because it's esthetically ridiculous, and it isn’t comfortable. But that’s what you get when your shoes are filled with mud.” (accounts of a 37-years-old Israeli female, from a Belgium festival) (1, personal communication, September 24, 2020)

Yet, the drenched experience did not deter her, as she revealed that she had traveled to other festivals later. Her only conclusion from this discomfoting experience was to better prepare for the local weather:

“Yeah, after that experience, I’ve learned my lesson. I said to myself, ‘you are not taking your most beautiful clothes. You might take your coolest clothes, but only

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things you don't care if you won't be able to remove the mud off them' because a festival is a thing that will always have lots of mud" (accounts of a 37-years-old Israeli female, from a festival in Belgium) (1, personal communication, September 24, 2020).

She and other testimonies of the attire and personal style change further prove the music festival traveler's sacrifices. Sacrifices made to take part in the festival experience.

An additional intriguing dimension found under the theme of 'change from mundane behavior', is the change in consumption patterns. All participants described a shift in their culinary diet. Specifically, all interviewees described their eating patterns as relying mostly on fast food. Their reasons for that differed; some chose that due to a lack of healthy options in the festival ground and campsite. As one young international traveler detailed her efforts to balance her festival diet that relies mainly on greasy food by eating one fruit each day:

"There's always like pizzas, burgers, hot chips, things like that. So normally, on festivals, I don't eat the healthiest of food. I usually get some fruit for the campsite. So, every morning, I'll have some piece of fruit just to try to nourish my body. And then normally I have like one big meal a day, and it's usually something greasy, like a burger or something." (a 25-years-old female, USA citizen, describing her daily diet at a festival) (3, personal communication, October 8, 2020).

As it was mentioned earlier, queus and waiting time being seems to be a very influential aspect of the festival experience. As some chose fast food because of the shorter queues in the food court, like the Israeli that decided that settling on fast food was the best strategy to avoid long lines:

"I think we ate at least once a day, once or twice a day, in those 'restaurants'—lots of Pizzas. And the decision was often based on the queues, not the taste. Personally, I don't like waiting in line after another line and another line, so I attempted to go to the ones that had the smallest queue, so it was kind of random." (accounts of a 32-years-old Israeli male, of the rationale behind decisions on what to eat in a festival) (9, personal communication, October 29, 2020).

While others reported their decision-making process of eating mainly fast food was influenced by the high cost of a healthy meal. E.g., the Dutch female who described her consumption method of 'good' food and alcohol, required her to leave the festival ground in the morning of each day.

"Well, I think the most it's also really expensive like that's the most important issue when choosing what to eat at a festival because everything is so expensive and like

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the unhealthy foods are the cheapest, really. If you want to go for a salad, those are the most expensive. So, a lot of the times for festivals, we do go to the supermarket for the booze and for breakfast or something.” (2, a 27-year-old Dutch female, on her rationale behind decisions on what to eat in a festival), (2, personal communication, September 30, 2020).

Regardless of the reasoning, the experience of mainly eating junk food was reported by most participants. Yet not everyone enjoyed it, as a young Israeli said that by the end of her festival experience, she was quenched for some healthier meals:

“I thought my nutrition at home is appalling, but there I saw that even I, who feeds on pasta, McDonald’s, and bad things, found myself after four days saying ‘lord, let me have a raw fish, something that is a little fresh. I cannot eat hot dogs and creamed pasta anymore’”. (the reflection of a 23-year-old Israeli female upon her diet in the festival) (6, personal communication, October 25, 2020).

These sorts of accounts are interpreted as further confirmation of the interviewee’s openness and acceptance of the festival structure. Regardless of the reason (i.e., a voluntary decision made by choice or a change they are coerced to make), all interviewees have made numerous changes in their habits or routines because they try to adapt and adopt new patterns of behavior they accept as ‘the ways of the land’.

Interestingly, seven interviewees testified to consume alcohol or use drugs more often than in their ‘real world’ life. Some of them described their relationship with drugs and alcohol as influential on their openness to the entire festival experience. Still, a small group remained decisive not to take part in this behavior. In particular, three female respondents reported having personal restrictions on alcohol and drug use due to worry about their fear that too much usage could result in a dangerous situation. Furthermore, I argue that these reports should be computed with the chronicles of two other females who have testified they were sexually attacked (i.e., groped) by an unknown man while being under the influence of phenomena. Therefore, it is not surprising that all accounts of this narrative are found in the accounts of female interviewees. Together, these two dimensions that result in a common narrative suggest a possible gender divide in the ability to fully immerse and experience *inclusion* (and could affect the later development of full *exclusion*).

Subsequently, the second theme of *inclusion* is ‘entering a new space’, which relates to travel stages and includes codes such as ‘amount of time planning the travel’, ‘experiences during travel to festival’, and ‘arrival to festival’. These are rather concrete patterns that describe the amount of time and effort each interviewee had made to participate in the

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festival. In this dimension, it seems that people who planned their trips excessively and for a long while beforehand – had more reports of *exclusion* from old life status. The interpretation of these findings is simplistic, as this dimension is simply made of accounts of the interviewees' efforts to participate in the festival. Therefore, it fits the concept of *inclusion* since this is quite literally an account of their attempt to be included.

But planning was not the only factor; a fascinating emerging code under this dimension was the code of 'problem-solving during travel'. It involved descriptions of hardship or difficulty during the travel to the festival (and in one case at the time of arrival at a festival). One extreme example was a female interviewee's story that her flight to a festival was postponed a few times. Only to be later canceled at the last moment (7, 43-year-old female, that resides in Tel Aviv, Israel) (7, personal communication, October 26, 2020), this meant that she needed to change her flight to another location and plan her travel from there to the site of the festival. An ordeal which she concluded as: "what was planned to be 5 hours travel had inflated to be 27 hours of travel to the festival" (7, personal communication, October 26, 2020). Like others in the sample, she did not 'give up' traveling to festivals afterward and continued to travel to festivals even after that challenging experience. Thus, her ordeal and other stories showcased an ability to overcome the problems and their efforts to be included in the festival experience. A possible explanation for that is that the pro's of the festival seem to heavily outweigh the con's of the travel there.

The theme of 'entering a new space' also includes the two dimensions of 'cultural matters' and the 'feeling like an outsider'. As mentioned, the first assemble all formulations of cultural differences described by the festival travelers as some individuals described having problems with local transportations to the festival, communication problems due to language barrier or a difficulty calculating the values of money in the local currency.

One example is the detailed account of a 25 years-old USA citizen, who described how frustrated she felt on her way to a Montenegro festival (3, personal communication, October 8, 2020). Specifically, she chronicled the discomfort she experienced as she tried to seek advice from the local populations due to their inability to communicate in English. An inability she interpreted as unwillingness and hostility toward foreigners since everyone inside the festival spoke English well enough (3, personal communication, October 8, 2020).

Hence, this dimension illustrates the countless moments in which the travelers had experienced moments of realization that they are indeed in a new environment, one that requires skills they do not hold or are not used to perform.

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The second dimension is a poignant ‘feeling of being an outsider in the festival experience’ and was reported mainly at the beginning of the festival. It was based on occurrences where the interviewees felt like they were standing out and could not assimilate, despite their efforts. A caveat should be attached to this dimension since most interviewees were Israeli citizens (7 out of 10 interviewees), a controversial country in the geopolitical sphere. Therefore, it is not surprising that three of the seven reported they were verbally attacked (e.g., cursed or yelled at) by strangers in the festival due to their nationality. An occurrence that is not unfamiliar to many Israelis and that could immensely influence their assimilation process. It could be argued that this dimension is contradictory to the concept of *inclusion*. Yet, I say that it belongs in the theme of ‘entering a new space’ due to the emergence of an ‘anonymity’ dimension under the concept of *exclusion*.

To make it more straightforward, let me add a personal cultural reflection: many Israelis, and me included, have experienced acts of intolerance towards them when they identify as Israelis. Some because people presume they represent their government’s actions, while others experience blatant anti-Semitism due to the country’s well-known Jewish majority. For this reason, from time-to-time Israelis are advised by their government to ‘hide’ their Israeli identity to avoid harm. These recommendations have been deployed in the past whenever substantial threats to attack Israeli citizens were found and reported by the nation’s intelligent organizations. Yet, even in mundane times, the official protocol from Israeli’s abroad is to avoid recognition as Israelis. These recommendations could be seen in the Israeli National Security Council Publication (n.d.): “It is recommended that you not emphasize your Israeli identity (in your clothing, equipment or behavior) unless necessary.” (para. 1)

Ergo, many Israelis hid or faked their national identity at some point in their lives. That is why I argue that the even extreme situations of being verbally attacked are a reminder of their new surroundings. Furthermore, I conclude that there is a relation between this dimension and the later dimension of ‘anonymity’. I suggest that the wishes and efforts included are later rewarded by the feeling of anonymity, which means an actual farewell of one’s old identity. A 53-year-old Israeli male had detailed one example of that feeling, as he reminisced on how in his twenties. He admitted to preferring to hide his national identity and introduced himself as Norwegian to many people at the festivals (i.e., because he had blond hair and blue eyes) (5, personal communication, October 22, 2020).

Moreover, together the dimensions are a significant indication that some travelers attempt to be included regardless of complexities and later the shading of one’s old status. Henceforth, these peculiar findings should be studied further because they essentially indicate

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that matters of identity, or national identity, in particular, have a potential influence on the applicability of these concepts and the *structure and anti-structure* model (Turner, 1969). These findings provide further corroboration that supports the criticism made by Stirrat and Bowman. Critics that were discussed earlier in the theoretical chapter (1991, as cited by Stewart, 1992), and accused Turner of not considering the possibility that either cultural or political issues would influence the *pilgrimage* and the authenticity of the pilgrims' experiences (Stirrat, 1991, as cited by Stewart, 1992; Bowman, 1991, as cited by Stewart, 1992). Although this emerging relationship is not commonly reported, still it cannot be regarded as anecdotal since there are a few reports. Specifically, five Israeli interviewees (i.e., half the sample) had reported a national identity as a factor relating to one of these dimensions—reports which corroborate the existence of a relationship between the applicability of the model to national identity.

The third theme of *inclusion* is 'feelings of 'being a newbie' and describes the state of being new in an unfamiliar environment, lacking the knowledge or skills to advance oneself. It is a temporary state of instability that challenges the individual to adapt quickly through improvisation and sometimes the reliance on the more experienced members in their surroundings. This emotional experience was also found to include reports of excitement to enter this new and unknown setting. This excitement was sometimes met with welcoming signals from its already existing members. This theme is structured upon four dimensions: 'not knowing things', 'getting used to new elements', 'excitement in the beginning', and 'the feeling of being welcomed'.

The first dimension of 'not knowing things' is the different emotional experiences of lack of knowledge or understanding. The three principal codes that formulate this dimension are 'being confused', 'being curious', and 'asking for help'.

One example of these accounts of 'confusion' is found in the report of feeling confused. An account that a Dutch female reported, as she awaited entering the festival ground and found the slow pace of entrance to the festival to be very confusing. She explained the feeling as contradictory to her homeland's habit of fast-paced service:

"It's what I remember because in the Netherlands, you have to do everything fast and so quick paced and there was just a lot slower. You just have to, you have to wait, you just have to wait for a bit. And we just like, 'oh, something is wrong! Everything goes so slow!'. But like after a few days, we got used to it." (2, personal communication, September 30, 2020).

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Like in this interviewee's quote, in most accounts assembled under this theme, the participants admitted to eventually adapting to the local norms. Thereupon, this theme is interpreted as describing the temporary state of lack of knowledge of local traditions in a new environment. Other dimensions (i.e., besides the previous 'confusion' dimension) are 'curiosity' and 'asking for help'.

The latter dimension is filled with stories of asking for help from friends or other festival-goers in various issues. These requests for assistance were sometimes reported with the emotions of helplessness. One notable example is the description of a 37-year-old Israeli that described how she and her friend arrived at the festival ground with a tent they only bought on their way, and how they failed to set up their tent and resorted to relying on the kindness of strangers:

"We had nothing prepared, and we realized that we need to, like, actually sleep somewhere. So, we looked for a tent and bought one in a nearby town or resort. And we were like... We were two girls, and we needed to rely on other people to set up our tent, like the campers next to us, because we did not know how to do it alone, and it started to get dark." (8, personal communication, October 28, 2020).

These accounts are significant facets of every prelude. With this, I suggest that no new behavior could be developed without some proper introduction and adaptability, either through a conscious effort to learn it or through an instinctual adaptation (e.g., mimicking). Therefore, it is argued that this dimension has a strong affiliation to the theme of 'emotions of 'being a newbie'.

As mentioned, most accounts of 'not knowing things' were found to report later adaptability to new things. Thus, the second dimension is 'getting used to new elements' and contains all interviewees' testimonies regarding their later adaptation to the local costumes.

Next, the third dimension of 'feeling excitement at the beginning of the festival', is only relating to reports of excitement at the travel to the festival and the arrival at the festival. The dimension materializes as a significant one, as all interviewees described feelings of giddiness or impatience. Only, some depicted it as a great influx of excitement, as the young USA citizen described her moment of arrival to her first European festival ground as "a 'pinch me' moment" (3, personal communication, October 8, 2020). In comparison, others portrayed it as a gradual build-up of excitement, as the Israeli man who described his initial excitement started when he purchased the tickets months ahead of the festival. Accordingly, he continued to build up in each of the stations on his travel to the festival: at the airport, on the first bus to the destination, the festival's official shuttles (9, personal communication,

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October 29, 2020). Ergo, the relations of this dimension to the theme of ‘emotions of ‘being a newbie’ are argued to be clear and straightforward, as the timing of this excitement constitutes the beginning of an adventure in uncharted territories.

Lastly, the dimension ‘feeling welcomed into a new environment’, is detailing occurrences in which the respondents felt invited to participate in this new environment (i.e., the festival). This dimension is relatively minor and was found in the descriptions of three interviewees. Yet, it is suitable to be a dimension of the theme ‘emotions of ‘being a newbie’’, because of these accounts align well with the experience of being new to a surrounding.

One explicit example is the story of arrival to the festival described by a 27-year-old Dutch female, as she entered the festival ground and noticed welcoming banners in many languages. In particular, she detailed that as she saw one writing in her native tongue, she sighed in relief:

“it's all these banners with welcome in different languages to really have this entrance into the festival and see that this super international because it's in all different languages. Also, you see the Dutch on it, and it says ‘Welcome’ and I go ‘ahhh’ (sighs)”. (2, personal communication, September 30.2020)

This report accounts for gratuitous feelings that assures a ‘newbie’ that she is invited to take part in this new environment.

All in all, this theme is indicative of the process of *inclusion* because it refers to the emotional aspects of setting foot in an unknown realm. A realm that requires the neophytes to learn and adapt to a new location and new boundaries (i.e., language, weather, program, etc.). Hence, they are more than likely to experience some relevant emotions, such as confusion, excitement, or awareness of the cultural differences they encounter.

Ultimately, a full visual depiction of the *inclusion* subsection and a clear connection between the themes found to the main dimensions the construct it (Figure 4.1.1).

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Figure 4.1.1.1:

Inclusion themes and dimensions

Change in mundane behavior	Hygiene
	Esthetics
	Consumption
	Schedule
Entering the space	Planning travel to festival
	Traveling to festival
	Arrival to festival
	Cultural matters
Being a newbie	Feeling like an outsider
	Not knowing things
	Getting used to new element
	Excitement in beginning
	Welcoming

Note: this table is based on analysis of the interviewees' accounts, created by Yifat Leder (2020).

4.1.1.2. *Lose yourself: Exclusion*

Before reporting the results of this subsection, it could be useful to view the visual reconstruction of the themes and dimensions. As before, all accounts of dimensions and

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themes of the sub-section *exclusion* could be seen clearly in figure 4.1.2, and the full code tree is available in Appendix D.

As discussed at the beginning of this chapter, the *exclusion* process is theoretically supposed to coincide with the process of *inclusion* (Turner, 1969). It is focused on the shedding of the traveler's old status, a theme that is focused on the responder's disengagement, or at least a lesser engagement, with elements from their real life. And in a sense, the individual responder's weaker ability to self-identify as themselves (i.e., in terms of their old statuses).

Thereupon, two themes were found to fit this process. The first is the theme of 'personal distance from real-world', which constructs a change in the direct relations between the individual and his/her past. This theme is built upon two dimensions. The dimension of 'patterns of connectivity to the real world' (i.e., family, friends, etc.), found that although all interviewees reported a reduced level of connectivity with their 'real world' contacts (i.e., less connected than usually), a generational difference was found in the connectivity description. With this I mean, that the interviewee who traveled in the '80s had reported no connectivity with 'real-world' whatsoever, while people who traveled in the early years of the 2000 decade reported rarely contacting their family by phone call. Finally, most people who traveled in the last decade had described that they were as less connected to their 'real world', yet besides phone calls and texts, they are sharing media files (e.g., send a friend a video from a show of a beloved artist) or share something on an SNS platform. I would argue that these changes in behavior over the years should be mostly attributed to technological advances. Technically, this dimension displays a very concrete connection to the theme since it is based on the interviewee's actual contact with entities from their old 'real world' life.

The second dimension of this theme is 'Comparison to old status', in which the interviewees had described their festival activities and experience as dichotomized from their real life. Overall, their experiences are of something being more or less than their real-life, e.g., "less showers than I usually" (4, a 26-year-old female, Dutch nationality, resides in Rotterdam, Netherlands) (4, personal communication, October 12, 2020). Or as general statements of it being 'unlike home'. e.g., one interviewee's description of her participation in local celebrations, during the festival, over the win of a local soccer team in the quarter-final game in the world cup – "I was jumping up and down in excitement as if I won it myself. Even though I was never before in my life interested in soccer anyway". (6. 23-year-old female, Israeli nationality, resides in Tel Aviv, Israel) (6, personal communication, October 25, 2020). These examples share one commonality, the description of the current self

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in contradiction to the old self. A contradiction that perfectly mirrors Turner's list of binary opposites, as a state versus lack of state. This separation from old constructs is the epitome of *exclusion*, which later could morph into a full *liminal* experience.

The second theme found is the general feeling of 'letting loose', which mainly represents the interviewee's ability to ignore personal restrictions or constructions. Specifically, this theme presents the individual's emotional immersion to the festival structure and their lack of emotional rigidity. Therefore, this theme includes descriptions of these types of emotions during the festival. This theme has dimensions such as the 'feeling of freedom', 'escapism', 'spontaneity', and 'behavior out of character', which symbolize the ability to step out of one's comfort zone. However, not all dimensions portray a positive experience, as evident by the emerging dimension of 'having a panic attack when lost in the festival'. The latter was described by two interviewees, as they discussed their hardship of not having control over the situation. Lastly, this theme includes the anonymity dimension that was earlier discussed, in which some interviewees described their enjoyment of being anonymous and unidentified in the festival. An experience that was reported to be positive and liberating by most. Only that two of the interviewees from an Israeli background had connected this experience to a national component, e.g., the example of an Israeli interviewee that completely erased his past and relished in the possibility to make up and introduce himself in fake national identities (i.e.: he sometimes identified as Norwegian) (5, a 53-year-old man, Israeli nationality, Resides in Haifa, Israel) (5, personal communication, October 22, 2020).

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Figure 4.1.2.:

Exclusion themes and dimensions

Distance from past	Connectivity
	Comparison to old status
Letting loose	Letting go of control
	Gender divide
	Escape
	Immersive
	Freedom
	Out of character
	Spontaneity
	Anonymity
	Panic attack

Note: this table is based on analysis of the interviewees' accounts, created by Yifat Leder (2020).

4.1.1.3. *Should I stay or should I go: Summary of inclusion-exclusion*

In summary, it is evident that all respondents experienced some levels of both *inclusion* and *exclusion*. Yet, as there are ample accounts to suggest that all interviewees wished to subsume into the festival structure and felt at one-point alienation from their old life and old status. Thus, all interviewees reported a change in patterns of behavior like developing new patterns of consumption (e.g.: all reported eating mainly fast food, a large portion reported higher consumption of drugs or alcohol). Similarly, they all reported experiencing excitement during their travel and arrival to the festival, and most of them described experiencing mishaps that made them be aware of the fact they entered a new environment. Also, the analysis suggests there is a relationship between extensive planning for the festival to openness to the experience (i.e.: openhearted willingness to adopt, change and experience new habits).

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However, it is important to keep in mind the emergence of the gender divide dimension since it could impact the respondent's openness to the experience. Especially, because it is possible that the influence of having strong personal restrictions or experiences of a traumatic event, could have a significant sway on the entire *inclusion-exclusion* process. Herewith, the discomfort that can diminish their susceptibility to the *inclusion* process, could surely withhold a complete immersive festival experience, to the point of *exclusion* from old status. Accordingly, I contend that this divide should be studied in the future, since this difference in attitude can reshape the entire model suggested by Turner (1969).

Another interesting finding is the emergence of a political influence on the identity of the travelers, as it impacts on their susceptibility to the entire *structure and anti-structure* process (Turner, 1969). By this I refer to the finding that holding a specific political or cultural identity can contribute to the willingness to experience *inclusion*, and even improves the possibility of attempting a significant *exclusion* of prior self. In this case (i.e.: this study), there were five mentions of a national motive – three discussed the identification in apologetic or negative terms, while the other two discussed their temporary anonymity in positive and liberating terms. This suggests that exterior influence seems to be contributing to and improving the sightings of the Turner's model.

Yet I argue that it is troublesome because Turner's model overlooked the possibility that exterior political or cultural background can influence the personal experience of the neophyte. Moreover, this finding supports Stirrat's and Bowman's arguments that the act *pilgrimage* is not disconnected from exterior political influences or cultural background, which can affect the authenticity of the pilgrim's experience (1991, as cited by Stewart, 1992).

4.1.2. Dancing with tears in my eyes: Liminality

In this section, I present the results of the analysis connected to the concept of *liminality*. The results are structured upon the participants' stories about their most intense and extreme emotional experiences in the festival, including accounts of physical manifestations they have endured in those exhilarated moments. So, to answer the second research sub-question, "*How did the interviewees experience the stage of liminality?*", it is first essential to confide our articulation of this state to specific confinements. Since *liminality* is a very intuitive experience that could be manifested in various ways, it is essential to be open-minded to identify it in different forms. Yet, we know from Turner's theory to seek situations that often feature a mixture of an elated emotional experience with

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an irrational physical element. Therefore, this section is limited to only extreme positive feelings – either emotional or physical. This dichotomy coincides with the two main themes found in the analysis.

Another vital point to make is that most *liminal* accounts contain many erratic descriptions, a description that most often is perplexed and includes many elements and dimensions simultaneously. These types of descriptions are, of course, expected and natural since the interviewees have been asked to verbalize a chaotic ordeal. I state this because the interviewees managed to articulate those turbulent moments, and thus the analysis was properly conducted methodically and successfully. Their accounts, and respectively their quotes, frequently contain many of the themes and dimensions presented in this section. Therefore, this section will introduce some long and detailed accounts that will be later discussed in a few dimensions.

For example, one such account that fits both themes and many dimensions was the story of a 43 years-old Israeli woman who described her *liminal* experience in a English festival. Where she saw an unknown Canadian rock band, and how their aggressive and repetitive sounds swept her away:

“To the point, I just stand there and I’m like praying because it’s too much. And crying, crying out of the excitement. I just stand there and cry and cry and get excited in such a way that is really a singular experience in my life. You know, I also felt lucky, surrounded by my community, and I also get to see this amazing show, and this music is like, I can’t explain. I felt like, like such a tasty thing you eat that you can’t even comprehend how delicious it is... But it’s in your ears. Like, that’s how I felt. It was really, really like, really like ecstatic experience. It is really ecstasy. It’s an ecstasy of sounds that is expressed by like insanity of like dancing like that. And, and crying.” (7, personal communication, October 26, 2020).

As it is evident from her disorganized phrasing, as she described the scene, her expressions have become more unformed and fast-paced. But her detailed report exhibits the two main themes previously discussed: ‘extreme positive emotions’ and ‘extreme positive physical manifestations’. Her portrayal of her emotional state includes a few dimensions that are recurrent in other interviews, dimensions like: ‘euphoria’ which describes feelings of pleasurable titillation to the extent of becoming overwhelmed, ‘peak emotions’ which is a necessary articulation of an extreme emotional state, and ‘ecstasy’ which was used by some interviewees to describe a drug-induced ‘trip’. In particular, the ‘ecstasy’ dimension has been

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framed as an elated feeling of being weightless and out of time, often detailed with repetitive motion.

Additionally, her description also contains a dimension that is called ‘pure bliss’ which was described as a “and influx of warm and loving emotions” (10, 32-year-old male, Israeli nationality, resides in Tel Aviv, Israel) (10, personal communication, October 29, 2020). and sometimes even “loving everyone around you in a level I have never experienced before” (10, 32-year-old male, Israeli nationality, resides in Tel Aviv, Israel) (10, personal communication, October 29, 2020). By this I mean, that it should be argued that her story could be argued to contain a moment of an epiphany of love and gratitude (i.e., “*I also felt lucky, surrounded by my community, and I also get to see this amazing show*” (7, personal communication, October 26, 2020)).

Another exciting dimension to this theme is “connection to the music” (i.e., a strong personal influence by an artist, band, or a specific song that could mightily move you). This dimension showed a typical pattern in most reports of extreme positive emotions and positive physical manifestations. It includes description of falling in love with the artists or a preexisting adoration to them, like a 37 Israeli female described, “obviously, when you see foo fighters on stage for the first time in your life, you cry because of the excitement” (8, personal communication, October 28, 2020).

One last dimension that the theme ‘extreme positive emotion’ includes, is the dimension of ‘out of body experience’. Three interviewees only mentioned this dimension, and it is regarding a feeling of internal dissonance. A complicated sense of disbelieving that you are actually experiencing that moment, or as respondent 3, a 25 years-old female framed it:

“Like, I think I just got goosebumps. Like it was just it felt like it just didn't feel real. It didn't feel real. And like I was so happy. I was like, if I left the festival right now like my life is made”. (3, personal communication, October 8, 2020).

Although all nine interviewees had reported experiencing ‘extreme positive emotions’, to some extent, only seven of the sample shared accounts involving the second theme, of “extreme positive physical manifestation”. A theme that includes the dimensions of ‘crying’, ‘shaking’, ‘experiencing a drug-influenced ‘trip’’, ‘getting goosebumps’, and in the case of the first quote at the top of this section - even experiencing ‘synesthesia’. All seven respondents described experiences that include goosebumps; only six reported uncontrollably crying. One account of a 27-year-old Dutch female described going through a *liminal* experience during a concert, as she busted in tears during a Sia concert at a Hungarian

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festival (2, personal communication, September 30, 2020). These reports perfectly fit Turner's articulation of a *liminal* state as frequently involving uncontrollable physical manifestations (1969). Ultimately, as we accept that most participants disclosed experiencing these exhilarated moments that included euphoric or ecstatic feelings and had some 'out of body' motifs that could resemble Turner's formulation of 'nonexistence' (1969).

Nevertheless, it is essential to mention that the interviewees who reported these experiences did not experience them in every festival (i.e., the participant could experience *liminality* in one festival experience and not the other). Hence, this finding suggests that not all touristic travels to music festivals should be considered as an act of secular and cultural *pilgrimage*. Some are just a mere act of leisure tourism.

Another interesting point to be considered is that almost all the participants that described experiencing a *liminal* state had also described their consumption of alcohol or drugs as higher than they consume in real life (i.e., six out seven interviewees).

This discovery again brings us back to the previous section's discussion over the finding that only some females reported placing personal restrictions over their drug or alcohol consumption. Furthermore, it seems that this gender divide could have a wider reach and might impair their ability to fully experience *liminality*, as well (i.e., as well as *inclusion-exclusion*). As discussed in the previous theme, this theme also found a perfect correlation between the 'connection to music theme'. Most accounts of a physical manifestation of *liminality* were described as reflexive reactions to a specific song or a particular show or sound.

One account of this connection between the dimension is found in the description of a 32-year-old Israeli male. He described his experience in a small intimate show of an Israeli Psychedelic rock band in the festival, under the influence of drugs. And how the music was the main ingredient in his experience of a long-lasting *liminal* episode:

"I sat in front of them, and as they started playing and I was hypnotized. I started at the drummer because he was amazing and full of charisma, and his rhythm awoken something in me, and I felt as my whole body was aroused into a 'trip'. Two hours of the concert that were a full-on 'trip'. And it stayed with me for a long while. I sat there in tears, vibrating with excitement, and insanely overwhelmed. I felt as though I'm watching a conversation of five geniuses, and I watch them philosophizing in music." (9, personal communication, October 29, 2020).

Lastly, as before, a visual representation of the construction of the themes and dimension of the *liminality* concept could be seen in figure 4.2 and Appendix D.

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Figure 4.1.2.:

Liminality themes and dimensions

Extreme emotions	Euphoric
	Out of body
	Pure bliss
	Ecstasy
	Peak emotion
	Connection to music
Physical manifestations	Shaking
	Crying
	Trip
	Goosebumps
	Synesthesia

Note: this table is based on analysis of the interviewees' accounts, created by Yifat Leder (2020).

4.1.3. *We come one: Communitas*

As we reach the third section, that tries to answer the sub-question *How did the interviewees experience the stage of communitas?* It is essential again to chart the range of the term *communitas*. By upholding the most general definition of the term regarding it to be an unstructured society, the analysis found two main themes that associate with this concept: 'togetherness' and 'social interaction'. Therefore, as the two main themes and their dimensions are presented, their relations are also visually presented at the end of this section (figure 4.3). Their relations to the full *pilgrimage* model (Turner, 1969) are displayed in Appendix D.

The first theme to be discussed is the 'togetherness' theme. This theme is simply constructed by different reports of feeling closeness and oneness with other people. It was only articulated as a positive experience of happiness, and most often included all other people (i.e., other festival goers that are not in the interviewee's group of friends) (e.g., the crowd in a concert). This dimension was observed 25 times during the interviews. It is made

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of reports of the feeling of comradery between the respondents and other people. One good example of that feeling was reported by a 25-year-old USA citizen who often traveled alone to European festivals, as she explained that bonds are made faster and deeper in the duration of the music festival. Due to her outgoing character and the wonderful people she met at the festival, she had never felt alone.

“I love, like making friends and I can make friends with anyone but at a music festival. Yet because it's such an intense experience that you do bond with other people a lot strongly and quicker than you would in real life. But yet I've had I've never felt alone for a second at a music festival, even if I went there alone.” (4, personal communication, October 12, 2020).

Another example is the report of a 37-year-old Israeli who always felt comfortable in the festival. She is one of the females who reported avoiding drinking alcohol more than her typical quantity (i.e., in real life). This account was made as she remarked on the heavy intake of alcohol by most of the festival goers she met; “they drink like 40 beer in the morning, I don't know” (1, personal communication, September 24, 2020). Yet, she emphasized that as this habit, although being weird for her, lowered their inhibitions but that effect did not register to her as a negative matter. Her explanation for that was the favorable vibe of the festival is inclusive and creates comradery:

“It's like, there is something very positive in it. Because we are all here for the same goal, and we are all like here to enjoy ourselves, and here to hear good music in a good atmosphere and meet other people”. (1, personal communication, September 24, 2020).

Although this theme was not found to hold any major dimension, it was structured through codes such as ‘everyone shares same goal’ (i.e., they are all there for the same motivations, e.g.: love of the music or to have fun) and togetherness with unknown people – which was mostly used to describe the feeling of a fellowship between the interviewee to fellow festival travelers. Even without an immediate interaction, as it was evident in the previous section where some interviewees reported this feeling was part of the rise in excitement, right before a *liminal* experience.

The second main theme to be found was the theme of ‘reports of social interactions’. But to explain it well, it is first necessary to disclose that during the analysis the respondent's social interactions were categorized into one of the three categories: ‘Original friends’ (i.e., friends the interviewee knew real life), ‘festival friends’ (i.e., temporary friends, fellow festival goer that the interactions with them is reported to be friendly), ‘Strangers’ (i.e.,

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unknown people, mainly used to describe unpleasant interactions). This differentiation was helpful in reconstruction of the data into the concept of *communitas*. Since it is structured upon experiences that include communication, relations, and shared activities of the individual traveler with other friendly fellow festival goers (that are not their original friends).

Thus, the dimension of interactions with festival friends was found to contain mostly short-termed interactions: stories over waiting together in the line for the bathrooms or food stands, sharing alcohol or drugs or substituting it in exchange to other good, partying together in the campsite or just being useful helpful to each other. Some interactions were mundane such as the case where a 53-year-old Israeli recalled how in one festival, when he was 21, he lent his toothpaste to a German festival goer in the morning washing area. And how this small act of kindness impressed his then festival-friend:

“Especially in the festival, you know, you awake in the morning, go to the fountain, then you actually give someone toothpaste and you won him over for that day. He will watch over your bag if you go somewhere or invite you to breakfast or something. Hmm... It’s very easy to connect and also, you know, I was 22 at that time, or 21, fresh out of the army... Single, young, roaming the world, so it’s like, you know also girls... It was just easy, and a great place to meet people and interact.” (5, personal communication, October 22, 2020).

Others were more peculiar and inspirational, like the 23 year old Israeli that shared how after the musician Anderson .Paak shared a picture he took of her in the crowd of his show, in his Instagram account. Subsequently, she reported that that day she felt elated and euphoric as other festival goers started to notice her more, and other photographers started taking pictures of her. This feeling, she admitted, was translated to gratefulness and happiness. Thus, the next day as she came back to the festival ground after a short trip, she had made with her ‘real world’ friends, to a chocolatier in the city. She started giving away fine chocolates to random fellow festival goer, which made her feel great:

“It was all such insanity. A day after we went to buy some chocolate in a chocolatier in the city, I said ‘let’s go have breakfast, be a bit like normal people’. And as I returned to the festival, I like had quite a lot of chocolate left, so I started sharing it with people. Like, you know... I suddenly became a happy and kind person. It was the first time I ever gave away food to random people. It was funny and fun. Like, ‘just take it’. Not like I’m going to donate it. I’m just like ‘okay, I don’t want any

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more chocolate and I'm not going to go around with chocolate in my bag, that's stupid, it's hot here'. So just like 'there you go, I'm not poisoning you'. But it was so fun to just share that experience with people, even random people.' (6, personal communication, October 25, 2020).

Another dimension of the 'social interaction' theme, was the dimension of 'communal activities'. Originally, it was created as a code that followed all 'communal activities', a term related to all activities done by many people (i.e., as opposed to actions that one does alone or with one other friend). This term was not differentiated to the prior three categories of social interaction, because it is directly associated with Turner's reports of communal feasting, praying, or singing (1969, 1973). Hence, the group might include a mixture of both 'real world' friends, festival friends and strangers. Yet, it did not include activities that were not performed as a group (e.g.: activities of the individual alone, or activities with only one or two friends).

Not surprisingly, this theme was found in all interviewee's accounts, as all of them found themselves performing many tasks or activities either together with a group of their 'real world' friends, like eating together, or going together to the showers. While some disclosed drinking alcohol or taking drugs with temporary friends, or just partying at night at the campsite. Others even shared stories of communal activities with strangers. Like the Dutch 27-year-old, that detailed how during one concert, as all the crowd was dancing, a random unknown man carried her on his shoulders for a long while, without even talking beforehand. And how after that show they separated and had no further interaction: "I don't think I even knew his name or where he was from" (2, personal communication, September 30.2020).

An important caveat in discussing the term 'communal activity' is that three interviewees had reported on experiences in which they traveled and camped with a big group (8-10), thus their articulation of a 'communal activity' could be relating to their initial group. Yet, their activities were included because they had also reported that due to the group's size, they often separated from the big group and experienced many of their festival experiences with only one or two friends.

Overall, a little over half (6) interviewees had described interactions that could be regarded as *communitas*, yet it should be stated that the majority (8) of interviewees had reported a forming deeper bonds with a social group of either festival goers or friends who they traveled with (including some of the interviewees that had not reported interactions with other festival goers). Interestingly, very few (3) interviewees had reported keeping a long-

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term relationship with a festival friend. They had all traveled great distances, reported to be almost completely disconnected from the world and had traveled in small groups (either alone or with 1-2 friends). An extreme example for that was the story of one interviewee that had changed her residence from the US to Australia to live with her now-boyfriend, which she met five years ago in a European festival (3, 25-year-old female, USA nationality and resides in Western Australia, Australia.) (3, personal communication, October 12, 2020).

Surprisingly, unlike the presumption that there would be a difference in openness to interactions with other festival goers, between people who traveled alone, in small groups, or big groups. Yet, the structure of the group had little influence over social interaction with people outside the group. Finally, as reported earlier in the concept of *inclusion-exclusion*, a relationship between accounts of time planning the travel for the festival and the openness to social interactions with ‘festival friends’ or ‘strangers’. It appears that a long process of planning the experience has influenced the openness to the experience and to new people.

Figure 4.1.3:

Communitas themes and dimensions

Social interaction	Communal activities
	Interaction With festival friends
Togetherness	

Note: this table is based on analysis of the interviewees’ accounts, created by Yifat Leder (2020).

4.1.4. Go west: Spatial transition

As discussed in the theory chapter, Turner had developed a particular emphasis on *pilgrimage* as a *rite of passage*, in his later work ‘the center is out there’ (1973). In this work, he introduces the conceptual importance of *spatial transition* as a precursor to experiencing this ritual as a rite that can sustain both *structure and anti-structure* (Turner, 1973). When looking for *spatial transition* patterns in the analysis, a differentiation had emerged – between experiencing the transition as a mental separation and experiencing the *spatial transition* as a physical separation.

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While Turner's emphasis was put mostly on observations of the physical aspects of transitioning between the spaces (1973), in the analysis I had found that differentiation was needed to assemble both the physical experience of moving from place X to place Y and the emotional component of moving from one terrain to another. These two very distinct facets appeared to be intertwined in the responder's testimonies, as they go back and forth between the two in their accounts of their endeavors. Therefore, these two sides of one transitional experience have been made the thematic framework of this concept. As before, a visual presentation of the themes and dimensions under the concept of *spatial transition* could be viewed in figure 4.4. Whilst a full code tree or all the themes and dimensions under this study's scope is available in Appendix D.

The first theme of 'accounts of mental separation' was noticeable in the interviewee's stories through previously presented elements in the *inclusion-exclusion* section. In particular, the mental separation theme relies on a mixture of four different dimensions reported in the *inclusion* or *exclusion* conceptual analysis. The themes are: 'cultural matters', 'comparison to old status', 'feeling like an outsider', and 'patterns of connectivity to the old world'. Two dimensions have been adopted from the *inclusion* portion. The first is the dimension of 'cultural matter', in which the responders reported on cultural differences they have experienced as they arrived at the festival. Broadly, like Dorothy's famous quote from the classic film *'the wizard of oz,'* "Toto, I've a feeling we're not in Kansas anymore" (1939), is acknowledging the change in environment as a separation from the one's old habitat. Alike, these reports were interpreted as signifiers of mental detachment from one's old settings, as they are reminding the travelers of their new cultural environment. Accordingly, the second dimension of 'feeling like an outsider' was also used to develop another aspect of the introduction to new surroundings.

Subsequently, the remaining two dimensions of 'patterns of connectivity' and 'comparison to old status' were selected from *exclusion* findings. They also help shape the confinements of the mental separation theme. As previously discussed, all interviewees have reported modifying their pattern of connectivity to the outside world during the festival. Moreover, all accounts have less connectivity to their old surroundings (i.e., family, friends, colleagues). This finding is again used to develop the theme of 'mental separation', as the weak connection to their old-world relationship exemplifies their sense of mental distance from prior relationships. Lastly, 'comparison to old status' is used to establish the final dimension of 'mental separation', as it is filled with contradictory verbal articulations of the interviewee's experiences. In particular, it formulates their in-festival activities in opposition

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to their former habits and costumes (e.g., showered less than in regular life, ate more just food than back home, etc.). Likewise, this dimension expresses their attitude to their festival reality experiences, as (mentally) separated from their real life. Provisionally, the second theme of physical separation, although being smaller in mentions, can provide more concrete examples of the transition in space. As it contains dimensions such as ‘exploration of the festival ground on the first day’, ‘geographical description’ and ‘differences in climate’.

The first dimension, ‘exploration of the festival’, contains a report on the initial entrance to the festival ground and the travelers’ later personal experience amidst the different festival grounds (i.e., most often between the music concert site and the campsite). The first aspect of the entrance to the then-new territory of the festival unfolds one intriguing finding: All interviewees recounted that their first active decision when arriving was the choice of where to structure their tents. While a few reported locations closer to specific logistical facilities (e.g., bathrooms, showers, coffee station, etc.), others preferred to spread out to less central locations, as they considered them to be too noisy or too smelly. This difference in approaches could be relating to the difference in festival magnitude, as a few travelers traveled to festivals that serve a few thousands of patrons, others to festivals with the capacity of a few tens of thousands camping guests. Some had traveled to festivals that accommodate camping grounds for crowds of up to a quarter of a million campers (e.g., the Hungarian Sziget).

The second aspect of this dimension is the in-festival distinction between various territories, which was mostly affiliated to the difference between the living areas (i.e., most often a campsite) and actual concert areas. These grounds were differentiated by either regulatory matters, like different alcohol provisions or various consumption booths (e.g., different food and beverages, various merchandise booths), and various canister regulations (i.e., cans and bottles are restricted from actual concerts area). Laws that forced some respondents to get creative to transgress, like the 27-year-old Dutch who described the rigorous process she and her friends undergone to sneak alcohol into the concerts area:

“Oh, wow. But getting them in, you have to, I think you are not allowed to bring in, uh, to bring in like glass bottles. So, you have to like, put them in a different container. But yeah. But you can't have bottles that are already opened. So, so, so we had to have a bottle of apple juice, and we took the apple juice out, and I put the whiskey or something inside, and then we glued it back together. Yeah. But then we would drink a lot of whiskey. OK, but if you drink that the whole day or the whole

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evening, you will also get a little bit tired of it. So, we would occasionally also just buy drinks at the festival, of course, like just soda or beer or get a lot of cider there as well. But we wouldn't really buy hard liquor at the festival itself.” (2, personal communication, September 30, 2020).

To make more explicit, as many festivals frequently regulate the carrying of alcoholic products on their grounds: either for safety reasons (i.e., bans glass bottles that could be dangerous if thrown), or for financial purposes (i.e., forbidding the entrance of products from elsewhere amplifies their purchase in the festival). The interviewee's report illuminates this policy as causing a strict physical divide between the festival ground and the outside world, requiring time and effort and adjustment of personal consumption.

Another dimension of this theme is filled with reports over the distance traveled, the festival's landscape, etc. The 'geographical description' dimension found that most reports over the festival's locations describe them as being located in a peripheral location. Many recalled it to be in rural countrysides, while some reported them being held in cities but outside the city center. This finding is consistent with Turner's observation in his later work 'the center is out there' (1973), which claimed most religious *pilgrimage* sites are positioned in peripheral locations - outside of population centers.

Finally, the third dimension of 'differences in climate' was often found in the participants' description of their discomfort or lack of preparation for the local weather, as it is dramatically different than their 'real-world' settings. As seven of the ten interviewees are citizens of a warm middle eastern country (i.e., Israel), it is not surprising that most accounts reported on their efforts to endure the wet European climate. For example, the chronicles of a 23-years-old Israeli's ordeals with the local European weather. As she constantly berated herself on her first day in the festival for not packing clothes and footwear that could survive the rains and mud:

“It was really just an inability to adjust to the local culture because we understood it would be raining during the festival, but we just then realized that we did not focus on clothes for the rain. So, we bought these stupid rain ponchos, just because I didn't have an umbrella... And I remember myself walking in this dumb poncho and saying to myself, 'such an idiot. You are such a stupid Israeli' and I'm cold.” (6, personal communication, October 25, 2020).

As evident, this latter quote is an excellent example of the entwinement of both themes of *spatial transition* in a short description of a real-time occurrence. In this portrayal,

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it is noticeable that the physical separation felt by the one's challenges to acclimate to the local weather is paralleled by the mental realization of cultural and national dispositions. Thus, I suggest that mental separation elements invade the individual's sense of convenience and remind him or her of their certain distance from a familiar environment.

All in all, all interviewees experienced *spatial transition* forms, as they noticed the distance traveled in the physical reality. But their stories were mainly reflecting upon their mental transition between the festival's structures and the 'real-world' structure. Or as one interviewee reported that she lacked any interest to tour the new country before and during the festival and was mainly focused only on her arrival and stay at the festival (1, 37-year-old female, Israeli nationality, resides in Toronto, Canada) (1, personal communication, September 24, 2020).

Another evidence for the respondent's awareness of their *spatial transition* was especially evident because most respondents (9) have claimed to feel physically ill in the few days after the festival. As discussed earlier, all interviewees experienced a change in their consumption patterns (e.g., drinking a lot of alcohol and eating mostly fast food). Their hygienic habits had changed, and most reported to adapt different sleeping patterns (e.g., rudely awakening in the morning). All these changes and more could have influenced their health and caused them to feel unwell after the festival

Subsequently, most festival travelers (7 interviewees) had planned a short trip with their friends after the festival had ended. A decision that is well explained by interviewee 8, a 37-year-old female from Israel, that explained why she often plans a relaxing tour in the area after a festival. A vacation which also includes a day in a spa "By then you are exhausted. You hardly slept, and you have walked a lot, like kilometers every day, and your feet are sore". (8, personal communication, October 28, 2020). Others also mentioned the high intake of drugs and alcohol and the poor diet as reasons they have felt bad after the festival.

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Figure 4.1.4:

Spatial transition themes and dimensions

Mental separation	Foreign language
	Low connectivity
	Feeling like an outsider
	Unlike home
Spatial separation	Exploration of ground
	Geographical description
	Climate differences

Note: this table is based on analysis of the interviewees' accounts, created by Yifat Leder (2020).

5. Conclusion Chapter

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As all results were presented and discussed, it is time to draw some substantial conclusions. This chapter attempts to achieve this mission by focusing on meaningful results and discussing their academic and social implications. Thus, this chapter is featuring four sections. In each, a discussion will be formed upon the significance of the results and what they could be indicating. The first section will try to formulate an answer to the central research question by debating the themes and dimensions found in the interviewees' accounts. The second will present some peculiar emerging themes and dimensions, with suggestions to further study in future research. The third section will reflect upon the limitation of this study and the implication of conducting such research in 2020 concerning the 'real world' repercussions of the COVID-19 pandemic and the cancelation of international music festivals. Finally, the fourth section will provide some advice for societal agents that are currently laboring over adaptations of future popular-music festivals to the post-Corona age.

5.1 Finish what ya started: answering the research question

As this thesis started with a personal puzzlement over the impact of the journey to a music live-event on the traveler's state of mind, it asked to better understand the travelers' experiences through the *structure and anti-structure* model of the *pilgrimage rite of passage*. This mission-quest was achieved by refining Turner's theoretical model's core aspects and the reformulation of these four stages (i.e., *Spatial transition*, *inclusion-exclusion*, *liminality*, and *communitas*) into grounded 'real-life' terms. Moreover, the addition of three scholarly touristic perspectives (i.e., music tourism, live-event tourism, and festival tourism), were found to be essential in the redefinition of the traveler's experiences through a meaning-making framework

After a rigorous analysis, I have concluded that the process of *inclusion-exclusion* is constructed by high levels of excitement before and as the travelers enter the new space. In particular, their excitement before the festival arises as they are more involved in planning the trip and requiring more effort during their trip. Initially, as they travel to the festival ground, the travelers' experience alienation and hardship to fit in these new surroundings. Subsequently, they feel discomforted by local elements of the festival, as many of the camping site's facilities (i.e., bathrooms or showers), the local weather, or other local matters (i.e., language, currency, etc.). Thereupon, the music pilgrim is required to make efforts and adapt to assimilate, and during the process, they gained more knowledge and skills.

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Accordingly, they exhibited a change in behavior, which was interpreted as a separation from their previous life. At the end of the process, as they adapted to the local customs, most journeyers are more carefree and can shed their real-world status (and some even their authentic identity).

Two interesting emerging themes had found that this process is influenced by political identity and gender norms. Both affect the traveler's ability to fully let go of their original social role, by either restricting their adaptation on local customs or motivating them to fully immerse in the festival experience. These findings could corroborate the criticism made by Stirrat's and Bowman's, as they argued that the *pilgrimage* act is not disconnected from exterior political influences or cultural background (1991, as cited by Stewart, 1992). They thus could affect the authenticity of the pilgrim's experience (1991, as cited by Stewart, 1992). Another finding affiliated technological advances to the participant's connectivity to the real world and was seen to influence their experiences of *inclusion-exclusion*. By this, I mean that a difference in communication patterns and contact with the real-world was found between responders who traveled to festivals in different decades.

Later, this new-found freedom is often accompanied by an openness to new experiences and high consumption of alcohol or drugs (i.e., higher than the traveler's regular consumption). These two tendencies (i.e., openness to new experience and higher consumption of alcohol or drugs) influence the traveler's ability to experience extreme emotions, mostly as positive emotional experiences of *liminality*. Furthermore, many travelers who reach these emotional peaks also exhibit extreme physical manifestations, such as uncontrollable crying or incorrigible shaking. Moreover, these elated feelings of euphoria and ecstasy are frequently experienced in connection to music, often as a deep and passionate connection to an artist or musical text (e.g., performance or song).

It should be argued that the euphoric experience is formed in relation to a mythological musical presence, almost as a spiritual epiphany. This relationship between *liminal* experiences and deep connection to the music of those who experience them substantiates my original proclamation of this form of musical live-event tourism to a music festival as a type of musical *pilgrimage*. Especially, considering this finding supports Nilay and Birsén's formulation of *pilgrimage* as a journey to an entity (i.e., person, place, object, or text) of significant spiritual meaning (2010). Furthermore, this relationship could also be used to support my stance that the field of 'live-event, music-festival tourism' requires further study under a strict formulation in order its unique hybrid nature. By this, I mean that although this assertion (and this finding) validates Getz's (2008) approach under the

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perspective of live event-tourism, it was missing in Cundy's (2013) and Pan. Et al. (2013) articulations of the festival-tourism field of study. Moreover, in Bolderman's (2018) discussion over the phenomenon of music-tourism tourism, her broad approach to music-tourism (i.e., including both live-event musical tourism and non-live-event musical tourism) restricted her from zooming in on the music festival tourism phenomenon as a felicitous form of secular *pilgrimage*.

Eventually, the third process of the music traveler's experience is *communitas*. In which the accumulation of the traveler's social interactions and communal activities (e.g., eating together, collaborative use of drugs, communal queuing, etc.) during the festival could develop into a temporary relationship with fellow travelers. Specifically, as most festival tourists deepen their bonds with existing friends, with whom they have traveled, many of them also form new short-termed bonds with new people. In some rare cases, this temporary relationship could morph into a real-world, long-term relationship.

Correspondingly, to Turner's (1969; Turner & Turner, 2011) formulation of the development of a new unstructured society, unifying the novice members through joyful communal activities, but does not contain any social roles hierarchies yet. This stage is frequently associated with a sense of camaraderie and belonging. This association was found in the central theme of 'togetherness', and was reported by many of the respondents.

Lastly, the entire construction of the three processes is anchored on the *spatial transition* element, through the adamant criterion set on the collection of the sample. By this, I mean that the fixed criterion of travel to a country that is not neighboring the participant's place of residence (at the time of the journey) was established for the collection of interviewees. Thus, incorporating this aspect enabled the concrete articulation of physical separation (i.e., the geographical movement between territories) and mental separation through external signifiers of a new and unfamiliar environment. Therefore, I can now conclude that Turner and Turner's later formulation of *spatial transition* as a keystone to the phenomenon of *pilgrimage* (2011) solidifies the argument that this specific form of tourism (i.e., live-event music-festival tourism) is a form of secular-cultural *pilgrimage*.

Albeit that not all responders experienced all the components of Turner's framework (1969; Turner & Turner, 2011), these findings better fit into the Nelson Graburn model of 'tourism magic' (Graburn, 2004. p.20). In which he defines touristic travel as a secular ritual, which is sacred to the tourist and provides an extraordinary from the traveler's mundane life. This slight change is significant, as Graburn (2004), unlike Turner (1969), charts the return of

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the travelers to their old life. In comparison, Turner's theory related to the post-*liminal* neophytes as a new unstructured society will develop their codes and traditions (1969). This slight difference is not split hair. It was evident that most interviewees did not sustain any long-term relationships with their fellow festival travelers. Furthermore, the participants' account of a transition period as they return to their old life (e.g., taking a restful vacation after the festival, or report over feeling ill and needing time to recuperate after the festival), exemplify the final part of Graburn's (2004) formulation. Specifically, his formulation of the process of return from the sacred experience back into the realms of mundane life (Graburn, 2004).

5.2 I still haven't found what I'm looking for: Suggestions for future research

As discussed in the previous section, during the analysis it became noticeable that there is an affiliation between technological advances (i.e., the multiple uses of today's mobile phone technology) to the participant's connectivity to the real world. This finding could also possibly influence the traveler's experiences of *communitas*, as it is easier (i.e., these days) to substitute real social interaction with online social networking. This assertion is formed by the change in communication patterns between travels in recent decades to those who traveled in the '80s or even the '2000s.

Therefore, the experiences described do not fit well in Turner's theoretical model (1969), nor was it displayed in a structured manner in the earlier covered literature. This finding is exciting since the advancements of communication technologies are a 'real world' factor that cannot be overlooked or contained in some populations. It is all around us and is part of daily life. Thus, I argue that these connectivity patterns and their relationship to openness to social experiences should be studied. Moreover, I contest that this gap in knowledge regarding the influence of technical improvements on festival experiences could oblige a modification of the original theory if found again in the future.

Another interesting finding that deserves further discussion was the influence of political identities over the traveler's experiences. First, the gender divide was found in the adaptation of local patterns of consumption, or the lack thereof. Specifically, this could be interpreted as a restriction that prevents full immersion in the festival culture (i.e., *inclusion-exclusion*). Especially, as very few studies in the literature collected showcased such meaningful differences in experiences between males and females in popular-music festivals. Therefore, I recommend formulating more studies to research males' and females' patterns of

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alcohol and drug consumption and their relations to their ability to “let loose” during the festival.

This influence of gender identity of the responder’s experiences correlates with the evidence suggesting that national identity could weigh on the individual’s experiences in a music festival. Specifically, five out of the seven Israeli participants discussed the dimensions of their national identity in a manner that was interpreted to assist the stage of *inclusion-exclusion*. Thus, as some other nationalities have their conflicts and complexities, it could be expected to repeat in studies of responders from different national backgrounds. This aspect should be examined further.

Yet, I argue that both political identity themes are already sufficient evidence to consider the possibility that Stirrat’s and Bowman’s criticism of Turner’s work was indeed correct (1991, as cited by Stewart, 1992). As reported earlier in the theory chapter, Stirrat had argued that Turner’s prior work is not inclusive of the weight political matters could have over the authenticity of the pilgrim’s experiences. While Bowman observed that pilgrims from different religious creeds experience the same religious *pilgrimage* differently (1991, as cited by Stewart, 1992), an observation that I argued earlier to be compared to travelers’ experiences from different cultural backgrounds. These arguments were also used previously in this study’s results, as it considered the potential that Israeli responders were more prone to report experiences of *inclusion-exclusion* due to their personal disposition. Specifically, because this disposition, to feel like outsiders in a diverse population, could be influenced by their political identity or cultural identity. Therefore, I recommend that both these findings be studied appropriately again, with regard to other political or cultural identity traits.

Lastly, finding a deep connection between interviewees and a specific musical signifier while experiencing *liminal* manifestations (e.g., artist, song) might not be too surprising. Yet, it should also be studied further since there is very little literature that formulates the travel to music festivals as live-event music-festival tourism. This literary gap should be investigated further, and special attention should be given to the interpretation of the musical signifiers as a possible piece of sacred scripture.

5.3 Old and wise - Reflections and limitations

While working on this thesis, a few restrictions were found that might affect the study’s outcomes; thus, I will now discuss the main limitations found and reflect upon their actual influence on the results.

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The most significant limitation was the collection of seven Israeli interviewees, a national identity that presents a few complexities that could have influenced the results' reliability. By this I mean, that the Israeli nationality presents two complexities that could affect the reports.

The first is the cultural experience of a country in which military service is mandatory to all citizens, and thus could influence their reports regarding experience in the behavioral topic. I.e., people who served in combat units might experience a certain familiarity with outdoorsy conditions, which could affect their accounts of *inclusion-exclusion*. While the second is their political complexity, as Israel's state is conflicted in the international sphere due to its government's vastly controversial actions in the geopolitical realm. This matter could also affect their patterns of socialization with more diverse populations.

Yet, I assert that the first aspect of over-familiarity was not found as a theme since most respondents did not make such a comparison. In fact, only two interviewees mentioned a familiarity to camping conditions with some articulation to IDF service: one a 53-year-old male that stated some level of familiarity with the outdoor showers (5, personal communication, October 22, 2020)., and one 37-years-old Israeli woman that described feeling weird about showering next door to the booth of her male friend:

"We never had anything between us, but we went to shower together, you know. And like, you don't shower together, there's booths. And we were in a booth next to a booth. And it's something that will never happen in any other situation. Like, maybe in the army, but no, never males and females together. Precisely. So, it's funny" (1, personal communication, September 24, 2020).

Therefore, I suggest that most Israeli participants did not impair this study's findings due to their cultural experiences.

While the second complexity is their political identity, as discussed earlier in the result chapter, it was indeed found to influence the results. Mainly as it was found that Israeli interviewees showed a higher inclination to immerse into the *inclusion-exclusion* process. Yet, this finding provided insightful evidence to the previously discussed theoretical modification to Turner's model (1969) and should be studied further.

The Second possible limitation is also reflecting upon the sample collection process, which enrolled three interviewees with prior professional experience in the Israeli music industry. Hence, their personal-professional experience could affect their reports, as they might be more familiar with big musical events and thus less able to experience *inclusion-*

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exclusion. However, I can testify that that is not the case, as all three reported experiencing *inclusion-exclusion*. This might be because Israeli music festivals are dramatically smaller (i.e., the biggest one ever was at a capacity of 12,000 people, not all of them camped there) (2020, אינדינגב) and rely mostly on local artist's performances.

The final limitation was that the study was conducted in 2020 when the COVID-19 pandemic created a lot of bewilderment and worries for many people across the world. It was also the time in which all international live events were immediately canceled, with no real knowledge or assurance regarding the question of if and when they will return to practice. This immediate disappearance and later non-existence of the entire popular-music festivals industry had, without a doubt, influenced the process and possibly the results of this study.

One change was felt from the perspective of a personal reflection, which was noticed in the process of sample selection. Whereas at the beginning of the year, the possibility of recruiting popular-music travelers to the interviews seemed to be rather easy. A few months later, as three possible interviewees disappeared and could not be contacted, and the activity over the music festival lovers Facebook groups was made thinner, it became slightly harder to inspire people to participate in the study. It is possible that this hardship only represents an overall worry or anti-social patterns of behavior due to the stress or discomfort that affected many people. Yet, as I mentioned, it was my impression that activity on those online groups has been reduced and included mainly jokes or memes about missing music festivals. For a few months, it felt as though the audience of music festivals had mourned the disappearance of their favorite tradition.

Another influence that was felt and might have impacted this study's results is the observable nostalgia towards music festivals. Some interviewees mentioned feelings of nostalgia for music festivals or feeling worried that they might not return to practice in the foreseeable future. Since these accounts were reflexive in nature and did not directly discuss the responder's festival experiences, they were not presented in the result section. By this I mean, that although they could have affected the state of mind of the interviewees at the time of the interviews, I still contend that this aggravated nostalgia should not be treated as a limitation on the reliability of the results. Predominantly, because these feelings are the result of a 'real-life' condition that is probably affecting other research at this time.

5.4. *We built this city on rock'n'roll - Academic contribution*

As discussed previously, the scholarly fields of live-event tourism, music-tourism, and festival-tourism, although extensively rich in literature, yet they arguably too broad

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and holistic to meticulously study popular-music festival tourism. Consequently, this study is contributing to the existing literature by offering a precise formulation of the popular music-festival tourism as a niche touristic phenomenon that is hybridized to hold three different aspects: The musical aspect, the live-event side, and the facet of festivalization.

Furthermore, this study is also contributing to *structure and anti-structure* studies, as it showcases the stages of travel to an international popular-music festival according to this original framework and substantiates former criticism on it. Specifically, as this study found sufficient evidence of cultural or political identity influences the authenticity of the experience. Lastly, as the overall conclusion of this research argues that Graburn (2004) articulation of tourism as an act of secular tourism is valid, it also presents ample evidence to the felicitousness of the scholar's model. As opposed to Turner and Turner's model of the rite of passage of religious *pilgrimage* (2011).

5.5. A change is gonna come: Implications for the future of popular-music festivals

The current pandemic is expected to necessitate many changes in the structure of the popular-music festivals. Just as the development of a music TV channel (e.g., MTV) brought about public discourse discussions such as 'video killed the radio star' (Dowens, Horn, & Wolly, 1979, 2). Accordingly, and as it was reported earlier in the introduction, similar discussions are currently taking place regarding the future implications of the social distancing policies on popular-music festivals. Therefore, some recommendations could be extrapolated from the results of this study regarding elements that were appreciated in previous festivals and contributed to the unparalleled experience of extreme excitement.

First, as it seems that *liminality* is not a singular element, but rather the peak of a process of growing excitement, as the responders described feeling excitement during the travel and arrival to the festival. However, the excitement that reached its peak after they endured hardship and confusion and prevailed. That elated feeling transitioned to an extreme euphoric experience as they immerse completely at the moment and get to experience a close presentation of the music that they hold close to heart.

Therefore, my primary advice would be to find constructive ways to keep the elements of *inclusion-exclusion* through hardship. Herewith, although future festivals will presumably not be able to compact many people in a jam-packed campsite, they should create other hurdles for travelers to overcome. Since these minor hurdles initiate them into their new environment and allow them to feel accepted and belonging, thus shedding their prior life's constraints and restrictions.

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The second advice bestowed, based upon two findings that might help frame the social element in festivals, and regarding possible social distancing policies of the future. The first, clear finding that most interviewees reported having excessively more interactions with their group of friends and fewer interactions with other fellow travelers. While the second is the prior discussion over the possible relationship between frequent connectivity to the outside world, and the low reports of alliance or fellowship amongst the interviewees and other festival-goers. Thus, I suggest that both denote the unimportance of interactions between the festival-goers, as many reported not remember meaningful interactions and most did not keep in touch with the people they had met in festivals. Hence, it should be considered that the direct contact between all members of the crowd can be avoided without damaging the full experience. Moreover, as most reported to develop stronger bonds with ‘real-world’ friends during the festival, a stronger emphasis should be given to enabling groups to come together and experience the festival together (i.e., experiencing the festival as an enclosed capsule).

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Appendix A:

Appendix A: Liminal transition contrasted with statues system

Transitions	State
Binary Opposite 1	Binary opposite 2
Transition	State
Totality	Partiality
<i>Communitas</i>	Structure
Equality	Inequality
Anonymity	System of nomenclature
Absence of status	Status
Nakedness or uniform clothing	Maximization of sex distinction
Absence of rank	Distinction of rank
Humility	Just pride or position
Disregarding for personal appearance	Care for personal appearance
No distinction of wealth	Distinction of wealth
unselfishness	Selfishness
Total obedience	Obedience only to superior
sacredness	Secularity
Scared instruction	Technical knowledge
Silence	Speech
Suspension of kindship rights and obligations	Kindship rights and obligation

Note: a list of binary-oppositional terms (in the spirit of Levi-Strauss's '*structuralist theory of mythology*') provided by Turner (1969, p.366)

Appendix B: Topic list

Introduction and background	Introduction	How are you	
		Explanation of the study - festival goers experience	
		Verbal consent	
	Past experiences	Tell me a little about you past festival experiences	What genres
			What ages were you?
			What are the locations of the festivals?
	Social context	Who did you go with?	
Spatial matters	Geographical	Describe the landscape of the festival?	
	Distance traveled	How long did it take you to travel to the festival?	
		Describe your arrival to the festival?	
		Describe your journey to the festival?	
	Cultural differences	How did you feel during the travel/arrival?	
		Some people reported experiencing some cultural differences when they arrived (e.g., language, currency, transportation), did you?	
Behavior and habits	Hygiene	Tell me about your bathroom and showers routine at the festival?	
		How was your campsite hygiene routine different from your regular life?	
		Describe any situation that caused you discomfort, inconvenience, or tension - regarding logistics or hygiene?	
	Esthetic	Tell me about your fashion and style habits in the festival?	

		How different was your fashion or style in the festival from your regular style?
		Some people reported dressing up in costumes while parting the festival, did you experiment with any new looks?
	Connection to outside world	How often did you contact family/friends/work?
		Describe some of your communication with people on the outside of the festival? (e.g., calls, texts and apps)
		How often did you share something from the festival on the social networks (e.g., FB, Twitter, Instagram, etc.)
	Consumption	Food
		Do you have any dietary restriction? And if so, how did the variety of food in the festival fit you?
		What did you eat in the festival?
		Describe your process of obtaining food in the festival? (alone, shared activity, how did you decide what to eat)
		Was different from your regular diet? And how?
		Alcohol
		What did you drink in the festival? (types and amounts)

		Some people reported to be drinking more than usually in the festival, how different were your drinking habits in the festival (than in regular life)
		Describe your process of obtaining alcohol in the festival? (e.g., alone, shared activity, bought in festival or pre-bought/sneaked in)
		Tell me about your drug use experiences in the festival (types and amounts)
		Some people reported to be using more drugs than regularly, or experimenting with new drugs in the festival, how different were your drug use habits in the festival (than in regular life)?
Influence	Drugs	Describe the process of obtaining drugs in the festival (e.g., bought alone or shared)
		Some interviewees had described that the alcohol or drugs have influenced their emotional feeling

Excitement and emotions		in the festival (e.g., more relaxed or more excited). Describe your emotional experiences under their influences?
		Alcohol
		Drugs
	Peak excitement	Do you remember a specific moment where you felt extreme excitement (i.e., good or bad)? If yes, can you describe it?
		How did you feel in that moment?
		Some people have reported that in this extreme state the experienced some physical manifestations like crying or shaking. Did you experience any physical manifestation? Describe
Socializing	Shared rituals	How often did you have a communal activity with new people (e.g., eating, drinking, showers line, etc.)? Can you give some examples?
		How often did you have these types of shared activities with your group of friends? (traveling with you)? Can you give some examples?
	New relationships	What were your social interactions with new people in the festival? Describe a few examples
		Did you have any new short-termed relationship in the festival? What the nature of that relationship? (e.g., friend, sexual or romantic)?
	End of festival	How did you feel at the last day of the festival?
		Did you say goodbye to anyone before leaving the festival? Can you give examples?
	Reflection	Did you keep any contact with people you met in the festival (after the festival)?
		Has your relationship with the friends you traveled with been influenced by this experience? And how?

End points	Overall structure	How did you feel after the festival? (e.g., physical, emotional)
		Before we end, can you describe to me (more or less) your daily schedule in the festival?
	Experiences	Do you have anything else to share or any other festival related experience you would like to share?

Note: this table created by Yifat Leder (2020).

Appendix C

Appendix C: Table of interviewees

#	Date of interview	Current Age	Sex	Nationality	Current Residence	Age at first festival
1	24/9/2020	37	Female	Israeli	Toronto, Canada	17
2	30/9/2020	27	Female	Dutch	Rotterdam, Netherlands	16
3	8/10/2020	25	Female	USA	Western Australis, Australia	17
4	12/10/2020	26	Female	Dutch	Rotterdam, Netherlands	20
5	22/10/2020	53	Male	Israeli	Haifa, Israel	21
6	25/10/2020	23	Female	Israeli	Tel Aviv, Israel	19
7	26/10/2020	43	Female	Israeli	Tel Aviv, Israel	30
8	28/10/2020	37	Female	Israeli	Tel Aviv, Israel	22
9	29/10/2020	32	Male	Israeli	Beer Sheva	30
10	29/10/2020	32	Male	Israeli	Tel Aviv, Israel	24

Note: this table created by Yifat Leder (2020).

Appendix D: The full code tree

<i>Music festival pilgrimage</i>	<i>Inclusion-Exclusion</i>	<i>Inclusion</i>	Change in mundane behavior	Hygiene
				Esthetics
				Consumption
				Schedule
			Entering the space	Planning travel to festival
				Traveling to festival
				Arrival to festival
				Cultural matters
			Being a newbie - Emotions	Feeling like an outsider
				Not knowing things
				Getting used to new element
				Excitement in beginning
				Welcoming
		<i>Exclusion</i>	Distance from past	Connectivity
				Comparison to old status
			Letting loose	Letting go of control
				Gender divide
				Escape
				Immersive
				Freedom
				Out of character

			Spontaneity
			Anonymity
			Panic attack
	<i>Liminality</i>	Extreme emotions	Euphoric
			Out of body
			Pure bliss
			Ecstasy
			Peak emotion
			Connection to music
		Physical manifestations	Shaking
			Crying
			Trip
			Goosebumps
			Synesthesia
	<i>Communitas</i>	Social interaction	Communal activities
			Interaction with Festival friends
		Togetherness	
	<i>Spatial transition</i>	Mental separation	Foreign language
			Low connectivity
			Feeling like an outsider
			Unlike home
		Spatial separation	Exploration of ground
			Geographical description
			Climate differences

Appendix D

Note: this table is based on analysis of the interviewees' accounts, created by Yifat Leder (2020).

Figure E.2: relationships of the codes regarding to behavior during the festival

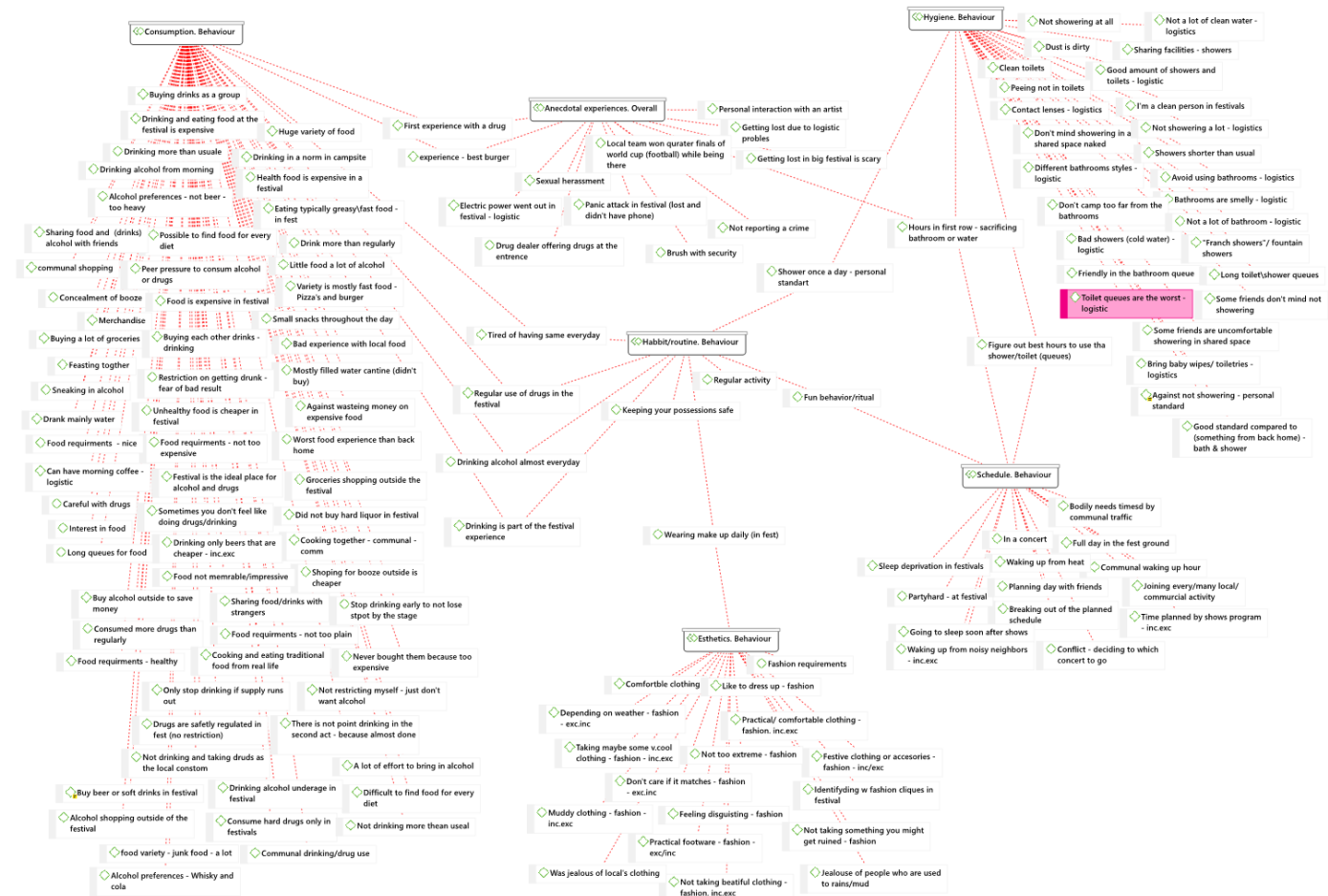


Figure E.3: relationships of the codes regarding to feelings during the festival

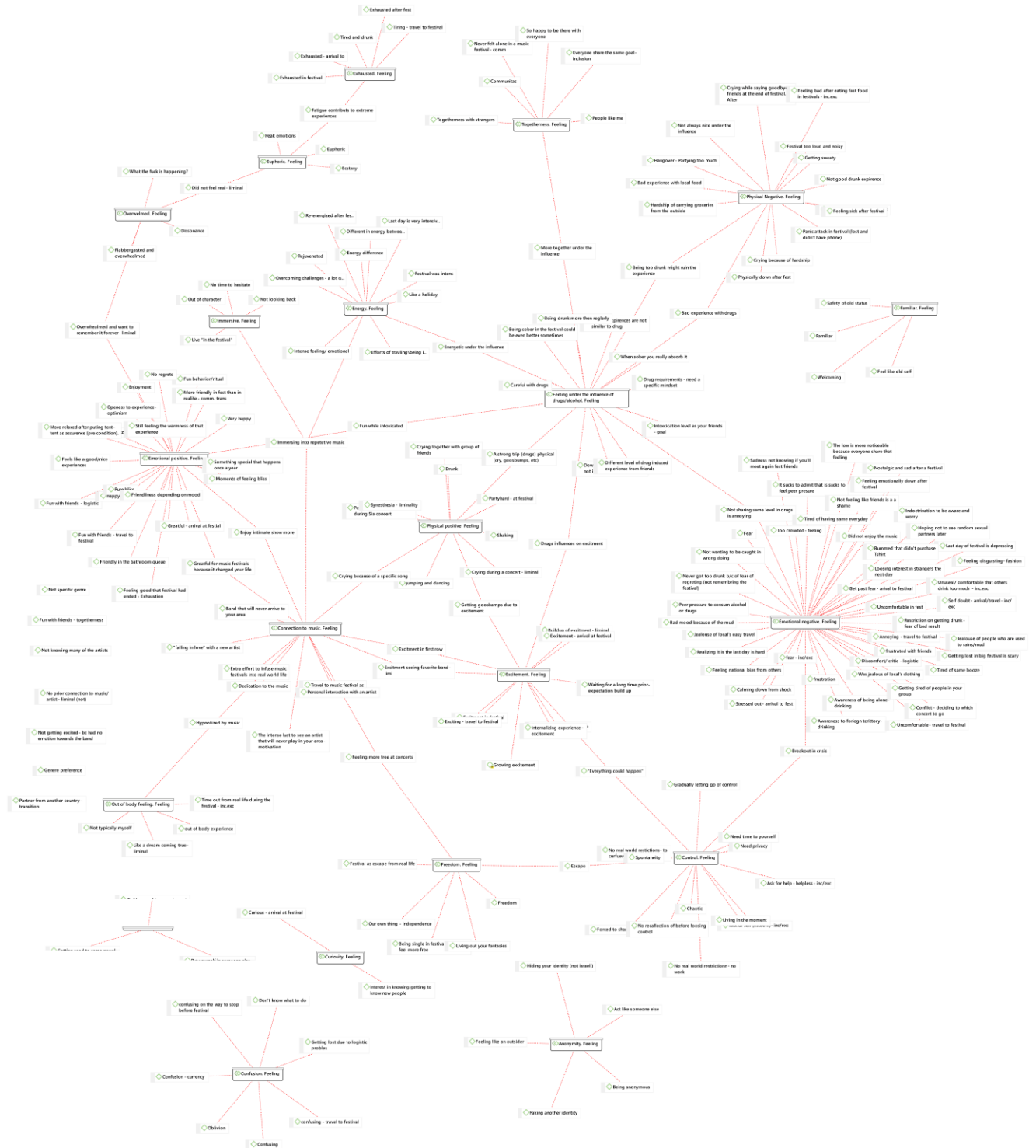


Figure E.4: relationships of the codes regarding to social interactions during the festival

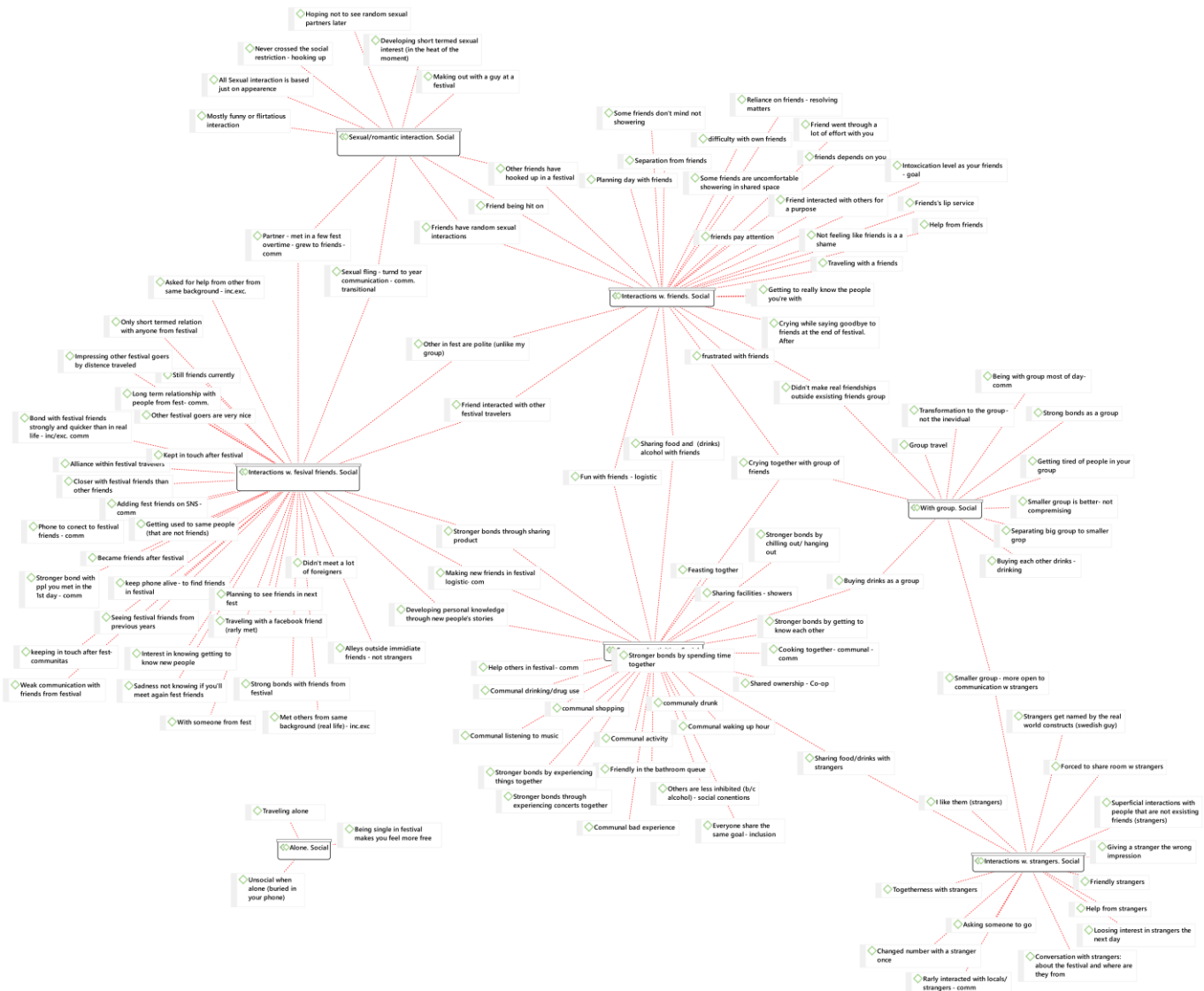


Figure E.6: relationships of the codes regarding to the experience after the festival

