

The Community of Local Music and Huntington

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Abstract

This ethnographic research project focuses on local music in Huntington and how it influences and is influenced by the community of Huntington. Specifically, this research project focuses on the issues local musicians and music venues face in Huntington and how local music brings the community together. Research for this was done through interviews with local musicians, local music venue owners and workers, and attendees of local concerts in Huntington. Research was also conducted through observation at local concerts at music venues in Huntington as well as a survey of students taking general education classes in Marshall University's sociology and anthropology departments¹. Through this research, it was made apparent that there is an appreciation and passion for local music within the community of Huntington and a desire to bring more awareness and support to local music in an attempt to better the community of Huntington.

Introduction

Since turning eighteen, I have sporadically attended local music shows, usually tagging along with friends that were more interested than me. After attending several local concerts in Huntington over the years, I have found myself meeting more and more people through these shows. As someone who did not regularly attend local shows in the area, I was a little shocked to feel welcome in a place where everyone else seemed to know each other. No matter who was present at the show I was at, I didn't feel like a

¹I would like to thank the students of the Introductory Sociology and Cultural Anthropology courses who participated in the study and gave their data, the faculty of the Marshall University's Department of Sociology and Anthropology who allowed us to administer the survey in their classes, the students of the Sociology and the Anthropology Senior Seminar course who administered the survey and entered the data, and the administration of the Department and of the broader University who provided the resources for this project.

stranger. People I had only met once before approached me and that told me it was good to see me again. The acceptance I was quickly shown and the sense of belonging I gained after only a few interactions with this group intrigued me, and was the inspiration for my research; I genuinely wanted to learn more about the local music scene.

In order to better understand the local music scene, ethnographic research and a survey of students taking general education classes in Marshall University's sociology and anthropology departments were conducted. Through this research we were able to identify the members of the local music scene as a community and examine some of the issues this community faces. We were also able to examine the way this community interacts with the larger community of Huntington and identify the positive qualities the local music community possesses.

Theory

The term "community" is widely used in anthropology to describe a body of people who have something in common. The commonality found within a community can be as simple as living in the same town, or as complex as enjoying the same music. Anthropologists often find it hard to agree upon one solid definition of community, and trying to create a hard definition of what includes or excludes someone from a community often shows the ambiguity of communities themselves. W. Lloyd Warner (1941) defines a community as "a society locally organized." (p. 785) He notes that communities consist of, "Local groups everywhere consist of socially interactive individuals sharing common territory. These groups characteristically possess technical, social, and symbolic systems which are mutually dependent, the degree of dependence varying with the type of community." (p.785) Warner (1941) also discusses what

anthropologists seek out when studying the social organization of a community, “In studying the social organization of a community, the anthropologist necessarily investigates the interactions of individuals. These interactions take place in recognizable social relations, consisting of customary and expected ways of behavior which are evaluated by the members of the group and are negatively and positively sanctioned.” (p.786) When discussing the use of the term “community” in the United States in the late twentieth and early twenty-first-century, Miranda Joseph (2014) says, “Carrying only positive connotations—a sense of belonging, understanding, caring, cooperation, equality—‘community’ is deployed to mobilize support not only for a huge variety of causes but also for the speaker using the term” (p.53) Joseph (2014) discusses the use of “community” in relation to capitalism, and how the term itself is used to make consumers feel a sense of belonging or closeness. In order to understand and define the group of local music musicians and supporters as a community, it is important to keep in mind the feelings evoked by the term itself, as well as Warner’s (1941) definition of community.

The existence of local concerts exhibits just how music can work to bring people with common interests together. William G. Roy and Timothy J. Dowd (2010) discuss the sociology of music and the “broader relevance” of music sociology. They look at the multiple ways music is used (as an object vs. as an activity) and how individuals and groups use music and how it can often form people’s identities. “DeNora (2000) is the leading sociologist addressing musical meaning and individual identity. Through interviews and observation, she finds that individuals construct an identity (a “me”) by using music to mark and document important aspects of their lives including memorable events and evolving relationships and to guide how they negotiate such activities as

shopping, aerobics, and lovemaking.” (p.184) Roy and Dowd (2010) also look at how individuals and groups use music. They write, “Approaching music as merely an object or an activity risks treating it as set apart and self contained rather than as part of, and inseparable from, social life (Bohlman 1999). Many scholars thus focus on how music is embedded in social life (e.g., social relations). Hence, DeNora (2000) speaks of "a range of strategies through which music is mobilized as a resource for producing the scenes, routines, assumptions and occasions that constitute 'social life'" (p. xi). That is, people use music to give meaning to themselves and their world” (p.185) Through their writing, Roy and Dowd (2010) show how important music is to people and groups in social life and how music can help form identities. Ultimately, it introduces the theory that music provides more than just entertainment, and can contribute to social life and identity in individuals and communities. Sarah M. Pike (2001) also presents this theory in her research with contemporary pagans and community. Within her research, Pike (2001) examines the drumming that occurs during bonfires at pagan festivals, specifically looking at the “Starwood festival” bonfire. She describes how these festival fires are a way to “draw together festival communities for a free-form and festive ritual” (p.190) and how the drumming music that occurs during these bonfires help support expression and performance within the festival. “ Fires begin at sundown or after the evening’s formal ritual. A few drummers start a slow beat, beckoning festival goers to drum and dance around the fire...Starwood’s bonfire ceremony includes ad choreographed dance and procession that marks the beginning of the ritual. But once the fire is lit there is no leader, no orchestration, no focus of attention, and the ritual develops its own organic forms. Emerging structures and patterns are unplanned and unspoken, taking shape in the

interplay of drums and movement.” (Pike, 2001, p.193) This shows how music and drumming can facilitate creativity as well as community. The act of drumming as well as the sound of the drums draws people in and makes them want to participate, creating a feeling of belonging. Pike (2001) also states that some participants feel that “drumming is the heartbeat of the festival” which illustrates how music can influence a community or event. She later discusses her experience of participating in the dancing and ritual of a bonfire. “Upon entering the circle, I was overwhelmed by heat and smoke and mesmerized by the drums, and I began to feel a sense of oneness with the dancers and drummers. We moved together but with different steps, becoming one in the drum beat, and one as a group of dancing around the fire. The endless circling facilitated our disorientation in time and space. It was this disorientation that played with the boundaries between self and other, which made possible the feeling of union with others. It was at the fire more than anywhere at festivals that I separated from my identity as researcher and observer. I suspect it is in similar ways that other dancers and drummers leave their mundane habits and selves behind as they become caught up in the circle” (Pike, 2001, p.186) The drumming that occurs at the bonfires is a defining feature of these festivals. It allows for physical participation in which people are brought together and creates a disorientation that can be seen as spiritual to many participants. In many cases music isn't just a hobby or form of entertainment for people, it can create community and oneness, it can be spiritual, and it can help form identities. The idea that music brings people together and can create a feeling of oneness and belonging shows how music can be a contributing factor in the creation of community, specifically the community we are studying.

Through this research, we will attempt to contribute to some of these narratives by illustrating how belonging to a community that shares one's interest can positively influence a person. We would also like to illustrate how a small community that promotes local art and local relationships can positively influence the larger community of the city that it belongs to. This will be done through the analysis of the local music scene of Huntington, West Virginia to see how it may qualify as a community, as well as the many aspects of this community and how it may positively influence the larger community and of Huntington. We would also like to address any issues the local music scene of Huntington may face, and possibly bring more awareness to the local music scene and the good they do for the community of Huntington.

We theorize that the musicians, attendees, and employees of venues see the local music scene as a community. We also theorize that this community allows for its participants to feel a sense of belonging by contributing to something bigger than themselves. Because the local music scene creates a sense of belonging for its members, we theorize that the local music community is a positive entity within the larger community in Huntington, and that Huntington would benefit from the growth of the local music scene.

We further theorize that the lack of support for local music from the larger community of Huntington stems from the minimal genres within the local music community that the people of Huntington enjoy. Along with this, we theorize that the genres the people of Huntington enjoy that are absent from the local music scene include pop and hip hop/rap. We also theorize that the lack of support from the larger community of Huntington is a result of advertising for concerts that doesn't reach the public.

Methods

The data are derived from a survey of students taking the general education classes of Marshall University's Department Sociology and Anthropology that was developed and administered by the department's Senior Seminar course.² The survey was conducted between February 26 and March 19, 2019, where the students entered 13 classes on the Huntington campus, read the consent statement, passed out the forms, and collected the forms through a slit on the top of a box to ensure anonymity. One class from the Teays Valley and the Mid-Ohio Valley Center campuses were administered the survey by their instructors. An invitation to the online version, developed using Qualtrics, was emailed to students who took online versions of the courses during the same period. The total population of in-class students on Huntington campus was 504, from which we received 231 responses for a rate of 65.5%, the population from remote campuses was 23, from which we received 18 for a rate of 78%, and the population of online students was 164, from which we received only 2 responses, a rate that was so low that we decided to not use them. The population of students in the department's general education courses has been generally representative of the broader student body at Marshall who are taking general education courses.

The data are also derived from ethnographic observation and participation in local music concerts at popular local music bar venues. When conducting our research, we first identified the population we would be studying. We decided to start our research by conducting naturalistic observations of local music shows at popular local

² The survey received Marshall IRB approval as study # 725823-6 under the title "Capstone Survey."

music bar venues in Huntington West Virginia; these include the V Club and Black Sheep Burritos and Brews, both of which offer multiple local music shows per week. From these venues, we observed and met members of bands, show attendees, and employees of the venues and schedule interviews that would take place outside of the venues at various locations. The observations and interviews were recorded in a field journal that was then transcribed and kept in a password protected online file. Pseudonyms were used in all field notes unless participants instructed me to use their real names.

Data

The survey was constructed with a section for basic demographics, a section asking how often respondents engaged in given behaviors, and a section of statements which the respondent would indicate four levels strongly disagree (1) to strongly agree (5) with neutral recorded but not prompted (see Appendix A for a copy of consent).

Tables 1 and 3 report the general demographic makeup of the respondents, where 74.7% are between 18 and 20 years of age, 34.6% are male, 7.5% are transsexual, 81.4% are white, 85.4% are in college straight from high school, 45.4% describe their parents as below middle class, 57.8% are from traditional households (i.e. 2 parents and siblings), 61.5% of mothers and 72.4 % of fathers have less than a baccalaureate education, 70.3% are from rural or small town settings, and 85.7% are from West Virginia. The largest religious affiliation is Evangelical at 39.2%, followed by “none” at 25.5%, though 72.6% report religion as either “important” or “very important.” The largest political affiliation is “moderate” at 25.1%, while 16.4% identified as Democrat, 15.5% identify as Republican, 16.0% identify as “other liberal” or “far left,” 5.5% identify as “other

conservative” or “far right,” and 21.0% report that they “don’t care.” The distribution was clearly skewed to lowerclassmen as the majority of students were Freshmen 52.5%, followed by Sophomores at 30.4%, with some 17.0% as upperclassmen. The distribution of students between Marshall colleges tended to over represent Liberal Arts, and underrepresent Business and Science, but it correlated more closely with the general population of students ($r=.67$) than the distribution of Freshmen ($r=.42$).

Tables 2 and 4 report frequencies and descriptive statistics of the responses from the broad set of questions relevant to this analysis. Many of these questions were combined into scales, allowing for a finer measurement of relevant concepts and offers significant data reduction.

The primary dependent variable used in this analysis was the *60s scale*. The *60s scale* was constructed from a set of musical genre preferences, which the respondent was asked to choose the genres of music they enjoy, and comprised of the following genres chosen together:

1. Rock
2. Alternative
3. Folk
4. Jazz

These genres chosen together scaled with a Cronbach $\alpha=0.68$. 19% of respondents chose all four of these genres together as their favorite genres. This scale has a 35.85% of Variance.

All of the genres that could have been chosen from the set of musical genre preferences included:

1. Rock
2. Alternative
3. Hip-hop
4. Country
5. Folk
6. Pop
7. RnB
8. Jazz
9. Other

Additional questions were included in the survey as relevant to local music in Huntington:

1. I often don't hear about local concerts or shows until too late
2. There isn't a good music scene in Huntington that I fit into
3. The alcohol scene keeps me from going to concerts and dance shows
4. There is nothing for me to do in Huntington on the evenings and weekends
5. I attend concerts of local music
6. I attend concerts of regional or national bands.

The data from these questions provided many correlations relevant to our theories, which will be further discussed in our analysis.

In addition to the survey, we were able to conduct ten interviews with people we met through attending local music concerts at local music bar venues and snowball sampling from our first interview. By completing ten interviews, we felt theoretical

saturation had been reached, as most respondents shared similar views, with slight variations. Respondents for this interview included six men and four women, all between twenty-one and thirty years old, most of which were students at Marshall University, and all identified themselves as residents of Huntington. They all identified as local musicians, supporters of local music, or organizers of local music events. The interviews consisted of questions that allowed for the interview to develop into a conversation between the interviewer and respondent in order to better understand the views of the members of the local music scene. (See Appendix B for a copy of interview consent and questions)

For the purpose of this research we chose to reference W. Lloyd Warner's (1941) definition of community and define "community" as a group of people locally organized that share common interests. We also chose to define "local music" as any music produced by musicians that identify as residents of Huntington, West Virginia and frequently perform their music at music venues in Huntington. Because of the time restraints for this research, we also decided to focus on the music venue bars the V Club and Black Sheep Burritos and Brews because, based on our first interview, these venues seemed to be the most intimate settings in which members of the local music scene frequently gathered and would allow us to gain understanding of these members and the scene as a whole.

Through our interviews, four main themes emerged which were addressed by most, if not all of the respondents, and were also related to our theories. These themes included the view that the local music scene is a community, the "broader relevance" of

music within the community, the issues within the local music community, and the influence of local music on the larger community of Huntington.

Every interview respondent described the local music scene itself as a community without any suggestions that the local music scene could be considered a community from the interviewer or interview questions. Most of my respondents called the local music scene a community when they were asked to describe the local music scene, saying it was a “positive and welcoming community” in which “like-minded” people could gather to promote and support local music. One respondent, Lilly Dyer, an art student at Marshall University, who also organizes “Localization”, an event in Huntington, West Virginia that promotes local art and music, described the local music community as a “family reunion”. She said that outsiders, when attending a local music concert for the first, might feel like the friend someone brings to a family reunion. At first they feel out of place, but soon, once they are welcomed in, they begin to feel like they belong, and will always be welcome from then on. This analogy really illuminated the closeness that exists within the community and the willingness to include new people. When asking the respondents to discuss how local music interacts with the community of Huntington, it was described as a “smaller community” inside the larger community of Huntington, in which many of the respondents wished overlapped more.

During the interviews, each respondent discussed the positive aspects of the local music community. It was described as “supportive” of local art and a way to “connect” people. One respondent, Sara Crumpton, who identifies simply as a supporter, said, “no matter how small your role is, you feel like you’re a part of something bigger.” She discussed how, by simply supporting local musicians and attending shows, she felt like

she was bettering the larger community of Huntington by making friends and connections within a positive community in Huntington. Another respondent, Hunter Way, who also identified as a supporter, said that that he felt becoming a part of the local music community by attending local concerts helped with his introversion and anxiety. He said that once he was accepted into the community and became comfortable in the community he felt a sense of belonging and through attending local music events he gained a “chain of friends” that encouraged him to participate in events.

One question in the interview specifically asked the respondent to discuss the issues within the local music community. The main issue that was discussed was the lack of support they felt from the large community of Huntington. Most said they weren't sure what was causing this lack of support, but that this lack of support could be detrimental to the community. Mason Hart, the lead guitarist/singer in a local band, said that he believed the lack of support for the local music community could be the reason for the lack of variation in genres within the community. He explained that while the local music community is open to and supportive of experimentation, without enough support, local musicians aren't able to continue experimenting and making music. Some respondents said they believed the lack of support could come from not enough variation in musical genres, as most of the genres represented within the community excluded rap and hip-hop. Sara Crumpton said that she could understand how the local music community may seem intimidating to outsiders, which could result in a lack of support.

During the interviews, we also asked the respondents if they thought it was important for Huntington to promote local music, and if they would like to see local music in Huntington grow. Each responded said they saw value in the growth of the local

music community in Huntington, both for the local music community and the larger community of Huntington. We were told the growth and promotion of the local music community could “cultivate diversity”, “bring people to Huntington”, “strengthen the community” through “inclusion” and the “unification of people”, and shows the creativity and art that exists within Huntington. Alex Johnson, the member of a local band, discussed the “national perspective” of Huntington and how local music can positively influence that perspective. Alex said that he felt Huntington’s “national perspective” was often negative because of the “heroin epidemic” we face that is often portrayed in national news. He said that by promoting local music in Huntington, with the hopes that local musicians increase their following from outside of the local community and get the opportunity to share their music nationally, it would show the positive side of Huntington.

Analysis

The correlations analysis explored a large number of relationships among the demographics and the questions specified for this study, so this study will only report as statistically significant those with probability levels of $p < .01$, anticipating the possibility of 2 false positive results (unless the p levels are much lower). The *60s scale* from the survey did not show any correlations that were relevant to our theories, however there were several interesting correlations we noted that were relevant to our theories outside of this scale.

In relation to our theory that the lack of support from the larger community of Huntington is a result of advertising for concerts that doesn’t reach the public, we did find some support for this hypothesis through the survey. The survey found a correlation

between younger students and agreement with the statement *I often don't hear about local concerts or shows until too late* ($r=-0.24, p<.001$). This correlation shows that advertisement for local music concerts may not reach young college students who likely live on campus or are new to the area. Although this was a sort of support for our hypothesis, there weren't any other correlations with the statement *I often don't hear about local concerts or shows until too late* that were relevant to our theory.

Our theory that the lack of support for local music from the larger community of Huntington stems from the minimal genres within the local music community that the people of Huntington enjoy was also supported by one correlation. Students whose favorite genre of music was hip-hop felt Huntington did not have a good music scene they fit into ($r=-0.20, p=0.004$). However, there was no correlation between students who enjoy RnB and feeling that there is a good music scene they fit into in Huntington ($r=-0.05, p=0.46$) and no correlation between students who enjoy pop music and feeling there is a good music scene they fit into in Huntington ($r = -0.04, p = 0.576$). Figure A shows the correlation between the type of music and the perception of the music scene. While this one correlation does show some support for our hypothesis, there is still not substantial evidence from this survey to fully support our hypothesis.

Genre	r=	p=	result
“60s” music	0.041	0.553	Not good or Bad
Hip-hop	-0.197	0.004	Not a good scene
pop	-0.039	0.576	Not good or Bad
RnB	-0.051	0.461	Not good or Bad
Country	-0.086	0.214	Not good or Bad

Other	0.108	0.118	Not good or Bad
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Figure A. Correlation between type of music and perception of music scene

From our Interviews, we were able to find support for our theory that the musicians, attendees, and employees of venues see the local music scene as a community. Keeping in mind W. Lloyd Warner's (1941) definition of a community as being "a society locally organized" (p.785) which consist of "socially interactive individuals sharing common territory"(p.785) we are able to define the local music scene as a community. Not only did all of our respondents refer to the local music scene as a community, but the descriptions the respondents provided us with also support our theory that this group can be considered a community. Our respondents all pointed out the shared interests that everyone within the local music community share, regardless of their position within the community, as well as the common territory they share, which could either be Huntington as a whole or simply the local music venues in which they gather in Huntington.

We were also able to find support for our theory that this community allows for its participants to feel a sense of belonging by contributing to something bigger than themselves through our interviews. Much like Sarah M. Pike (2001), we were shown through our interviews how the local music community, as a welcoming and open community, facilitates belonging and support, not only within the local music community, but in the larger community of Huntington as well. Sharing an interest in local music proved to be a factor in the sense of belonging our respondents felt by participating in this community, as this shared interest brought them together and formed relationships.

Our theory that the local music community is a positive entity within the larger community in Huntington, and that Huntington would benefit from the growth of the local music scene was also supported by our interviews. All of our respondents expressed their interest in the growth of the local music community, mentioning that this growth could only be positive for Huntington. They believe that the growth of this community would increase and promote creativity and art within the larger community of Huntington. Having this community grow and flourish within Huntington, they also believe, could strengthen the community of Huntington and promote unification among people.

Conclusions

Through our research, we believe that the local music scene in Huntington, West Virginia is a community within Huntington that allows for people with a common interest to gather together in order to gain a sense of belonging. This community should be promoted and supported by the larger community of Huntington, as it displays the positive aspects of Huntington, and could cultivate creativity among all people in Huntington. While we did not gather substantial support for our theories that the lack of support from the larger community of Huntington is a result of advertising for concerts that doesn't reach the and from the minimal genres within the local music community that the people of Huntington enjoy, we still maintain this belief because of the support we did receive for these theories. We also believe that in order to increase support for the local music community, advertising for local music concerts should be more directed towards younger college students who

may be new to the area or who spend most of their time on campus, and the variety of musical genres within the community should be expanded.

Because of the time constraints on this research, we were not able to fully examine the local music community within Huntington. If provided with more time and resources, broader research could be done on the local music community in Huntington in order to better understand the inner workings of the local music community, to explore the relationship this community has with the larger community of Huntington, and even to promote the local music community and its growth. This broader research could contribute to the literature on the broader relevance of music and the function of music as a tool to promote community.

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Table 1. Demographic Makeup of General Education Students

		Frequency	Percent	Valid Percent	Cumulative Percent
age by group					
Valid	1 18-20	168	74.3	74.7	74.7
	2 21-24	39	17.3	17.3	92
	3 25-29	12	5.3	5.3	97.3
	4 30+	6	2.7	2.7	100
	Total	225	99.6	100	
Missing	System	1	0.4		
Total		226	100		
Trans gender					
Valid	no	209	92.5	92.5	92.5
	yes	17	7.5	7.5	100
	Total	226	100	100	
gender_id					
Valid	1 male	73	32.3	34.6	34.6
	2 agender	1	0.4	0.5	35.1
	3 female	137	60.6	64.9	100
	Total	211	93.4	100	
Missing	System	15	6.6		
Total		226	100		
race					
Valid	.00 not given	5	2.2	2.2	2.2
	1.00 white	184	81.4	81.4	83.6
	2.00 African Am	14	6.2	6.2	89.8
	3.00 Asian	4	1.8	1.8	91.6
	5.00 other	3	1.3	1.3	92.9
	6.00 international	3	1.3	1.3	94.2
	7.00 multiple	13	5.8	5.8	100
	Total	226	100	100	

		Frequency	Percent	Valid Percent	Cumulative Percent
College class					
	1 Freshman	114	50.4	52.5	52.5
	2 Sophomore	66	29.2	30.4	82.9
	3 Junior	25	11.1	11.5	94.5
	4 Senior	12	5.3	5.5	100
	5 Grad student	217	96	100	
	Total	9	4		
Missing	System	17	5.4		
		226	100		
College					
Valid	1.00 CAM	16	7.1	8.8	8.8
	2.00 CITE	7	3.1	3.9	12.7
	3.00 COB	3	1.3	1.7	14.4
	4.00 COEPD	7	3.1	3.9	18.2
	5.00 COHP	49	21.7	27.1	45.3
	6.00 COLA	56	24.8	30.9	76.2
	7.00 COS	29	12.8	16	92.3
	8.00 RBA	1	0.4	0.6	92.8
	9.00 UC	13	5.8	7.2	100
	Total	181	80.1	100	
Missing	0	45	19.9		
Total		226	100		
parent_class					
Valid	1 on assistance	19	8.4	8.8	8.8
	2 working class	44	19.5	20.4	29.2
	3 lower middle	35	15.5	16.2	45.4
	4 middle	78	34.5	36.1	81.5
	5 upper middle class	39	17.3	18.1	99.5
	6 upper class	1	0.4	0.5	100
Missing	0 no answer	216	95.6	100	
	System	10	4.4		
	Total	226	100		

household					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.00 traditional	118	52.2	57.8	57.8
	2.00 extended	7	3.1	3.4	61.3
	3.00 blended (step-)	19	8.4	9.3	70.6
	4.00 single father	10	4.4	4.9	75.5
	5.00 single mother	50	22.1	24.5	100
	Total	204	90.3	100	
Missing	0	22	9.7		
Total		226	100		
education mother					
Valid	1 no HS degree	13	5.8	5.9	5.9
	2 HS degree	72	31.9	32.6	38.5
	3 some college	21	9.3	9.5	48
	4 Associate	30	13.3	13.6	61.5
	5 Baccalaureate	52	23	23.5	85.1
	6 Graduate/professional	29	12.8	13.1	98.2
	7 Doctoral	4	1.8	1.8	100
	Total	221	97.8	100	
Missing	System	5	2.2		
Total		226	100		
education father					
Valid	1 no HS degree	17	7.5	7.8	7.8
	2 HS degree	108	47.8	49.8	57.6
	3 some college	22	9.7	10.1	67.7
	4 Associate	10	4.4	4.6	72.4
	5 Baccalaureate	35	15.5	16.1	88.5
	6 Graduate/professional	20	8.8	9.2	97.7
	7 Doctoral	5	2.2	2.3	100
	Total	217	96	100	
Missing	System	9	4		
Total		226	100		
First generation student					
Valid	no	143	63.3	63.3	63.3
	yes	83	36.7	36.7	100
	Total	226	100	100	

		Frequency	Percent	Valid Percent	Cumulative Percent
urban					
Valid	1.00 rural	43	19	19.6	19.6
	2.00 small-town	110	48.6	50.3	69.9
	3.00 small city	56	24.7	25.6	95.4
	4.00 large city	10	4.4	4.6	100
	Total	219	96.9	100	
Missing	System	7	3.1		
Total		226	100		
State residence					
Valid	.00 not given	9	4	4	4
	1.00 WV	186	82.3	82.3	86.3
	2.00 adjacent northern	13	5.8	5.8	92
	3.00 adjacent southern	8	3.5	3.5	95.6
	4.00 other not adjacent	7	3.1	3.1	98.7
	5.00 international	3	1.3	1.3	100
	Total	226	100	100	
Religion respondent					
Valid	1 Evangelical	83	36.7	39.2	39.2
	2 Charismatic	5	2.2	2.4	41.5
	3 Mainline Protestant	7	3.1	3.3	44.8
	4 Nondenom Christian	29	12.8	13.7	58.5
	5 Catholic	12	5.3	5.7	64.2
	6 Other Spiritualist	17	7.5	8	72.2
	7 None	54	23.9	25.5	97.6
	8 Other Religion	5	2.2	2.4	100
	Total	212	93.8	100	
Missing	System	14	6.2		
Total		226	100		
Respondent religiosity					
Valid	.00 not important	60	26.5	27.4	27.4
	1.00 important	77	34.1	35.2	62.6
	2.00 very important	82	36.3	37.4	100
	Total	219	96.9	100	
Missing	System	7	3.1		

Total		226	100		

		Frequency	Percent	Valid Percent	Cumulative Percent
Family religion					
Valid	0 different from parents	71	31.4	31.4	31.4
	1 same as mother	28	12.4	12.4	43.8
	2 same as father	16	7.1	7.1	50.9
	3 same as both	111	49.1	49.1	100
	Total	226	100	100	
Political identity					
Valid	0 far left	14	6.2	6.4	6.4
	1 other liberal	21	9.3	9.6	16
	2 democrat	36	15.9	16.4	32.4
	3 moderate	55	24.3	25.1	57.5
	4 republican	34	15	15.5	73.1
	5 other conservative	5	2.2	2.3	75.3
	6 far right	7	3.1	3.2	78.5
	7 dont care	46	20.4	21	99.5
	8	1	0.4	0.5	100
	Total	219	96.9	100	
Frequency of attending to news					
Valid	1.00 never	32	14.2	14.4	14.4
	2.00 monthly	15	6.6	6.8	21.2
	3.00 2-3 times/month	18	8	8.1	29.3
	4.00 once/week	43	19	19.4	48.6
	5.00 2-3 times/week	63	27.9	28.4	77
	6.00 Daily	50	22.1	22.5	100
	Total	221	97.8	100	
Missing	System	5	2.2		
Total		226	100		
Job hours					
Valid	.00 none	45	19.9	24.6	24.6
	1.00 1 thru10	14	6.2	7.7	32.2
	2.00 11 thru 20	52	23	28.4	60.7
	3.00 21 thru 30	46	20.4	25.1	85.8

		Frequency	Percent	Valid Percent	Cumulative Percent
	4.00 30+	26	11.5	14.2	100
	Total	183	81	100	
Missing	System	43	19		
Total		226	100		
Study hours					
Valid	.00 none	7	3.1	3.4	3.4
	1.00 1 thru10	116	51.3	57.1	60.6
	2.00 11 thru 20	59	26.1	29.1	89.7
	3.00 21 thru 30	13	5.8	6.4	96.1
	4.00 30+	8	3.5	3.9	100
	Total	203	89.8	100	
Missing	System	23	10.2		
Total		226	100		
Took AP					
Valid	1 none at high school	27	11.9	12.9	12.9
	2 available but didnt take	62	27.4	29.7	42.6
	3 1	34	15	16.3	58.9
	4 2	30	13.3	14.4	73.2
	5 3	20	8.8	9.6	82.8
	6 4+	36	15.9	17.2	100
	Total	209	92.5	100	
Missing	System	17	7.5		
Total		226	100		
Sexual preference					
Valid	0 no answer	11	4.9	4.9	4.9
	1 heterosexual	169	74.8	74.8	79.6
	2 bisexual	37	16.4	16.4	96
	3 homosexual	5	2.2	2.2	98.2
	4 other	4	1.8	1.8	100
	Total	226	100	100	
People I know bi- or homosexual					
Valid	0 no answer	11	4.9	4.9	4.9
	1 none	25	11.1	11.1	15.9
	2 one	4	1.8	1.8	17.7

	3 few	94	41.6	41.6	59.3
	4 many	91	40.3	40.3	100
	Total	225	99.6	100	
Missing	System	1	.04		
Total		226	100		

Table 2. Frequencies for questions relevant to local music

Rock						
		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	0 no	115	50.9	50.9	50.9	
	1 yes	111	49.1	49.1	100	
	Total	226	100	100		
Alternative						
		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	0 no	129	57.1	57.1	57.1	
	1 yes	97	42.9	42.9	100	
	Total	226	100	100		
Hiphop						
		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	0 no	79	35	35	35	
	1 yes	147	65	65	100	
	Total	226	100	100		
Country						
		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	0 no	129	57.1	57.1	57.1	
	1 yes	97	42.9	42.9	100	
	Total	226	100	100		
Folk						
		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	0 no	187	82.7	82.7	82.7	
	1 yes	39	17.3	17.3	100	
	Total	226	100	100		

Pop						
		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	0 no	102	45.1	45.1	45.1	
	1 yes	124	54.9	54.9	100	
	Total	226	100	100		
RnB						
		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	0 no	125	55.3	55.3	55.3	
	1 yes	101	44.7	44.7	100	
	Total	226	100	100		
Jazz						
		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	0 no	180	79.6	79.6	79.6	
	1 yes	46	20.4	20.4	100	
	Total	226	100	100		
Other						
		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	0 no	167	73.9	73.9	73.9	
	1 yes	59	26.1	26.1	100	
	Total	226	100	100		
I attend concerts of local music						
		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	1.00 never	86	38.1	38.1	38.1	
	2.00 rarely	81	35.8	35.8	73.9	
	3.00 sometimes	47	20.8	20.8	94.7	

	4.00 often	12	5.3	5.3	100	
	Total	226	100	100		
I attend concerts of regional or national bands						
		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	1.00 never	98	43.4	43.4	43.4	
	2.00 rarely	73	32.3	32.3	75.7	
	3.00 sometimes	44	19.5	19.5	95.1	
	4.00 often	11	4.9	4.9	100	
	Total	226	100	100		
I often don't hear about local concerts or shows until too late						
		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	1.00 Strongly Disagree	11	4.9	5.2	5.2	
	2.00 Disagree	61	27	28.6	33.8	
	3.00 neutral	2	0.9	0.9	34.7	
	4.00 Agree	108	47.8	50.7	85.4	
	5.00 Strongly Agree	31	13.7	14.6	100	
	Total	213	94.2	100		
Missing	System	13	5.8			
Total		226	100			
There isn't a good music scene in Huntington that I fit into						
		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	1.00 Strongly Disagree	11	4.9	5.2	5.2	
	2.00 Disagree	97	42.9	45.8	50.9	
	3.00 neutral	9	4	4.2	55.2	
	4.00 Agree	77	34.1	36.3	91.5	
	5.00 Strongly Agree	18	8	8.5	100	
	Total	212	93.8	100		
Missing	System	14	6.2			
Total		226	100			

The alcohol scene keeps me from going to concerts and dance shows						
		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	1.00 Strongly Disagree	68	30.1	30.4	30.4	
	2.00 Disagree	108	47.8	48.2	78.6	
	3.00 neutral	7	3.1	3.1	81.7	
	4.00 Agree	30	13.3	13.4	95.1	
	5.00 Strongly Agree	11	4.9	4.9	100	
	Total	224	99.1	100		
Missing	System	2	0.9			
Total		226	100			
There is nothing for me to do in Huntington evenings and weekends						
		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	1.00 Strongly Disagree	22	9.7	10.4	10.4	
	2.00 Disagree	89	39.4	42.2	52.6	
	3.00 neutral	5	2.2	2.4	55	
	4.00 Agree	71	31.4	33.6	88.6	
	5.00 Strongly Agree	24	10.6	11.4	100	
	Total	211	93.4	100		
Missing	System	15	6.6			
Total		226	100			

Table 3. Descriptive Statistics on Demographics

	N	Minimum	Maximum	Mean	Std. Deviation
age age by group	225	1	4	1.36	0.707
male	211	0	1	0.346	0.47682
white	226	0	1	0.87	0.34
multiple_race	226	0	1	0.0575	0.23335
college_class	217	1	4	1.7	0.881
transfer_student	226	0	1	0.16	0.371
GPA	187	1.75	4.78	3.3423	0.48771
CAM	226	0	1	0.07	0.257
CITE	226	0	1	0.03	0.174
COB	226	0	1	0.01	0.115
COEPD	226	0	1	0.03	0.174
COHP	226	0	1	0.22	0.413
COLA	226	0	1	0.25	0.433
CofS	226	0	1	0.13	0.335
RBA	226	0	1	0	0.067
UC	226	0	1	0.06	0.233
in_college_HS	226	0	1	0.85	0.354
finance_loans	226	0	1	0.54	0.5
finance_grants	226	0	1	0.57	0.497
finance_scholarships	226	0	1	0.56	0.498
finance_veterans	226	0	1	0.05	0.216
finance_govt_assistance	226	0	1	0.12	0.32
finance_other	226	0	1	0.01	0.115
finance_none	226	0	1	0.05	0.225
finance_multiple	226	0	4	1.8407	0.90496
parent_class	216	1	6	3.36	1.249
householdtraditional	204	0	1	0.5784	0.49502
single_mother	226	0	1	0.2212	0.416
education_mother	221	1	7	3.63	1.651
education_father	217	1	7	3.08	1.645
momhighered	226	0	1	0.3805	0.4866
firstgen	226	0	1	0.3673	0.48313
urban	219	1	4	2.1461	0.7835
WVresident	226	0	1	0.823	0.38251
Respreligiosity	219	0	2	1.1005	0.80077
Mareligiosity	212	0	2	1.3868	0.73595
Fareligiosity	207	0	2	1.1401	0.77878
evangelical	226	0	1	0.3673	0.48313

charismatic	226	0	1	0.0221	0.14741
mainlineprot	226	0	1	0.031	0.17363
nondenom	226	0	1	0.1283	0.33519
catholic	226	0	1	0.0531	0.22473
otherspirit	226	0	1	0.0752	0.26433
noreligion	226	0	1	0.2389	0.42738
otherrelig	226	0	1	0.0221	0.14741
ExC_college Extra curricular in college	214	0	5	0.8458	1.11311
ExC_HS Extra curricular in HS	215	0	5	2.4233	1.60677
Conservative identity	219	0	8	2.7717	1.31433
liberal	226	0	1	0.1549	0.36258
democrat	226	0	1	0.1593	0.36676
moderate	226	0	1	0.2434	0.43006
republican	226	0	1	0.1504	0.3583
Conservative other	226	0	1	0.0531	0.22473
Don't care	226	0	1	0.2035	0.40352
Frequency of attending to news	222	1	7	4.0991	1.69618
job_hours	183	0	4	1.9672	1.37442
study_hours	203	0	4	1.5025	0.82878
people_support	211	0	3	0.42	0.809
my_children	210	0	3	0.07	0.352
took_AP	209	1	6	3.3	1.678
heterosexual	226	0	1	0.7478	0.43525
gay_network	226	0	5	3.03	1.151
CB_retail Ever worked retail	226	0	1	0.46	0.5
CB_walmart Ever worked Walmart	226	0	1	0.08	0.264
attend_grand Did a grandparent attend college	226	0	1	0.27	0.447
attend_parents Did a parent attend college	226	0	1	0.57	0.497
attend_sibs Did siblings attend college	226	0	1	0.4	0.491
attend_cousins Did cousins attend college	226	0	1	0.57	0.496
attend_auntsuncles Did aunts/uncles attend college	226	0	1	0.5	0.501
attend_myfriends Did friends attend college	226	0	1	0.76	0.43
attend_famfriends Did family friends attend college	226	0	1	0.47	0.5
nofamilycollege	226	0	1	0.146	0.35391
nobodycollege	226	0	1	0.0487	0.21566

Table 4. Descriptive Statistics of Responses

	N	Minimum	Maximum	Mean	Std. Deviation
S60s	226	0	4	1.2965	1.28433
60s	226	0	1	0.1903	0.39338
Valid N (listwise)	226				
I often don't hear about local concerts or shows until too late	213	1	5	3.4085	1.19248
There isn't a good music scene in Huntington that I fit into	212	1	5	2.9717	1.17201
The alcohol scene keeps me from going to concerts and dance shows	224	1	5	2.1429	1.13925
There is nothing for me to do in Huntington evenings and weekends	211	1	5	2.9336	1.27815
I attend concerts of local music	226	1	4	1.9336	0.89444
I attend concerts of regional or national bands	226	1	4	1.8584	0.89807
rock	226	0	1	0.49	0.501
alternative	226	0	1	0.43	0.496
hiphop	226	0	1	0.65	0.478
country	226	0	1	0.43	0.496
folk	226	0	1	0.17	0.379
pop	226	0	1	0.55	0.499
RnB	226	0	1	0.45	0.498
jazz	226	0	1	0.2	0.404
other	226	0	1	0.26	0.44

Appendix A

Survey Consent

You are invited to participate in a research project entitled “Capstone Survey,” designed to compile a wide range of data from Marshall students. The survey is being conducted by students in a Sociology and Anthropology Capstone class of Marty Laubach of Marshall University.

This survey asks you to fill out the non-identifying questionnaire concerning your basic background, attitudes, and perceptions. The survey should take approximately 15 minutes to complete. Your replies will be anonymous, so do not put your name anywhere on the instrument. Participation is voluntary and if you choose not to answer any or all questions, you can submit the partially or completely blank form. When you submit the form, please place it in the closed box with the slit on the top so that nobody can see your responses. Submitting this survey form indicates your consent for use of the answers you supply.

If you have any questions about the study you may contact Dr Marty Laubach at (304) 696-2798. If you have any questions concerning your rights as a research participant, please contact the Marshall University Office of Research Integrity at (304) 696-7320.

By completing and returning this survey, you are also confirming that you are 18 years of age or older.

You may keep this copy of this consent form for your records.

Appendix B

CONSENT FOR PARTICIPATION IN A RESEARCH PROJECT

Marshall University

Principal Investigator Name: Marty Laubach

Co-investigator: Maizie Plumley

Study Title: Local Music and its Culture in Huntington

Invitation to Participate

You are invited to participate in a research study that explores the community and culture of local music in the Huntington, West Virginia area.

Purpose

The purpose of this study is to look at the community that exists in Huntington that consists of those involved in the local music scene, the culture of the local music community, and the issues that may occur in this community as a result of existing in a small town. It will focus on those who attend local concerts regularly, the local musicians that perform regularly, as well as those involved in organizing concerts/events and the owners and employees of local music venues.

Description of Procedures

This study will consist of interviews that will be recorded in a field journal.

Risks and Inconvenience

Unless you have given permission otherwise, all data will be stripped of names to help protect confidentiality. There are no known risks to this study, as no sensitive or extremely personal material will be discussed and the study focuses on the local music community a whole. Observations should not interfere with any activities and interviews will last no more than an hour.

Benefits

This study will help show the benefits of local music as a way to bring people together and will bring awareness to local musicians and concerts that take place in the community of Huntington, possibly resulting in an increase of support for local music.

Economic Considerations

There are no economic considerations for this study

Confidentiality

We will work to protect the confidentiality of all information we collect by using pseudonyms in field notes and reports, and by transcribing and destroying recordings when they are no longer useful. All data will be maintained by the principal investigator in a locked office and will only be accessible to the investigators, the Office of Research Integrity, and those regulatory agencies that govern that office.

Subject's Initials

Voluntary Participation

Your participation in this study is voluntary. If you agree to be in the study, but later change your mind, you may drop out at any time. All materials obtained from you will be destroyed.

Questions

Take as long as you like before you make a decision. We will be happy to answer any questions you have about this study. If you have further questions about this project or if you have a research-related problem, you may contact the principal investigator, Marty Laubach, at (304) 696-2798. If you have any questions concerning your rights as a research subject, you may contact the Marshall University Institutional Review Board (IRB) at (304) 696-7320.

SIGNATURES

You agree to take part in this study and confirm that you are 18 years of age or older. You have had a chance to ask questions about being in this study and have had those questions answered. By signing this consent form you are not giving up any legal rights to which you are entitled.

Subject Printed Name

Subject Signature

Date

Person Obtaining Consent

or

Principal Investigator

Date

Interview Questions

1. What is your Name?
2. Where is your current occupation?
 - a. Job/career
 - b. Student
3. How old are you?
4. Where are you from? Do you live in Huntington
 - a. If you're not from Huntington, why did you move here/why are you here if you don't live here?
5. Can you describe the local music and local music shows/concerts in Huntington?
 - a. What is the difference between local music/concerts in Huntington and popular music/concerts in larger cities? (Columbus, Chicago, Nashville, NYC)
 - b. Why do you enjoy local music and attending local music concerts? (or performing if a musician)
6. Can you describe your role in local music in Huntington? Do you think you have a large role? Why or why not?
 - a. Who does play a large role in local music? Musicians, supporters, employees of local venues
 - b. Explain the different genres of music that are considered to be "local music" in Huntington
 - i. Are any of these genres unique to the area? (Are any of these genres seen outside of the community?)
 - c. Are there any exclusions to the local music community in Huntington in terms of genres/participants?
 - d. Who does local music cater to? (Huntington? College students? Everyone?)
7. Do you think it is important for Huntington to promote local music and have local music shows? Why or why not?
 - a. What does local music do for the community of Huntington?
 - b. Does local music reflect the views/values/culture of Huntington or even West Virginia?
8. What are some issues you see in local music in Huntington?
 - a. Problems with concerts?
 - b. Problems with performers or supporters?
 - c. Problems with the community of Huntington
 - d. Do you know of any ways to help resolve these issues?
9. How would you like to see the local music of Huntington progress?
 - a. Would you like to see it grow? (Bigger shows, more support, more performers?)
 - b. What values would the local music of Huntington bring to the community of Huntington if it were to grow? How could Huntington be negatively affected if local music in Huntington were to grow?
10. Do you think the local music scenes is supported by the community of Huntington?

- a. Do you think local music seen as positive to outsiders who don't participate/attend local music concerts in the community of Huntington?
 - i. What could make or does make local music look good to the community of Huntington
 - b. Do you think local music seen as negative to outsiders who don't participate/attend local music concerts in the community of Huntington?
 - i. What could make or does make local music look bad to the community of Huntington
- 11. Do you think there is a difference in local concerts that occur at small bar venues/house shows and larger local concerts like the summer concert series at Pullman/Huntington Music and Arts festival?
 - a. What are the differences?
 - b. Why do you think these differences exist?
- 12. Tell me a little more about the people that participate in local music? (supporters/musicians/venues/venue employees)
 - a. Are they welcoming?
 - b. Have you made friends from local music shows?
 - c. Have you ever had negative interactions a participant in local music?
 - d. Describe to me one of the best interactions you have had with another person at a local concert?
- 13. Describe to me one of the best local music shows you have been to
 - a. Why does it stick out to you?
 - b. Are a lot of shows you have attended like this?
- 14. What is the most valuable thing you have learned/gained from attending local music concerts?
- 15. Is there anything you would like to add?
- 16. Are there any questions I should ask in order to fully understand local music