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The psychogeographic relationship with memories, popular music, and identity: a case study
from 1995-2022 of the grateful dead.

A Thesis Submitted to the
Graduate Faculty
of Jacksonville State University in Partial Fulfillment of the
Requirements for the Degree of
Master of Science with a Major in Geographic Information Science and Technology

By
Margaret Lane Walton

Jacksonville, Alabama
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Margaret Lane Walton

April 29, 2023

Abstract

This paper will explore sonic geography and its impact on human and cultural geography through popular music, specifically the Grateful Dead, from 1995 to 2022. This research focuses on the eventization of the band and popular music post-Jerry Garcia's death, whereas previous research has focused primarily on the band from 1965 to 1995. The infamous psychedelic rock and roll band was widely known for the created and imagined communities that it forged over their 30-year run. Recent research on soundscapes and music's role in the study of geography precipitated the need for more attention to music geography. This paper explores the listeners' experiences of the Grateful Dead's music to investigate how the Grateful Dead's music creates an affective place experience, thus establishing a larger communal soundscape of the Grateful Dead. This work explores how the power of sound can symbolize or leave a powerful imprint in listeners' minds and how this contributes to self-identity, community, and our perception of place. This work examines Grateful Dead-inspired cover bands, the difference in the Deadhead community post-Jerry Garcia's death, and how the popular music scene for psychedelic rock has evolved over the years.



Figure 1: Local Jerry Garcia Artwork

This image was submitted and permission granted for use by local Northeast Alabama artist Joe Wood, as a form of their psychogeographic relationship with the Grateful Dead.

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Margaret Lane Walton

NOTE

In regard to the images provided in this thesis, all photos and images were taken by the author unless specified otherwise in the text.

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CHAPTER 1

Introduction

This research involves a case study of the music of the Grateful Dead to examine the role of music in place, memory, and identity creation and recreation. In order to examine how the Grateful Dead's music creates an emotive experience and establishes a broader collective sonic geography, this paper investigates the experiences of music listeners and aims to investigate how the power of sound can symbolically impact and make a strong impression on listeners' brains; and how precisely this affects our sense of self, sense of community, and sense of location and space. This research explores Grateful Dead-inspired cover bands, the changes in the Deadhead scene following Jerry Garcia's passing, and the development of psychedelic rock music scene over nearly five decades. In view of recent research on soundscapes and music's role in the field of geography, there is a need for increased emphasis on the subject of music geography.

Research questions:

1. Does music play a role in creating identity, specifically for the Deadhead community?
2. How has popular music and eventization evolved in the Deadhead community from 1995 – 2022?
3. Do Grateful Dead-inspired cover bands post-1995 continue to precipitate the creation and recreation of the Deadhead community, as explored through participant observation, surveys, and interviews, of Grateful Dead-inspired cover band?
4. How can GIS and ArcGIS Online be used to disseminate qualitative research, and can they be an effective means of data storage, analysis, and display?

The idea of a larger soundscape of a band and the entire sensorium of experiences that influence cultural development has been excluded from the study of sound and culture. Another

important aspect of the study of sound is the community that develops around it. Music creates communities that listeners identify with, such as the Deadhead community. Each such community experiences place through the music they listen to (Connell & Gibson, 2003). This study, seeking to explore how identity and community are created through the Grateful Dead's music, gives us a better understanding of how listeners are deeply impacted by the soundscapes of this band, so much so that it becomes part of their self-identity.

The broader impact of this work lies in its connectivity to the present as a way to understand our present society. It is helpful to understand the way nature and music affects our identities. In an age when many struggle to define their identity and culture in a society, this research will provide another avenue for researchers to study the development of identity and culture through music. This research provides individuals a way to look to music for scientific purposes to see that society can take music more seriously and not only look to music for entertainment, but for the value it brings to understanding society. This work also joins the scholarship that has been ongoing in the fields of geography, musicology, psychology, and subfields. It follows from work done in studies on memory, place, popular music, and identity.

CHAPTER 2

Review of Literature

Place

Place plays a major role in the principal study of geography – and not just the pinpoint, spatial location of a place but also the major human characteristics that influence our perception of those places. The study of place in humanistic geography has expanded beyond Yi-Fu Tuan's idea of territory and space, by adding Denise Von Glahn's perspective that the sound and music of those intimate, personal, and time related qualities and experiences contribute to what we associate with place (Tuan, 1976; Von Glahn, 2003). By incorporating elements from blues, jazz, gospel, country, and folk music, rock and roll has evolved from various regional styles that are distinguishable by their unique sound and lyrics. This makes it a valuable lens to explore the relationship between sound and place (Larson, 2004). Place is a persistent theme displayed throughout the Grateful Dead's music. The San Francisco Bay Area, where the band originated acts as a cultural hearth for the geographical development of the group's music along with California and New York (Hunter et al., 2007). The locations used in song titles and lyrics such as "Alabama Getaway," "Mexicali Blues," and "Tennessee Jed," participate in the creation of a place centered identity in the group's music for listeners and their perceptions of place and geography. The naming of place in their music and the locations they perform this place-based music participates in how audiences create connections to the music in real and imagined places.

The Fillmore Auditorium and Hampton Coliseum are two popular concert venues that held reoccurring events. These examples of place throughout the Grateful Dead's music contribute to the idea that music is representative of the cultural and physical landscape by providing listeners with a strong idea of that place, which overall represents how music can influence our

perceptions of particular places (Carney, 1998). Specifically, regarding soundscapes of the Grateful Dead, this research explores two aspects of place depicted through their music: historical context and geographical representation. The sub-themes of location and place examine the aspects of the origins, roots, and identity markers, that represent place throughout a popular rock and roll bands' music, all aspects of music geography that have grown in popularity recently in the study of music (French, 2017).

Historically speaking, music is important for how we view a location or place by studying how specific music groups inspired the cultural landscape of an area, thus becoming a cultural hearth, or hotspot, for a particular group or genre of music. In exploring the role of music in place, John Connell and Chris Gibson explain the idea of creating places through music, arguing that places are not just the origins of music, but the basis of commercial enterprise. This economic geographic view, used for commercial development, has been prominent in exploring music geography on place but misses the personal connections that the individual makes to place through music (Connell & Gibson, 2003). The sense of hearing and the information it provides offer building blocks for examining culture and place, beyond the economic (Kong, 2006). Cultural geography, Lily Kong has argued that geographers should be looking at music to study society and the environment because.

...just as [music] is a medium for conveying myriad experiences, music is also the outcome of environmental experience. Musicians write their music as a consequence of their experiences. Music can thus be said to possess a dual structure: as both the medium and the outcome of experience, it serves to produce and reproduce social systems (Kong, 2006, p. 184).

Many cultural geographers consider the relationships of music and sound as they occupy a physical space, such as a concert hall, field, or a stadium. New geographical and musicological methods of studying the sonic environment have emerged to elucidate the significance of music

in the cultural landscapes and its potential to enrich human experiences. Current geographical scholarship on music often leaves out an exploration of “what music is and how it works as music in the world” (Wood et. al., 2007, p. 868). Along with focusing on economic, cultural, political, and identity signifiers they argue that geographical research on music should emphasize the “being and doing” of music, which is nonrepresentational. The spaces of musical performance shape the practices of those involved in the performance and reception of music, turning the knowledge of place into something dynamic, and changing with time. Rogers also discussed using the performing arts to examine how people experience and construct a sense of their lived places and spaces (Rogers, 2012). According to Amanda Rogers, there needs to be a greater connection between geographers, performance theorists, and practitioners to appreciate the processes and politics that align the artistic genres of performance.

The movement to go beyond economics in music-to-music geography brings with it the necessity to research how and why music works to shape an emotional geography of relatedness. In this case, the Grateful Dead is considered part of the San Francisco sound, from the 1960s era, originating in the United States of America, as a psychedelic rock, blues influenced musical genre (Connell & Gibson, 2003). Their music signified a shift in what popular music represented: an era of drug experimentation, parental rebellion, and illustrative of the working, middle class youth (Larson, 2004; Morrison, 2000). One of the more personal songs that represents place in a historical context, with lyrics written by Robert Hunter and music produced and performed by Jerry Garcia, is “U.S. Blues.” In the song, Garcia sings: “Red and white/blue suede shoes, I’m Uncle Sam/how do you do?” and ‘I’m Uncle Sam/that’s who I am, Been hidin’ out/in a rock-and-roll band,” which could be seen relatable to Garcia’s personality, considering his previous involvement (and discharge) from the U.S. Army (Jarnow, n.d., Hunter et. Al.,

2007). The history of music, the places it references, and the background of the musician participate in formulating an idea about a place from the larger scale of the United States, all the way down to the smaller scale of the city of San Francisco. This established the importance of place and what a place means to individuals, precipitating the creation of an identity in that place, or at least a perceived connection to that place. In this study of the Grateful Dead, we argue that the commodification of music is more than just the material objects. However, instead they assist in creating a real and imagined community and foster an identity of place in those settings.

Sonic Geography

There are numerous sounds within a particular place and many interpretations of that place, therefore scholars need to reevaluate how music and sound can define a place. At the same time, music can also be a tool for reconstructing a culture and/or community. Looking at sound as a cultural phenomenon for the development of space illustrates how music concerts, festivals, and other performance types can reimagine a place's identity and meaning. Because everyone experiences music differently and listens differently, individual perceptions of sound can appear different into a collective whole articulating meaning in place (Duffy & Waitt, 2011). By allowing the listener to interpret the meaning of sound as it is being performed, cultural productions like music can help to understand and rebuild identity, culture, landscape, and location. A person's relationship to the location in time and space in the San Francisco Bay Areas during the 1960s and 1970s exemplifies how the musical performance and presence can be attached to and reinforce pre-existing cultural geographic connotations.

Beyond the idea of sound as a pervasive element of the world around us, music is a particular form of both sonic and physical material cultured. A particular sort of sound offers

perceptions into the symbolic meanings and values of different cultures and identities. Sound offers a way for a listener to attach meaning and represent an individual's association of a places past, present, and future. Representational features like soundmarks and musical markers in music offer geographers methods to investigate relationships between culture, time, place. According to O’Keeffe (2015), music is created in context and from that created space we can thus make assumptions about the composer or creator (O’Keeffe, 2015). Music can tell us about a person’s environmental experiences and their ideological, sociocultural, economic, and historic relationships with a location, person, or themselves. We can use music to study a group’s connections to place and how they use music, give it meaning, and connect to specific places to describe everyday experiences through the musician’s works.

In cultural geography, music and sound are often considered in relation to the physical spaces in which they are performed. This includes concert halls, fields, stadiums, and other venues. The spaces of musical performance significantly impact the techniques used by performers and the experiences of the audience, creating a dynamic relationship between place and music. Rogers (2012) suggests that the performing arts can be used to explore how individuals construct their subjective experiences of social and physical environments. Music has the power to shape and create space by utilizing the acoustics of a given location and the cultural norms associated with it. These cultural codes and emotions elicited by music interact with one another through social and communal ties, creating additional relationships and meanings. As the field of geography expands beyond sound geography and into music geography, research is needed into how and why music shapes emotional geographies of relatedness (Sciuchetti, 2019).

Identity

Along with the work in geography on place, as it connects with music, identity has been a burgeoning field in the study of geography and music. Landscape is more than a place or location, it can also be a cultural landscape, which represents its created and imagined communities or one's self-identity (Howard, 2011; Anderson, 2006). Culture has many theoretical divisions, as Ben Anderson explains, culture can represent an effect, experience, or a way of life (Anderson, 2020). Les Back explains how sound and music reflect a form of culture; sound provides a way to think about inclusion, coexistence, and multiculturalism in an ever-changing world. (Back, 2003, Blunt, et. al., 2014). What has been excluded from the study of sound and culture is the idea of a larger soundscape of a band and really the entire sensorium of experiences that influences the development of the culture. To study identity development in place, we need to examine its sound, which can explain many of the elaborations of identity as formed specific to a place. Another important aspect of studying sound is through the community that develops around it. This community, the fanbase and following of psychedelic rock and roll music in the 1960s, created an identity for themselves and a brand for the band (in this case, the Grateful Dead). Charles Hamm explains the underground, hippie culture and how the music of this time was so appealing to listeners:

The 60s was the Age of Aquarius or the age of permissiveness, according to your point of view. It was a time of the Free Speech Movement, of draft card burning, of nudity on stage and screen, ... of Hippies and Yippies, of marijuana and LSD, of wiretapping, mass arrests, mace, and assassination. People tried to discover and follow their own individual desires, tastes, and needs. And if what they found conflicted with traditional American behavior, customs, morals, or even laws, so much the better, because these were the things that seemed to have failed (Hamm, 1995).

Music created communities in which listeners identify with and were also represented by the artists and listeners cultures, such as the Deadhead community inspired by the Grateful Dead's music and culture. This fostered a community representing their experiences of place through the music they create and listen to (Connell & Gibson, 2003). This area of study, seeking to explore how identity and community are created through the Grateful Dead's music gives researchers a better understanding of how listeners are deeply impacted by the soundscapes of this band, so much so that it becomes part of their self-identity. Culture offers a way to examine the how individuals create and produce cultural identities and the spatial patterns that affect culture and its development. Culture can also create a community that individuals can identify with through a shared element, such as music (Hahn, 2020). According to Connell and Gibson (2003), musical identities are configured to the mainstream cultural practices, but can challenge the accepted social norms of a community.

It is easy to find their identity in music, especially in the music of the Grateful Dead. As discussed by Roth (1998), no other band has created such a large musical influence and by integrating multiple genres of American music, from ragtime to avant-garde classical (Roth, 1998). There is a reason as to why people from different regions and all walks of life would join this fanbase, relating to music's ability to enhance self-actualization, self-enrichment, self-expression, feelings of accomplishment, and interaction and belongingness, which explains why one would self-identify with a community or culture (Stebbins, 1996, Connell & Gibson, 2003). As Weir (2014) explains, many people during the long sixties self-identify with this culture as a search to rebel from the current culture through drug use, withdrawal from society, and individual identity. It is important to note that all experiences, whether different amongst listeners, are legitimate experiences that contribute to one's self-identity. However, the

disadvantage to part of the culture and communities that music creates, is that some people do not want to be part of the group's stereotype (Von Glahn, 2003). Exploring, in this work, the Deadhead community and the culture, identity, and place that they create offers the individuals the opportunity to find and contribute to a group, that is an accepting space when faced with stereotypes.

Culture

Culture, which is a part of human geography, "can represent the ways that individuals and cultures produce identities and the ways that spatial patterns affect a culture", culture is also able to create a community that individuals can identify with (Hahn, 2020). Connell and Gibson explain how music can reflect one's culture and identity:

Musical identities can challenge accepted social norms, configuring reactions to 'mainstream' cultural practices, and asserting new styles. Popular music and other media such as art and literature operate at many levels, providing a platform for expressing marginalized voices while illuminating global alliances and cultural flows (Connell & Gibson, 2003, 15).

The Grateful Dead has created a long lasting, well known community over the past 50 years as their music has spread to people of all ages, races, and genders, known as the Dead Head Community. This created community and culture was part of the intimate relationship and experiences listeners had with the music, like how "his [Augustus 'Owsley' Stanley III] acid played a vital part in the San Francisco hippie world: it was plentiful and pure, and some of the profits financed the Grateful Dead. Its plenitude and potency contributed to making the city center for psychedelic music. . .Psychedelia reflected its credo of freedom and rejection of authority" (Morrison, 2000). Deadheads from the same region would commonly travel to and attend shows in groups together (sometimes 10s to 100s of shows), "tapers" would go concert to concert recording live audio sets, some would even form Grateful Dead inspired cover bands

together – vendors would even set up in the parking lots outside of concert venues selling tie dye t-shirts, food, drugs, creating a community for even the parking lot as well (Gimble, 2007; Weir, 2014). One of the avenues for this research is to examine how the culture of the Deadhead community has developed following Jerry Garcia’s passing and the increasing popularity of tribute acts such as Dead and Company.

Ethnography

Ethnographic research is a technique that researchers use to learn about people in a specific environment. This type of research requires the researcher to participate in the environment in which they are observing for a period of time to collect data about that specific place, person, culture, or other topic they are studying. Ethnographic research is often used in anthropology, sociology, and other social sciences to gain insights into the experiences and perspectives of individuals and groups. According to Creswell (2013), “ethnographic research is useful for understanding how people live, make sense of their experiences, and create meaning in their lives” (p. 60).

One key feature of ethnographic research is its emphasis on cultural context. Ethnographers aim to understand how culture shapes people’s behaviors and beliefs, and how these practices are related to social structures and power dynamics. This requires careful attention to the cultural nuances of the community being studied and a deep understanding of the historical and political factors that have shaped their culture over time. Ethnographers seek to understand the social, cultural, and historical factors that shape people’s beliefs and practices, and how these factors interact with one another (Hammersley & Atkinson, 1995) Another important aspect of ethnographic research is its focus on participant observation. Unlike other research methods that rely on surveys or interviews, ethnographers immerse themselves in the

studied community and participate in their daily activities. This allows them to gain a more nuanced understanding of the community's social norms, values, and practices and the meanings behind their behaviors.

Ethnomusicology

Ethnomusicology is a branch of musicology that focuses on studying music in its cultural context. It seeks to understand how music is created, performed, and received by different communities around the world. According to Merriam (1964), ethnomusicology is “the study of music in culture” (p. 1). Ethnomusicologists use a variety of methods, including participant observation, interviews, and musical analysis, to explore the relationship between music and culture. One of the key goals of ethnomusicology is to develop a deeper understanding of music's role in people's lives. Music is not simply a form of entertainment or aesthetic expression, but is deeply intertwined with social, political, and religious practices (Nettl, 2005).

Ethnomusicologists seek to understand how music expresses identity, builds community, and conveys meaning within different cultural contexts.

According to Finn (2009), geographies of music began by not only locating specific types of music, a tradition that grew from ethnomusicology, but also looking at music as a commodity on the national and international market. A shift toward popular music studies was initiated by a shift in societal tastes for music in the late 1990s and early 2000s. Country and folk music helped establish the geography of music and its connections to ethnomusicology, solidifying the sub-discipline. These early studies of music in the geography of music included a turn away from a geographical focus on the country and the southern United States toward a more city-centric studies.

Memories

Changes in scholarship on music identity, the Grateful Dead, and place formation have precipitated a movement in the way that scholars study the role of memory and place. Memory plays a significant part in our perception of space and place. Each place is more than an area that we inhabit, but it is the experience and our memory of that place that create our sense of space for that area (Donohoe, 2014). This view would seem open and welcoming to perceptions of music, but in the geography of memory and place scholarship, music has often played a minor role. By studying the soundscapes of the Grateful Dead, we are studying soundscapes as a memory, and how sounds and music can trigger memories of locations, events, and people. All events occur in a place, and when remembering those events, we also recall the place too, no matter how much time has passed. The experiences we have are implaced, just as the memories of those experiences are implaced. The idea that experiences and memories are implaced suggests that we have assigned certain locations, places, events or people to particular parts of our memories and they will always be recognizable by those memories. There has been little research done, by geographers, in the role that memory plays in the study of music geography but should be considered when discussing the idea of soundscapes. Not only does music invoke our memories, but it also can be associated with a particular time and place in our memories (Back, 2003; Blunt et. al., 2014).

According to Roseman (1991), memories create a 'mental map' for us, especially regarding sound and music, songs, or any sound marks in the landscapes; it connects people to a location at certain time in history. This research analyzes the sound triggers, implaced experiences, and musical markers that induce memories of certain songs, concert locations, people in the shared community, and other memories through processes of surveying and

interviews. A large part of this study is to see which sensory stimulations, emotions, behavioral impacts, and symbolism in the Grateful Dead's music affect listeners' memories and perception of places or people (Roseman, 1991; Connell & Gibson, 2003).

Sound, music, and lyrics can affect our memories of places. As Donohoe (2014) explains, memories of places do not necessarily mean we remember them perfectly in time, order, and space, but because it is familiar to us, it is more recognizable and perhaps more relatable. Our memories of place and space can be validated through our intimate experiences and memories, with sound marks or musical markers that are stored in our memories as mental cues (Sciuchetti, 2019). An example of affect that could be examined is the obsession of tapers to compile setlists from shows, the Grateful Dead being known for never playing the same set twice, or how there are multiple databases for live recordings of every concert performed. Throughout *The Complete Annotated Grateful Dead lyrics book*, Dodd and Hunter (2007) have a notes section that includes information on each song, when and where it was written, first performed, and other facts like if it was played multiple times, the story behind how/where it was written, or even if it was played as a dedication to someone important to the band that had passed, this offers a perfect example of how our memories affect music and its role in our memories, identity, and perception of places. Using a psychogeographic approach to mental maps, we can understand how these maps represent a deep emotional connection we have to people and places. In them we can see the functional, territorial, and emotional connections listeners have to the Grateful Dead's music (Smith & Aranha, 2020).

Popular Music

The many approaches to studying popular music and popular music culture in literature reflect this art form's complex and multifaceted nature, and the diverse ways in which it

intersects with broader social, cultural, and economic phenomena. Popular music can be examined by its mass production, record sales, diffusion, whether it is 'mainstream' or not, by genre, or even from its popular era. Still, these are often limiting and do not consider the community or the larger ramifications of the geography of these events. Two approaches to consider when discussing popular music culture of the Grateful Dead include diffusion and commodification (Shuker, 2016). When studying popular music, it is not necessary to have a background in musicology to approach research, it is simply an analysis of how music was produced, distributed, and understood during its time (Shuker, 2016). Connell and Gibson's concept of the diversity of music in studying identity by looking at the cultural makeup suggests a personal connection between the researcher and the music (Connell & Gibson, 2003).

Exploring the locations and circuits of performers' tours provides insight into the popularity of particular genres of music and the cultural centers from which they emerge, the hearths of music that develop, and the identities that are created in those locations around music and the bands (Johansson & Bell, 2014). When examining touring circuits and concert venue locations, there is a need to delve deeper into those places beyond the idea that they are sites of music development, but what does that mean for the community or for the development of place identity, something lacking in many music studies in geography.

In trying to map diffusion patterns of concert venues, French (2017) explains two types of diffusion in his study of American rap music, leapfrog diffusion and contagious diffusion. In his research, he maps out locations of hometowns of new artists from the 1980s to the 2000s. His maps display not only cultural hearths for popular rap music, but also show how rap music artists hometowns leapfrogged from coast to coast instead of contagiously spreading throughout the United States (French, 2017). Diffusion is also explained by Connell and Gibson, stating that

cultural hearths can influence diffusion, such as the origin of psychedelic rock in the 1960s being the Haight-Ashbury Neighborhood in San Francisco and spreading to other hot spots of popular psychedelic rock music – port cities, colleges and universities, and night clubs across other areas of the United States (Connell & Gibson, 2003). Symbolism can be inspired through diffusion, as there are many areas across the United States with towns, street names, and even businesses that have names or attributes influenced by the Grateful Dead – some companies even have a “steal your face” skull as their brand logo or Ben and Jerry’s famous ice cream flavor “Cherry Garcia” (Weir, 2014; Morrison, 2000). Diffusion, as studied in past research, can help explain the movement of music, but what does that mean for the development of community and identity. How does the diffusion of music not only spread an identity and community across a larger area, but create a network that supports and expands a real and imagined community?

An important factor in the study of popular music, is the point of commodification, or the transition of music from a cultural expression to a product to be bought and sold (Connell & Gibson, 2003). In studying the commodification of music, it is useful to look beyond the music's materiality and examine the community that the material objects create, such as cassettes, C.D.s, videos, t-shirts, and live concerts. The commodification of music goes beyond record or ticket sales, it is also important to notice the symbolism and influence it has in art, the aspect of hand making tie-dye t-shirts and selling them at the parking lot before shows (Gimble, 2007). Popular music is essential in this examination of identity and community that is created because it provides a platform for marginalized voices to be expressed to larger, even global communities. Studies have explored the creation of community and identity through popular music but miss the development of niche communities and imagined communities created through music that change the identity of place.

Eventization/Commodification

An important factor in the study of popular music, as Connell and Gibson note, is the point of commodification, “as music is transformed from cultural expression to product, as traditions are usurped by change” (Connell & Gibson, 2003). Many studies that look to music and geography seek to incorporate popular music into the study of place, therefore acknowledging the lack of current research in the field (Carney, 2001; Johansson, 2010; French, 2017). The lack of studies in the geographies of music has led to an intense focus on popular music and place using well-established methods – mapping and quantitative spatial analysis along with qualitative surveys and studies of musical lyrics – and theories in the field of geographies of music. Therefore, scholars have relied on the political and economic functions and consequences of music in cities, the dispersion of music, and the creation of musical centers (Carney, 2001; Connell & Gibson, 2003).

Commodification of music goes beyond record or ticket sales, it is also important to notice the symbolism and influence it has in art, in this case, the aspect of handmaking tie-dye t-shirts and selling them at the parking lot before shows now was commodified to where shirts were manufactured in bulk and shipped internationally (to this day, Grateful Dead apparel is sold at stores like Walmart and Spencer’s) (Gimble, 2007). The culture of the Grateful Dead shifted during the ‘Touch of Grey Era,’ which was when the Grateful Dead’s first music video “Touch of Grey” was released on MTV in 1987 that “propelled the band into spotlight,” also the community of concert goers went from people there for the music to people being there for the party (Hunter et. Al., 2007). This serves as an example of commodification of the group as a whole, not only was this an increase and demand in their record and ticket sales, but a change for the atmosphere of the band.

The first objective of this research is to analyze how popular music and eventization have evolved in the Deadhead community from 1995-2022. The Deadhead community is a dedicated fan base of the Grateful Dead, a band that has been active since the 1960s. The research will explore how the community has changed over the past 27 years, focusing on the role of popular music and eventization. The research will examine how the Deadhead community has evolved in response to changes in the broader cultural and technological landscape by analyzing data from various sources, such as music charts, concert location records, and social media trends.

The second objective of this research is to observe Grateful Dead-inspired cover bands post-1995 using participant observation, individual experiences, surveys, and interviews. Cover bands are groups of musicians who perform songs originally recorded by other artists. The research will focus on Grateful Dead inspired cover bands that have emerged since 1995, and will use a range of data collection methods, including participant observation, individual experiences, surveys, and interviews, to understand how these bands have contributed to the evolution of the Deadhead community. By gathering data from multiple perspectives, the research will provide a comprehensive understanding of the role of cover bands in the Deadhead community.

The third objective of this research is to display how the eventization of the Grateful Dead community has affected the communal experience using data and methods used in previous and current research. Eventization refers to the process by which cultural events become more commercialized and commodified, often resulting in changes to the communal experience. The research will examine how the eventization of the Grateful Dead community has affected the communal experience, using data and methods from previous and current research. By building on existing scholarship, the research will contribute to a deeper understanding of how the

commercialization of popular music and cultural events impacts the social and cultural dynamics of communities like the Deadheads.

CHAPTER 3

Research Methods

Ethnographic research, virtual surveys, and open-ended interviews were the primary methodologies used to conduct the research for this analysis of the psychogeographic relationship with memories, popular music, and identity. These methods were chosen for the qualitative aspects of this research but also possessed quantitative conceptual and methodological approaches. There were 1,475 survey results collected, and 14 participants were interviewed in 5 different geographical locations as of December 16, 2022. The software application used to create and distribute the survey was ArcGIS Survey123, an ArcGIS product used to collect form-centric data with built-in reporting capabilities (Law, 2017). Nvivo software was then used to analyze this data, a qualitative data analysis software tool (see Results sections). This section delves deeper into the various research methods used over time to collect the themes that lay the groundwork for this exploration of psychogeographic maps and their relationship with sonic geography. These methodologies are deemed newer research methods in geography by using digital technologies to collect and display geographical data.

This research relied heavily on ethnographic methodologies, or participant observation, to collect data on individuals and the Deadhead community. Wrigley Field (Chicago, IL), Lakewood Amphitheatre (Atlanta, GA), Furniture Factory Bar and Grille (Huntsville, AL), The Gridiron (Gadsden, AL), Red Rocks Park and Amphitheatre (Denver, CO), and the Trussville Entertainment District (Trussville, AL) were the locations in which the authors participant observation took place. This research process is similar to the research processes used in ethnomusicology. Ethnomusicology data represents what music is and what it is trying to

communicate, and how it affects our human experience as individuals and members of imagined and created communities.

Creating a survey in ArcGIS Survey123 allows for accessibility for both the user and creator. ArcGIS Survey 123, according to Law (2017), uses form-centric data collection with smart forms, is integrated with most ArcGIS platforms, is simple to set up and use with ArcGIS Online, requires little training making it accessible for creators and field users, and has built-in reporting features for on-the-fly data analysis. When creating the survey for this research, the geospatial aspect connected to Survey123 was the deciding factor for the type of software used to create and distribute the survey for this research – opposed to the similar previous research conducted by the author where Microsoft Forms was the primary data collection tool. With Survey123, geospatial data and other types of attribute data are sent to a feature layer in ArcGIS Online in real-time, which reduces the steps it takes to analyze and display the data. This survey was titled, A Case Study from 1995-2022 of the Grateful Dead: The psychogeographic relationship on Memories, popular, music, and Identity and was distributed by Q.R. code in various Facebook groups and physically distributed at various data collection locations/concerts (See Figure 2).

During six months of research, the survey cultivated 1,475 results extending mainly throughout the United States and partial results from out of the country. The survey was created to answer the research objectives stated at the beginning of the study: how do listening participant's experiences with cover bands affect their engagement with the music, community, and creation of identity in place; how does commodification and eventization alter a listener's experience with identity creation through music – specifically that of Grateful Dead inspired cover bands' music.

The first part of this survey asks questions regarding the participants demographics (see Appendix K). The purpose of asking demographics in a survey is to collect information about the characteristics of the respondents that may affect their responses to the survey questions. This information can then be used to analyze the survey results and better understand the target population. For example, demographics such as age, gender, race, education level, and income can all influence attitudes, behaviors, and opinions. By including these questions in a survey, researchers can ensure that they are capturing a representative sample of the population and can also explore differences and similarities between different demographic groups.

Next, questions were asked to gather rich, in-depth data about a particular topic or phenomenon – in this case, the Grateful Dead cover bands and inspired artist. These questions elicit detailed and thoughtful responses from participants, which can provide insights into their attitudes, beliefs, experiences, and behaviors. Generally, open-ended questions are preferred in qualitative surveys as they allow participants to provide detailed and personalized responses in their own words. Follow-up or probing questions were also be used to encourage participants to elaborate on their answers or clarify their responses.

We asked specific questions about ranking their favorite songs and the evoked emotions one received from those particular songs. The songs chosen for the survey were: Truckin’ The Music Never Stopped, Sugar Magnolia, Uncle John’s Band, Alabama Getaway, Touch of Grey, Casey Jones, and the option to add a song that was not mentioned According to Spotify’s streaming data, these songs are among the most streamed Grateful Dead songs of all time, indicating their continued popularity with listeners. One reason “Truckin’” is a fan favorite is its catchy chorus and upbeat melody. The song’s lyrics also resonate with listeners, touching on themes of adventure, freedom, and the open road. “The Music Never Stopped” is another popular

Grateful Dead song, known for its energetic tempo and lively instrumentation. The song's upbeat message of music's power to unite people is also a major draw for fans. "Sugar Magnolia" is a classic Grateful Dead song that has remained popular over the years, partly thanks to its memorable guitar riff and catchy chorus. Fans also love the song's lyrics, capturing the essence of the band's communal spirit and love for life.

Similarly, "Uncle John's Band" is a fan favorite, with its uplifting melody and soulful harmonies. The song's message of unity and connection with others also resonates strongly with listeners. "Alabama Getaway" is another popular Grateful Dead song with a memorable guitar riff and catchy chorus. The song's lyrics reflect on the band's experiences touring the South, and its upbeat tempo and energetic performance make it a fan favorite. "Touch of Grey" is perhaps the Grateful Dead's most well-known song, with its catchy melody and uplifting lyrics. The song's message of hope and resilience has resonated with fans for decades. Finally, "Casey Jones" is another popular Grateful Dead song, known for its upbeat tempo and driving rhythm. The song's lyrics, which tell the story of a train engineer, have become a staple of the band's live performances and remain a favorite among fans. Overall, these Grateful Dead songs remain popular due to their catchy melodies, relatable lyrics, and the band's unique sound and style. Their continued popularity is reflected in the streaming data from platforms like Spotify, which shows that they continue to be enjoyed by fans around the world.

The survey is designed to collect information on various aspects of the Grateful Dead, such as participant demographics, personal connection to the band, favorite cover bands and songs, and memories associated with people, places, and events connected to the music. The questions included in the survey aim to capture the participants' experiences and perspectives on the cultural significance of the Grateful Dead and how it has impacted their lives. By gathering

data on these topics, the survey hopes to provide a comprehensive understanding of the Grateful Dead's role in shaping the identity and experiences of its fans. With these survey responses, many interview participants replied that they would like to speak more about their experiences. The surveys and interviews were analyzed to choose the themes collected for the data results sections.

The interview participants were chosen through survey responses and with participants that offered to do interviews at the data collection locations. At the end of the survey, we asked participants if they would be willing to participate in an interview. This can be a useful way to gather more detailed and personalized information on their experiences or attitudes related to the topic being investigated. Surveys are typically designed to gather quantitative data that can be analyzed using statistical methods, while interviews allow for more in-depth exploration of participant responses and can provide insights into the reasoning behind their answers. Asking participants if they would like to participate in an interview can also be a way to build rapport and engagement with them, as it shows that their responses are valued and that their opinions matter. It can also help establish a relationship between the researcher and the participant, which can benefit further research or follow-up studies. There were fourteen recorded interviews, all comprised of the same questions based on the survey, but more in-depth and open-ended answers. Interview participants were more willing to do virtual interviews than the original goal of in-person interviews at concerts. Interviewing people at concerts proves difficult because they pay for the event and understandably do not want to be interrupted. These interviews were intended to question concert goers and vendors selling merchandise, art, food, and homemade goods outside the concert venues – better known as “Shakedown Street.” After those initial open-ended interviews, participants would then be instructed and asked to participate in creating

their mental maps of a memory they have in relation to a place they have traveled to see the band perform. While this was the original intention for the in-person interviews, as previously mentioned it was bothersome interrupting concert goes during their experience – which ties into the aspect of the ethnographic and participant observation research methods. Despite the hurdles, some participants took time out of their concert experience to participate in interviews and contribute to creating a personal mental map. Other virtual participants were scheduled for video or audio call interview sessions, which typically lasted from thirty minutes to an hour. These interviews inquired further into the stigma and stereotype towards Dead Heads. They examined how the larger soundscapes of the Grateful Dead created musical experiences and placial identity for music listeners and concert goers.

CHAPTER 4

Results

To analyze how popular music and eventization have evolved in the Deadhead community from 1995-2022, surveys and interviews can be conducted with community members who have been active during this period. The survey questions can be designed to gather information on their musical preferences, their participation in events and concerts, and their perceptions of how the Deadhead community has evolved over time. Interviews can be conducted with key community members, such as musicians, event organizers, and long-time fans, to gain a deeper understanding of the changes and trends that have emerged over the years. To observe Grateful Dead inspired cover bands post-1995, participant observation can be conducted at live performances and events. Surveys and interviews can also be conducted with band members and fans to gain insights into their experiences and perceptions of the music and the community. These methods can help identify the unique features of these cover bands, the reasons for their popularity, and how they contribute to the larger Deadhead community. To display how the eventization of the Grateful Dead community has affected the communal experience, data from previous and current research can be analyzed using content and statistical analysis methods. Surveys and interviews can also be conducted to gather qualitative data on how the eventization has impacted the community. This data can be used to identify the positive and negative aspects of eventization, the ways in which it has changed the communal experience, and how the community has adapted to these changes over time.

Figure 3 presents the distribution of zip code data collected from a survey conducted throughout the intercontinental United States. This zip code data can be a valuable tool for understanding cultural diffusion. It provides insight into the distribution of different cultural

groups and their interaction patterns. Moreover, the data can be used to identify changes over time, providing further understanding of cultural diffusion and its impact on various communities. Overall, zip code data from a survey can provide valuable information for understanding cultural diffusion and its dynamics.

To categorize and set up the themes, the responses from the survey were transformed into a comma-separated values (.csv) file and the audio recordings of the interviews were transcribed into a Word document. Afterward, a simple search was executed on these documents using a query to identify the 1000 most commonly used words with a minimum length of four letters and grouping them with stemmed words. A similar search was performed to identify the 1000 most frequently used words with a minimum length of four letters, but this time grouping them with synonymous words instead of stemmed words. From these searches, the key words that were identified and coded include community, culture, emotions, memories, and place. Figure 4 illustrates the main words found in the queries, along with the number of files containing the word and the number of times it was mentioned across those files. From those key words, three major themes were drawn: (1) music's role in the identity creation, (2) making space for cover bands, and (3) the evolution of commodification in the popular music industry. These themes were chosen after analyzing the main words from the Nvivo query while also considering highlights from the ethnographic research methods as well. This results section will define each theme with examples from the surveys and interviews to substantiate their objective.

Appendices B, C, and D provide a homepage screenshot and a link to the ArcGIS Online Story Maps that allows users to create interactive and multimedia-rich stories using maps and other types of content collected through surveys, interviews, and ethnographic research. Story Maps can be used to present a variety of information, such as ethnographic research, survey results,

and project outcomes, in a visually compelling and engaging way. The utilization of ArcGIS Online Survey123 and Story Maps allowed for an effective response to the research inquiry: “Can GIS and ArcGIS Online be utilized to disseminate qualitative research, and can they be effective for data storage, analysis, and display?” To gather the necessary data, the survey was generated in Survey123 and distributed both physically and virtually throughout the United States. Following this, feature layers were established to showcase particular parts of the data, and eventually Story Maps were produced to display the collected information.

Theme 1: Music’s Role in Identity Creation

The Grateful Dead ended their run after Jerry Garcia’s Death in 1995 – so why is their still a similar cult-like following for this band, cover bands, and similar sub genres of music in 2023? One interesting finding from the survey responses and interviews was the role that music plays in the identity creation. Participants described how music has the power to transport them to a different time and place, evoking emotions and memories that they had long forgotten. There are not only physical communities that have been created as a result of Deadhead culture, but imagined communities have been created, like intertwined networks, amongst the listeners’ as well. One interview participant, referred to as A.G., explains how the music has become part of their psyche,

The music not only speaks to me, like for the some of the reasons I mentioned before, but like it has now grown as a part of my psyche. Okay? Like I am into it, it is a bit is woven into the fabric of my life. And to the way that I think...I mean, I would say the Beatles do, too, but they don’t have the cultural melding that the Grateful Dead does because I’ve had all these experiences and continue to have all these experiences around this body of work. Right? So musically, that’s why and there’s so many recordings that I just continue to discover new and interesting things, even from concerts that I’ve listened to dozens of times. A.G.

This music, and the community it has created, has become part of the fanbases identity creation, not knowing that this culture would influence their daily lives for years to come.

The main factor that influences this are the memories that they have created through their shared experiences, such as concerts, vacations, family bonding, mutual friends, or even through a summer camp (as one interview participant explained).

The powerful imprint of these memories serves as mental markers for listeners' to have as a time-stamp of their shared experiences with one another. In Figure 5 below, the table and graph both represent the responses from a survey question, "Regarding the answer to the previous question, what/how does that specific song make you feel?" The songs that participants had the options from choosing just one option from were: Truckin' The Music Never Stopped, Sugar Magnolia, Uncle John's Band, Alabama Getaway, Touch of Grey, Casey Jones, and the option to type in another song. The number one song chose was Uncle John's Band, with 313 (or 21.22%) of survey participants selecting this song. Further discussion around why these specific song were chosen for this survey can be found in Theme 3: The Evolution of Commodification in the Popular Music Industry below. Nevertheless, the emotions that survey participants could once choose from were the following: Excited, Happy, like Dancing/Singing, Relaxed, Content, Calm, Angry, Fearful, Nervous, Depressed, Sad, Sentimental, Imaginative, and Experimental.

It is widely acknowledged that humans have emotional responses to music. According to Juslin and Västfjäll (2008), "music can elicit a wide range of emotions, including joy, sadness, anger, fear, and awe." In fact, a study by Blood and Zatorre (2001) found that listening to music can activate brain regions associated with emotion and reward processing. While some may argue that emotional responses to music are linked to identity creation, it is important to recognize that these responses are primarily emotional in nature. As Gagnon and Peretz (2003) explain, "emotions evoked by music are not necessarily related to the listener's personality or identity, but rather represent a response to the specific musical features of the piece being heard."

Therefore, feeling emotions in response to a particular song is a natural and common reaction, and not necessarily indicative of one's underlying identity.

As you can see in Figure 5, 'Happy' and 'like Dancing/Singing' were the two most top picked emotions, but 'Sentimental' happens to be the third most selected option. Although 1,475 survey respondents choose a variety of different songs to choose from, they ultimately felt similar emotions regardless of the song. 'Sentimental' is important because it correlates with our theme of music's role in the identity creation. Sentimental can also be considered a feeling of nostalgia, which is, once again, produced through these shared experiences through multiple generations. These responses suggest that music has a profound impact on our emotions and memories, and that cover bands have the ability to transport listeners to a different time and place, providing a sense of nostalgia and escapism. This shared emotion leads into the next themes, Making Space for Cover Bands, by being a factor that keeps inspired cover bands and subgenres of music available in the present day.

Theme 2: Making Space for Cover Bands and new Artists

Another theme that emerged from the analysis was the importance of making space for cover bands within the Grateful Dead community. Many participants expressed the view that cover bands are essential to keeping the music and culture alive, and that they provide a sense of community and belonging for Deadheads. In order to keep the fate of this culture's future alive, there will need to be a constant regeneration of those cover bands, reiterations of the band(s), and/or more artist that identify with relatable sub/genres of the band's music. These inspired bands are a large focal point of this research due to them being the only accessible way to experience this cultural phenomenon in the twenty first century. When questioning an interview participant about how the music continues to stay relevant in popular culture:

M.W.: People are still going to this and there's still there's still, like this huge, huge community and need for it in 2022. So, what do you think has kept it going this long where it's getting close to like six decades?

T.K. Yeah. That's what I think is probably the quality of the music really is up there and the community feeling. I think that, you know, I have to say it's the quality of the music first. Mm hmm. It's just I don't know. I mean, I know all these songs from the Beatles and all these sort of classic groups from the sixties and seventies and the forties and things of that stuff would last forever. And, you know, Yeah, it's good stuff. You know, I hear 'Across the Universe' [The Beatles] and I think, My God, what a great song that is. But I don't know that they're going to be as timeless as a lot of the songs that they [the Grateful Dead] did put together. I think it's, you know, I think they're really part of the Great American Songbook, and that's something that, um, Gary Lambert has said. You've heard of him, right? Yeah, it's something that he said. And then again too, and that, you know, this is part of the Great American Songbook, you know, and it's really okay for anyone else to play these songs, you know, like it's okay for anyone else to play Summertime [The Beatles], you know? Right. All these sort of old jazz standards that everybody knows. You know, I think these songs are kind of like that. You know, they're pretty timeless. And the rhythms and the changes, you know, they just they just hit people in a certain way.

One question from the survey asks participants to, "Please select the artist/bands that you associate with the Grateful Dead" with selections being: Phil Lesh and Friends, Billy Strings, Dave Matthews Band, Red Hot Chili Peppers, Bob Weir and the Wolf Bros, Grass is Dead, Joe Russo's Almost Dead, Phish, Thee Mess Arounds, Dark Star Orchestra, and the option to type in another band/artist. Of those selections, the top one picked was Dead and Company at 1,429 (96.88%), noting that participants could select multiple options.

These bands and artist were chosen for various reasons, ranging from: if band members in their group were part of the original Grateful Dead; the documented events where that artist/band covered a Grateful Dead song, their description on various music streaming platforms (i.e., Spotify), and even one being chosen solely due to the Far Out Magazine article that explains how their band members originally bonded over the Grateful Dead – the Red Hot Chili Peppers (Starkey, Far Out Magazine, 2021). These bands and artists also significantly influence the evolution and commodification in the music industry, further explained in Theme 3.

Identifying cover bands does not necessarily mean making space for them, approving or liking them, or showing that they will carry on the Dead tradition. Identifying cover bands simply means recognizing their existence and acknowledging that they are performing songs originally written and performed by the Grateful Dead. It is up to each individual to decide whether they want to make space for cover bands, approve or like them, or believe that they are carrying on the Dead tradition. Some fans may enjoy cover bands and see them as a way to keep the music alive, while others may prefer to only listen to the original recordings or live performances by the Grateful Dead. Ultimately, the decision is a personal one and there is no right or wrong answer.

Moreover, the Grateful Dead's legacy has also been cemented by the numerous tribute acts and cover bands that have emerged in the wake of their success. These bands have kept the spirit of the Grateful Dead alive, performing their songs for new audiences and helping to ensure that their music remains relevant.

Theme 3: The Evolution of Commodification in the Popular Music Industry

The last major theme discussed in this article is the observation of how the affects of commodification in the music industry have eventized the communal experience for the newer generations of listeners. With how accessible music has become in the modern age of technology, it leads to questions about the physical experience of music and how equitable opportunities are for newer and smaller artist. Moreover, technology has also made music more accessible now than ever with having free music streaming services virtually at our fingertips. Interview and survey respondents lie on both side of the argument towards the commodification of music. On one side, participants believe that the music and the "fad" will die out one day, but

other participants believe that this will be a forever-growing phenomenon. Interview participant E.M. explains how even when they have tried to get away from the music, they are not able to:

There's been a couple of times where I've been like, a little bit politically disappointed and then not, but everything's come around okay. Or I disagreed with them sometimes, but I still like them. I like actually made a conscious decision, like, a few months ago. I was like, You know what? I'm over the dead. Like, I'm 45 now. They're like, from my childhood. But I can't. I can't not. There's just something about their music. It is the soundtrack of my life. And it exist outside of, like, what is happening with the horror for not even, like, for humans. Like, I can separate them as people. Like you said, it's like the whole experience is all these different ingredients. Yes, there are people on the stage making everything happen, but they're not. You know, I'm not judging people. I'm like, I'm one of them. . . I'm saying I'm not going listen to the Dead this week. I'm going to hear something. Like I'm on the Dead channel on Pandora, so I all I hear is going to sound like the dead, you know. . . It's like oxygen as I need to recenter a body like driving to a difficult meeting for work. It is fully like being human to me. This. With each other. Grateful that I don't know how to explain it, really. E.M.

This seems to be a common trend amongst older generations of fans – a recurring idea voiced by all participants in their interviews expect one (see Appendix C) – that no matter how hard they try to get away from the music and the scene, it always finds its way back to them. There was one particular participant, X.A., who felt differently. They expressed the feeling that the main motive behind the continuation of this culture is money and ignorance:

A lot of ignorance and a lot of, you know, folks are just like, what Is this about? So they'll actually pay the money to go see good company. But, um, you know, I actually tried for three years and just Mayer sucks. I mean, he just is not it. . . He's an amazing guitar player, but this has just been a fucking money grab, my friend. . . the bastards, the marketing is brilliant. X.A.

While this participant's opinion was an outlier compared to those of the other's, it is still important to acknowledge the validity in those statements. Those statements and opinions contribute to the recognition of the truth – the obvious affects that commodification has had on the music industry. In the 1960s, floor seats could be bought at venues for Grateful Dead shows

for less than ten dollars, whereas now in 2023, Dead and Company floor seat tickets are generally starting out at over one thousand dollars on Ticketmaster. Also, some websites have live shows with the entire setlist, for free, like Internet Archive and (in some cases) YouTube. Where is the line drawn for smaller bands and artists trying to make a break playing the same covers of these songs at a better quality?

There is data to support the idea that commodification has evolved in the music industry over time. One way to measure this is to look at the revenue generated by the music industry and how it has shifted between different sources. According to the International Federation of the Phonographic Industry (IFPI), in 2020, the global recorded music industry generated \$21.5 billion in revenue. Streaming services accounted for 62.1% of the revenue, while physical sales (such as C.D.s and vinyl records) made up 23.5% and digital downloads made up 7.7%. This represents a significant shift from the early days of the music industry when physical sales were the dominant source of revenue.

Additionally, the rise of social media and the internet has made it easier for musicians to market themselves and their products directly to consumers, bypassing traditional intermediaries such as record labels and music distributors. This has led to a proliferation of merchandise and other branded products associated with musical acts, which can be seen as commodification. Finally, the increasing dominance of large corporations in the music industry has also contributed to commodification. For example, Live Nation Entertainment, which owns Ticketmaster and many of the world's largest concert venues, has been accused of using its market power to extract high fees from artists and fans alike, while simultaneously promoting its merchandise and other branded products. These trends suggest that commodification has evolved

in the music industry, with a greater emphasis on digital and streaming services, direct-to-consumer marketing, and corporate consolidation.

CHAPTER 5

Conclusions

There is something so powerful about the shared experiences that comes from music that keeps music like the Grateful Dead's alive for nearly six decades. The emotive impact of the Grateful Dead's music and its contribution to a broader collective sonic geography demonstrates the symbolic power of sound and its effect on listeners' sense of self, community, and location. Through observing and connecting with musicians and participants in the larger Deadhead community, hearing about their experiences, and sharing their spaces.

What does the Grateful Dead phenomenon tell us about the evolution of popular music and eventization in the United States? The significance of this research lies in its relevance to the present day, as it offers insights into how music and sound shape our identities and connections to place. This study offers a dynamic avenue for researchers to examine how music contributes to the development of identity and culture, adding to existing scholarship in fields such as geography, musicology, psychology, and related subfields. It highlights the importance of taking music seriously to understand society, rather than simply viewing it as entertainment. It builds upon previous studies in memory, place, popular music, and identity, and contributes to an ongoing scholarly conversation in these areas.

Additional research and interviews will delve deeper into the stereotypes and stigmas associated with Dead Heads, while also exploring the broader sonic landscapes created by the Grateful Dead through musical experiences and the sense of place they inspire.

Part of the future directions for this research would consider looking at how the culture of the Deadhead community has evolved post Jerry Garcia's death and with the rising popularity of cover bands, like Dead and Company.

While this paper focused on the Deadhead community, the premises, approaches, and methods can serve as a foundation for research toward sonic geographies within popular culture. One possibility could be studying other bands and artists from the 1960s psychedelic rock and roll catalog (or more modernly known as jam bands), such as Phish, Widespread Panic, Dave Matthews Band, Billy Strings, or in the rock and roll genre at large, such as The Beatles and Janis Joplin. Many interview participants mentioned the similarities in popularity and communal effect between The Beatles and The Grateful Dead. Myriad other factors can be considered in these types of music geography studies, such as socio-economic realities impact landscapes, soundscapes, and identity, or how technology has affected the communal experience of music with commodification and eventization.

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Appendices

Appendix A

Permission Statement from Joe Wood to Reproduce Image

Re: Grateful Dead

Joseph Wood <joewooddesign@yahoo.com>

Tue 12/13/2022 8:44 AM

To: Margaret Walton <mw Walton1@stu.jsu.edu>

You don't often get email from joewooddesign@yahoo.com. [Learn why this is important](#)

Absolutely that would be super cool! Good luck with the thesis.

Joe Wood

Sent from my iPhone

On Dec 12, 2022, at 11:11 AM, Margaret Walton <mw Walton1@stu.jsu.edu> wrote:

Joe,

Your artwork is incredible! Do you mind if I put this in my thesis, of course giving you full credit!! This is great.

Hope to see you around at more art shows!

Margaret

Get [Outlook for iOS](#)

From: Joseph Wood <joewooddesign@yahoo.com>

Sent: Sunday, December 11, 2022 7:27:11 PM

To: Margaret Walton <mw Walton1@stu.jsu.edu>

Subject: Grateful Dead

[You don't often get email from joewooddesign@yahoo.com. Learn why this is important at <https://aka.ms/LearnAboutSenderIdentification>]

From: Joseph Wood <joewooddesign@yahoo.com>

Sent: Sunday, December 11, 2022 7:27:11 PM

To: Margaret Walton <mw Walton1@stu.jsu.edu>

Subject: Grateful Dead

[You don't often get email from joewooddesign@yahoo.com. Learn why this is important at <https://aka.ms/LearnAboutSenderIdentification>]

Hey! I met you at one of the art craft markets I do. I just stumbled upon you survey for the Grateful Dead. I was recently commissioned to draw Jerry Garcia and thought you might dig the final product. Didn't know if you had a Grateful Dead social media page if you do feel free to share and tag me. I'm trying to grow my art presence. This project really got me listening to the dead so anyways check it out .

Joe wood

Www.joewood.art



 JOEWOOD
ART & DESIGN

Sent from my iPhone

Appendix B

Figure 2

Flyer with survey Q.R. code that was distributed both virtually and in-person.

MWALTON1@STU.JSU.EDU



Steal your Survey

A CASE STUDY FROM 1995-2022 OF THE
GRATEFUL DEAD: THE
PSYCHOGEOGRAPHIC INFLUENCE ON
MEMORIES, POPULAR MUSIC, AND
IDENTITY.

Photo Credit: Margaret Walton

Appendix C

Arcgis Online Story Map 1



Photo Credit: Margaret Walton

<https://arcg.is/1zu85n0>

Appendix D

Arcgis Online Story Map 2

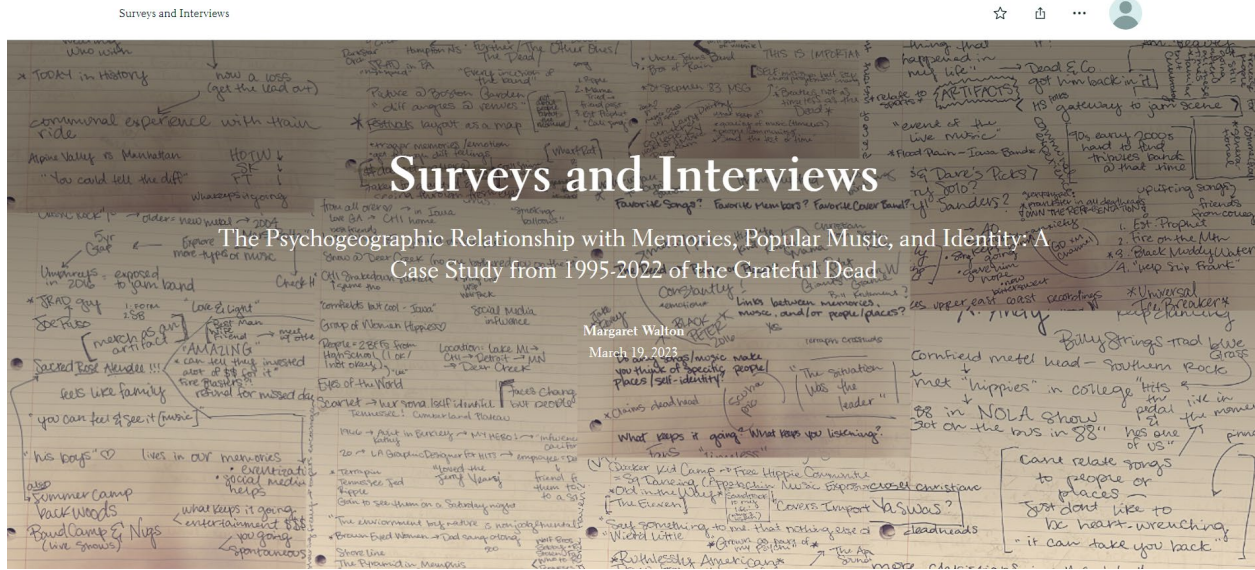


Photo Credit: Margaret Walton

<https://arcg.is/joljv>

Appendix E

Arcgis Online Story Map 3



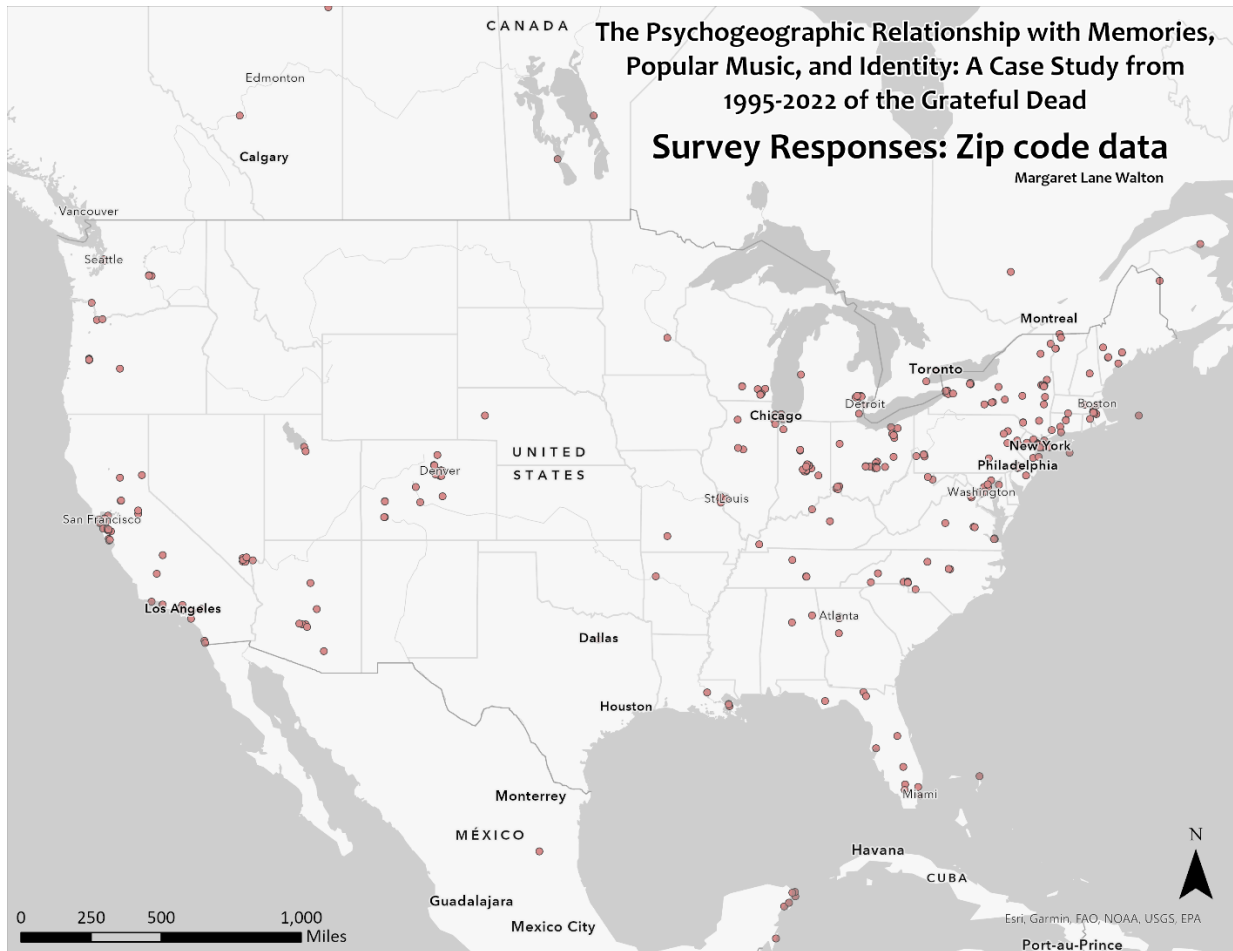
Photo Credit: Margaret Walton

<https://arcg.is/w5egp>

Appendix F

Figure 3

The Psychogeographic Relationship with Memories, Popular Music, and Identity: A Case Study from 1995-2022 of the Grateful Dead. Survey Responses: Zip Code Data



Map Credit: Margaret Walton

Appendix G

Figure 4

The Word Cloud curated from Nvivo Software for Theme 1.

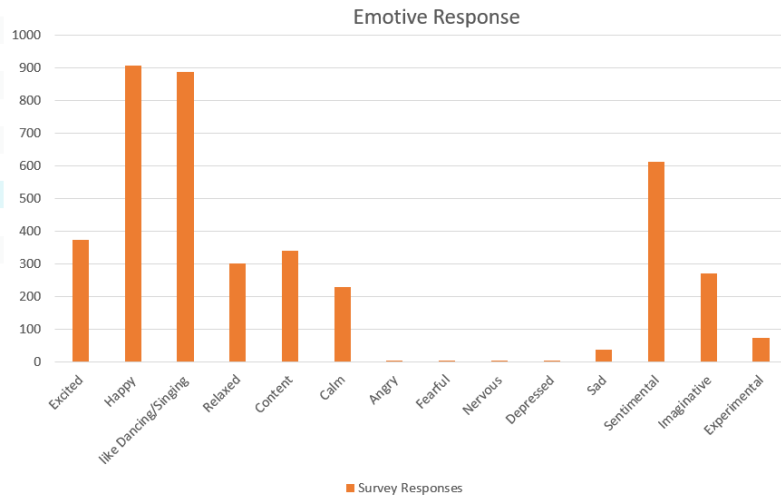


Appendix H

Figure 5

Survey Responses Analysis I

Answers	Count	Percentage
Excited	373	25.29%
Happy	907	61.49%
like Dancing/Singing	887	60.14%
Relaxed	302	20.47%
Content	340	23.05%
Calm	229	15.53%
Angry	5	0.34%
Fearful	5	0.34%
Nervous	5	0.34%
Depressed	5	0.34%
Sad	38	2.58%
Sentimental	612	41.49%
Imaginative	271	18.37%
Experimental	75	5.08%



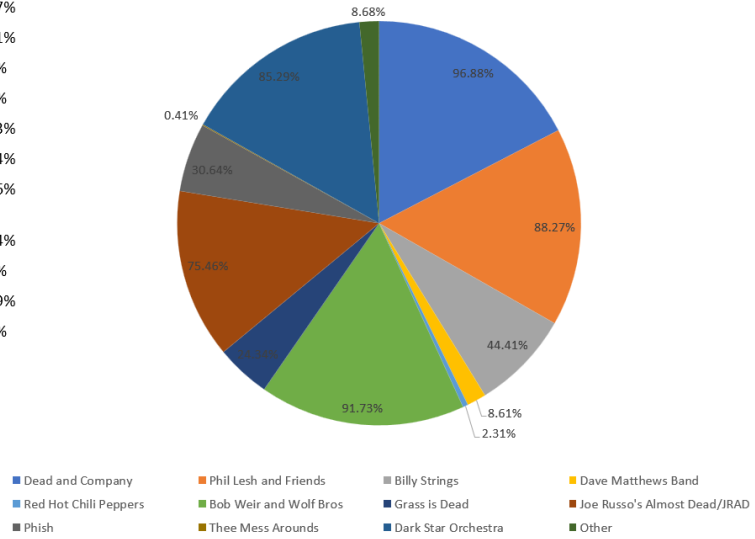
Appendix I

Figure 6

Survey Responses Analysis II

Answers	Count	Percentage
Dead and Company	1,429	96.88%
Phil Lesh and Friends	1,302	88.27%
Billy Strings	655	44.41%
Dave Matthews Band	127	8.61%
Red Hot Chili Peppers	34	2.31%
Bob Weir and Wolf Bros	1,353	91.73%
Grass is Dead	359	24.34%
Joe Russo's Almost Dead/JRAD	1,113	75.46%
Phish	452	30.64%
Thee Mess Arounds	6	0.41%
Dark Star Orchestra	1,258	85.29%
Other	128	8.68%

Artist/bands that survey participants associate with the Grateful Dead.



Appendix J

Institutional Review Board Approval



March 13, 2020

Dear Mark Sciuchetti Jr.:

Your proposal submitted for review by the Human Participants Review Protocol for the project titled: "Soundscapes of the Grateful Dead: Place, Memory, and Identity", has been approved as exempt. If the project is still in process one year from now, you are asked to provide the IRB with a renewal application and a report on the progress of the research project.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Joe Walsh', is written over the typed name.

Joe Walsh
Executive Secretary, IRB

JW/dh

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Appendix K

Institutional Review Board Extension Approval

From: Institutional Review Board <irb@jsu.edu>

Sent: Friday, September 23, 2022 12:01 PM

To: Margaret Walton <mwalton1@stu.jsu.edu>; Institutional Review Board <irb@jsu.edu>

Subject: RE: IRB Extension

Hi Margaret,

This extension is approved.

Thank you,
Jennifer

Jennifer Mead

Coordinator Post Award, Office of Sponsored Programs
Senior Human Protections Administrator, Institutional Review Board
Administrator, Faculty Research Grants

Administrator, Institutional Animal Care and Use Committee

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Appendix L

Arcgis Online Survey123 Survey Questions

A Case Study from 1995-2022 of the Grateful Dead: The psych...

A Case Study from 1995-2022 of the Grateful Dead: The psychogeographic influence on memories, popular music, and identity.

You are invited to take part in a research study of place, space, and memory on the cover bands inspired by the Grateful Dead. This study will benefit society and the participant by increasing the knowledge of the history of music and sound in American music. This study is being conducted by Margaret Lane Walton at Jacksonville State University. This study will not be used for decision- making by any organization. Your participation in this survey is voluntary.

**In order to complete this survey, you will need to at least be familiar with the Grateful Dead, their inspired cover bands, and other similar artist.*

Demographics

Please select your age*

<input type="radio"/> Under 18	<input type="radio"/> 18-24	<input type="radio"/> 25-34	<input type="radio"/> 35-44
<input type="radio"/> 45-54	<input type="radio"/> 55-64	<input type="radio"/> 65 or older	<input type="radio"/> Prefer not to say

Please select your gender*

<input type="radio"/> Non-binary	<input type="radio"/> Genderfluid/Gen derqueer	<input type="radio"/> Woman
<input type="radio"/> Man	<input type="radio"/> Prefer not to say	

Please select your gender*

<input type="radio"/> Non-binary	<input type="radio"/> Genderfluid/Gen derqueer	<input type="radio"/> Woman
<input type="radio"/> Man	<input type="radio"/> Prefer not to say	
<input type="radio"/> Other		

Please identify your race*

<input type="checkbox"/> American Indian
<input type="checkbox"/> Asian
<input type="checkbox"/> Black or African American
<input type="checkbox"/> Native Hawaiian or Other Pacific Islander
<input type="checkbox"/> White
<input type="checkbox"/> Prefer not to say
<input type="checkbox"/> Other

Please identify your ethnicity*

Hispanic or Latino or Spanish Origin

Not Hispanic or Latino or Spanish Origin

Prefer not to say

Please enter your zipcode*

5-digit zip code (US Postal Zip Code)

12³

Personal Connection to Music

Do you play any instruments?*

Yes

No

The Grateful Dead: Cover Bands and Artist

What genre would you consider the Grateful Dead and other related cover band's music to be?*

The Grateful Dead: Cover Bands and Artist

What genre would you consider the Grateful Dead and other related cover band's music to be?*

<input type="checkbox"/> Rock and Roll	<input type="checkbox"/> Jazz	<input type="checkbox"/> Country
<input type="checkbox"/> Folk	<input type="checkbox"/> Blue Grass	<input type="checkbox"/> Jam Band
<input type="checkbox"/> Other		

Please rank these songs from favorite (top) to least favorite (bottom).

Select the song and drag it to the appropriate ranking.

*Optional

<input type="radio"/> Uncle John's Band
<input type="radio"/> Touch of Grey
<input type="radio"/> Casey Jones
<input type="radio"/> The Music Never Stopped
<input type="radio"/> Truckin'
<input type="radio"/> Sugar Magnolia
<input type="radio"/> Alabama Getaway

Please select the artist/bands that you associate with the Grateful Dead.*

If you are not familiar with a artist/band, please **do not** select them as an option.

<input type="checkbox"/> Grass is Dead	<input type="checkbox"/> Joe Russo's Almost Dead/JRAD	
<input type="checkbox"/> Red Hot Chili Peppers	<input type="checkbox"/> Dave Matthews Band	<input type="checkbox"/> Billy Strings
<input type="checkbox"/> Dark Star Orchestra	<input type="checkbox"/> Thee Mess Arounds	
<input type="checkbox"/> Dead and Company	<input type="checkbox"/> Phil Lesh and Friends	
<input type="checkbox"/> Bob Weir and Wolf Bros	<input type="checkbox"/> Phish	
<input type="checkbox"/> Other		

Specific Song : Evoked Emotion(s) ▼

Please select one song from the previous question regarding rank.

Please select one song*

<input type="radio"/> Truckin'
<input type="radio"/> The Music Never Stopped
<input type="radio"/>

Alabama Getaway

Touch of Grey

Casey Jones

Other

Regarding the answer to the previous question, what/how does that specific song make you feel?*

Nervous

Experimental

like Dancing/Singing

Fearful

Sentimental

Content

Relaxed

Happy

Calm

Angry

Depressed

Imaginative

Sad

Excited

Memory

The Grateful Dead is known for bringing all types of people from many different places together to share and spread the love of their music. Do you associate The Grateful Dead's music with a specific person or place?*

Memory ▼

The Grateful Dead is known for bringing all types of people from many different places together to share and spread the love of their music. Do you associate The Grateful Dead's music with a specific person or place?*

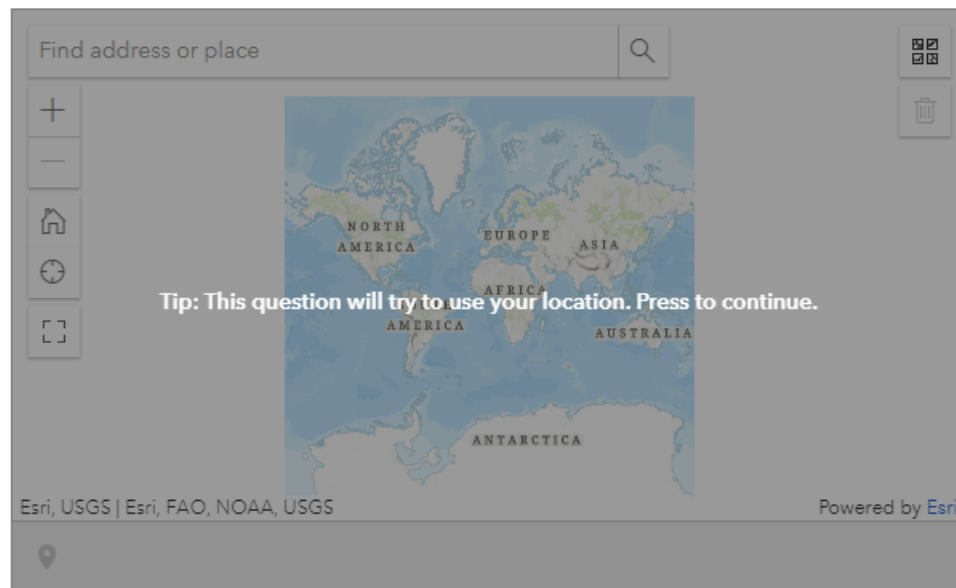
-Please select-

Where was your most memorable concert?

Do you remember the location of the most memorable concert you went to? It could be the original Grateful Dead, cover bands, or other artist that were inspired by the Dead. Please select the venue or location nearest to it.

Select your current location or search location/map coordinate.

*Optional



Have you recently attended any of the following events: Sacred Rose Festival (August 26-28, 2022)*

Yes

No

If you have been to one of the following recent events, would you be willing to discuss your experience? If so, please leave your email address.

After having completed this survey, do you have any other comments about the connection between music and memories, or anything else pertaining to The Grateful Dead?

If you would like to be contacted to participate in an interview, please leave your email.

Have you recently attended any of the following events: Sacred Rose Festival (August 26-28, 2022)*

Yes

No

After having completed this survey, do you have any other comments about the connection between music and memories, or anything else pertaining to The Grateful Dead?

If you would like to be contacted to participate in an interview, please leave your email.

Submit

Powered by [ArcGIS Survey123](#)